

SPLIT

UVic 2014 Visual Arts Undergraduate Catalogue

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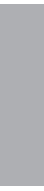
Foreword

As a faculty member I directly witnessed the behind the scenes work and interactions that culminated towards *Split*. And it is a scene, both socially and visibly, as elbows bump up, things are dragged in, accumulations mound, and forms expand and multiply. Pushing forward students negotiate through the spaces of the Visual Arts building with eight months of living experimentation, research, dialogue and production. By the end of the school year the studios are literally bursting at the seams. *Split* speaks back to the intense build up of their artistic practices – a body of work necessarily emerges.

The graduating class has observed the BFA exhibition a few times over the course of their university careers. Now it's their turn. This moment has been constructed upon extended imagination, material explorations, critical analysis and risk-taking. They have taken in opinions, considered feedback, made personal breakthroughs and grown as individual artists. The art in *Split* represents departure points for each where their point of view is made visible.

I was present as the graduating students debated the title for their exhibition. An axe through wood and the integrity of the threads of my jeans are the directions my mind automatically went as I saw *Split* written on the chalkboard. It is at once both slapstick and violent. It is a word that works to deeply resonate a purposeful sound and a decisive action. What it ultimately settles into is respect for the dramatic transition each student is about to experience.

Jennifer Stillwell
Assistant Professor
Department of Visual Arts



Graduates

Aurora Allen
Jessica Blue
Fraser Brown
Heather Carter
Minna Chen
Marina Eglis
Emily Goodden
Nadine Halston
Victoria Kolsut
Abigail Laycock
Graham Macaulay
Owen Mathieson
Caleigh Mitchell
Jane Paul
Holly Raubenheimer
Anita Sarick
Chris Savage
Bonnie Wu

Brynne Archer
Linnea Blum
Becky Cao
Tia Casper
Ryan Dawson
Patricia Gillespie
Toni Hall
Megan Kamocki
Ruth Lark
Carmen Low
Skye Macpherson
Ross McArthur
Eva Jane Mudry
Jillian Pritchett
Jack Clift Robinson
Jodie Sanheim
Erin Shuttleworth

Aurora Allen

“

At the moment, my artistic practice is geared toward discovering the discursive potential of the socio-historic politics surrounding people of color in North America and the moral quandaries of early depictions of African Americans in popular culture.

”





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Brynne Archer

“

The basis of my work is to recreate narratives that have been adapted from my peers of their personal encounters with nature. I then take these situations and with the use of theatrical make up, turn them into still photographs. The subjects are viewed more as humans than the animals they portray to create a disconnect between the natural world and society as they try to come together as one.

”





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Jessica Blue

“

I am exploring the idea of rendering reflective materials through painting. I am also interested in representing the dichotomy between the “real” versus reflective space in the picture plane. This series of work focuses on the effect of light against glass surfaces, specifically windows in domestic environments.

”





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Linnea Blum

“

My work is an exploration of ways to imagine the past, present and future. It examines the techniques we use to record moments in time; as these records age, we become increasingly removed from the meaning behind them. I attempt to recapture and reinterpret the stories.

”





linneablum@outlook.com

Fraser Brown

“

My paintings question precepts around aesthetic conventions in art. I work from a synthesis between my own experiential realm and a collective cultural knowledge. This dichotomy of narrative scope is intended to challenge the viewer's self-recognition and engagement. Movement, flux, time, progression, and connections are all important factors in my art.

”





Becky Cao

“

My urban collage drawing, titled “Victoria Impression” illustrates my personal point of view of Victoria, including the architectures and objects I contemplate walking through Downtown. I have a deep sensation for those antique and colorful architectures, as I could feel vitality in them. The twisted and stretched forms in my drawing are based on the idea of showing the architectures’ spirits and the way I feel about them, and the uncolored parts give depth and momentum to the structures.

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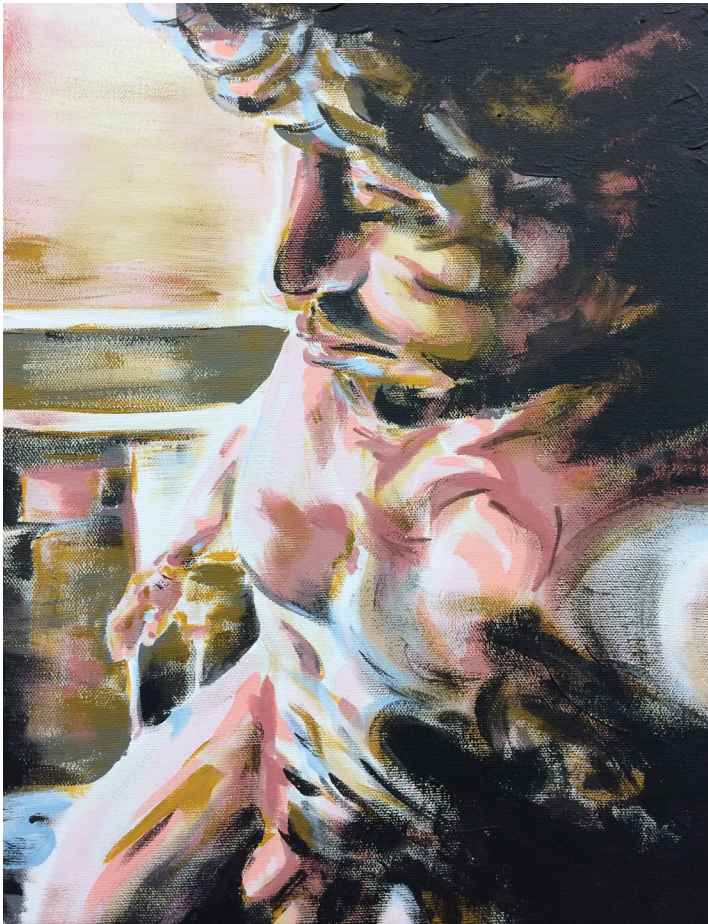
beckycaohu@hotmail.com

Heather Carter

“

As much as Identity is an individual experience it is also a cultural construct. When we experience expressive art we consider the physicality of the artist and their process. I attempt to balance realism and abstraction while expressing how a woman feels about the materiality of the body through paint.

”





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<https://www.facebook.com/artbyheatherjcarter>

Tia Casper

“

My work evokes strong emotions through immersive multimedia installations and photographs that translate my own life and emotional space. This installation titled *Bucolic* reflects on a nostalgia I feel for a vanishing way of life. It acts as chronicle of a piece of land on Galiano Island; a distillation of my longing to exist in, exist from, a wild place.

”





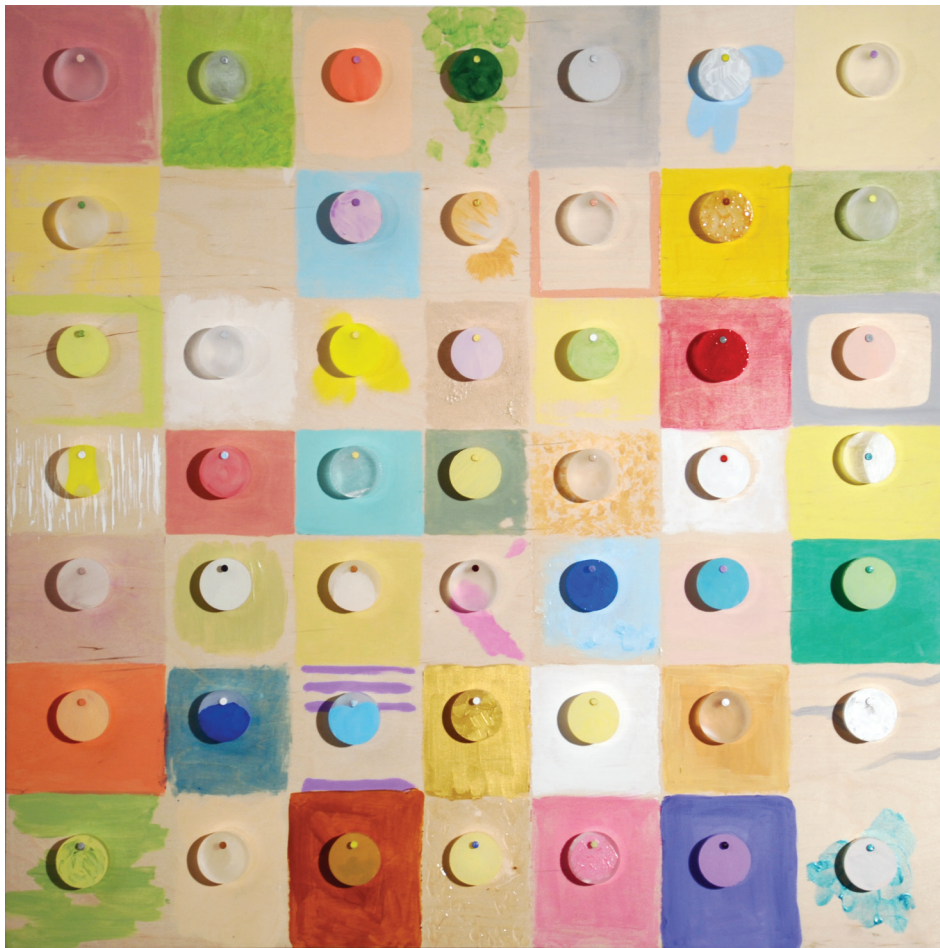
tiakcasper@gmail.com

Minna (Yu chun) Chen

“

I am enthusiastic about installation, photography, sculpture and painting. All of my work begins from a simple idea. The joy you will receive from viewing my work is real, so take it, have it, keep it and share it.

”





Ryan Dawson

“

My artwork always tends to be very elaborate and large scale that verges from the surreal to a dark and ominous narrative. Focusing on things that are very familiar and yet completely foreign to us. There is something about the labour intensive aspect of composing the photograph that appeals to me. I've always considered every detail in the composition, from the kind of light in the shot, right down to the props and costumes. Instead of dealing directly with a certain subject, I seem to approach the photograph like the director of a film. The location I choose greatly influences what the subject is going to be in the photograph.

”





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Marina Eglis

“

These are my thoughts.

”





meglis@uvic.ca

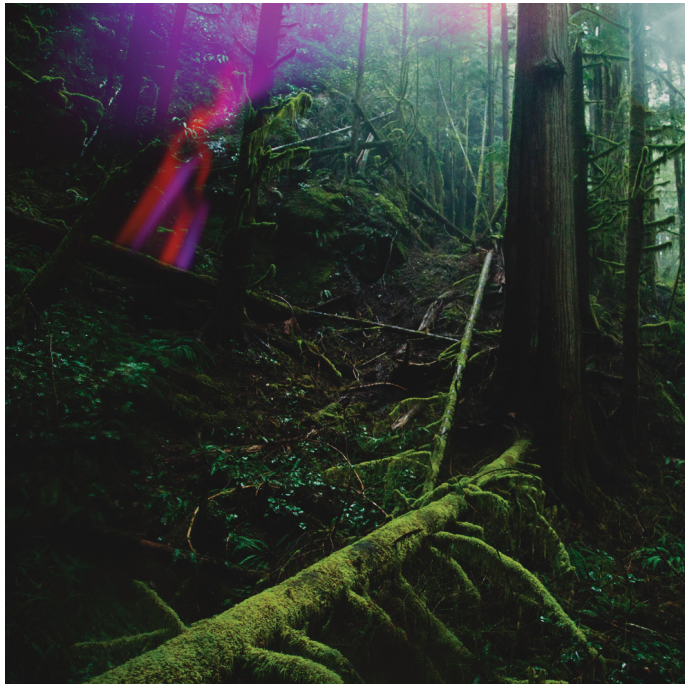
Patricia Gillespie

“

Our bond to nature has existed ever since human kind came to be, but this connection has shifted, becoming increasingly infrequent and unfamiliar. In modern society, we hardly notice that the “nature” we experience is fragmented, contained within designated boundaries, and rarely unaltered. It is the relationship between man and nature and the stories generated by this aforementioned relationship that arouses my work as an artist and photographer.

”





patricia.anne@live.com

www.moonrise.ca

Emily Goodden

“

Goodden is a maker of noise and other things, and an instinctive collector and archivist. Befittingly, her life is busy with noise and things, which she appropriately attempts to file away for future use.

”





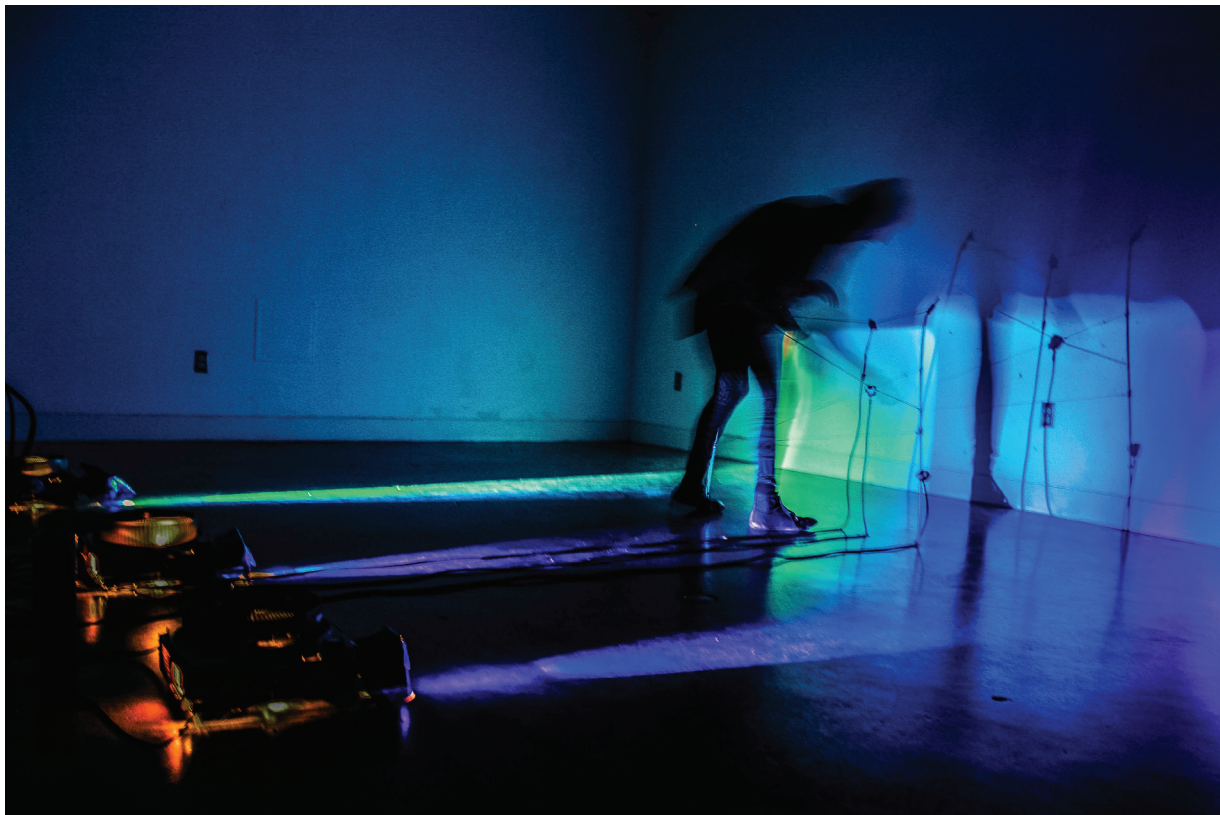
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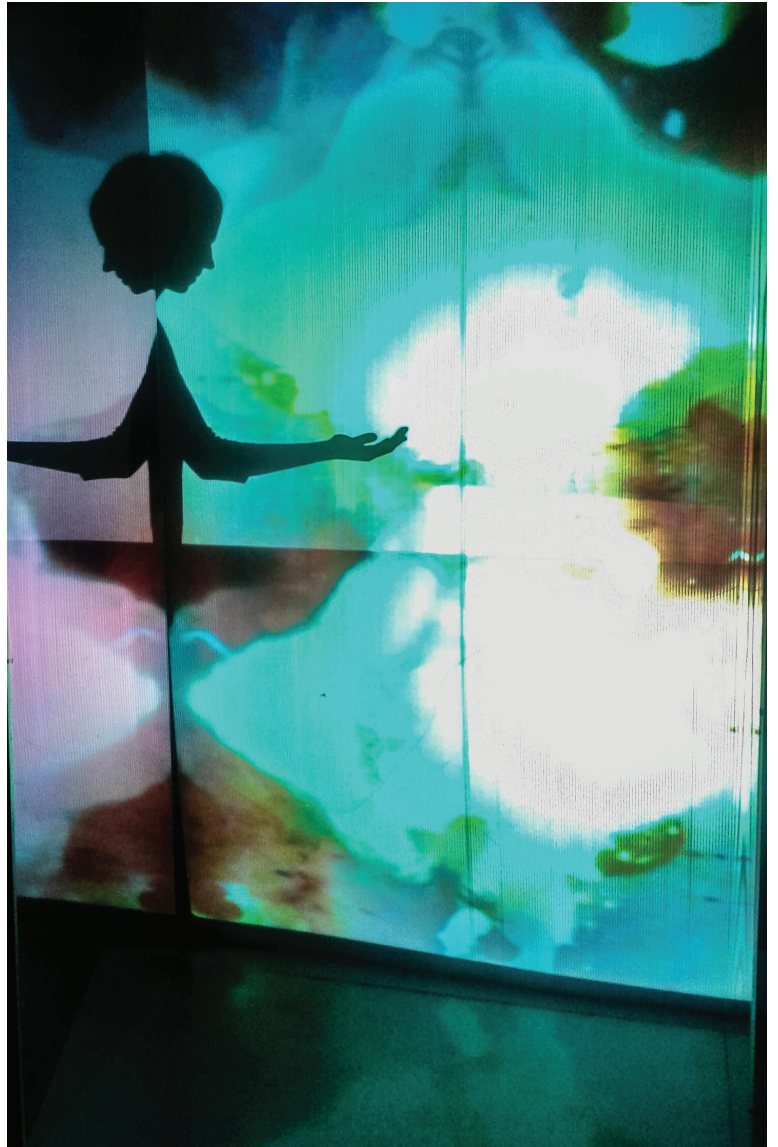
Toni Hall

“

Imagine a single beat in the universe; the universe being infinite. This beat puts infinity on either side. Now imagine a second beat, all of a sudden you have a dimension of time. It is the evolution of sound and light responding to its environment that give us an illusion of movement, providing indeterminacy to universal happenings. People often imagine themselves being separate from the atmosphere, but through my work, using the mediums of light and sound I strive to connect the viewer to the environment, converting them from the role of the spectator to the role of the participant.

”





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Nadine Halston

“

My interests in art making are all over the map: painting; drawing; sculpture; the occasional assemblage– the list goes on. In these particular works, I have created a world where the wild mixes with the domestic. I want to further explore the thoughts and emotions which arise from the juxtaposition of animals and humans.

”





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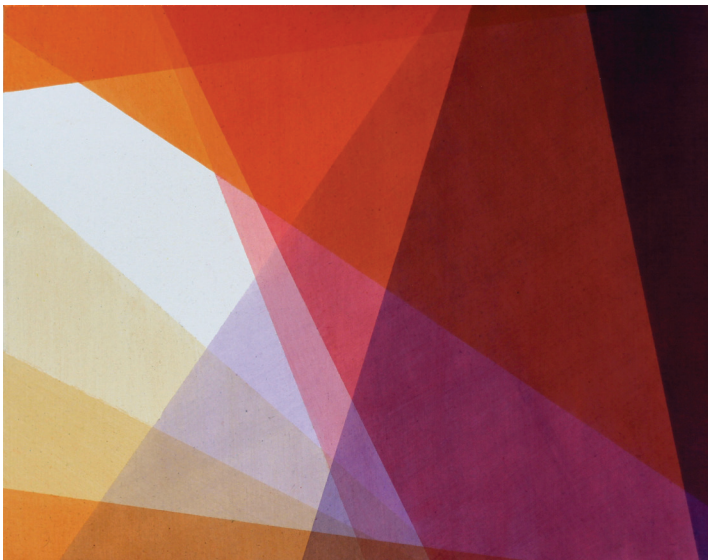
Megan Kamocki

“

My paintings are closely related to colour exploration where new colours emerge from existing pigments. This is obtained through the act of layering thin coats of a combination of acrylic paint and gloss medium multiple times to engage the presence of luminosity. I use a specific system for decision making that allows for each painting to retain unique and engaging characteristics.

”





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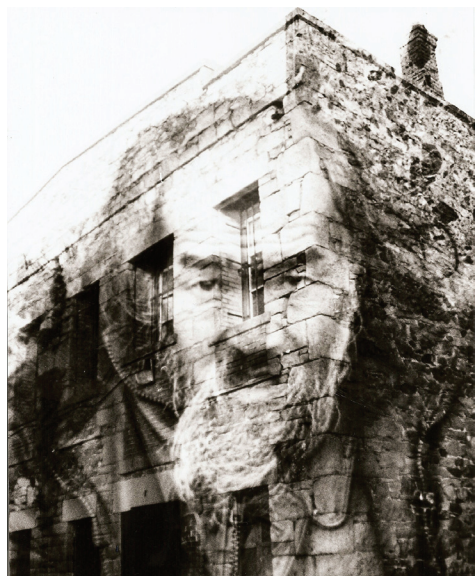
Victoria Kolsut

“

The emphasis of my art is on visual layers. In my creative process I isolate and explore interactions between layers comprising a form. It is the intertwined threads of layering and abstraction that exhibit the world as I see it. Our physical world, our makeup and even our minds are dynamic and ever changing reservoirs of forms pieced together from interacting parts. My artworks convey this perspective by isolating and re-combining layered extracts. They present a subjective reality saturated by meaning, which derives from the form itself, the creative process and reflection of physical reality.

”





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Ruth Lark

“

My work focuses on diptychs, providing a contemplative and associative relationship between the two images. I strive to take these ideas to new levels by looking at my subjects as topics of scientific or literary study, thus allowing my audience to read the images as such; referencing both categorization and organization and stressing the importance of texture and form.

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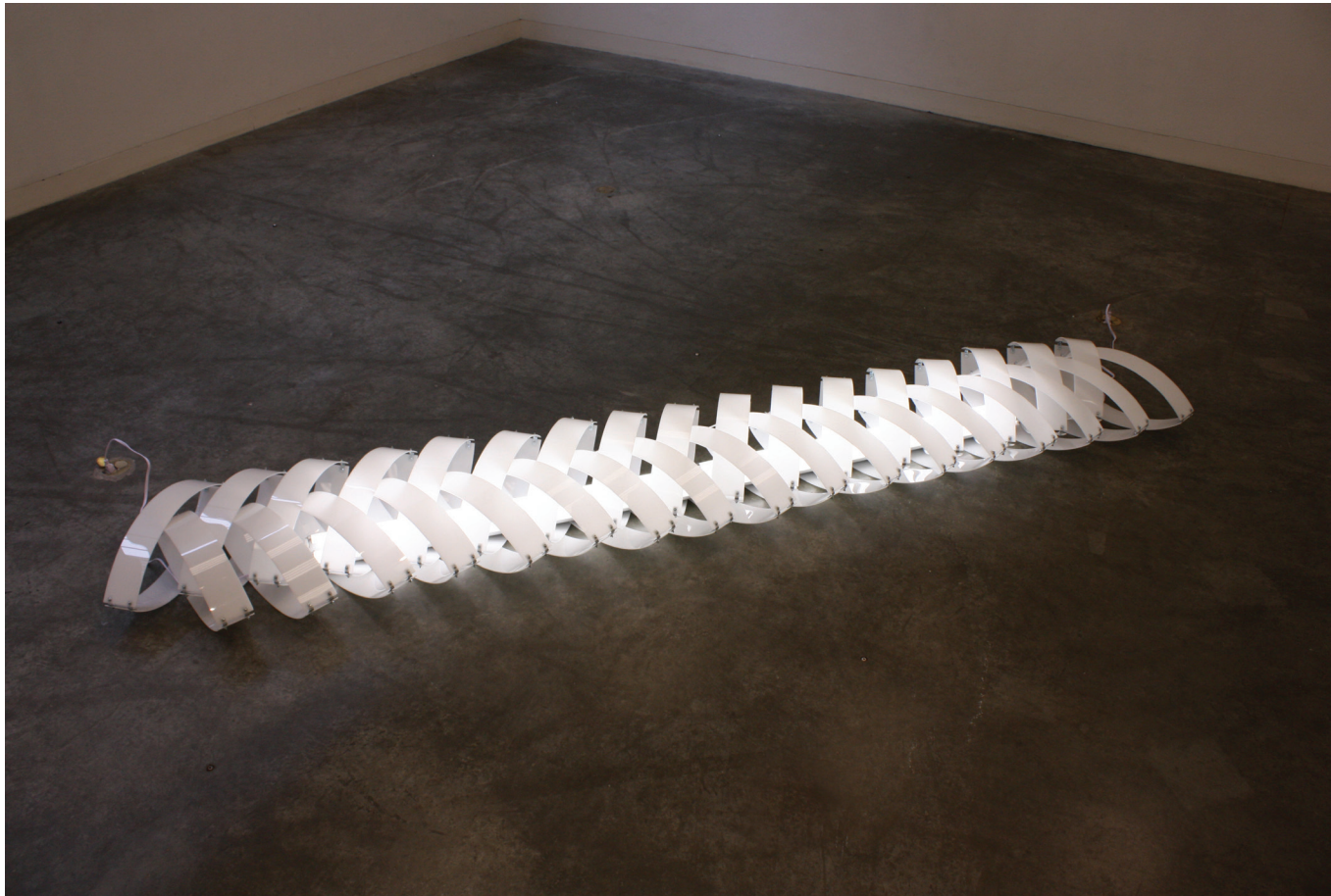
ruth.lark@me.com

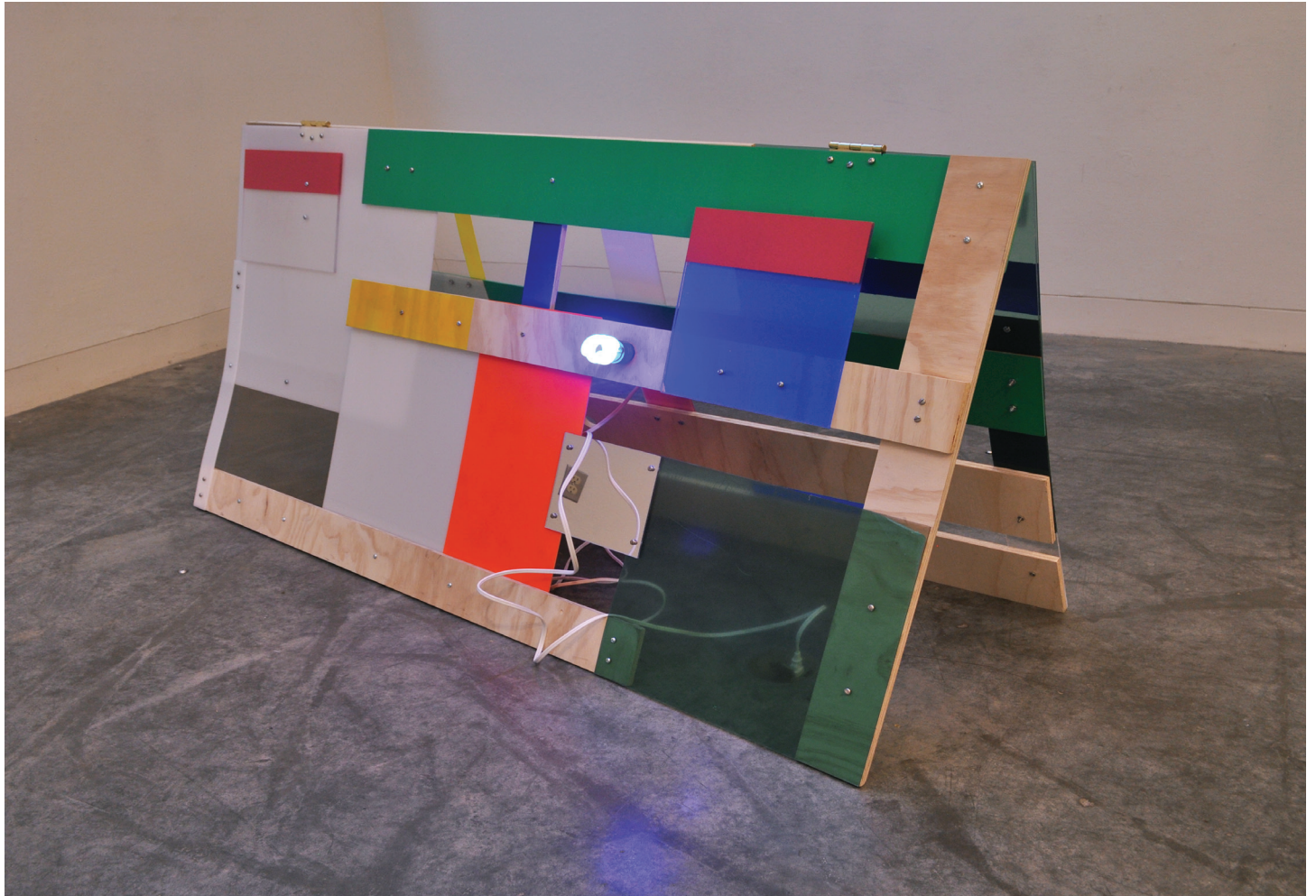
Abigail Laycock

“

In my work I am interested in conceptual systems that break down when physically manifested. I make objects out of commercial materials, including lights, which allow me to experiment with the divide between order and disorder. My work speaks to design through its emphasis on form and plays with perception of the functional object.

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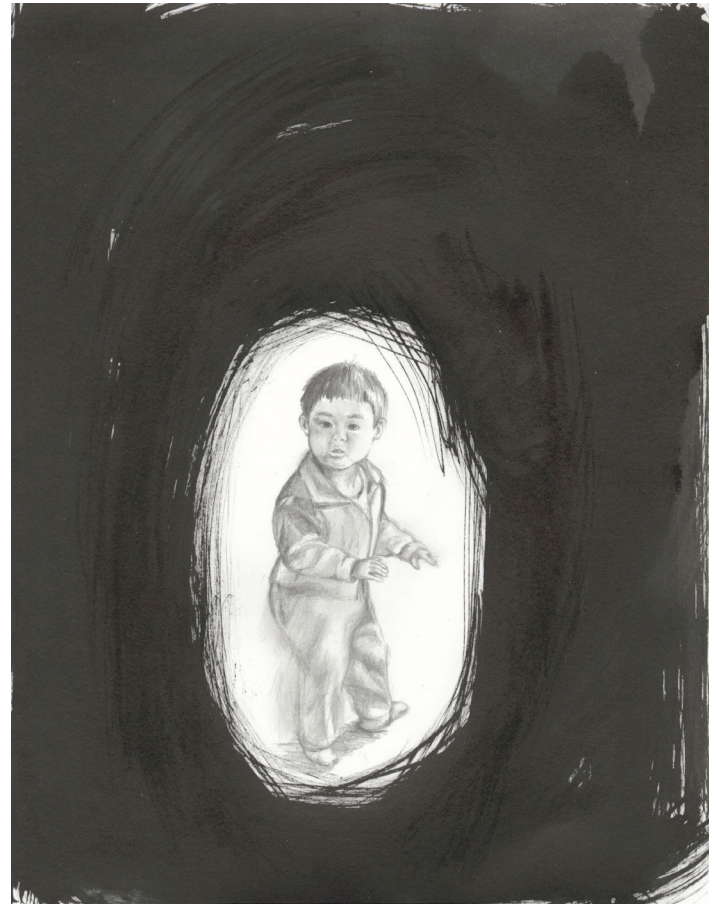
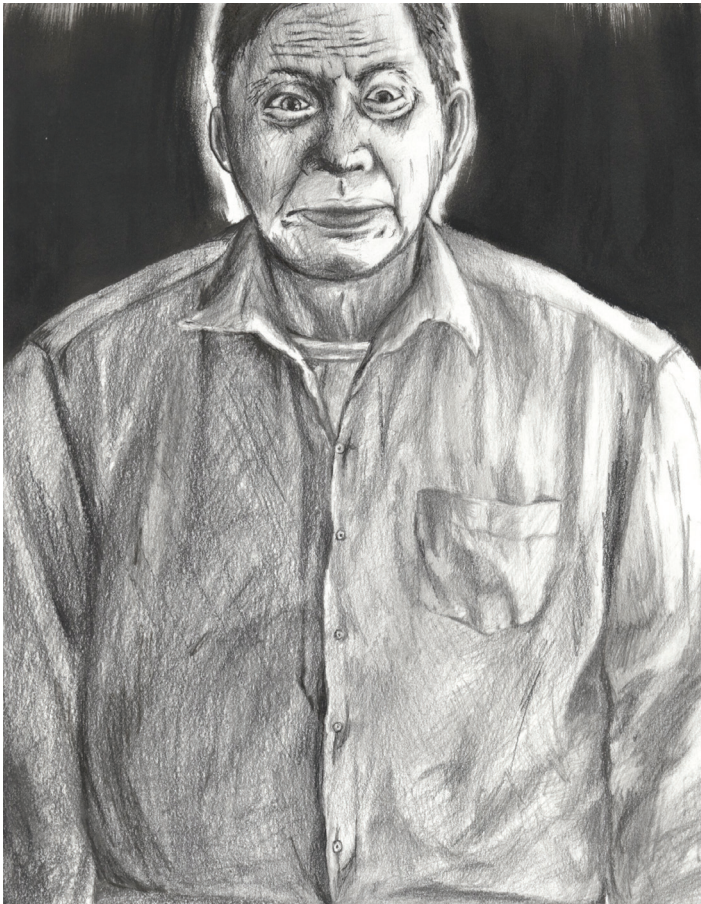
abigaillaycock@gmail.com

Carmen Low

“

I make drawings that are associated with my experiences from childhood. My drawings are sourced from family photographs, which inspire and provoke thoughts and feelings of the memories that I want to portray. I use drawings to express memories because the act of drawing removes the objectivity of viewing a photograph.

”





carmenlow4@hotmail.com

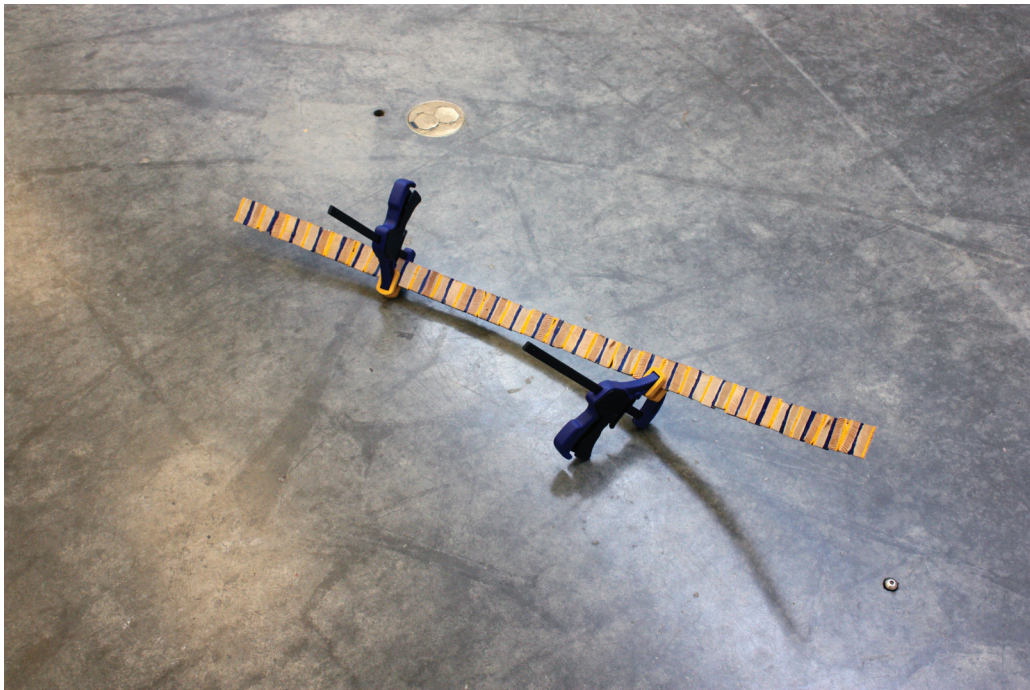
Graham Macaulay

“

There are too many things in the world, and my head loops around and around and around me. The idea is to re-imagine the way that things fit together, and the hope is that a home can be made out of this mess.

”





grahamamac@gmail.com

Skye Macpherson

“

My work seeks out the physical or psychological impacts of an image or action. To tap into the instinctual mental or bodily reactions to a visual experience is the ultimate goal. I aim to seduce the eye while inserting undertones of unease or repulsion.

”





Owen Mathieson

“

The inspiration for my work predominantly derives from the varying degrees and complexity of the human condition. Drawing from memory, my paintings become a means by which I attempt to understand the world that surrounds me.

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Borrowing material and method from the industries of Western Canada, I disrupt the logic of industrial processes. I replace the linear drive of production with equilibrium, creating unlikely static bodies and potential energy.

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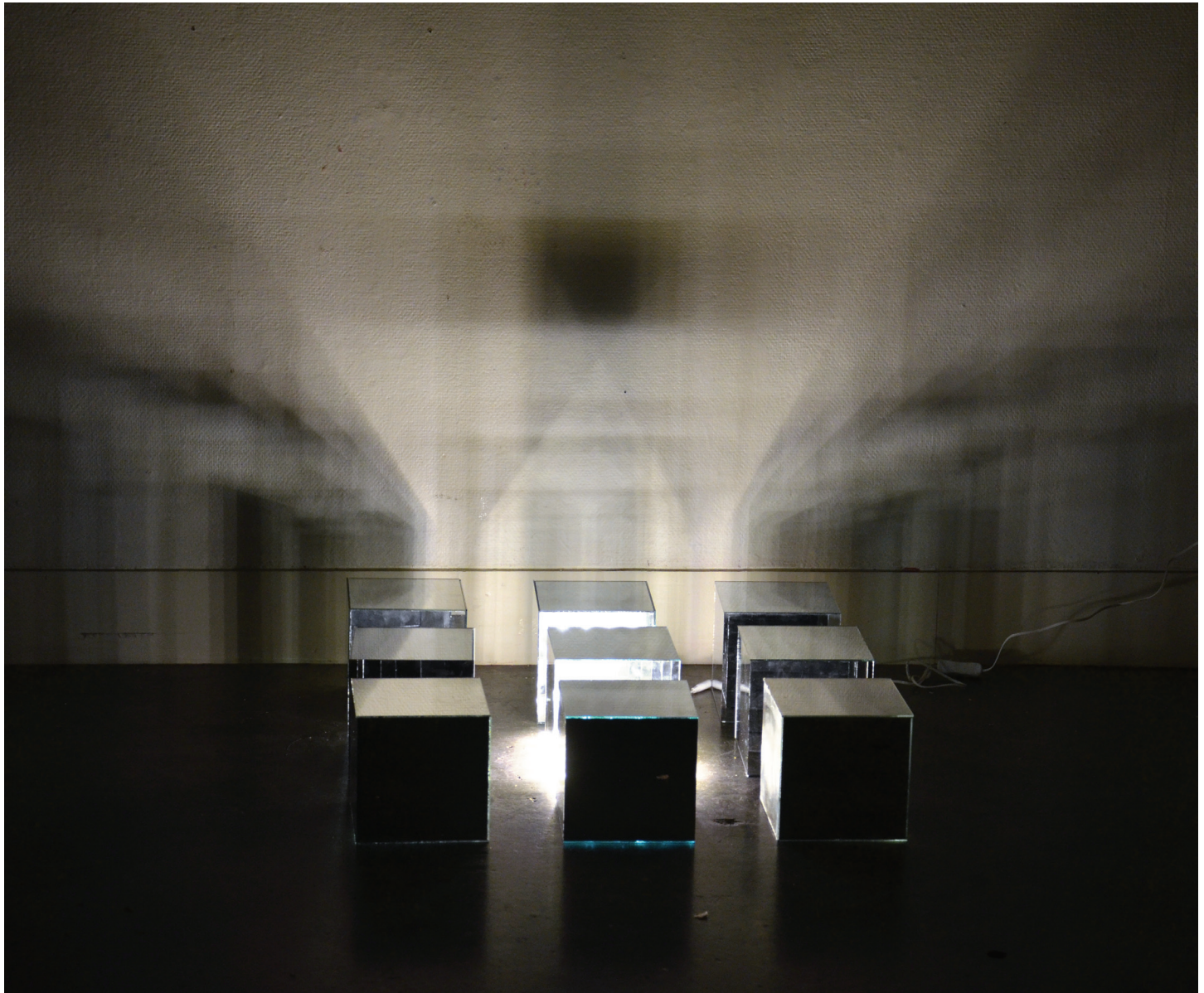
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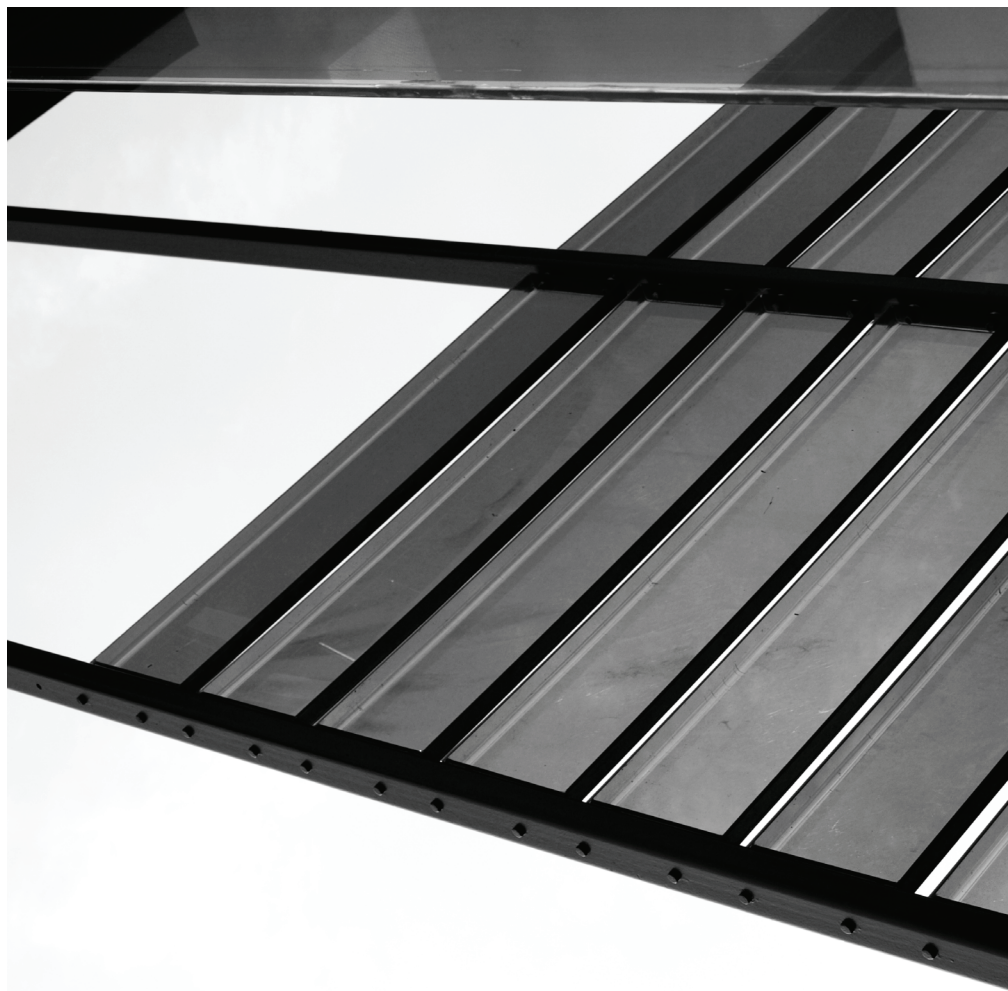
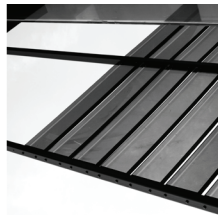
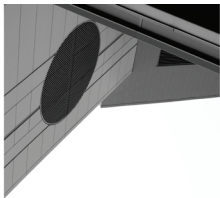
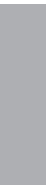


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Caleigh Mitchell





Eva Jane Mudry

“

I employ the idea of the alter ego and create a series of images of myself or another person in various identities, each photograph depicting a different component in the make up of the (individual). These identities or alter egos usually idolize the self i.e. deities, magic, super-natural. In each series of photographs a character gets played out, in its various manifestations.

”



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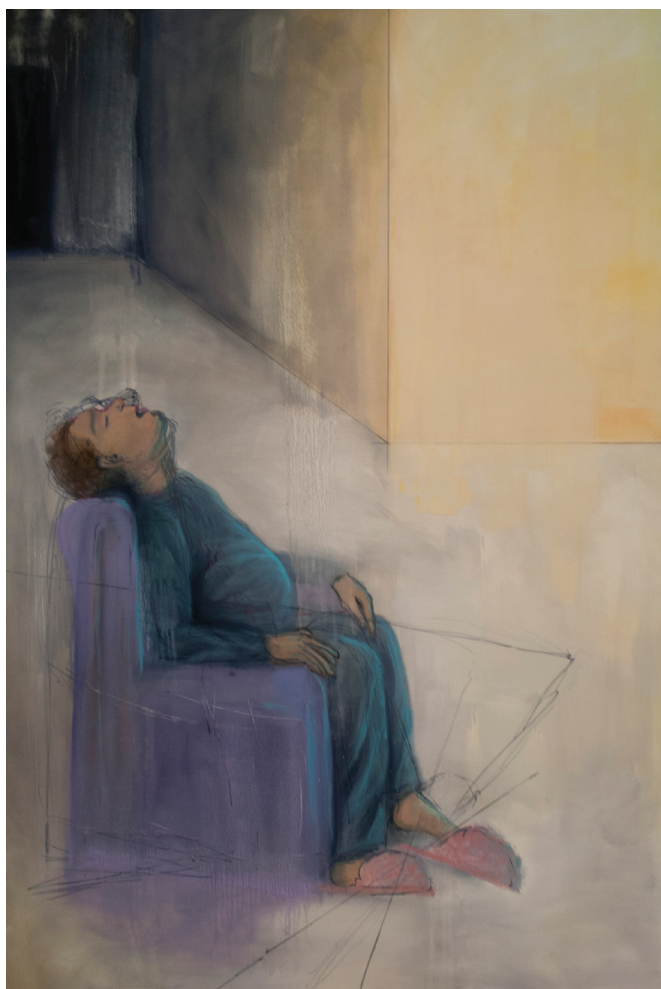
”

j.mudry@hotmail.com

“

My work explores the architectural space as subject—as a place where our lives unfold, where we exist even in our most mundane, pathetic moments. My work is split between the human experience in the space and the space as subject itself; I hope to pull the viewer in and simultaneously push them out of my paintings.

”





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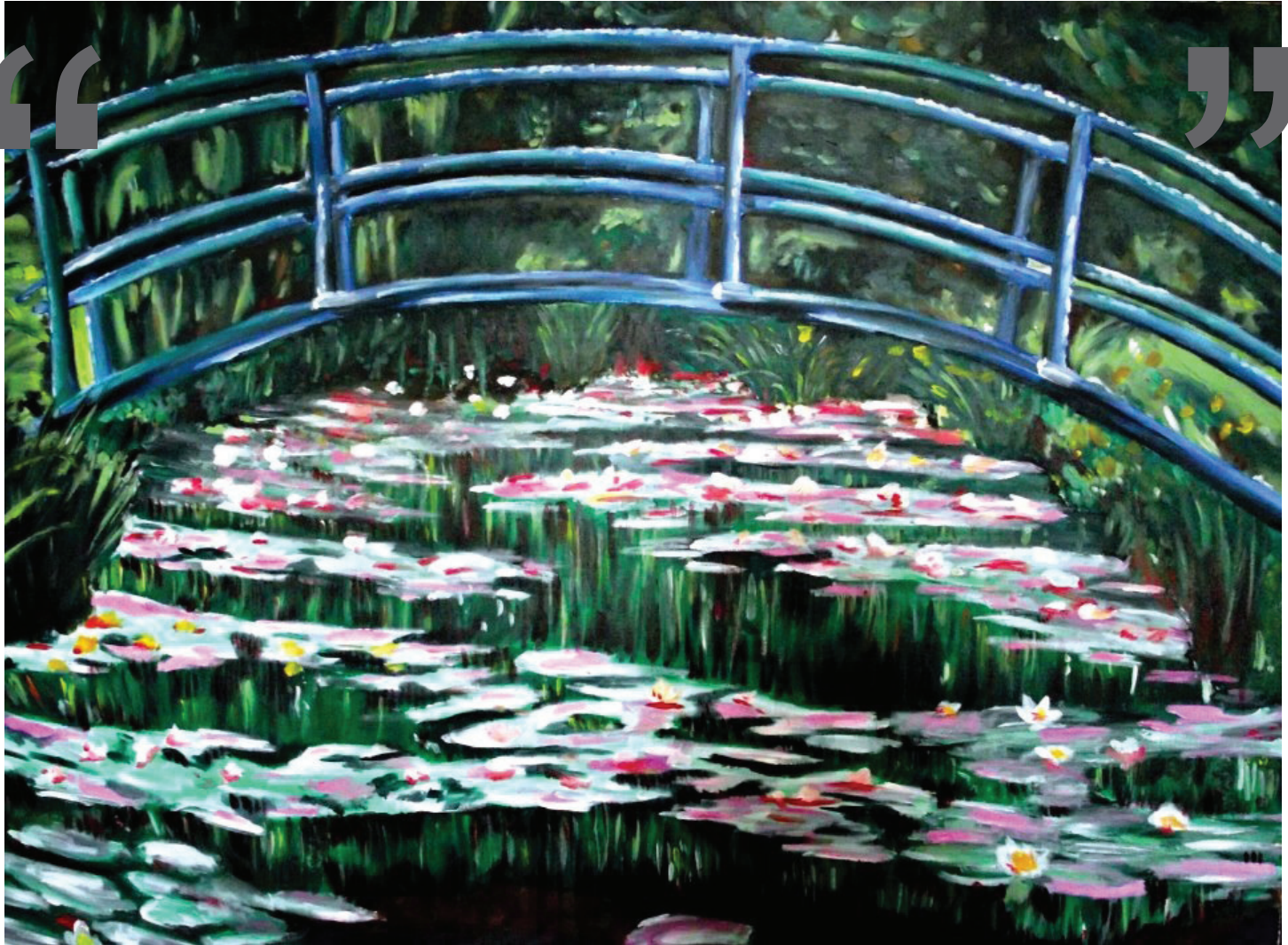
janepaulstudio.com

“

I do not set out to produce art relating to only one subject matter. My artwork is not created with a developed meaning; I consider my work to be more process oriented. People who discuss my art usually draw their own meaning to the work.

”





jillian-pritchett@hotmail.com

“

With each piece I want to communicate my fascination with wood as a material – the grain, texture, and physicality all drive the direction I take the form. My process includes applied pressure, and electric tools help facilitate this force. In this way my work challenges the concepts of art vs. craft vs. design, while still bringing maximum focus to the aesthetic beauty of the wood itself.

”



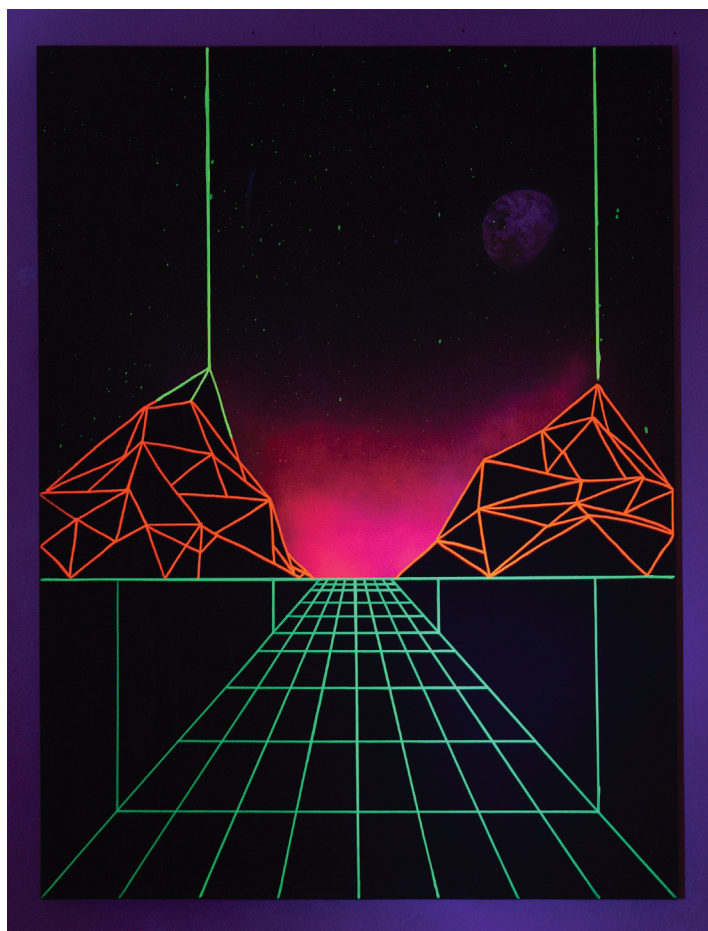


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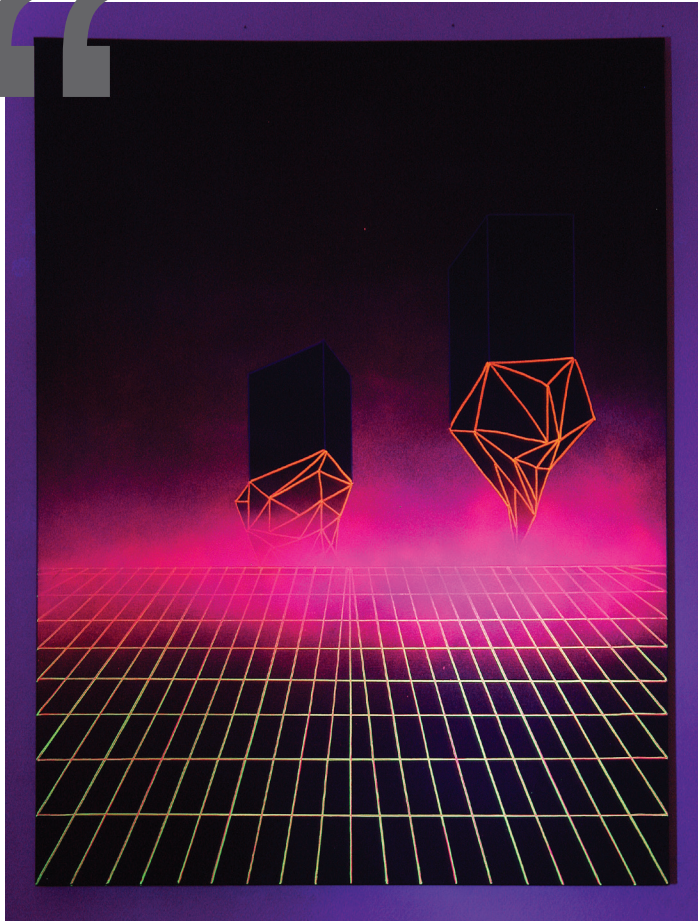
“

I am inspired by the retro futurism of the eighties, and the otherworldly landscapes that this futurism brings to the mind. These planes are brought to life by fluorescents, bridging the gap between painting and the emanating light of the neon black world.

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“



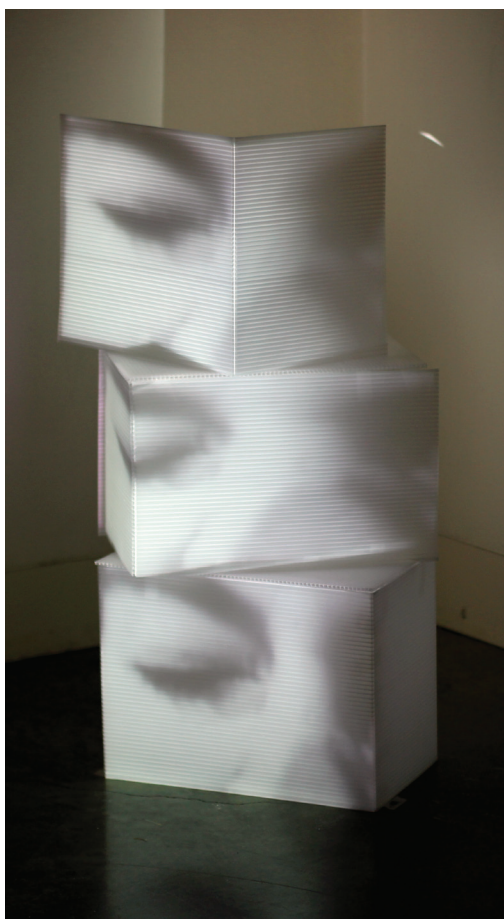
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“

My work consists of video projections of the body and the motion of how the skin moves on our body. I mainly focus on the components of the face and take close-up videos to deform the imagery. My projections are mapped on different materials and objects where the viewer can become more engaged with the intimate relationship between the abstracted body parts and the natural beauty of the movement it contains.

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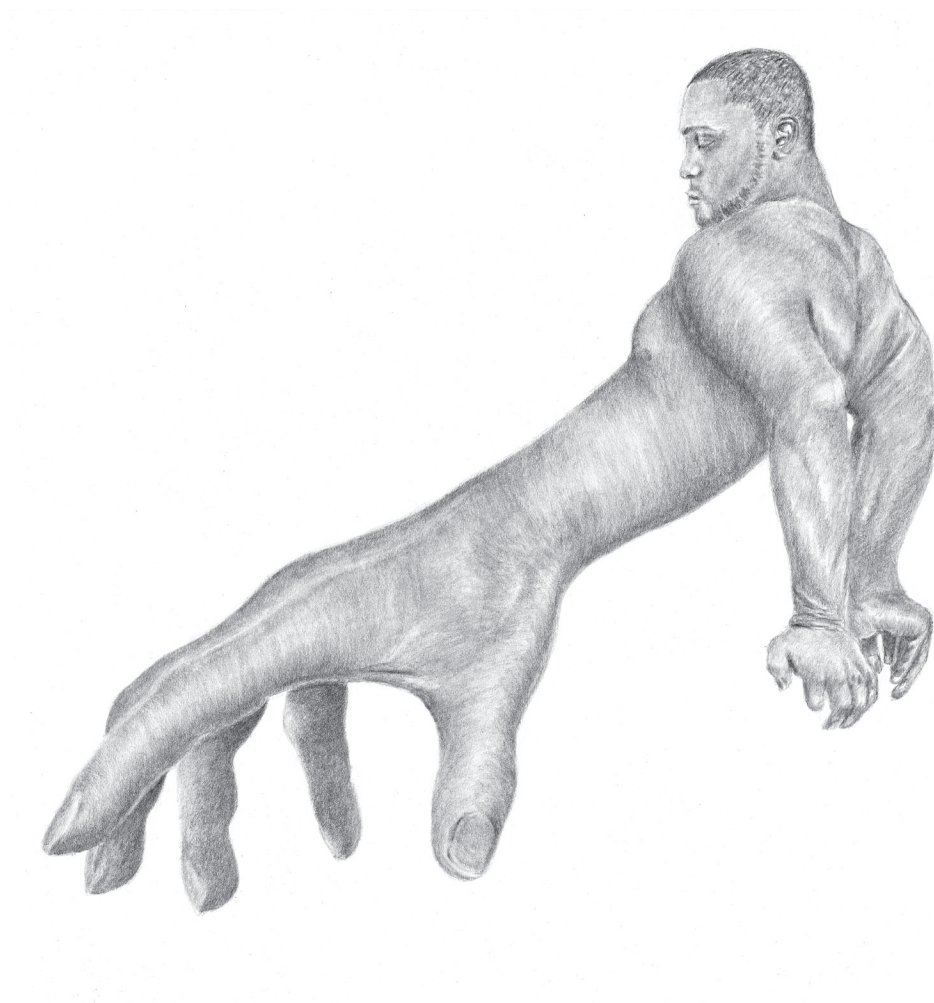


jmsanheim@gmail.com

“

I am interested in reconfiguring the body, particularly the idealized male body. The process of representing the male form calls attention to its attractiveness as a whole, but when the individual components are rearranged, grotesque and unnatural creatures emerge. I explore the transition of this phenomenon.

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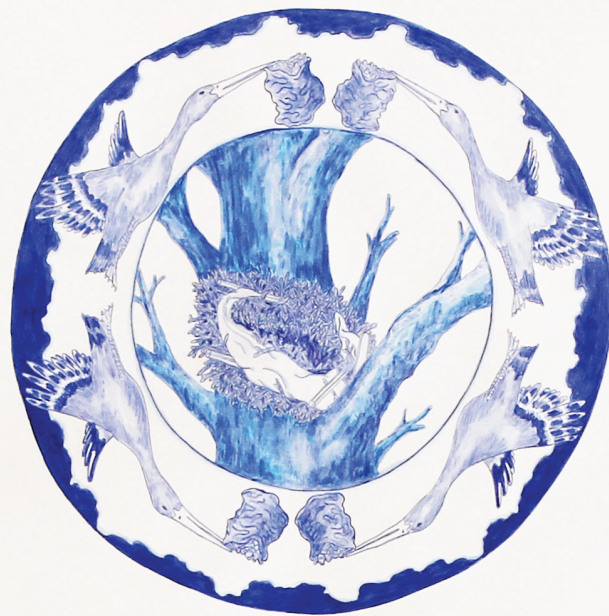
Chris Savage

“

My recent work has been exploring the aesthetic form of blue and white delftware. Through subverting the imagery to convey contemporary scenes I look to examine the shift in our relationship with the environment and how it functions as decoration.

”





ccmsavage@gmail.com

Erin Shuttleworth

“

What I strive to accomplish in my work is a tension between a world of childlike fantasy and the anxieties of an adult. The images jitter in and out of reality in order to maintain a dialogue with the viewer, and thus question the perceptions we as consumers have of animated cartoons and comics.

”



Bonnie Wu

“

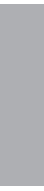
This is a series of paintings exploring the relationship between house cats and wild birds. While house cats have cozy shelter and food provided by their owner, they do not have the freedom and ability to live outside. On the other hand, wild birds have all the freedom they could have. Sometimes I struggle between these two options, wanting to be free but at the same time reluctant to leave my safe shelter.

”





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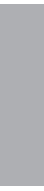
Thanks

We, as artists, are constantly surprised and humbled by those who support us. The faculty and staff have been helpful every step of the way. Our friends have let us cry on their shoulders after a hard crit, and our parents have had to watch our “creative phase” turn into our career. We have fallen down, but always come back stronger thanks to all the wonderful people who surround us.

This has been an overwhelming journey, and we couldn’t have done it without you.

Thanks,

The UVic Visual Arts Graduating Class of 2014



Special Thanks

IslandBlue

Save your best ideas for us.



University
of Victoria

Fine Arts



University
of Victoria

Visual Arts