





A SPECIAL THANKS

The Visual Arts graduating class of 2018 would like to thank the faculty, staff, and instructors who have helped each of us in countless ways throughout our undergraduate programs. We are forever grateful for your kindness, guidance, and support.

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FOREWORD

CHARLIE BROWN WAS THE LOVABLE loser in Charles M. Schulz's popular comic strip *Peanuts*, who despite his best efforts or intentions, always failed. "Good Grief" was Brown's iconic catch phrase, often exclaimed at the end of a sporting mishap, kite flying disaster, or social faux pas. The phrase embodied his frustration or surprise at the world, but what made Charlie Brown so loveable was his continual self-reflection and willingness to trust and try again.

If we think of this phrase now in our current political and social climate, the words take on even more resonance. Unfortunately, Grief seems to be everywhere: in the news, on social media, in our homes, and in our institutions. Charlie Brown is not the only one who fails; we all do. What is Good then, as we all know, is much more complicated.

One of the most effective ways to combat grief is through questioning, something artists do exceptionally. In art-making there is a relentless desire to question, which often makes it frustrating and leads to failures and disappointments. However, as all of our graduating students can confirm, it is through the process of these failures that we have our greatest learning opportunities.

Our BFA program at UVic is intentionally designed to leave openings for students to explore, experiment—and, yes—fail. There is no road map for success, and each artist, in order to have a chance at success, must chart their own course and develop their own artistic voice. The works in this catalogue are the successful results of this process and are hard-won victories. Each artist has created something they can call their own and each has strived for excellence. This perseverance, along with the ability to overcome technical and creative problems, produces a path, if not a road map, for success.

No doubt, many of our students are also experiencing sadness in leaving UVic after four (or more) years, while also feeling the pride and satisfaction of completing an extremely demanding course of study. This, too, is Good Grief. However, knowing that failure is part of success is what makes this particular type of Grief Good. From this vantage point one begins to better understand the wisdom found in one of Charles M. Schulz's most well-known quotes, "Be yourself. No one can say you're doing it wrong."

—PAUL WALDE, Associate Professor & Chair, Department of Visual Arts
MEGAN DICKIE, Assistant Professor, Department of Visual Arts

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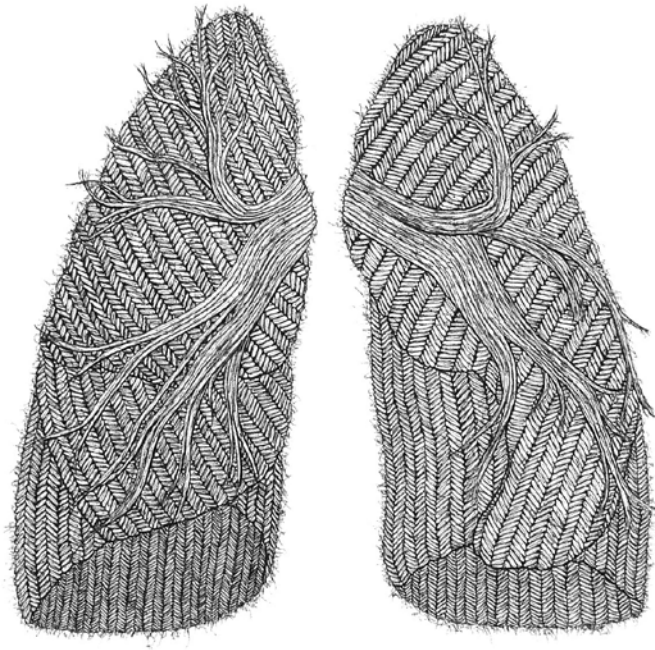
MADISON ALLEN

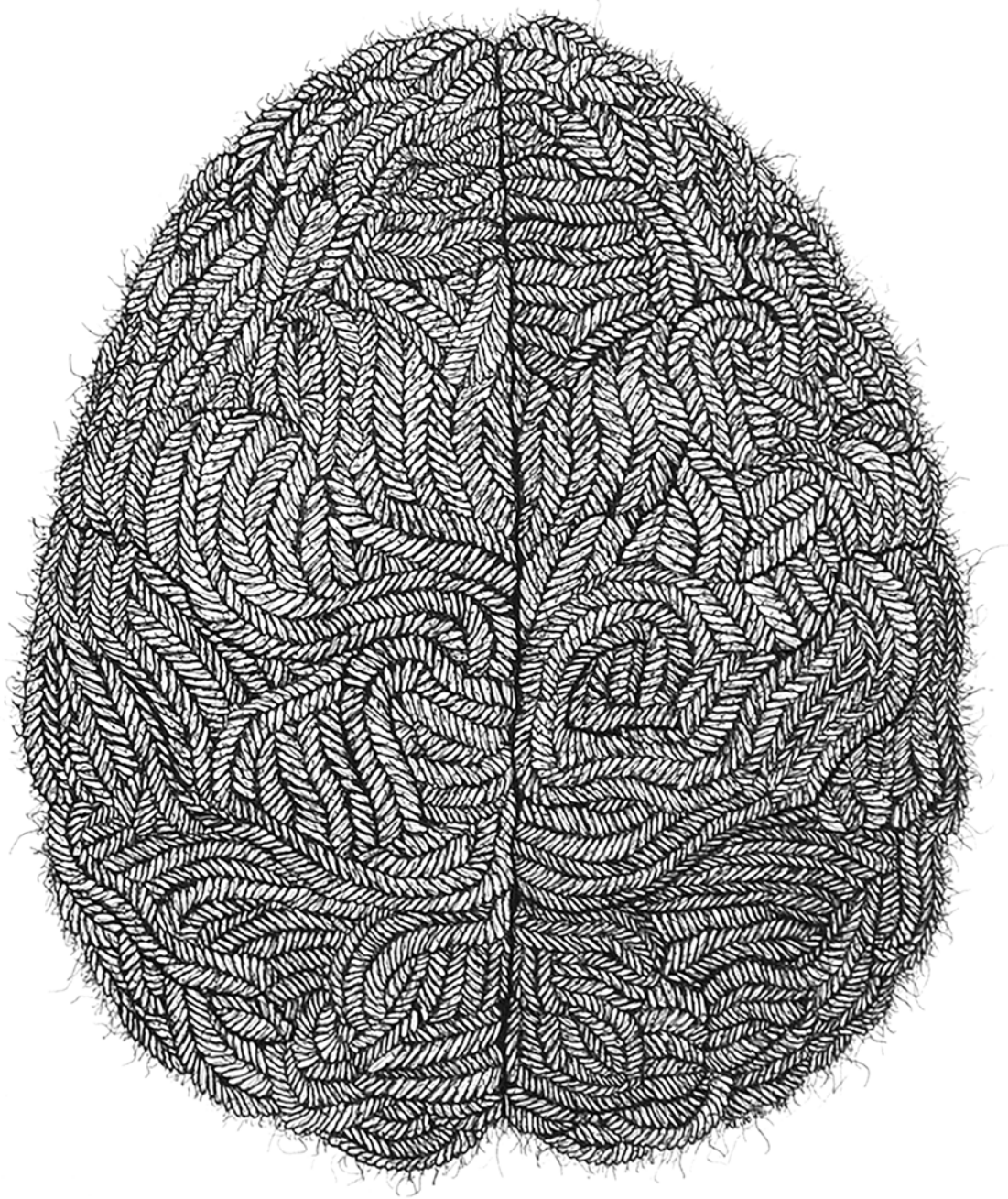
My practice explores object and image making through concepts of the construction of identity and boundaries, and the speculation of how these ideas intersect with notions of privilege and class.



KEIRO BLYTH

The study of textiles, both as a medium and a subject, is the main focus of my practice. My repetitive and detail-oriented work juxtaposes unorthodox elements from everyday life to create a warm, soft space for uncomfortable conversations or topics.





BECI BONKOWSKI

My practice is based in photography and finds inspiration from history. My work creates a conversation around visualized knowledge; commenting on parallels and inconsistencies between the past and present.





KASPER BOSS-MOODIE

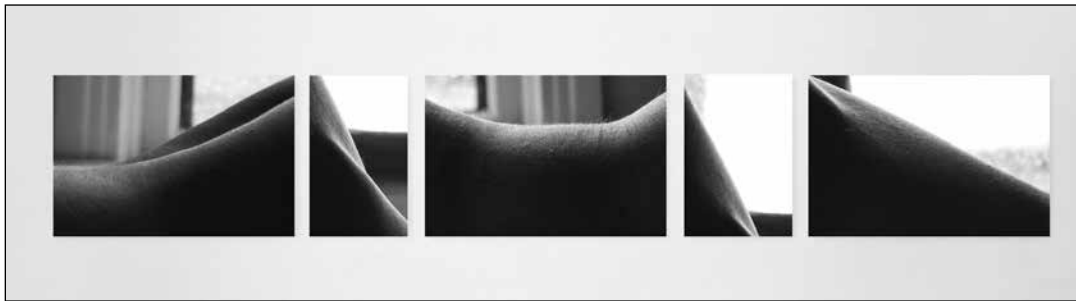
Material exploration, the nostalgia of tactile knowledge, images of gay culture, and a reverence for the hand-made are the elements that fuel my art practice. My attentive and methodical approach to materials and processes showcases both the humour and strength inherent in the work.





KATRINA BRUSCHETTA

My art practice involves the use of a variety of media. My goal is to create works that are not guided by reason but are based on free-association. I invite viewers to make new personal connections within the work.





ERIC DANN

The intention for my art is to bridge the spaces between my mind, my soul, and the world. I do so in the form of paint, video, and sculpture.





LINDSEY DAVIDSON

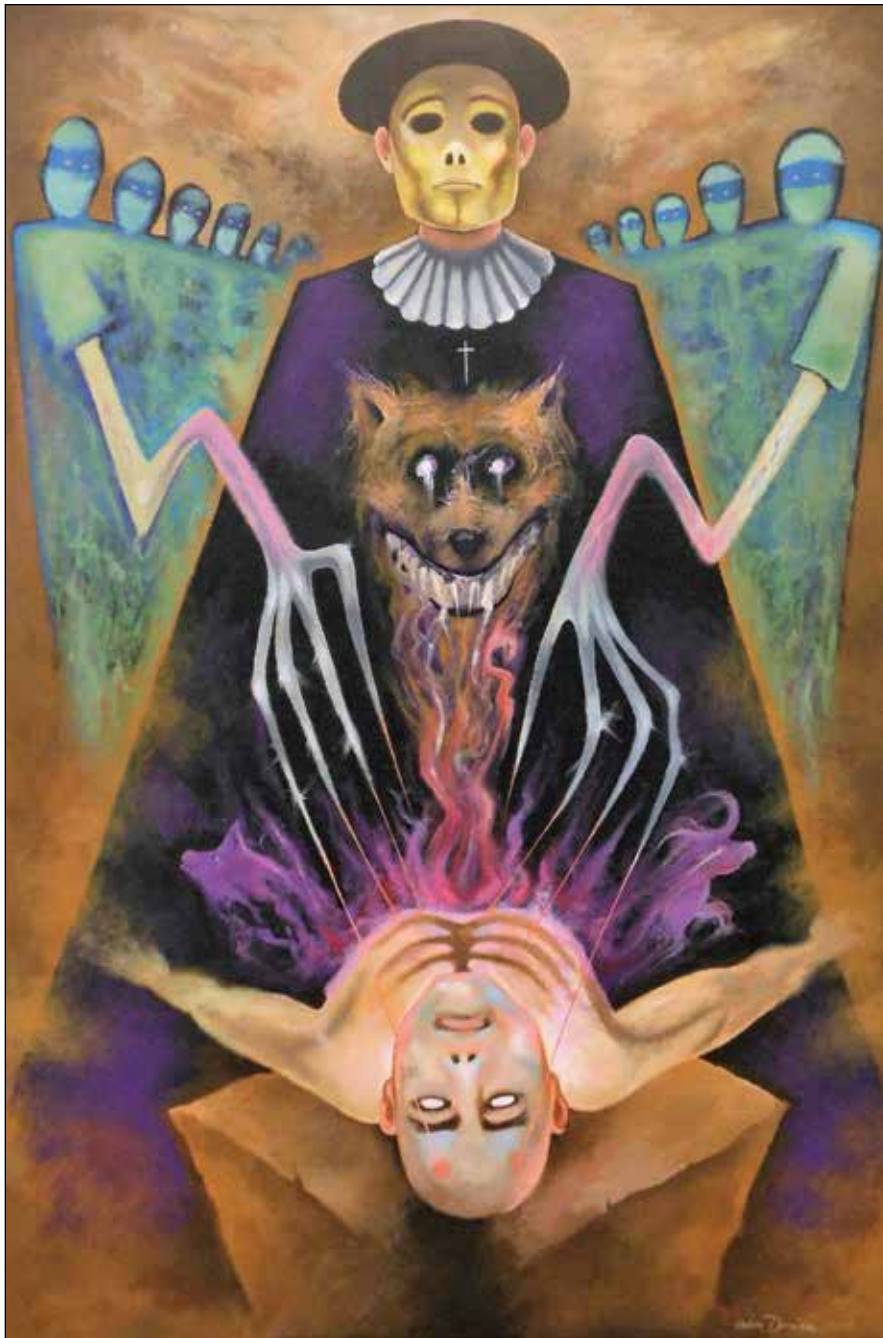
Bringing together the experience of form, shape, texture from my surroundings, and imaginative space, I create works that are influenced by organic and structural forms. I am interested in how the rigidity of structures can contrast with the decay and growth of natural substances and influence their interactions.





ADAM DOMVILLE

My art practice brings together classical painting techniques with elements of contemporary illustration, poster and comic book art, animation, fantasy film, and surrealism. I am fascinated by the human condition and use my observations to explore themes of life, death, birth, rebirth, and transformation.





LIWEN FAN

I am essentially interested in creating works that call for the immediate attention of the viewer. My goal is to keep them engaged with my works for as long as possible. I see my paintings as the carriers of pure sensory stimulation.





CARTER FORMAN

The juxtaposition between instantly recognizable objects and ambiguous forms draw attention to the iconic presence of symbols in a world where information is so quickly consumed.





LIN FU (ARLENE)

I use photography to document myself, the people around me, the things I discover, and the world I see through my perspective. My recent focus has been on humanity; particularly in the exploration of how people are shaped by each other through different kinds of interpersonal relationships experienced over time.





LAURA GILDNER

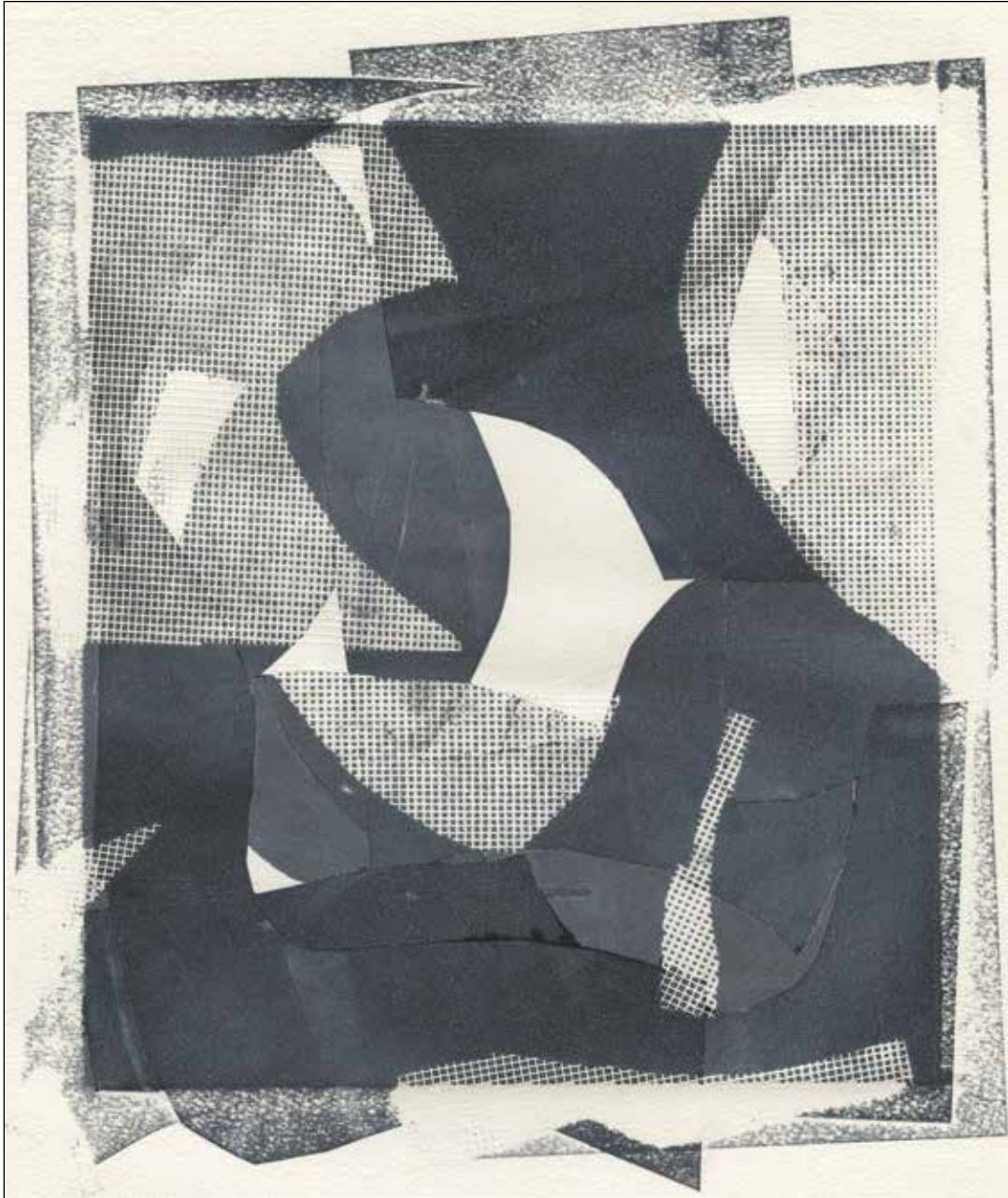
I am fueled by a desire to create seemingly illogical or absurd scenarios as a framework for interaction, whether between groups of performers, individual actors and myself, or myself and a viewer. Through video, performative live events, photography, and installation, I am ultimately searching for something that can make and simultaneously break your confidence in expectation.





MULLEIN GREEN

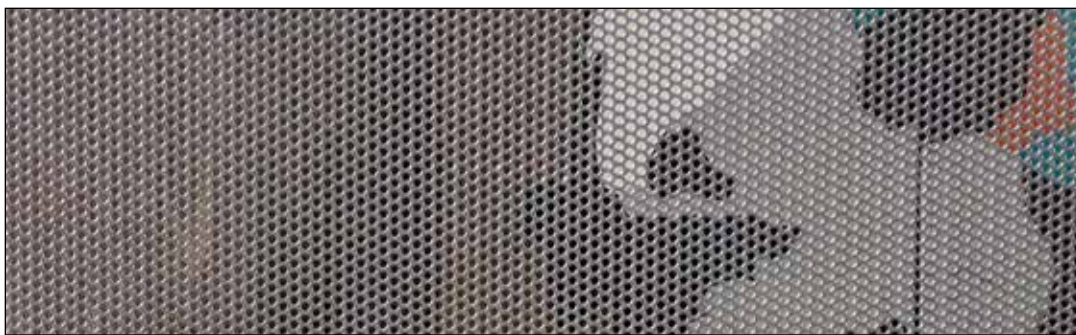
I have become increasingly focused on the dialogue between painting and printmaking. My prints serve as a reference for paintings and I have used paintbrushes within printmaking. My process relies on the uncertainty and the discovery of the finished print.





STEFANIE HEDLER

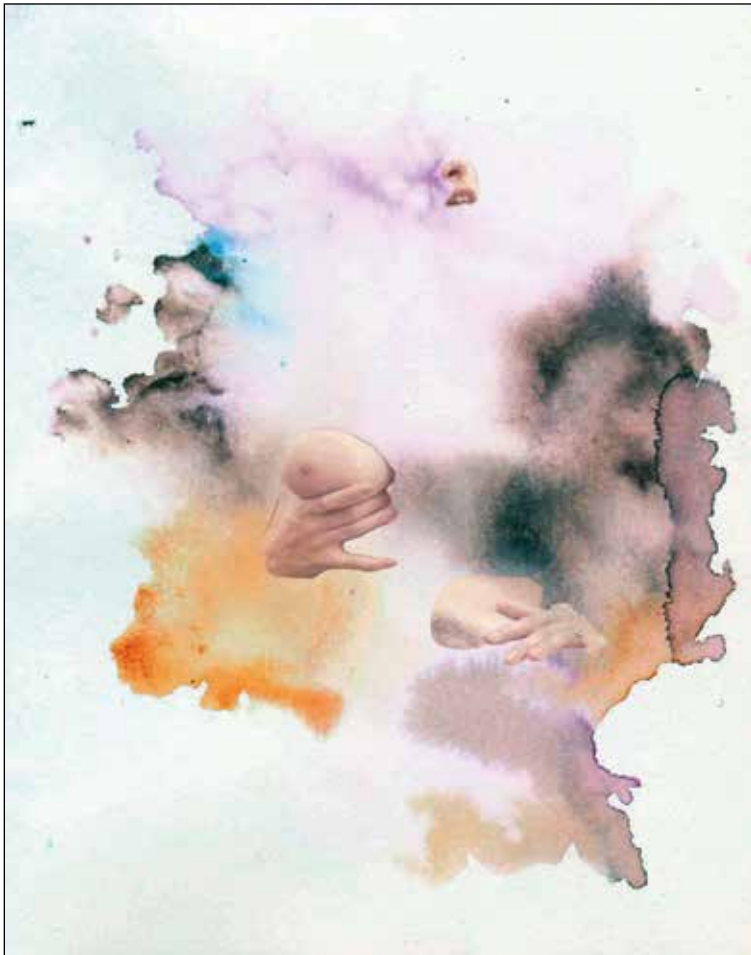
The foundation of my studio practice explores where form and physicality originate in relationship to an idea, experience, memory, or deception. My process combines the physicality of materials (cedar, steel, and canvas) with imagery of the figure.





LEAH HODGE

I am interested in beauty, reconciliation, and shock value. I am exploring these themes through the mediums of painting, drawing, sculpture, and digital media. I look to acknowledge my experiences through reclamation of societal structures and the repercussions surrounding them.





STEPHANIE HOWE

Grounded in materiality and the examination of dichotomies, my practice uses painting and sculpture to explore how we navigate our personal relationships and physical environment. I am intrigued by a material's potential to provide insight into ourselves.





SARAH JIM

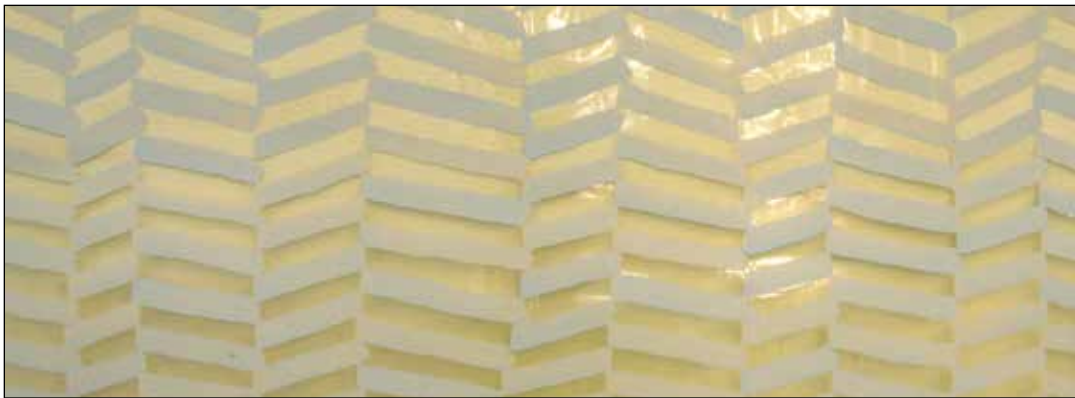
My art practice is based on the relationship I have with nature and the depiction of its dream-like aspects. I use imagery of flora, fauna, oceans, and the cosmos and incorporate psychedelic elements to subvert the conventional way we look at nature.

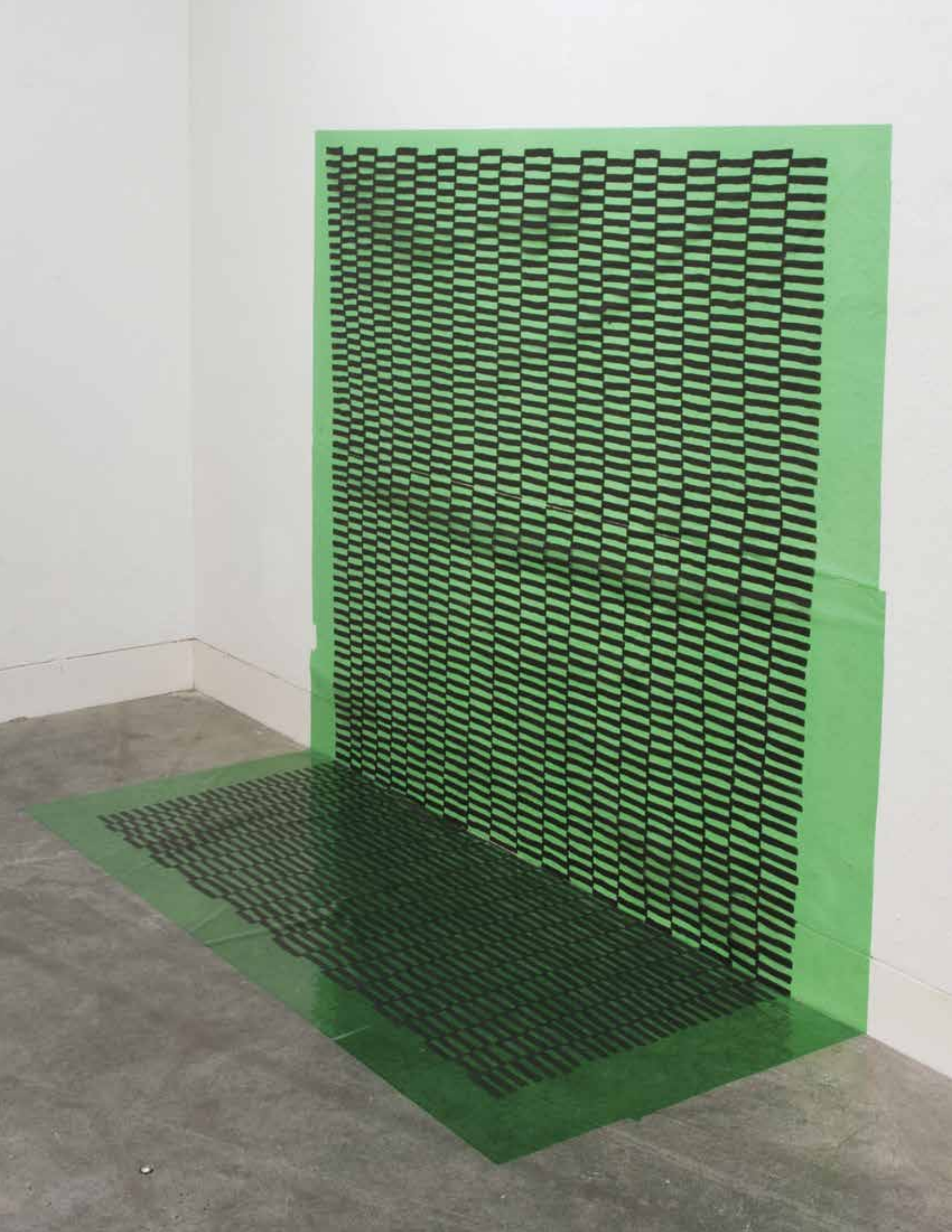




PETE KOHUT

My painting explores the structure of looking. Using the mark as a building block, my work seeks to challenge the viewer's relationship with the picture plane.





JAMES LETKEMAN

Chris Burden is my Father, Kenneth Anger is my Preacher, Bob Ross is my Lord and Saviour.

“Four years of art school and this is it?” - My mother in response to *Billboard*.



42 **TOP** Still from *Preacher* (*Donnie Darko Taught Me My Religion*), 2017, single channel 4 min 39 s, HD video, single stereo

BOTTOM Still from *GDA*, 2017, single channel 5 min 34 s, HD video, single stereo

OPPOSITE *Billboard*, 2017, wood, burlap sandbags, acrylic paint, mending plates, GRK fasteners, 20' x 10' x 16'



CHELSEA LEWICKI

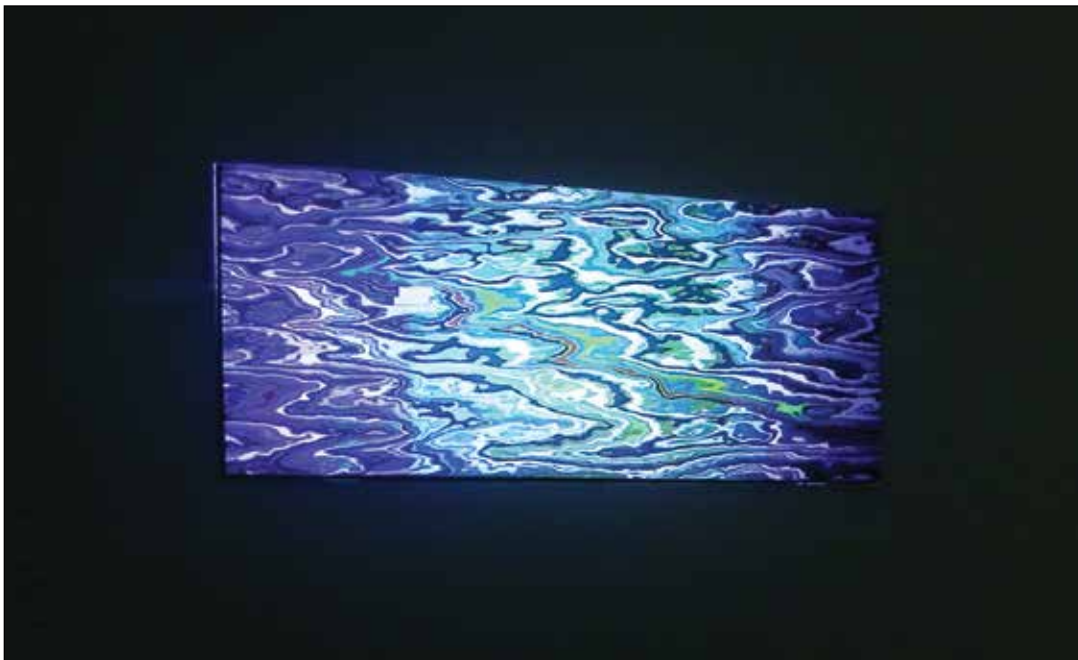
I am interested in creating spaces that explore Freudian concepts of latent content through sculpture. These spaces have internal or external vantage points and are designed to accommodate one or two viewers at a time.





TRISTAN NEVE

I use multiple mediums (sound, sculpture, painting, video, and performance) to explore relationships between the material and the immaterial. I am interested in creating an experience for viewers that explores contrasting elements of comfort and discomfort, physical and ephemeral, light and dark.





LIBBY OLIVER

I showcase the absurd in the familiar through the perceived objectivity of photographic and video media. My work both celebrates and questions our shared struggle for individuality.





LIAM O'SULLIVAN

I am interested in the generation and validation of meaning, concept, and understanding, and how the mechanisms that govern them function. In my exploration of these themes, I toy with the representational image, attempting to isolate its role in the structuring of a personal and communal morality.





MATT PADDISON

The artwork I create does not attempt to follow traditions or conventions, yet it does not actively run in the opposite direction; it simply follows its own path. Working primarily in greyscale allows me to focus on the artwork and keep it free of the distractions of colour contrasts.





CARA PEKSON

My artwork explores the relationship between meditative states and the realm of abstraction. Primarily focused on photography and painting, my practice asks questions about the recognition of one's environment and the development of foreign forms.





SHEALAGH SNYDER

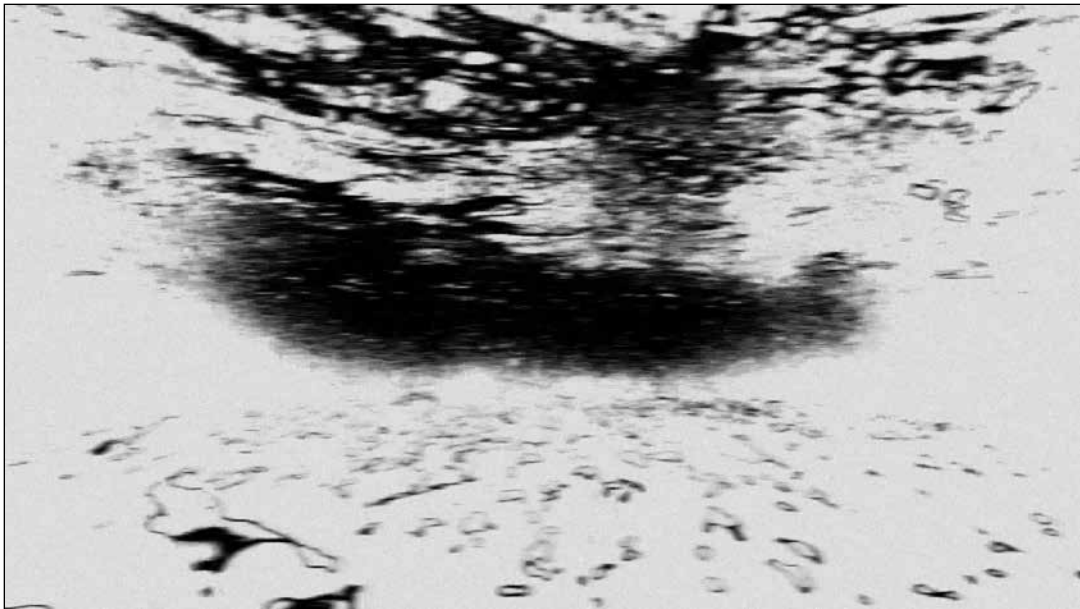
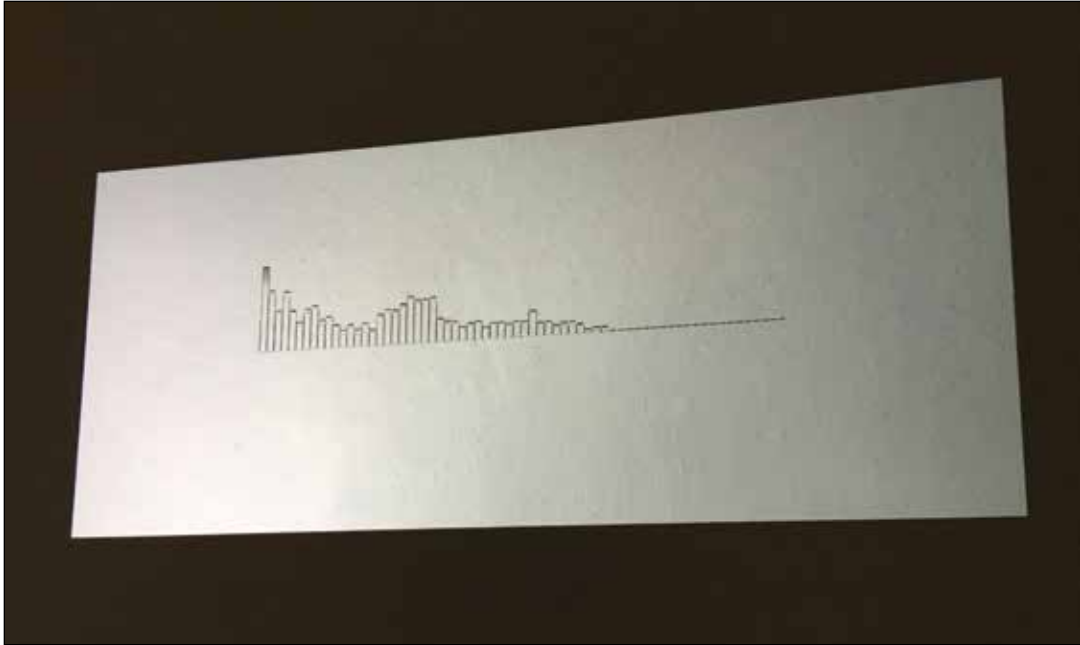
My art explores ideas that stem from Melanie Klein's *play technique* (used in child psychology). In much the same way as a young child negotiates their relationship to the physical world, I am energetically engaged in making material-based works that both animate images from my subconscious and question the gap between perception, introspection, and self-cognition.





CHEN SONG

My art practice focuses on the relationship between man-made and natural objects. Through photography and sculpture, I explore the effects that intense colour combinations and the simplicity of small objects have on our visual experience.





HANNAH VAN ADRICHEM

My work focuses on the confounding / collapsing of pictorial space and the deployment of pattern / form in the pursuit of compositional balance. This manifests itself in repeating elements as a way to create a pattern in fabric-based works and use the strategies of abstraction to achieve a balance between colour, pattern, and form.





TARYN WALKER

My art lives on the precipice of a story; it is anti-narrative. My practice is rooted in symbolism but denies mythology.





MICHELLE WATTS

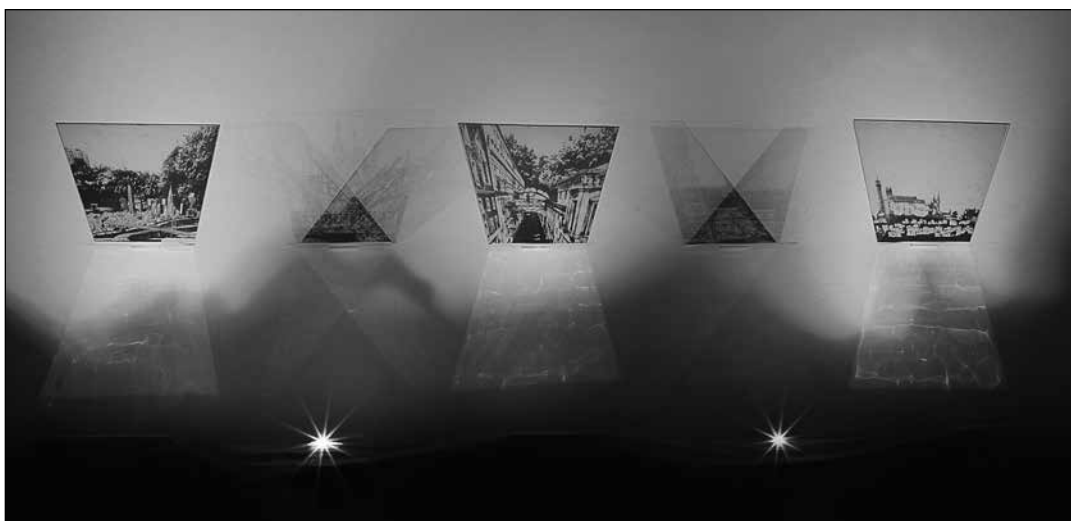
My art practice and research revolve around creating paintings that explore water and the way it surrounds us physically and emotionally. Through my work, I want to bring forth the emotion, serenity, weightlessness, and density of water.

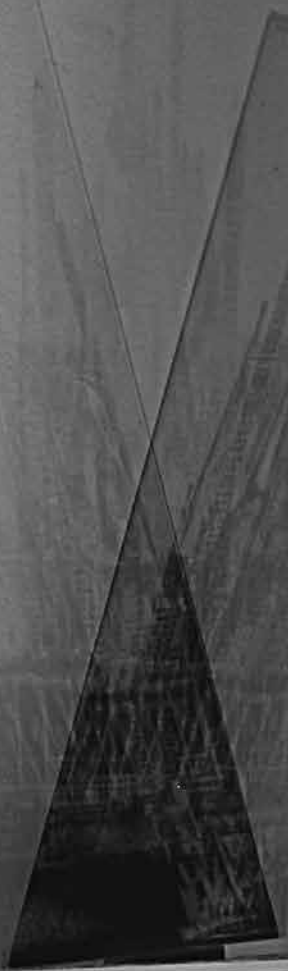




WEI WEI

My work highlights the interesting parts of buildings to present geometric and architectural aesthetic experiences. My process involves exploring the textures of the built environment to reveal the beauty inherent in the design.

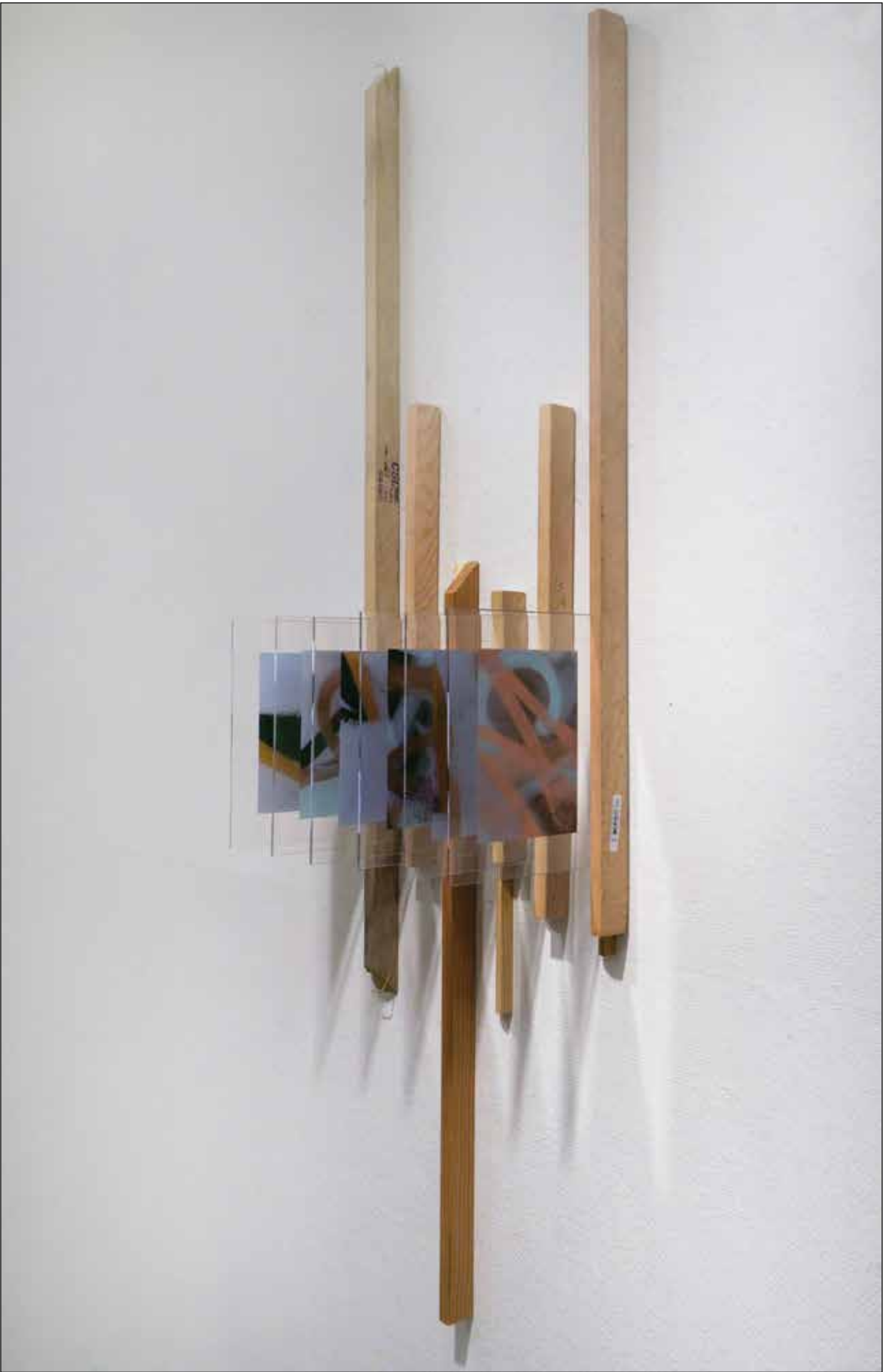




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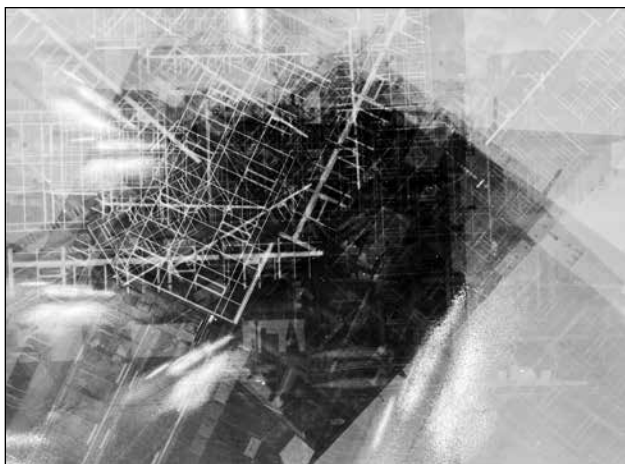
Inspired by the raw beauty of urban decay, my practice explores the relationship between contemporary vandalism and the vandalized. From graffiti removal to putting street art behind glass, my work questions the concept of value in art.





RICK YE

My art practice, based on video and photography, explores the perception and experience of time, space, and memory. I am fascinated by creating scenes and illusions that could not exist in real life.





↑
80
Lan
20
Pu



80 Regatta
Landing
200 ft



EVA YENSEN

I make paintings, drawings, prints, sculptures, and installations that explore concepts of being that involve travel, growth, and transformation in figural, temporal, and environmental realms.





JOCELYN ZHAO

My art practice explores themes of resonance, contemplation, and conversation. I am interested in making videos and photographs that serve as means to promote resonance and conversation through addressing information in digital formats.





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