

SCATTER

SCATTER

Program Catalogue
Department of Fine Arts
Visual Arts BFA Graduating Class

Exhibition Dates:

04.18.2019 - 04.28.2019

CONTENTS

Acknowledgement ----- pg 3

Thank You ----- pg 5

Introduction ----- pg 6-7

Artists

<i>Alali, Fatimah ----- pg 8-9</i>	<i>Li, Yuhong ----- pg 36-37</i>
<i>Cabana-Boucher, Rain ----- pg 10-11</i>	<i>Melenchuk, Jackson ----- pg 38-39</i>
<i>Cargill, Greg ----- pg 12-13</i>	<i>Nielsen, Sadie ----- pg 40-41</i>
<i>Du, Du ----- pg 14-15</i>	<i>Paterson, Kiki ----- pg 42-43</i>
<i>Fu, Wenjin ----- pg 16-17</i>	<i>Peters, Jacksen ----- pg 44-45</i>
<i>Grey, Robyn ----- pg 18-19</i>	<i>Pratt, Liz ----- pg 46-47</i>
<i>Guan, Ella ----- pg 20-21</i>	<i>Steven, Tamsyn ----- pg 48-49</i>
<i>Hawker, Brynn ----- pg 22-23</i>	<i>Tseng, Karen ----- pg 50-51</i>
<i>Hill, Jordan ----- pg 24-25</i>	<i>Usipiuk, Rhonda Lee ----- pg 52-53</i>
<i>Jensson, Samantha ----- pg 26-27</i>	<i>Von Niessen, Bronwyn ----- pg 54-55</i>
<i>Jung, Leon ----- pg 28-29</i>	<i>Weston, Jack ----- pg 56-57</i>
<i>Ker, Rhys ----- pg 30-31</i>	<i>Willis, Austin ----- pg 58-59</i>
<i>Kong, Fanyi ----- pg 32-33</i>	<i>Yang, Zoe ----- pg 60-61</i>
<i>Lazar, Russell ----- pg 34-35</i>	



A'tola'nw (SENĆOTEN). "A time of hope & respecting one another."

We acknowledge with respect the Songhees, Esquimalt and WSÁNEĆ peoples on whose traditional territory the university stands and whose historical relationships with the land continue to this day. We are grateful to be working for an institution that is committed to the ongoing work of decolonizing and Indigenizing the campus community both inside and outside the classroom. The recent Calls to Action from the Truth and Reconciliation Commission have highlighted the importance of ongoing work and has acted as a catalyst for bringing a broader community together to reflect on our collective responsibility in the ongoing process of reconciliation. In this spirit, we reflect on the teachings of Songhees Elder, Dr. Skip Dick, and we are reminded that by honouring the stories and histories of our ancestors, we honour the paths of those yet to come.

Catalogue Design

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Jackson Melenchuk & Jordan Hill

Catalogue Introduction

Austin Willis



**University
of Victoria**

The class of 2019 would like to thank the amazing staff and faculty at UVic who have helped guide, educate and support all of us through this degree. Without their continued dedication none of this would be possible!

Thank You

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University of Victoria Student Society

Visual Arts Student Association

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Dean Susan Lewis and the Office of the Dean of Fine Arts

Kiki Paterson, Executive

Sadie Nielsen, Treasurer

Cliff Haman


Mike Huston

Chris Lindsay

Laura Nuttall

Hollis Roberts

Bill Mauby



*Imagine for a moment,
instead of that tall ivory tower,
a deep blue sea.
And scattered among the seaweed,
the crabs, the krill, and fish,
the artists toil at their projects.
They float like particles,
suspended in the water.*

SCATTER

Introduction by Austin Willis

Adrift in the ocean blue, it behooves the art student to develop a sense for which direction they ought to pursue. The student looks for clarity, and tries fiercely (it is no less than a fierce pursuit) to orient themselves. In the search for a heading, they might find themselves asking big questions: what is art? What is an artist? What is it that an artist does? And why do they do it? The answers are manifold and inexhaustible.

Still, meditations on these questions can be fruitful. Though they are broad and open-ended, the queries themselves can operate as enigmatic pillars of stability. They offer a starting point, helping a young artist establish their frame of reference. The art student is concerned with finding those proverbial shores, or as one professor put it, “ground to call one’s own.”

In many ways, this is what Scatter puts on display. The show presents students who have found which way they want to head; artists with a place to go and the means to get there. And though they may vary widely across different mediums, materials, and conceptual themes, the works in the aptly named Scatter have been created by artists steadfast in their pursuits.

The graduating student exhibition gives us a chance to come together and celebrate for a moment our success both as students and as artists. For many of us, Scatter will be a bitter-sweet send off, marking the end of our studies at the University of Victoria. This book is a reflection of the time we all spent working, failing, succeeding, and creating.

FATIMAH ALALI





My work investigates social and political issues of Middle Eastern culture with a focus on roles of women within revolution. I explore this through the construction of surreal scenery in my digital animation videos.

Top: *Untitled.* Video Projection. 1920x1080.

Bottom: *Untitled.* Video Projection. 1920x1080.

Right: *Untitled.* Video Projection. 1920x1080.

RAIN CABANA



Left: *Untitled.* Charcoal, Acrylic. 182 x 121cm.
Middle: *Article 10.* Acrylic, Canvas. 137 x 68cm.
Right: *Closed.* Charcoal. 60 x 101cm.



My work explores the complex, often dualistic relationships societies develop within themselves and in relation to their surroundings. Currently, imagery from city spaces figures heavily in my practice, visualizing ideas of social interaction, or lack thereof, in these shared spaces. Being Metis and living and practicing on unceded territory it is also important for me to analyze British Columbia's settler attitudes towards nature within my work.



GREG CARGILL



Personal biases and experiences are at the center of how one forms opinions and defines relationships. Tapping into this experience allows me to create art that is not limited to one's interpretation but which supports the perspective of every viewer who is exposed to it. Using relatable forms that can be aesthetically pleasing and dramatic lighting I hope to entice the viewer. Working primarily with wood and metal, I often add lighting effects to advance the story I wish to tell and to add a sense of time or tension. These stories are sometimes drawn from personal allegories, playing at my own biases or are fictional, in the tradition of fables.



DU DU



Left: *Untitled*. Video Installation. 2:30 min.

Top: *Untitled*. Photograph. 25 x 20cm.

Bottom: *Mouth*. Video Installation. 2:01 min.

I center my photography and video artworks on the idea of creating a mental trigger by shooting elements such as the manipulation of body parts and scenes of decay. In my work I intend to explore the correlation between human sensation and digital media.



WENJIN FU





Strongly influenced by minimalism and conceptual I approach the practice of photography and video making as a method of making. These mediums allow for communication of ideas that cannot be said in words. Let your heart see.

Top: *The Homeless*. 1920 x 1080.

Bottom: *Life*. 3840 x 2160.

Right: *Silence*. Photographs, Installation. 7 x 9cm.

ROBYN GREY



Left: *Wax and Cracks*. Acrylic, Coarse Grit Medium and Candle Wax. 122 x 91cm.
Middle: *Three White Tips*. Acrylic; Bead, Coarse Grit and Crackle Medium. 91 x 91cm.
Right: *Tales of Triangles*. Acrylic, Bead Glass and Gloss Medium. 122 x 91cm.



I like to think of my paintings as a blend of intuition and instinct. Often my projects consist of multiple works across a range of different media, grouped around random themes and meanings. The subject matter of each body of work determines the materials and the forms of individual pieces. New areas of interest arise and lead me into the next project after I spend time mixing and experimenting with paint. Each piece becomes its own creature.

ELLA GUAN



Left: *Gathered*. Video Projection. 450 x 253cm.
Middle: *See My New Outfit?* Print. 39 x 76cm.
Right: *The Way Home*. Newsprint. 50 x 60cm.



Working in photography, video and video installation I am interested in using the human figure as my subject. By playing with color, digital manipulations and various materials, I explore different ways of presenting the figure to alter an audience's impression of such a familiar subject.



BRYNN HAWKER



Left: *Battle Armor*. Steel, Lycra, Plastic. 50 x 30 x 20cm.

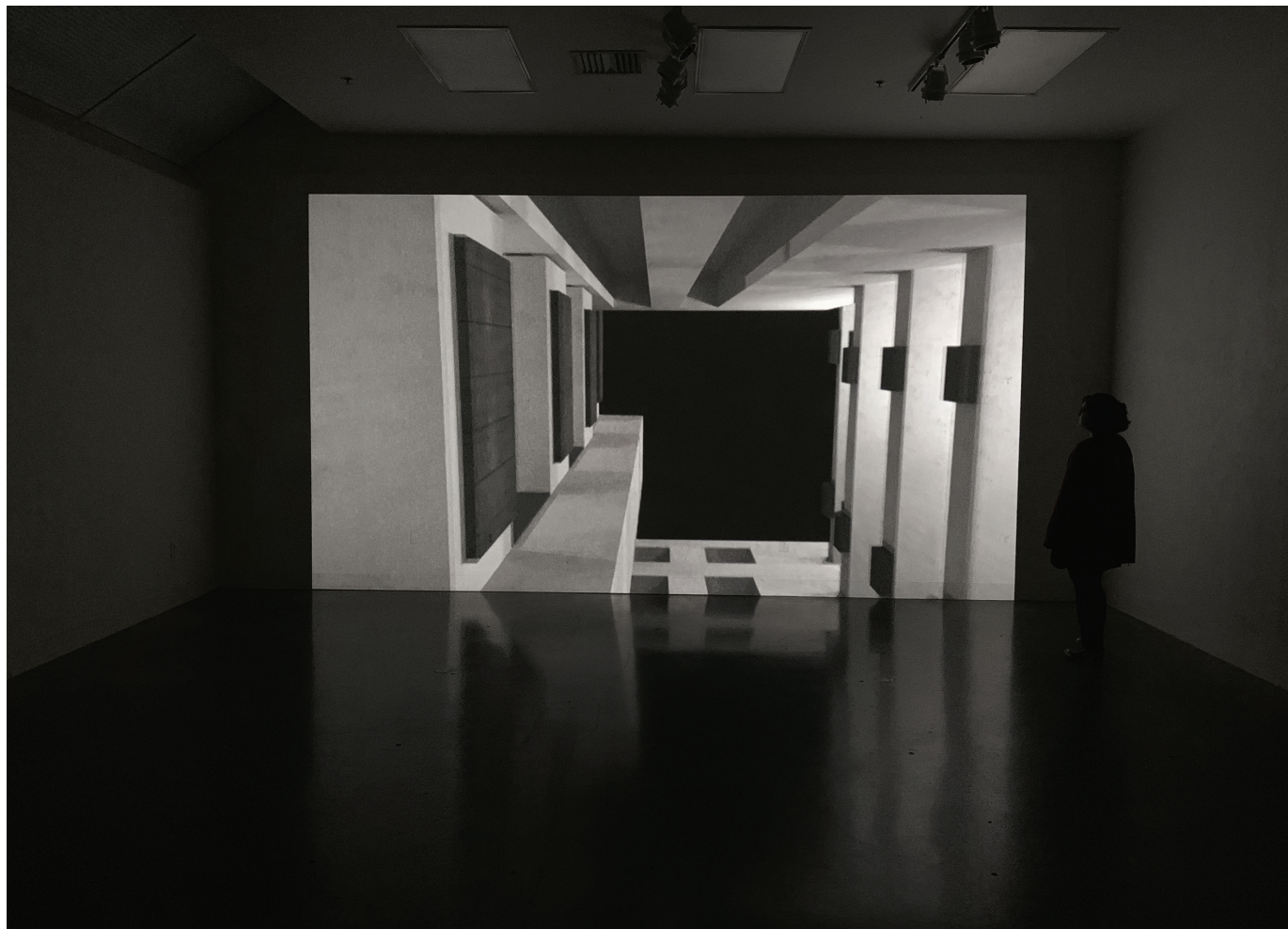
Middle: *Needle*. Aluminum. ~200cm tall.

Right: *Needle (detail)*. Aluminum. ~200cm tall.

I work in the intersection of sculpture, performance and media art. My work often makes reference to pop and mass culture and by emphasizing aesthetics I explore various overlapping themes and ideas such as sexuality, gender, family structure and vulnerability. Through an uncompromising attitude towards conceptual and minimal art and working with repetition, provocation and an investigation of the process of expectations, I create work that explores a fascination with the clarity of content.



JORDAN HILL



Left: *Through Spaces*. Video Installation. Blender. 1920x1080.
Middle: *Forced Spaces (series)*. 35mm B&W Film. Print. 140 x 182cm.
Right: *Forced Spaces (series)*. 35mm B&W Film. Print. 124 x 182cm.



My work utilizes perception and illusionary space through a practice-led methodology involving photography and immersive video installation. I place emphasis on manipulating subconscious expectation and response through constructed architectural environments. This disorienting work examines how our bodies understand and operate in false spaces as we encounter them. The feeling my work inspires then, of being disoriented, relates to and in turn asks questions about contemporary western culture and the politics which drive it, where truth is incredibly difficult to locate.

SAMANTHA JENSSON



All: *Exposed Concrete*. Leather, Concrete, Wood. 14 x 41 x 14 cm.



I work within the medium of sculpture utilizing steel, wood, and concrete as my chosen materials. I have an interest in the deterioration of my sculptures and construct them to embody an accelerated process of entropy. I use my materials in an honest and bare style, reminiscent of Brutalist approaches to construction.

LEON JUNG



Left: *Hanabi*. Acrylic Paint on Canvas. 122 × 91cm.

Top: *Personal space (red)*. Latex-based Paint on Canvas. 91 × 91cm.

Bottom: *Feel the Exhilaration of the Simplesness, on the Other Hand, Harmony of Repetitive Patterns Draws Me Completely.*

Latex-based Paint on Canvas. 122 × 122cm.



I am interested in minimal approaches to art practices and how simplicity of form can unveil a symbolic meaning. My work has a clean and finished look to emphasize this pared-down method of interpreting the world around me. To achieve this clean aesthetic in my paintings, I use acrylic and latex based paint. In my installation and sculptural pieces, I use everyday materials such as: string, wood, and paper.

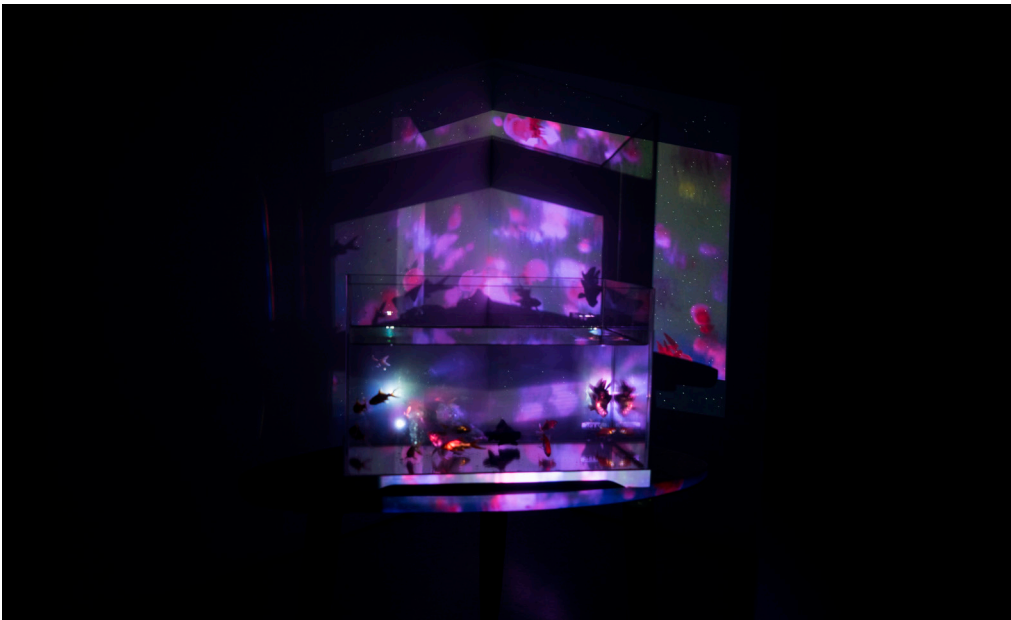
RHYS KER





My practice as an artist has focused primarily on photography and painting, both drawing from different motivations and thematic influences. My paintings are focused on abstractions of shapes, movement, and balance. Conversely my photographic methodology comes from more of an anthropological standpoint where I capture candid-like photographs, focusing on everyday life interactions and behaviours. My photographic work exhibits a documentative approach that develops meaning through the process of its creation.

FANYI KONG





My artistic practice is predominantly based in photography, digital media and hypnotic video. I utilize different materials such as water and fabric within the presentation of my pieces. The use of these materials, especially in my video installations, allows viewers to interact with the work.

Top: *Wind*. Video Installation. 229 x 198 x 76cm.
Bottom: *Trapping*. Video Installation. 102 x 76 x 38cm.
Right: *The Gaze*. Video Installation. 51 x 41cm.

RUSSELL LAZAR



Left: *Clipper*. Dimensional lumber, insulation foam, polystyrene, acrylic paint, led lighting, mirror.

Top/right: *Test*. Dimensional lumber, insulation foam, polystyrene, acrylic paint, led lighting, projector parts.



I am currently building dioramas and miniatures, sometimes paired with large-scale versions or shown through optical devices to emulate the perspective of aerial photography. Using these structures and methods of viewing I explore both the perception of the world from a distanced perspective and the structural qualities of different every-day materials used in both commercial construction and hobby building.



YU HONG LI





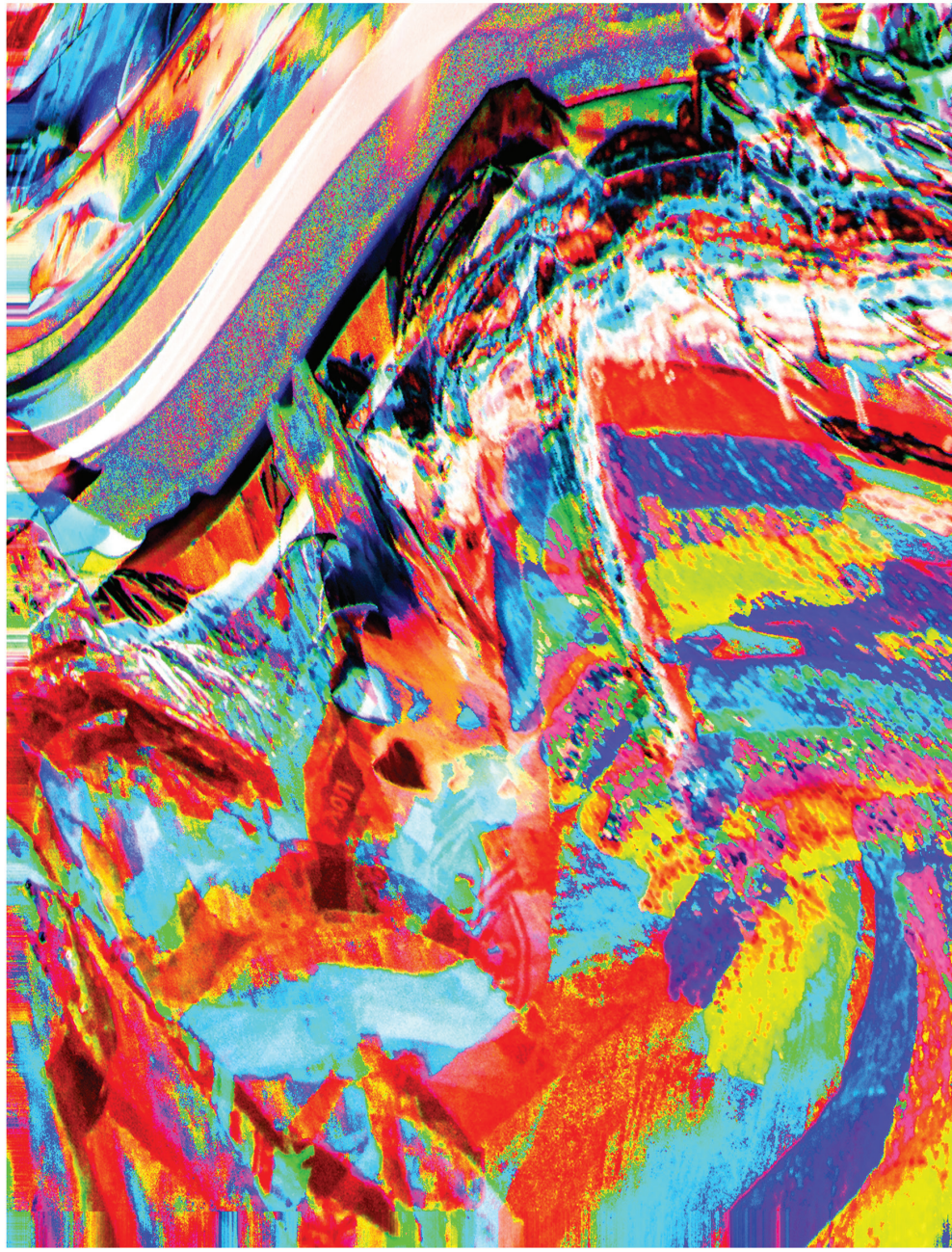
I have wanted to be a polar bear keeper since my mid-teens. You may well question what I am doing here. People don't get to choose what they want to do. At least I'm trying to seek a moment of tranquility in my art practice at this time. How about you?

Left: *After I Fall*. Acrylic on Canvas. 61 x 91cm.

Top: *Untitled*. Photograph. 47 x 31cm.

Bottom: *Untitled*. Acrylic on Canvas. 76 x 91cm.

JACKSON MELENCCHUK



I use photography and video projection to explore ideas of authentic information, the digital realm and perception. Authentic information became a focal point in my practice as a response to the constant barrage of news and facts that have been tinted due to bias and or purposefully skewed in order to create a narrative that does not accurately represent events.



Left: *Finding Language 2*. Digital Projection.

Top: *Cougar Shot on Government St.* Postcard Paper. 15 x 10cm.

Bottom: *Scraps*. Digital Photograph.

SADIE NIELSEN





I feel a stark contrast between the faltering nature of my own internal dialogue and the outward self-assuredness and unflappability of the men in my life. I seek to unpack this facade with acrylic paintings and fabric sculptures. With this body of work, I tackle emotions relating to solitude, masculinity, and fragility using an invented character and particular settings as a vehicle for expression. These works harness the vulnerable and beleaguered soul that lies screaming behind this character's watery blue eyes; listless and lost in a sea of his own perceived mediocrity. Calm yet subversive, my series echoes the influences of artists before me and lightheartedly lays siege to culturally hegemonic forces binding human beings to our chains of tradition and convention.

Top Left: *Man Experiences Complex Emotion While Submerged in Rooftop Pool.*

Acrylic on Canvas. 160 x 60cm.

Bottom Left: *Man Alone in Florida.* Acrylic on Canvas. 140 x 61cm.

Top Right: *Untitled.* Acrylic on Canvas. 41 x 51cm.

Bottom Right: *Untitled.* Acrylic on Canvas. 41 x 51cm.

KIKI PATERSON



Left: *The romance of Canada.* Brass, Paint, Cotton, Blackberry Cane. 168 x 122 x 138cm.

Top: *It never happens like that (detail).* Wood, Cotton, Stone.

Bottom: *It never happens like that.* Wood, Cotton, Stone. 305 x 52 x 61cm.

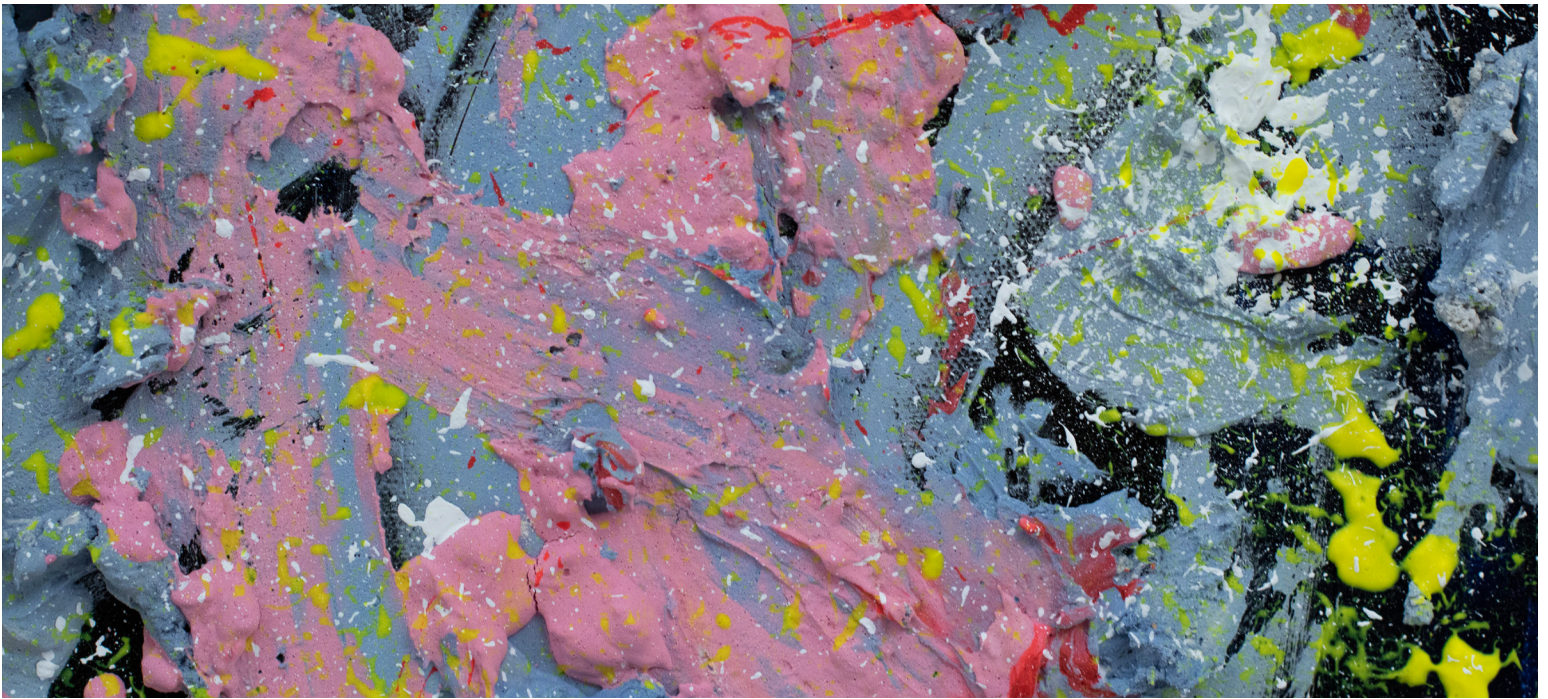


In creating my work I use natural elements sourced from the environment I inhabit. Dried remnants of plant material are often paired with familiar or domestic objects. I deliberately choose the elements of my work with an awareness of their ecological and cultural impact. I am interested in the spaces where narratives collide and we are met with both complexity and our reductionist tendencies.



JACKSEN PETERS





Inspired by the vivid colour schemes of street art and textures of the urban environment, I use acrylic and industrial paint mixed with unconventional mediums such as: dry wall dust, melted crayon wax and spray foam insulation to create overly exaggerated textures that extend far beyond the surface of the canvas. Exploring unconventional materials in chaotic streams of consciousness to create disastrous windows into a world of colour and texture. I work in a range of sizes and aim for constant experimentation to develop colourful and textured paintings.

Top: *Azurite.* Acrylic, Industrial (rust) Paint, Drywall Dust (pro-set 30) and Aerosol Clear Coat. 218 x 183cm.

Bottom: *Jasper.* Acrylic, Industrial (rust) Paint, Drywall Dust (pro-set 30) and Aerosol Clear Coat. 218 x 183cm.

Right: *Amethyst.* Acrylic, Industrial (rust) Paint, Drywall Dust (pro-set 30) and Aerosol Clear Coat. 218 x 183cm.

LIZ PRATT



Left: *Bananas*. Acrylic on Canvas. 60 x 91cm.

Middle: *Figure 2*. Fabric, Latex Paint, Spray Paint, Cling Wrap, Steel Rods. 30 x 43 x 198cm.

Right: *Figure 3*. Latex Paint, Cling Wrap, Steel Rods. 147 x 66 x 160cm.

I am a multimedia artist working mainly in painting and sculpture. My sculptures are often large, individual structures focused on repeated processes, materiality and colour. I cover and conceal many of my pieces with wraps leaving them with skin and fabric-like textures creating a sense of presence within a space. Similarly, my most recent paintings focus on a figure-ground relationship, incorporating humanlike forms on muted backgrounds.



TAMSYN STEVEN



Left: *West Coast.* Acrylic on Canvas. 91 x 60cm.

Middle: *Shifted.* Photograph, Print. 45 x 60cm.

Right: *Stuck Between Moments.* Photograph, Print. 45 x 60cm.



During my studies in the visual arts program my practice has consisted of both photography and painting. My photography primarily focuses on identity, mostly through portraiture. I approach my subject matter through both voyeuristic and constructed compositions. In my painting practice I am influenced by Pop Art and graphic painting and use canvas and acrylic paints to achieve a straight-forward look and clean colour.



KAREN TSENG

50





My personal background has not only given me exposure to multiple cultures, but also knowledge to guide me in combining Western and Eastern culture into my conceptual practice. My work is an attempt to express my own confusion about our existence in the natural world. I try to create works true to my understanding of the world and through abstraction express the possibilities of material, color and space, presenting a true connection to the natural world that extends beyond the gallery.

Left: *One Five Four Eight*. Acrylic Paint and Drywall Mud on Canvas. 61 x 183cm.

Right: *Existence*. Acrylic Paint on Canvas Paper. 89 x 64cm.

RHONDA-LEE USIPIUK

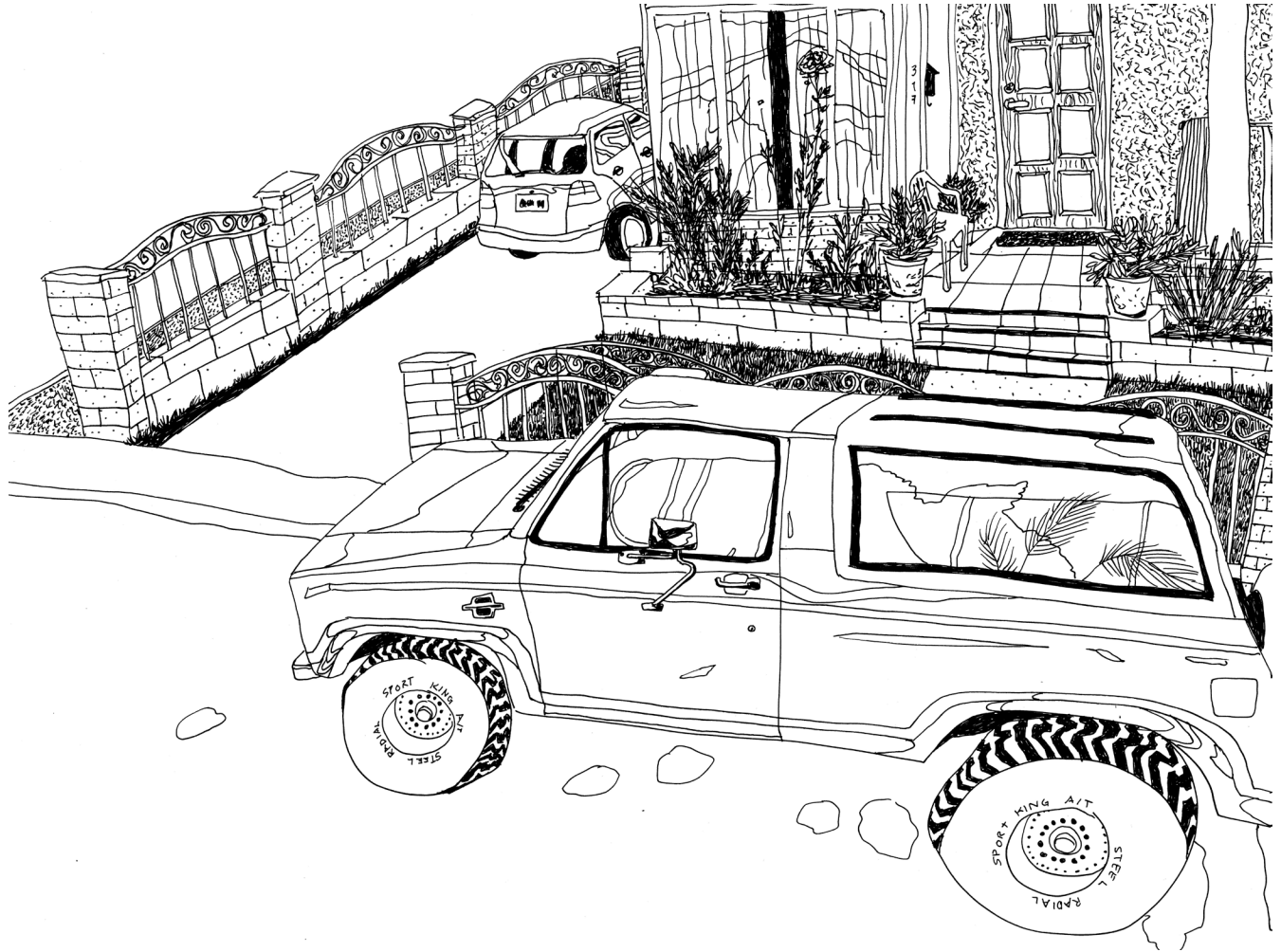


Left: *All Aboard.* Plastic on Board. Photograph. 81 x 73cm.
Right: *Hanging Pink.* Pink Plastic in Tree. Photograph. 81 x 54cm.



I am drawn to the metaphorical aspects of landscape and often use ironic themes in my work. As a process-based artist I take an experimental, mixed media approach to art making. Recently, I have been using acrylic inks and paints mixed with pouring medium. The pouring medium allows me to create skins or mold-made plastic sheets that I use unattached to supports. The material that results from this pouring process is both fragile and unpredictable.

BRONWYN VON NIESSEN



Left: *Ford Bronco Parked on S Mayo Avenue in Compton, CA.* Ink on archival quality paper. 30 x 23 cm.

Top: *Ilulissat, Greenland II.* Coloured pencil on black archival quality paper. 30 x 23 cm.

Bottom: *Maniitsoq, Greenland.* Coloured pencil on black archival quality paper. 30 x 23 cm.



I spent my formative years in the Shuswap before moving to Vancouver Island where I obtained my BFA in Visual Arts. Landscapes and habitats have been consistent themes in my artistic practice over the years. I work mostly with traditional drawing materials such as ink, graphite and coloured pencils on paper. I am interested in portraying the way people live and interact with the landscapes that they live in.



JACK WESTON



Left: *At the Beach*. Acrylic on Canvas. 24 x 18cm.
Top: *Baby Hands, Baby Feet*. Stitched Plastic and Fabric. 5 x 12cm.
Bottom: *Origin Story*. Acrylic on Cardboard. 24 x 18cm.



By manipulating familiar objects and symbols, I try to force a shift in the viewers perspective of the world. My interest in horror films inhabits my work; from balaclava clad villains sharing a beach with armless, legless babies to doll parts as contemporary sculpture.

AUSTIN WILLIS

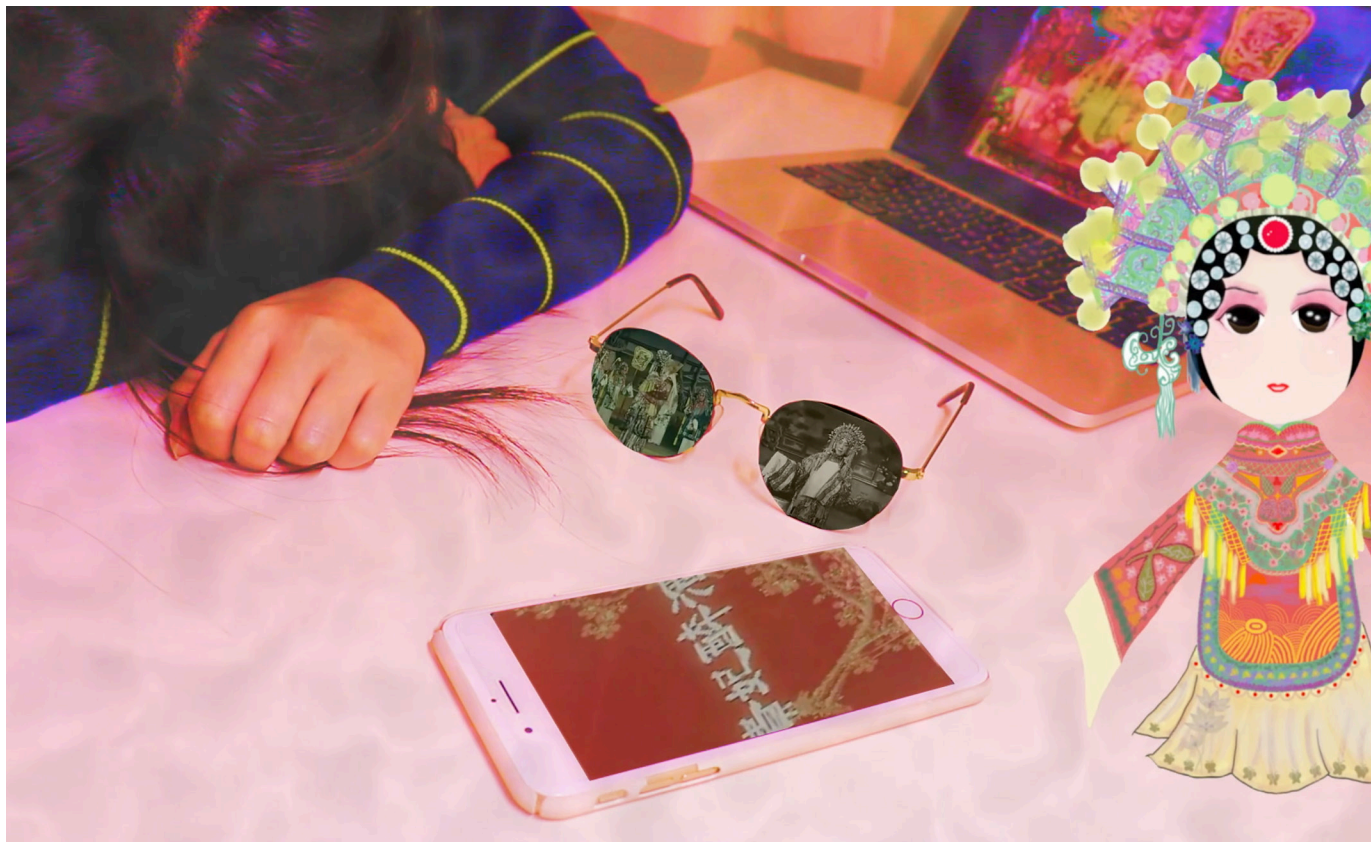




My artistic practice revolves around the intersection of painting and installation and I am particularly interested in the tension between illusory and real space. To this end I create multimedia abstract paintings, sculptures and installations. My paintings are primarily concerned with colour, shape, material and form. The pictorial dimensions of the image oscillate between foreground and background as the combinations of lines, forms and colours produce illusory aspects within the picture plane. My installations share the same visual rhetoric as my paintings. Being rooted in composition as much as a painting, the installations preside and operate in a space to affect the way a person moves within it while also exploring how material and form can be influenced by a conscious attention to the specific areas of spaces they inhabit.

Top: *Untitled (Black Frame w/ Grey Background)*. Acrylic and Oil Paint on Canvas. 5.5 x 4.5m.
Bottom/right : *More Together*. Acrylic Latex Paint, Canvas, Wood, Plastic, Tarpaulin, Styrofoam, and Duct Tape. 4.5 x 3 x 6m.

ZOE YANG





In my work I hope to express my role as a recorder through capturing moments of life and expressing emotion through the lens. Whether using photography or video, my practice engages with act of recording the world around me.



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