

EXHIBITION

PIERS

ARTISTS

(IN ORDER OF INSTALLATION)

PAUL WALDE

Paul Walde (he/him) was born in London, England in 1968. He lives and works in Victoria, BC on ləkʷəŋən territory. Walde studied at the University of Western Ontario and New York University. He is a Professor in Visual Arts at UVic, where he has taught since 2012. Walde originally trained as a painter, but music and sound compositions have been a prominent feature in his artwork for over 20 years. Walde creates interdisciplinary performance works staged in the natural environment, often involving music and choreography. The documentation of these events is frequently used as the basis of his sound and video installations. Walde nominated his former teacher Arlene Stamp, of whom he says: "During [the] time [of Arlene's course] and under her influence I made what I now consider to be my first works of art. These were paintings of media images clipped from newspapers, projected and painted multiple times overlapped to create moire patterns within the images. The concept of looking at images or existing material as a way of making art was new to me."

ARLENE STAMP

Arlene Stamp (she/her) was born in London, ON in 1938. She lives in Sooke (T'Sou-ke), BC where she is now retired. Stamp studied at the Alberta College of Art and Design, Banff School of the Arts, and the University of Calgary. Her working life as an artist spanned about 25 years, involving a number of seemingly disparate bodies of work. In the last 15 years of Stamp's practice, her work focused on an investigation of recursive nonperiodic patterns. Arlene Stamp was nominated by Paul Walde, who was her student in painting courses over two years at the University of Western Ontario, while Stamp was a visiting teacher in the late 1980s. Of Stamp, Walde says: "Unlike most of my profs at the time, Arlene was a practicing artist living in Toronto while she was teaching at Western. Each week she would take the train to London and because she knew I was also interested in music, she would tell me about the music that she was listening to on the journey. This was the first time anyone had mentioned the work of Steve Reich or Philip Glass to me—two composers who have had a long-lasting influence on my practice."

YAN WEN CHANG

Yan Wen Chang (b.1993) immigrated to Toronto, alone, from Kuala Lumpur, Malaysia, at 17. She lives and works in Guelph, ON, where she is a second-year Studio Art MFA candidate at the University of Guelph. She makes paintings about the American Dream, which she defines as the experience of translocating to the West as a means of survival and a better life. In Chang's work, there are two coexisting realities of the Dream - the first is hopeful and defiant, and the other is hopeless and desperate. Chang's paintings hold space for both realities. Yan Wen Chang was nominated by Katie Bethune-Leamen who was her instructor at OCAD University for a second year sculpture studio class in 2013. Of Chang, Bethune-Leamen states: "Working with her was meaningful for me—the class I was teaching challenged students to engage in making abstract sculpture, and my conversations with Yan throughout the course deepened my understanding of what I sometimes refer to as 'toeing the void.'"

KATIE BETHUNE-LEAMEN

Katie Bethune-Leamen (she/they) was born in Vancouver, BC, on the unceded traditional territories of the xʷməθkʷəy̓əm (Musqueam), Sk̓wxwú7mesh (Squamish), and səliłwətał (Tsleil-Waututh) Nations. Bethune-Leamen studied at Concordia University and the University of Guelph. She teaches as a sessional instructor at UVic, where she has worked since 2021. Bethune-Leamen works primarily in sculpture and installation. In Bethune-Leamen's practice, she combines referential and abstract elements, making sculptures that are objects as much as they are about objects, the presence of objects, our relationships with objects, and our relationships with each other as mediated through objects. Bethune-Leamen nominated her past student Yan Wen Chang, of whom she states: "Meeting emerging artists is one of the joys of teaching, and Yan and I have become friends and peers."

MEGAN DICKIE

Megan Dickie (she/her) was born in Calgary, AB in 1974. She lives and works in Victoria, BC. Dickie studied at the University of Calgary and the University of Saskatchewan. Dickie has taught at UVic in Visual Arts since 2005, first as a sessional instructor for ten years, and then as a faculty member since 2015. Dickie creates intricate sculptures, which fold, sparkle, bobble, and shimmy. The intense physicality of these sculptures is further activated through video, where successive actions present the human form in a vulnerable state of transformation. In her work, movement and material join forces to reveal systems of control in which we both invest and resist. Though Dickie teaches in the Department of Visual Arts, she was nominated for the exhibition by her colleague, friend, and former student, Hollis Roberts. Of this, Dickie says: "The two sculptures that we submitted deal with the intimacy of relationships, with both people and materials. Both Hollis and I produced these works as a way to work through our grief. Hollis created her weaving while her dad was sick and I created my button sculpture soon after my partner passed away. I can't speak for Hollis, but I feel like both of us needed the repetitive work as a purpose to keep going, keep moving and feel like there was something in our control. For myself, going to the studio and casting colour every day gave me hope and pleasure. The buttons in my work represent the importance of touch in relation to intimate knowledge. When my partner was sick, his understanding of what I was wearing and his recollection of those clothes on me, was all received through touch: touching my hand, fiddling with my rings, constantly playing with the buttons on my sleeve."

HOLLIS ROBERTS

Hollis Roberts (she/her) was born in Edmonton, AB in 1991. She currently lives and works in Victoria, BC. Roberts completed her BFA in Visual Arts in 2016 at UVic. She has worked for the Department of Visual Arts as the Building and Facility Manager since 2017. Roberts' practice is rooted in personal tactile processes such as metal work and weaving. She uses fabric and steel as a vehicle to conflate and challenge systemic failures, juxtaposing masculinity and femininity and nuclear familial ideologies. Roberts says: "I nominated Megan Dickie for this exhibition because our relationship has taken many forms. She was my professor and now she is a friend and a colleague. Megan and I submitted *Sometimes* and *The Only* for this exhibition because both of these works explore grief and we shared this process together, first when my dad was sick and then when Megan's partner was sick. Both of our works are overtly tedious in their process of making, and are colourful and tactile.. I found that the repetition of weaving was a way to make the chaos I was experiencing surrounding my dad's illness tangible. It was cathartic, rhythmic, and it made space for my thoughts to ruminate both before and after my dad's passing."

GRACE TSURUMARU

Grace Tsurumaru (she/her) was born in Vancouver, BC in 1969. She lives in New Westminster, BC and works in Abbotsford, BC. She would like to acknowledge the Qayqayt First Nation and all Coast Salish peoples, on whose traditional and unceded territories she gratefully lives and works. Tsurumaru studied at Emily Carr Institute of Art and Design and Concordia University. Her practice is predominantly in black-and-white, analogue photography. Tsurumaru is interested in ideas pertaining to the personal, cultural and collective value of memory and the passage of time within the traditional forms of darkroom photography and film. Tsurumaru was nominated by Laura Dutton, whom she taught as an undergraduate in 2000 and 2001 at University of the Fraser Valley. Dutton remarks of Tsurumaru: "What I learned under Grace's guidance has fundamentally influenced my practice over the past twenty years."

LAURA DUTTON

Laura Dutton (she/her) was born in Toronto, ON in 1981. She lives and works in Victoria, BC on ləkʷəŋən territory. Dutton is Assistant Teaching Professor in the department of Visual Arts at UVic, a post she has held since 2019, prior to which she taught as a sessional instructor for nine years in the department. Dutton studied at the UVic, Concordia University, and the University of the Fraser Valley. In Dutton's practice, she works to unravel the materiality of lens-based images in order to disrupt our tendency to look straight through the photograph. Her images often reveal their own process and become distilled suggestions of what once stood before the lens, offering a space for the viewer to meditate on the act of seeing and knowing. Dutton nominated Grace Tsurumaru, who taught her at the University of the Fraser Valley as an undergraduate, and who was a mentor to Dutton as she was first starting her art education. Dutton states: "I have a memory, from some twenty years ago, of seeing three small prints Grace was working on. I only saw the work for a few moments, but I still think of those photographs often. Each image had almost nothing in it, just a gray overcast sky with the silhouette of a tiny distant plane flying overhead. No surrounding information, minimal detail, barely a referent—but there was something in those photographs you could feel. Grace sees beauty in subtlety and absence."

CHRISTOPHER LINDSAY

Christopher Lindsay (he/him) was born in Wolfville, NS in 1950. He lives and works in Victoria, BC. From 2013 to 2021, Lindsay was employed as the workshop technician in UVic's Department of Visual Arts, and taught printmaking and sculpture in the department during that period. Lindsay studied Architectural Drafting at BCIT, received his BFA at University of Ottawa, and MFA at UVic. His practice incorporates printmaking, painting, and sculpture, and in his process, Lindsay explores materials and material methods for their potential to challenge the viewer's perceptual, aesthetic, and, cognitive expectations. Lindsay nominated Lauren Brinson. As the workshop technician, when Brinson was an MFA candidate, Lindsay became aware of her net making work, as an observer, and occasionally in support of her process. Of Lindsay, Brinson says: "Chris very kindly asked if I would like to show his students my work and develop a net making workshop for his class. Chris supplied beautiful hand dyed rope, and wooden netting needles that he made himself, and after I showed him the basic knotting steps, we gave the workshop to three classes of his students. To be able to learn and share an integral, but little-known Newfoundland craft has encouraged me to continue using net making in my practice."

LAUREN BRINSON

Lauren Brinson (she/her) lives and works in Corner Brook, NL where she was born in 1995. She studied at Memorial University and UVic. Brinson's practice is mainly process oriented and material based. A usual starting point for Brinson is thinking through the history of craft and utilitarian objects and responding through the steps and conventions of their respective processes. More recently she has been considering time as a material - the duration of historical memory, the time it takes to hone a craft and to create, and how time can change an emotion or idea. She is interested in how these time periods overlap and interact to produce an object. Brinson was nominated by Chris Lindsay. Brinson assisted Lindsay in teaching, and Lindsay supported Brinson's practice as workshop technician, when she was an MFA candidate at UVic. Lindsay says: "In my sculpture class, I had been introducing my students to the world of knots as an aesthetic approach and to bolster the idea of the ubiquity of the human inventive spirit. I invited Lauren to give a net making workshop to my students, both as an exercise for my students, and to perhaps support Lauren in maintaining connection with her own practice. [My recent] work would not have occurred without my connection and collaboration with Lauren, and I am very grateful."

DANIEL LASKARIN

Daniel Laskarin (he/him) was born in Grimsby, ON in 1953. He lives and works in Victoria, BC where he is Professor in the Department of Visual Arts at the UVic, having joined the faculty in 2000. Laskarin studied at Simon Fraser University and UCLA. In his sculptural and photographic work, Laskarin tries to make things that support tenuous and unrealized possibilities. Laskarin nominated Danielle Proteau, who was his student as an MFA candidate at UVic. Of Proteau's practice Laskarin says: "I feel a shared affinity [in our practices] for what is not quite there, that is just out of sight or beyond the grasp of accountability – that which exceeds us."

DANIELLE PROTEAU

Danielle Proteau (she/her) was born in Salmon Arm, BC in 1990. She lives and works in Victoria, BC. Proteau studied at UVic, where she now teaches as a sessional instructor. Proteau works with sculpture and photography. Through her practice, she seeks to deepen her understanding of presence and absence through a process of reconstruction: chosen sites and subjects are removed from their original contexts and recreated as artworks, prompting contemplation about what's lost and gained in translation. Proteau was nominated by Daniel Laskarin, of whom she says: "Both of our practices crack open ways of knowing, broadly speaking. In *Piers*, a dialogue occurs [between the two artworks] to connect ideas about artworks as 'ghosts' (something there and not there), reconstructions and their flaws, and the process of removal as a way of discovering."

CEDRIC BOMFORD

Cedric Bomford (he/him) was born in Vancouver, BC in 1975. He lives and works in Victoria, BC. Bomford studied at Emily Carr Institute of Art and Design and Malmö Art Academy. He has been Chair of Visual Arts at UVic since January 2020, prior to which he taught as a faculty member since 2015. Bomford's practice is based in photography, architecture, and installation. His work takes the form of large-scale, rambling, ad hoc architectural installations. Bomford's projects follow a methodology he calls 'thinking through building' in which construction takes on an emergent quality rather than an illustrative one. Bomford nominated Annika Erikson, who was his MFA supervisor. Of Erikson, he says: "She taught me that art can be serious and fun at the same time."

ANNIKA ERIKSSON

Annika Eriksson is a Swedish artist living in Berlin. At the center of her artistic practice is an interest in social interaction: how do we live together, what kind of societies we create, and what happens in the margins or in the transition from one social order to another? In her work, the social has always involved a key emphasis on the slippages between the one ME into others – with a return to questions of interaction and exchange, circular forms of communication, self-abnegation and empathy. Her project also engages with the relations between humans and animals; of our interdependence, slippages and connection, but also registers of violation, and the animal as a distinctively human projection surface. She has been exhibiting since the early 90s in various biennales and institutions, in Istanbul, Venice, Sao Paulo, Shanghai and Vienna and in institutions such as Bonner Kunstverein, Tate Liverpool, Hamburger Bahnhof, Berlin, Hayward Gallery, London and Moderna Museet, Stockholm. Eriksson was nominated by Cedric Bomford, whom she taught at the Malmö Art Academy. Bomford says of Eriksson, "She got me to put aside concerns about being nice or smart and make the work that has to be made."

BETH STUART

Beth Stuart (she/they) was born in Saskatoon, SK in 1979. She lives and works on the unceded land of the lək̓ʷəŋən and W̱SÁNEĆ peoples on Vancouver Island. Stuart studied at Concordia University and the University of Guelph. She works at UVic, where she is Assistant Professor, a role she has held since 2020. Stuart's ever-broadening range of media remains rooted in painting. Picking up on overlooked historical moments, characters and materials, she creates alternative plot points in the narrative of modernist abstraction. Recent research has convened bizarre Victorian bathing customs, the politics of stretch, time travel, melting rock with her bare hands, pizza, and contemporary art as a site of ritual sublimation. Stuart nominated James Legaspi, whom she taught at Sheridan College and the University of Toronto, Mississauga program in art and art history on and off for four years. Of Legaspi, Stuart states: "James' work – maybe beyond that initial painting class – remains peerless in my fourteen years of teaching. I encounter it not as something that I feel any need to mould or influence, but with a sense of honour to have the opportunity to get closer. My effort with them has always been in trying to communicate how I perceive the intense vulnerability and intelligence of their work, especially their writing, enough at least to instill a confidence to keep making, so I can - selfishly - keep meeting what they make."

JAMES LEGASPI

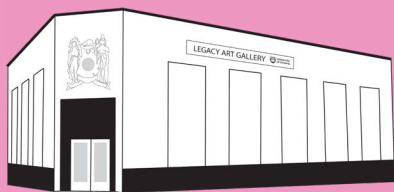
James Legaspi (he/they) was born in Mississauga, ON in 1998. Legaspi lives and works in Brampton, ON. From 2016-21, Legaspi studied at the University of Toronto and Sheridan College. Their practice currently engages with themes of duration, family, identity, and race. Working with and against memory and history, primarily through video, book, and performance work, Legaspi's practice chases stability in an unstable identity as a Filipino Canadian. Legaspi was nominated by Beth Stuart, of whom they say: "Beth told me what was wrong with my first painting in her second-year painting class, and ever since then I've been constantly doubting my abilities with utmost scrutiny. Made two years after that second-year painting course, *Magnolia* is my earliest piece at which I can look back and within it see complete agency and confidence—I credit much of this development to exchanges between Beth and me. It also helps that she doesn't hate the work. I think."

JENNIFER STILLWELL

Jennifer Stillwell (she/her) was born in Prince Albert, SK in 1972. Stillwell studied at the University of Manitoba and the School of the Art Institute of Chicago. She is a faculty member in the Department of Visual Arts at UVic, where she has taught since 2011. Stillwell's practice is primarily based in sculpture and installation. She initially responds to the attributes and wider context of a 'site' whether it's a gallery, a post-industrial space or the landscape. A material response then seeps into the work from objects, situations, or processes she encounters in her everyday experience or that are mined from her memory. The attached language of the site, materials and her experience are all overlapped and amplified into new process-based forms. Stillwell nominated Evan Locke, whom she supervised for his MFA at UVic. Locke's practice shares a responsiveness to the attributes of a 'site' to inform the work. Stillwell remarks: "He came into the program with these motivations already in place, so he worked to further develop and extend the language of his practice during that time."

EVAN LOCKE

Evan Locke (he/him) was born in Saint John, NB in 1986. He lives in Victoria, BC where he works as a designer for an architectural firm and maintains his studio practice. Locke studied at the UVic. In his current body of work, the applications of paint are facilitated through the support structures themselves, and present the implements and action of the paintings' creation as an integral part of the work. The paintings are simultaneously recording medium and instrument, not just visual records but articulated proof of an event taken place. Locke was nominated by Jennifer Stillwell, who was his MFA supervisor from 2015-2017. Of their practices, Locke states: "[We share] a focus on process, a desire to respond to a space, and an openness to humour in the work. The time spent under Jennifer's guidance made me rethink and better understand my work."



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