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SARAH HEAMAN

XINYANG WEN

NOVA SHEN

EMMA PYLE

QIWEI ZHU

KE MA

RAE PANG

CAROL HU

MELINDA WISE

HENGYU CHEN

POULAMI BANERJEE

MAZI ISABELLE HERICO

SEPTEMBER GOODRIDGE

SUBJECT TO CHANGE



Artwork by Mazi Isabelle Herico
Latex Is For The Bedroom

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University
of Victoria
Visual Arts

Territorial Acknowledgment

We, the BFA Visual Arts graduating class of 2022, acknowledge and respect the *lək'wəŋən* peoples on whose traditional, unceded territory this exhibition and university stand, and the Songhees, Esquimalt, and *W̱SÁNEĆ* peoples whose relationships with the land continue to this day.

We thank them for their graciousness in allowing us to carry out this work on their land and acknowledge that we are uninvited guests in their home. As students and visitors, we recognize their inherent Indigenous rights and titles, the implementation without qualification of the UN Declaration on the Rights of Indigenous Peoples (UNDRIP), and our support for the 94 calls to action by the Truth and Reconciliation Commission.

In recognition of this, we commit to advocating for the inherent rights, cultural autonomy, and resurgence of the Songhees, Esquimalt, and *W̱SÁNEĆ* peoples in whatever way possible through our artistic practises. We adjure ourselves to actively question and challenge the legacies of colonialism every day.

We fully support calls to action for all land to be returned to its rightful caretakers and for the effects of historical and ongoing colonialism to be fully redressed by returning sovereignty to the original inhabitants of so-called British Columbia.

Sincerely,

The BFA Visual Arts Grad Class 2022

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FOREWORD

Welcome to Subject to Change, an exhibition featuring 32 emerging visual artists from the University of Victoria. This annual exhibition showcases the accomplishments of the artists' undergraduate journey, with this year's theme representing their determination to take on the unpredictable. We are thrilled to incorporate a spectrum of themes ranging from the complexities of social and cultural identities, translations of memory and emotion, to formal considerations relating to realism, architecture, and design.

An eagerness to explore is not only demonstrated by the diversity of artistic practices on show, but also by the developmental journey of this exhibition and its co-production — this artist book. In the hopes of generating and preserving a sense of agency in the face of the unforeseen, this collective project began with a breaking away from institutional norms. In doing so, we established a stronger foundation of independence than has ever been seen from the Visual Arts class at this university. As anticipated, we were met with uncertainty and experienced turbulence. Representative of and yet coincidental to this exhibition's title, the team adapted to the circumstances, remained resilient, and swiftly navigated the obstacles as they emerged. As we move forward, we hope to continue to demonstrate our willingness to grow and overcome the ever-shifting realities of life.

Hoang Dieu Anh

Executive Chair
BFA Visual Arts Grad Exhibition 2022

Jude Ackroyd



Langford, BC, on the lands of the W̱SÁNEĆ people, specifically the Malahat Nation

Enchanted by the horror genre and themes of otherness, I use intense coloration and lighting informed by cinema to infuse my fantasized worlds with suspenseful and unsettling atmospheres. My paintings and animated short films explore liminal spaces as both internal and external experiences. Whether it be a place, a person, or a moment in time, liminal spaces offer me moments to contemplate the inhuman parts of humanity, and the horror and allure of all that remains unknown.

Midnight Snack (2019)
Acrylic on canvas, 30" x 25"



By focusing on my own transformation or that of another being or object, my artwork begins to reflect the same internal contemplation, occupying a realm between the abstracted and the representational. Each work is either a process of unraveling my experiences of fear, or serves as an act of celebrating otherwise vilified identities. Dissecting the coded messages of popular film genres and cinematic techniques impacts my choice of storytelling and, more importantly, my choice to reveal or conceal the truth.

Slumber (2021)
Acrylic on canvas
46" x 36"



Anatomy (2021)
Acrylic on canvas

Poulami Banerjee

Kolkata, India

I work across a range of mediums including painting, installation, and performance. My recent works investigate socio-political, economic, cultural, and psychological issues that are mostly driven by my personal experiences. Currently, I am examining gender-related issues through my cultural lens. My works address burning issues like gender stereotypes, regressive attitude towards menstruation, and marital rape which is still legal in my country. A significant proportion of my recent works deal with grief and mental illness in a cathartic manner. After losing many of my loved ones over the past few years, I have been struggling with these losses while being away from home. Through these works, I explored my own experience, but I also attempt to create visual space and language that may allow viewers a place to contemplate their own experiences.

Strings Attached Quadriptych (2021)
Mixed media drawing on paper



Memory Weaver (2021)
Acrylic on canvas



Metamorphosis (2021)
Oil painting on canvas





Naari (2019)
Photography series

Domestic Goddess (2021)
Interdisciplinary work

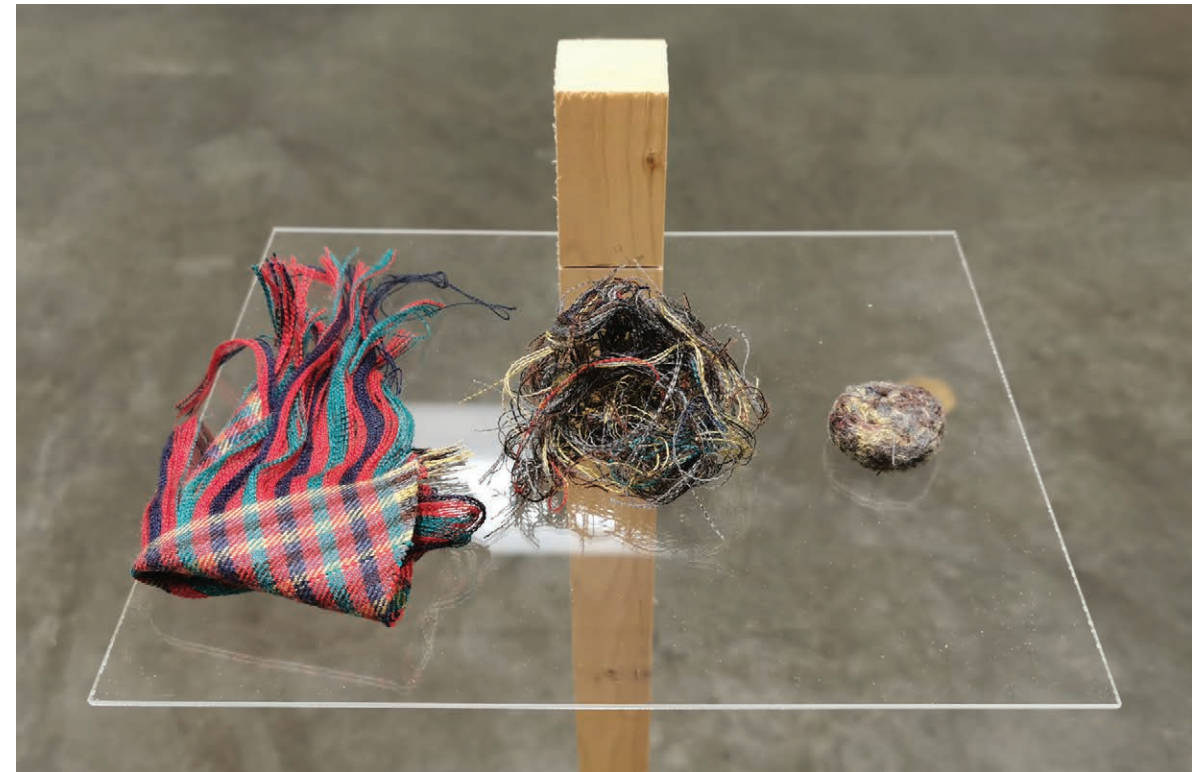


Left and above:
The Circle (2021)
Drawing, sculpture
and performance

Below:
Wall of memories (2021)
Oil painting on canvas



Assemblage (2019)
Yarn and fabric, 55" x 60"



How Do I Make Felt (2019)
Installation, 8" x 11"

Cai Leting 蔡乐婷

Shanghai, China

I am a multi-medium artist interested in testing the boundaries between stereotypes. My material practice ranges across a broad spectrum, from micro-crocheting to large-scale metal welding. I am familiar with traditional western art forms, such as painting, welding, and wood structure building; textile making such as weaving, crocheting, and felting, as well as Chinese art forms, such as Chinese painting (Guohua) and Chinese calligraphy (Shufa). My works translate between different crafts, materials, and cultures, underlining my multicultural background and my passion for material investigation. In my study of the domestic craft of crocheting, I explore the history between craft and historically female-gendered roles in households. I transform traditional crochet language into contemporary art forms such as sculptures, Guohua, Shufa, and installations, to create opportunities to fully experience, understand, and appreciate the knowledge and effort intrinsic to domestic art practices.

In the past few years, I have applied innovative craftsmanship in my textile artworks as I challenge the relationship between domestic craft and institutional art, along with the gender stereotypes behind them. As a female Chinese artist, I always try to bring my intersectionality into not only my artistic practice, but also the space that my art holds. I pursue art as a medium to start conversations and as a vessel for cultural growth.

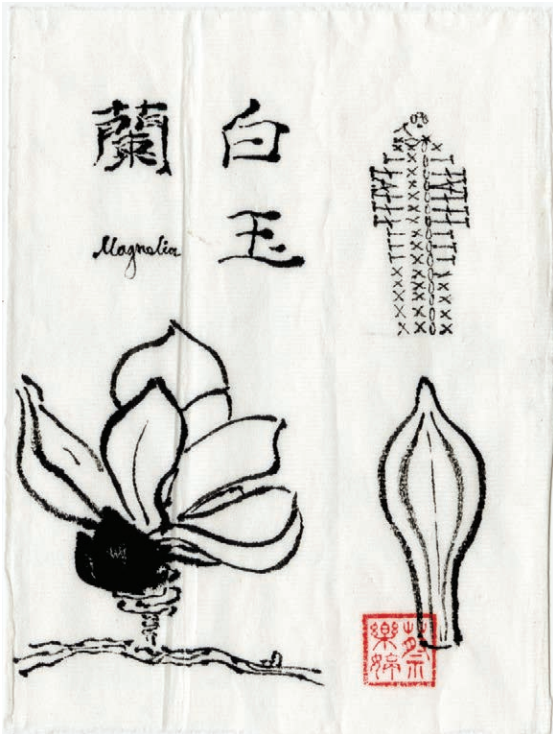


Labour Hoop (2020)
Cotton rope, wood, and metal, 76" x 82" x 5"

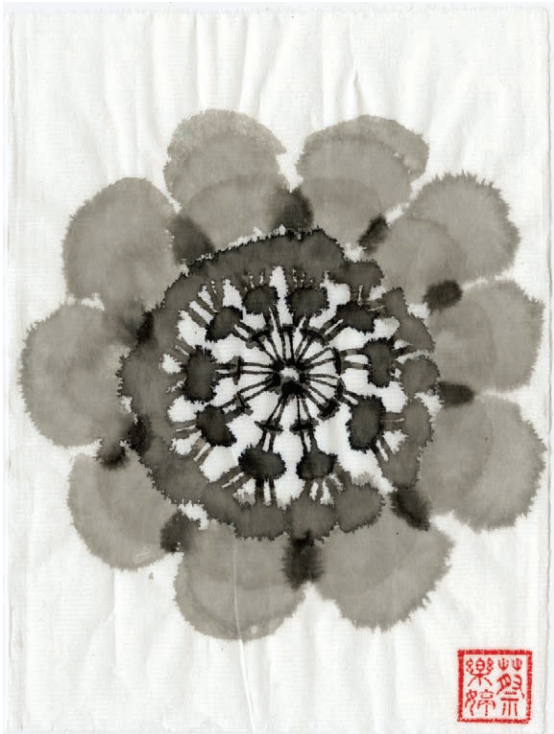


Huaniao In Synthetic [合成玉兰Hua] (2021)
Yarn and piper cleaner, 21" x 27" x 12"

Coaster [Guahua] (2021), Ink on rice paper, 4" x 6"



Yulan Magnolia [Guohua] (2021), Ink on rice paper, 4" x 6"





Centre: *Del Mundo* (2021), 36"x 48"; Installation, Acrylic and clay on canvas
 Left and right: *Oh, for the Love of Looking* (2021); Acrylic and fabric on glass, acrylic and clay on glass

Ella Chay



Victoria, on the lands of the Lekwungen and W̱SÁNEĆ peoples

My paintings and sculptures explore the ability to be many things at once. By investigating the junctions between materials, my work aims to understand the relationship between the three-dimensional sculptural object and the two-dimensional painted image of an object. In stitching together disparate mediums, I intend to bridge the gap between two-dimensional and three-dimensional surfaces. I am compelled by how my works exist in relation to each other and how they function within an artificially constructed space.

Thematically, my current work engages with ideas of travel and transportation and focuses on expanding imaginary worlds within established institutional spaces; visionary expansions of space



Psyche (2020)
 Acrylic on canvas, 24" x 30"



Studio View (2022)



Oh, for the Love of Looking (2021)
Acrylic and clay on glass



Del Mundo Study (2021)
Acrylic on canvas



Untitled (2020)
Acrylic and textile embedded in a
powder compact, 2.5" x 3"

become a way of travelling outside of everyday existence. In relation to travel, the tangibility of souvenirs and relics is actively considered in my work. I am also interested in exploring the mechanisms of nonsensical dream logic, while considering how memories and images are warped into idiosyncratic patterns of subconscious thought. Dreaming and creative world-building coincide, as imitations of 'real' images and spaces are translated into alternate environments. In a similar fashion to dreams, my work strives to navigate recognizable things outside of their conventional contexts. Film props and physical set designs are a large influence on my work, particularly those that play with artificiality and the mimicry of tangible things, as I am fascinated by the ways that existing culture is infused into fantastical spaces.



Untitled (2021)
Installation; Paper mâché and acrylic,
acrylic and textile on canvas, 36" x 48"



Women and Kitchen (2022)
Photography series

Hengyu Chen



China

When I first met art, I fell in love with it. I am a person who does not like rules, I like breaking them. As a student majoring in Visual Art, I participated in many art projects and developed a unique artistic style. The mediums I work in include painting, photography, and video art. My projects explore themes of imagination, intuition, and self-expression. I tend to remember and “store” trivial moments and images from my daily life; as they appear to me in passing, my subconscious mind will start to arrange them in ways which later fuel my work. I am also interested in observing people’s emotional shifts; my work is abstract and obscure to encourage emotional connection. My art always has space for my inner self, where I can explore my own soul and connect with others’.



September Goodridge

 Victoria, BC, on the lands of the Lekwungen peoples



Five Stages Of Grief (2021)
Acrylic paint on canvas, series of 5, each 36" x 36"



Using acrylic paint on canvas, I like to create emotional experiences for the viewer by sharing my own visual and emotional experiences in cityscapes, landscapes, and abstract representations of water. I use music to elicit emotional responses through the painting, and work mostly from personal digital photographs, memory, and imagination. This painting series is based on Dr. Elisabeth Kübler-Ross's model of the five stages of grief. My areas of research include psychology, colour theory, and exploring physical environments prior to painting. The natural environment, water reflections, energy, and spirituality are some of my artistic interests. I am inspired by Impressionism, Post-Impressionism, and Abstract Expressionism art movements.

Sarah Heaman



Ladner B.C., on the lands of the Tsawwassen and Musqueam First Nations

I am a multidisciplinary visual artist based in Victoria, British Columbia, on the unceded Coast Salish Territory of the Lekwungen and W̱SÁNEĆ nations. I primarily work with photography and drawing, often combining the two in mixed media works. Inspired by the west coast landscape that has always been my home, I use varying approaches to highlight themes surrounding my personal relationship with the environment.

Mental Drift (2021)
Digital photography,
digital drawing



My meditative process of integrating drawing with photos of the coastal landscape results in images that mimic the soothing scenery captured, with detailed line patterns creating a rhythm that evokes ocean waves. Manipulated perspectives are explored in my practice in other forms as well, with photos being altered digitally or manually. I also take a great interest in exploring the human influence on the environment, particularly with a focus on discarded and decaying urban spaces.

Detached (2020)
Digital photography



Rhythm (2021)
Digital photography, digital drawing



Sexy Pineapple Lady (2020)
Acrylic on canvas, 24" x 20"



Blinds (2020)
Poster board, 20" x 27"

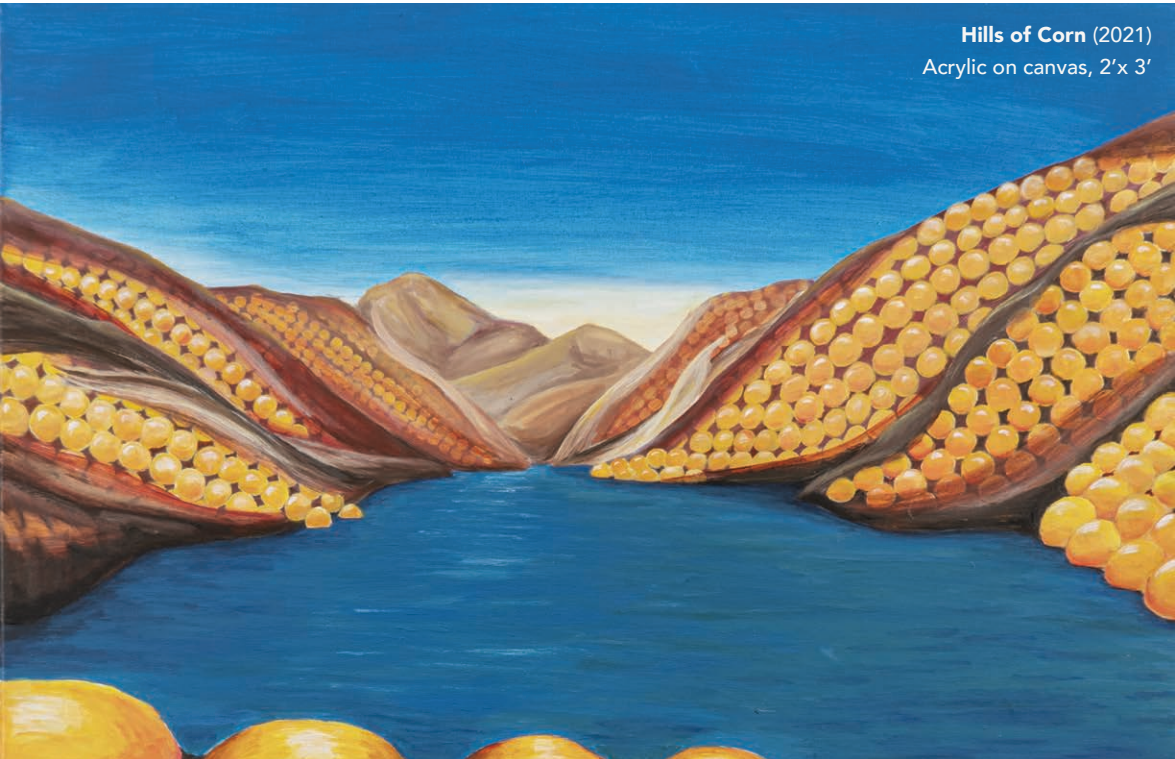
Linda May Henri

 Sechelt BC, on the lands of the shíshálh nation

I grew up in Sechelt on the Sunshine Coast on the traditional territories of the Shíshálh people and I currently reside in Victoria on the traditional territories of the Lekwugen and W̱SÁNEĆ peoples. My primary focus is painting and drawing. My art highlights the power of the mundane to become absurd by creating odd spaces using bright colours and repetition. I currently create absurd paintings that explore our relationships to food. This focus began during the pandemic, when people were panic-buying food and spending more time at home. Another facet of my exploration into food is its symbolic space in society— in particular, how certain food shapes are used to refer to women’s bodies, and the use of food emojis as metaphor for body parts while sexting.



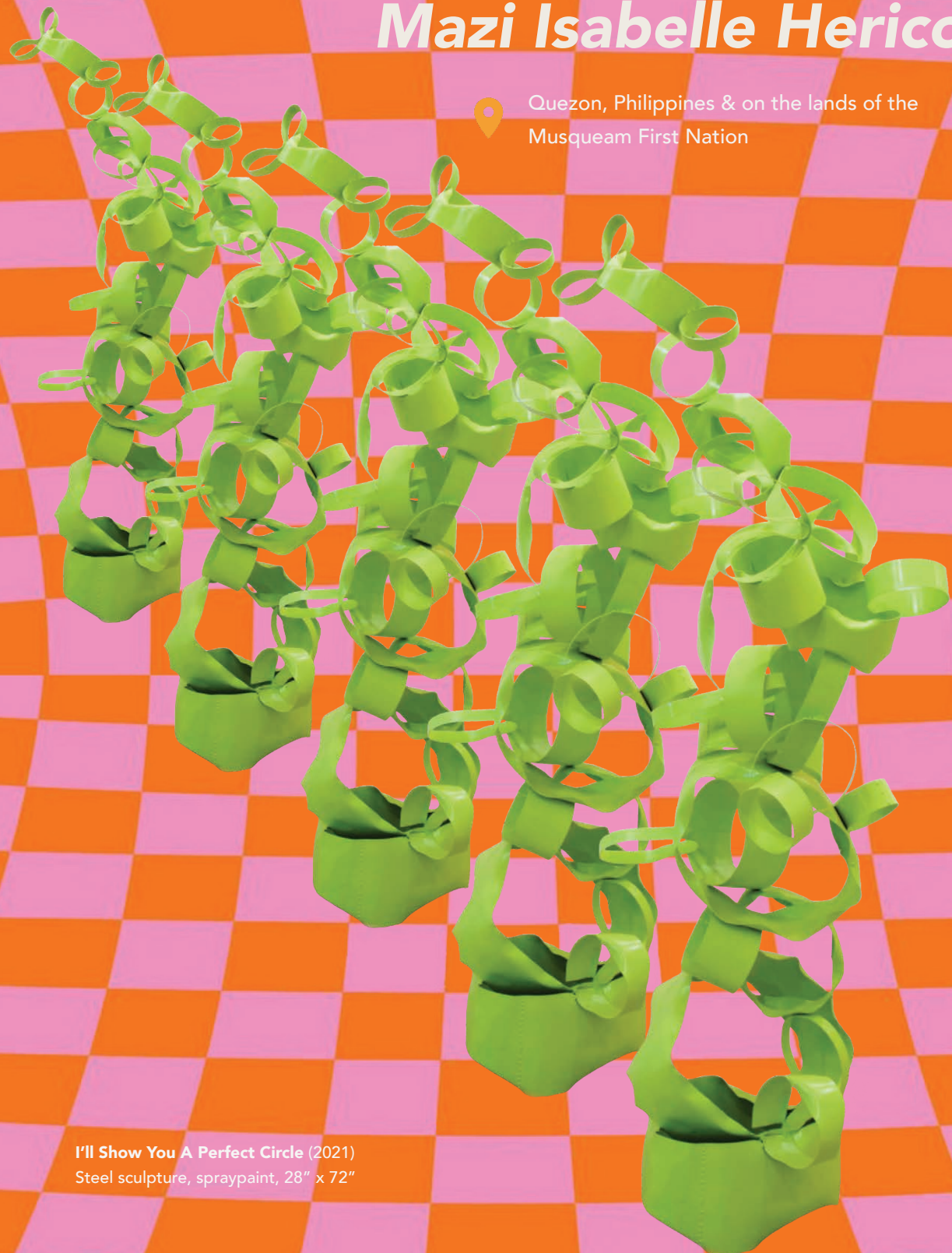
Yellow Corn Kernel Road (2021)
Acrylic on canvas, 24" x 30"



Hills of Corn (2021)
Acrylic on canvas, 2'x 3'

Mazi Isabelle Herico

Quezon, Philippines & on the lands of the
Musqueam First Nation

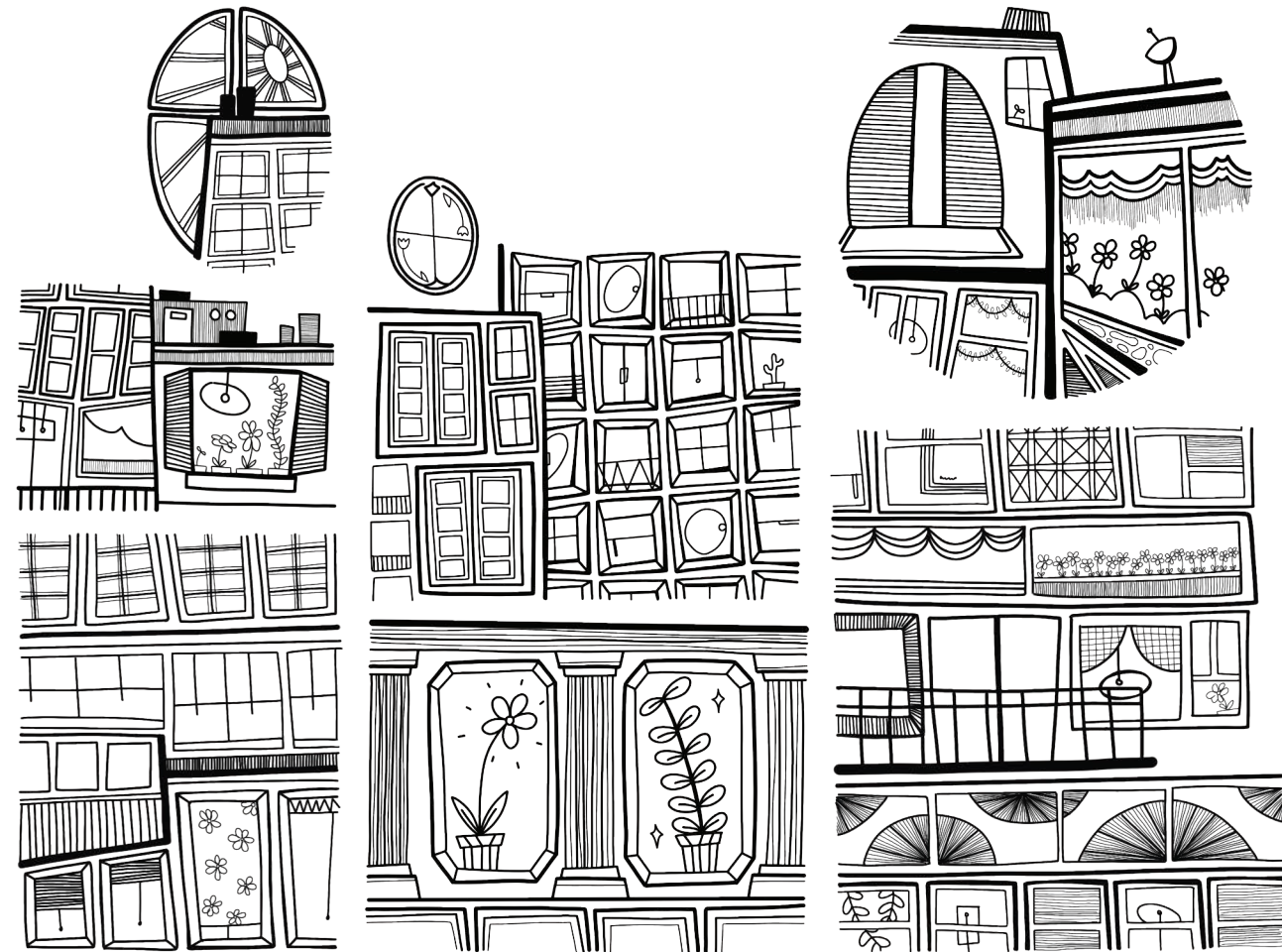


I'll Show You A Perfect Circle (2021)
Steel sculpture, spraypaint, 28" x 72"

I am a multimedia artist born in Quezon City, Philippines residing on Musqueam Territory. Right away play became a driving force behind my work where allowing freedom of testing out different materials brought me to finding my process and creating intuitively. And through exposure to various material processes, led to work that addressed form and material. Primarily working with textiles, metal, and glass with the incorporation of material like decals and stickers. I find enjoyment in the contrasting of different materials to bring something new.

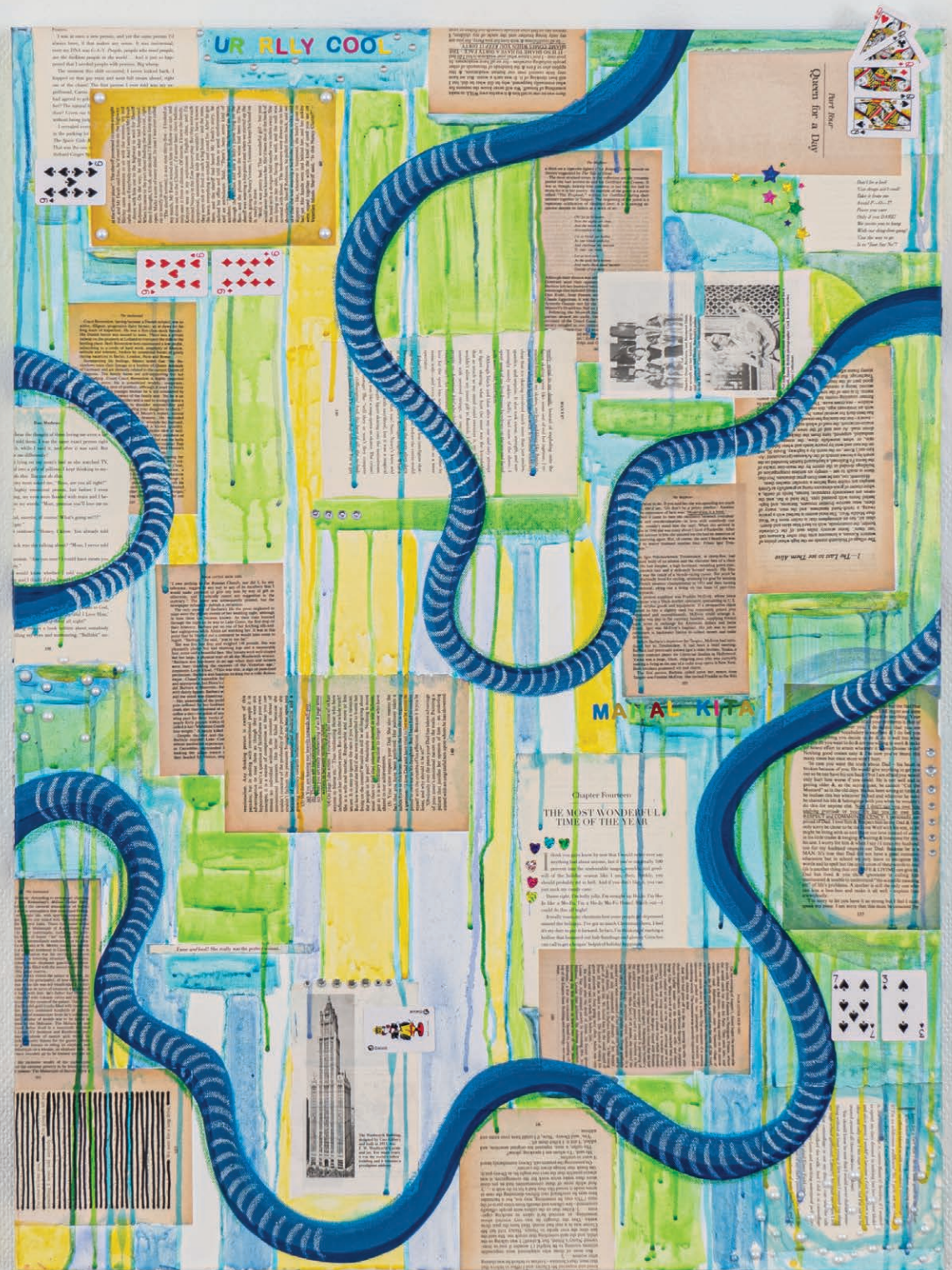
Recently, my work has been about exploring connections to different materials and topics that interest me with the goal of storytelling. Conceptually, my work has grown to include themes like abstraction, ugly feminine emotions, identity, and culture. Working to help frame different thoughts and ideas surrounding such topics. With more research and playing, language has also made its way into my practice.

For The Lives We Don't Live (2022)
Drawing on glass, 18 pieces, 45" x 60"






Hey I'm Talking to You (2021)
Painting and collage on canvas, diptych, 30" x 40"



I Heard You The First Time (2021)
Painting and collage on canvas, diptych, 30" x 40"

Hoàng Diệu Anh

 Hà Nội, Việt Nam

Not Safe For Consumption (2021)
Product design, sculptural installation, product photography



Untitled, Cosmetics (2020)
Product photography

I am an interdisciplinary designer from Hanoi, Vietnam. My recent works challenge the bridge between art and architecture and play with materiality of forms. Often working with limited resources, my creations are whimsical, yet elegant and effortlessly aesthetic. I use dark, muted, and bold shades for a dramatic and forceful effect. This palette gives the viewer the power to create their own stories through the work, or simply experience visual enjoyment, without restriction of their imaginations. The organic minimalist sculptures are my creative trials as I explore geometry in multiple contexts, all in hopes of studying kinetic/responsive architecture. Notably, my layout design for a private residence was chosen among others to be built at Vinhomes Symphony in Hanoi, Vietnam; the project was completed in August of 2021. While keeping my passion for architecture at heart, I took on a career transition into UI/UX design; still a parallel focus on architecture and user experience, simply digital.

Untitled, Plaster (2021)
Sculptural installation, 12" x 12"



Urban Grain (2021)
Matte prints installation, 25" x 70"





Melted Moon (2020)
Plaster, 10" x 18" x 2"



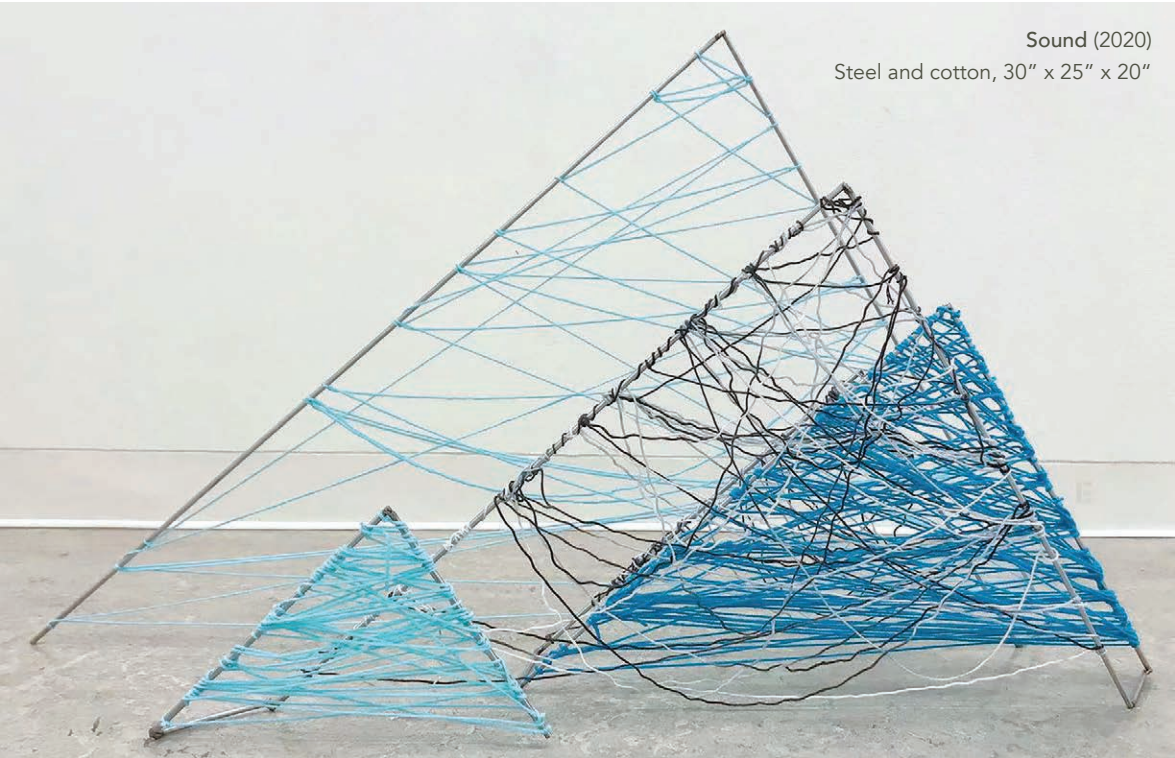
Untitled (2020)
Acrylic on canvas

Carol Hu



China

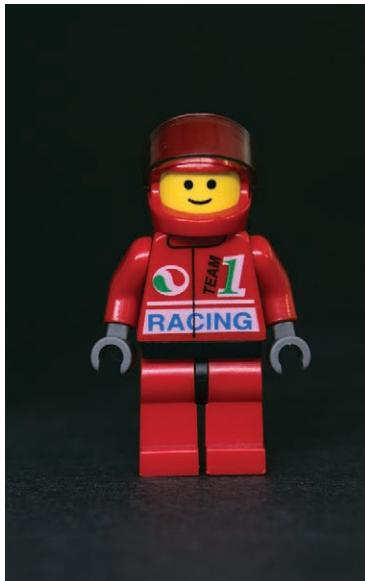
Painting is one of the greatest pleasures of my life. I like to capture moments of humanity and probe into the connections between humans and nature, history and culture, through subtle hues and graduations of light and shade in my paintings and artwork. What I most appreciate about being an artist is experiencing boundless celebrations and curiosities throughout my process. I have always considered myself a beginner on the path of artistic pursuit. Even so, the more I learn, the more I understand there is no end to learning.



Sound (2020)
Steel and cotton, 30" x 25" x 20"



Untitled (2020)
Charcoal, 18" x 24"



Plastic People (2022)
Photography series

Bryce Lau



Vancouver, Canada

Like many artists, my creative work and interest has developed and transformed over the years. In high school, I primarily worked creatively in painting and sculpture classes, while during my years at Emily Carr I tinkered with a variety of mediums and focuses including woodwork, architecture, and digital art. After years of experimenting and having fun, things got real. Being average in the science and mathematics field, I found myself a home in UVic's Visual Arts program. During my time in post-secondary education, I have had the pleasure of meeting many talented and ambitious artists in my field who continually inspire me. My primary mediums of video and digital photography showcase experiences and ideas from my everyday life. My work questions the status quo and our ever-changing emotional spectrum. At times, I wonder what it all means... Actually, pretty often. That's why I explore it in my art.





The Cat (2019)
Charcoal on paper



Empty, Good, Animal (2021)
Charcoal and marker on paper

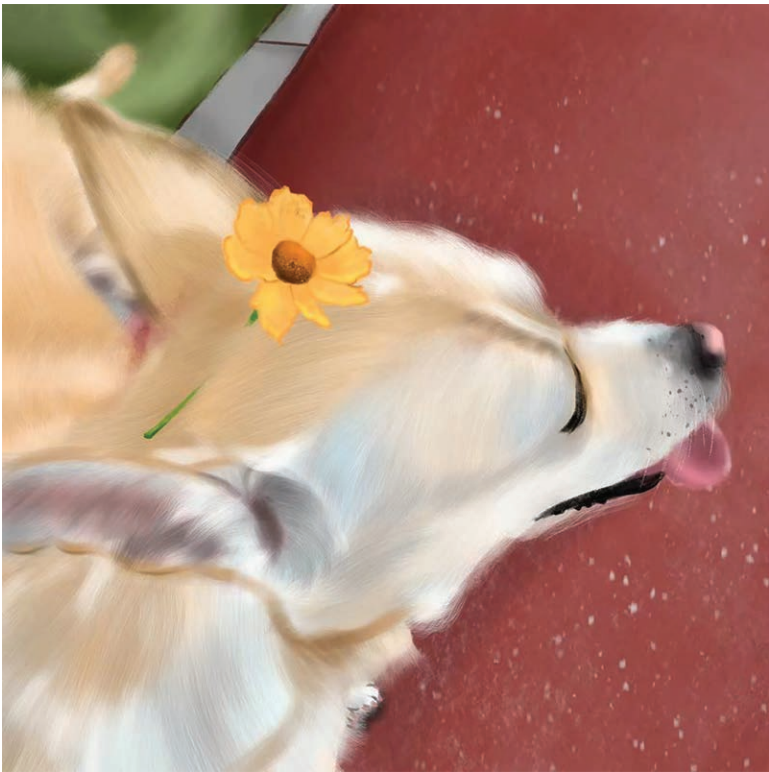
I am an artist who works in both traditional and digital drawing. The ideas behind my art are generated from personal experience and memory. Most of my traditional drawings are realistic and use a lot of pencil and charcoal. In my digital work, I am interested in cartoon portraits, and using colour to express character.

Most of my works feel positive, and act as records of moments from my life. I am interested in closely observing the details of objects and portraying them through simple contrast between light and shadow. My art style is also influenced by Chinese culture, and my memories and experiences of growing up in China. My current creative direction is leaning further into digital drawing, as I am inspired by many illustrators who use this medium. Going forward, I am excited to experiment with different digital drawing styles and methods.



Fly to the Mountains (2021)
Marker on paper, 18" x 24"

Ke Ma  China



Untitled (2022)
Digital illustration



66 (2022)
Digital illustration



Razan Mereeb

Lebanese Canadian working on Songhees, Esquimalt and W̱SÁNEĆ territories

I am a multimedia artist interested in exploring themes like identity, culture, and belonging. Originally from Lebanon, I now work on Songhees, Esquimalt, and W̱SÁNEĆ territories. Having grown up in the Middle East and now being a Muslim Arab woman living in the west, my culture is a central part of myself, as well as my artistic practice. My art is inspired by my Arab roots (incorporating arabesque patterns, for example), and grapples with global issues that may relate to them. My art is often inspired by nostalgia, memory, and belonging, while also integrating more political or social issues. I work in both traditional and digital forms, sometimes blended together. I enjoy experimenting with color as well as Arabic Calligraphy, as a way to keep it alive and honor this form of artistry.



Azrak (2019)
Mixed media, acrylic and ink



A Window to the Homeland (2021)
Lighting art, paper cutout and lighting



Salam (2020)
Mixed media, acrylic and ink





Oil in Our Homes - Print 7 (2021)
Photographic Ink Jet Print

Roshini Morrison

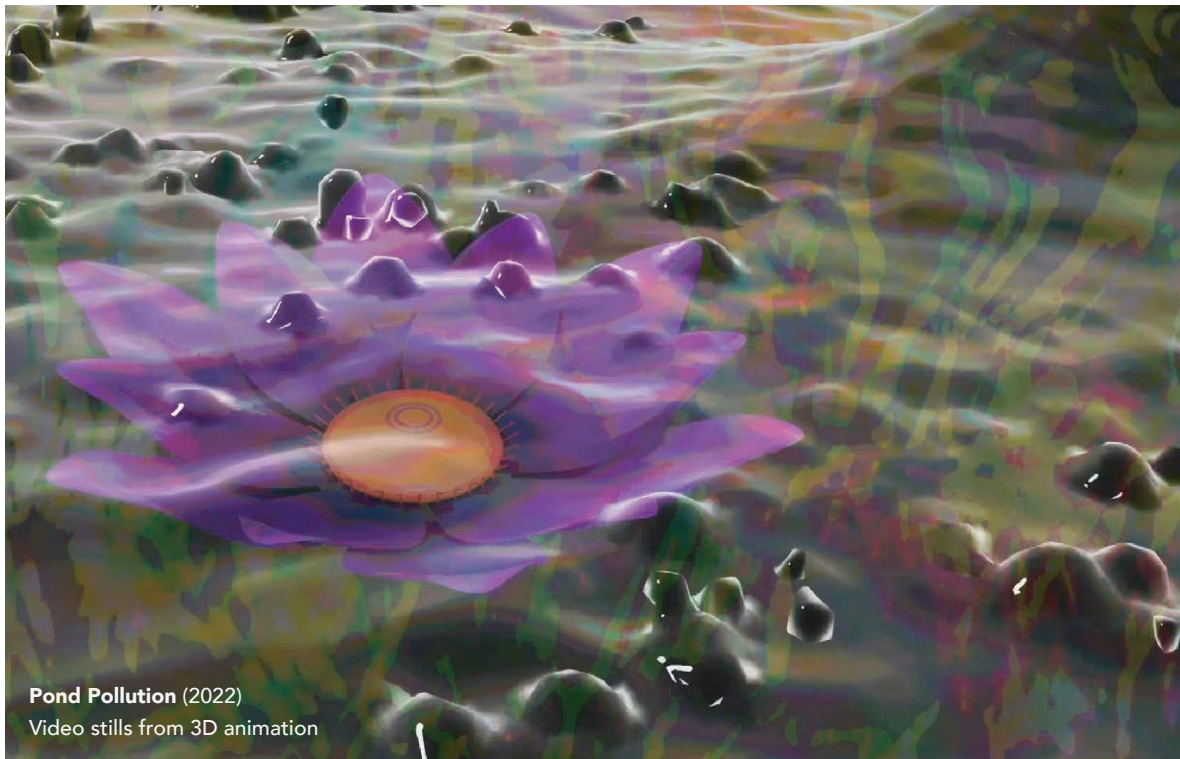


Edmonton, Alberta, Treaty 6 Territory

I am a multimedia artist working with photography, video, and sculpture. Born and raised in Edmonton, Alberta. Nature is where I thrive and find inspiration. My practice focuses on the environment, the natural elements within those environments, and human interaction with those spaces. Using photography and video as primary mediums, I balance documenting reality and altering it just enough to draw people's attention to things normally overlooked. There is always a conversation about the responsibility to convey truth in art, but art is also powerful in its ability to bring attention to truths through forceful and often faked or altered visual realities. This is what I explore in my practice.

Right: Oil in Our Homes - Print 5 (2021)
Photographic Ink Jet Print





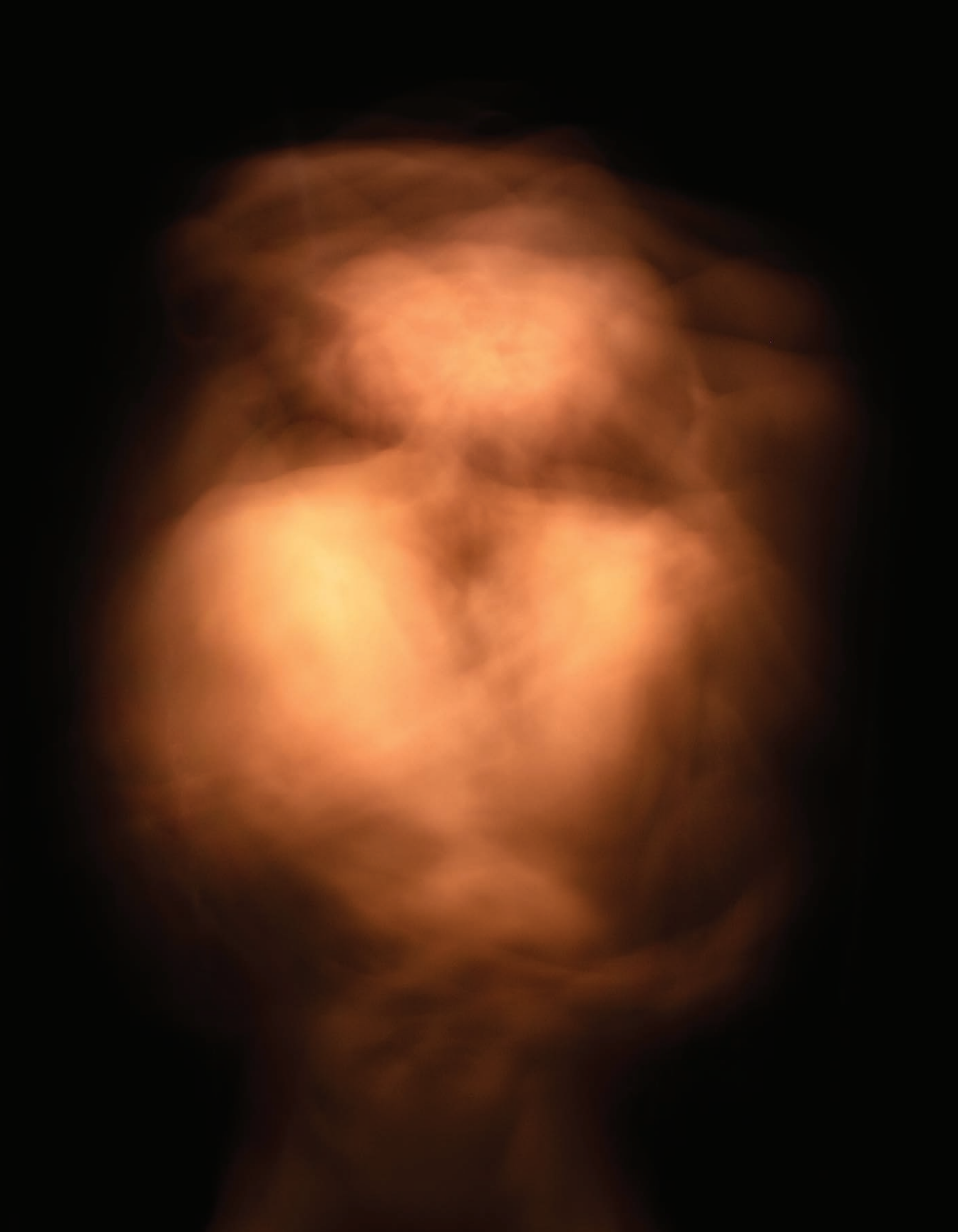


Untitled (2022)
Digital photography series

Killian O'Reilly

 Vancouver, Canada

My artistic focus is the exploration and presentation of the male body. I am curious about male heteronormative values in response to shifting societal culture and explore this through my work. Themes of religious faith and race are also intertwined throughout. I use photography, video, and 3D modeling as a lens to discover how the body interacts within a given space or when presented against a conflict.



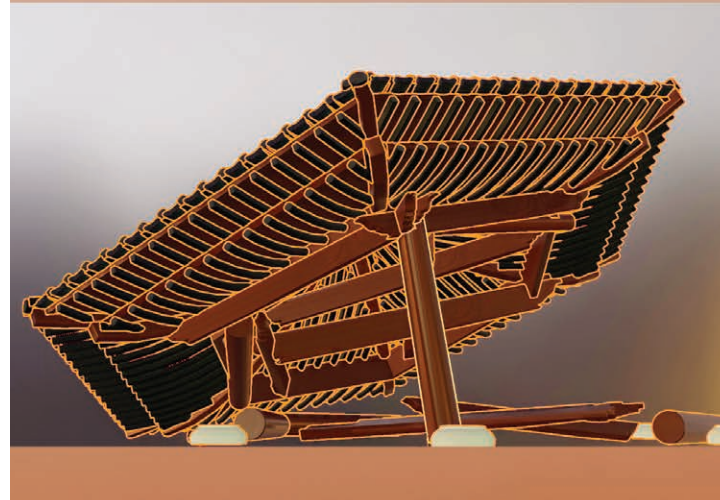
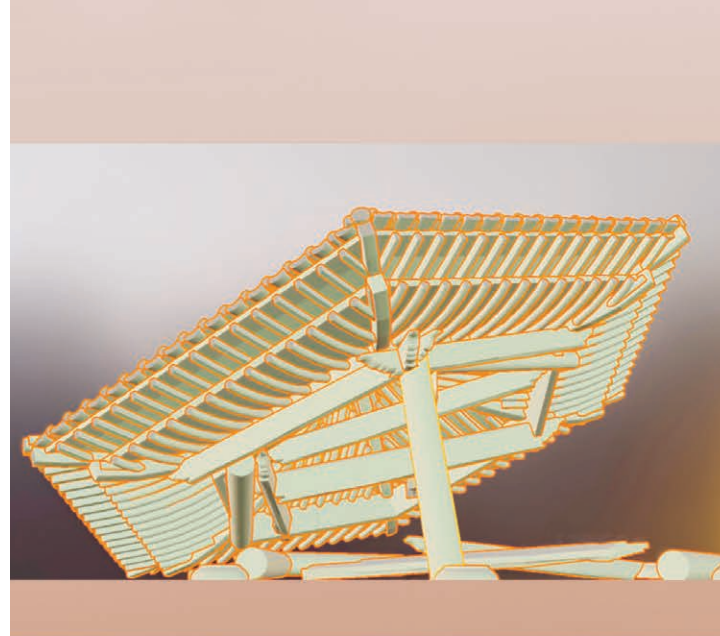


Fanxuan (Rae) Pang 庞梵萱



Shanghai & Singapore

Untitled (鬼城) (2021)



I am a multimedia artist currently focusing on self-expression and my experience as a Chinese-Singaporean third-culture individual. I am interested in manipulating light and draw inspiration from artists Ann Veronica Janssens, Dan Flavin, and James Turrell. My installation pieces, illuminated by light, aim to create a playfully interactive experience, like a story that would be incomplete if not for the audience's engagement. My personal experience and exploration with emotion manifest in my practice, creating works that aim to be vulnerable, allowing the audience to share a tiny bit of the same feeling.

My desire to learn and experiment with different materials and topics is never-ending. I work in 3-dimensions but also explore animation, drawing, virtual reality, and sound art. I am interested in exploring decolonization and further embracing my own culture in the future.

Untitled (尸体) (2021)
Blender 3D animation

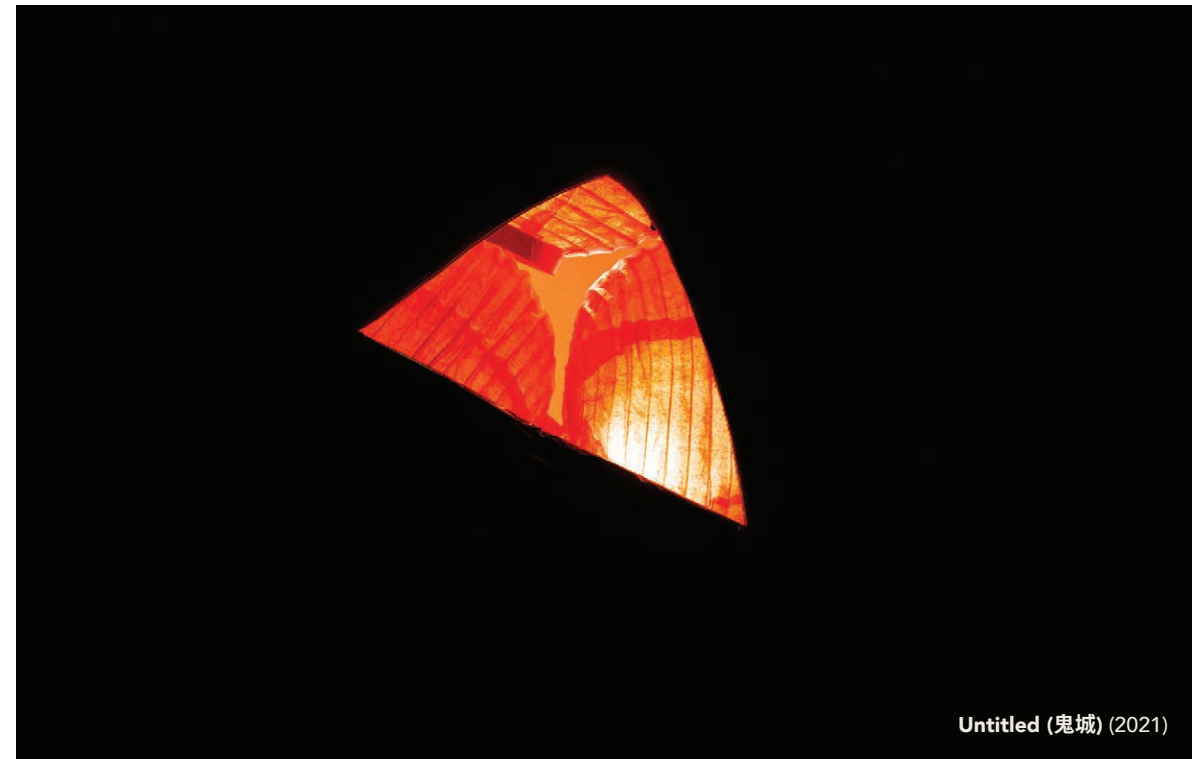
Untitled (——成真) (2021)



Untitled (故乡, 与父合作) (2021)



Untitled (鬼城) (2021)

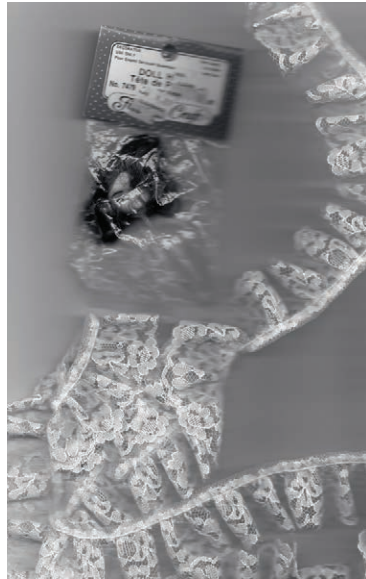




Egg (2021)
Analog collage on transparency



Hairball Croquet (2021)
Found objects, human hair, 6 x 24"



Egg (2) (2021)
Scanned objects on transparency

Nina Parrotta



On the lands of the Lekwungen
and W̱SÁNEĆ peoples

As a conceptual artist, I work from an idea and employ whatever medium I feel best represents that idea. I am interested in the domestic, often working with household appliances, vintage fabrics, clothing, and sewing. I find that blending the coldness of appliances and machinery with warm, childlike, and nostalgic elements reveals truths of humanity, affection, and empathy. Much of my artistic practice comes from a personal inspection of gender roles and binaries. I have been exploring work closely tied to personal life. Photographing my loved ones feels like an act of power, where I can create an archival space for queer and alternative bodies. Shooting on film is integral to this, as the process is slow, rhythmic, and intimate, and the negatives create a physical

footprint and archive. Most recently, I have delved into sound art and binaries between visual art and music by releasing an album. I believe that the more we stray from traditional and accepted means of artmaking, the more we are provoking and questioning the viewer's internal biases, beliefs, and judgment.



I Kissed a Girl (2021)
Scan QR code for audio



My Vogue Best Friend (Series) (2020)
Inkjet print, 24" x 30"



Clowns in the Schoolhouse (2022)
Inkjet print, 24" x 30"



Teddy (2021)
Inkjet print, 24" x 30"

Autumn Pye

 Vanderhoof, Canada

My works are highly nostalgic, both in concept and in visuals. I explore and put forth the raw and vulnerable experiences and emotions from both my past and present. By referring to memory, I consider its effects and affects, all while using a comparison to current life to create juxtapositional works. While I do work with both physical objects and digital ones, I find myself beginning projects in my head, pulling thoughts and ideas from the deepest parts of my brain, trying to make sense of them.

Cigarettes have become a somewhat ongoing theme in my work; I use them as a symbol for both time and coping in day-to-day life. I use only my own collected butts or pieces, and both recognize and feel interest in the fact that cigarettes have no use or function outside of being lit and inhaled.

My art practice reflects my past and present awareness and responses, and questions the ideas and ideals of both my current experiences, and the social and economic world we live in.



Growing Pains (2021)
Installation



Love in the Time of
Coronavirus (2021)
Collage



Cake (2021)
Performance art



Party (2021)
Watercolour, 24" x 30"

Emma Pyle



Salmon Arm British Columbia, located on Secwepemc Territory

I am a visual artist working primarily in painting and drawing on unceded Lekwungen and W̱SÁNEĆ territory. I focus on aspects of memory, nostalgia, and ordinary life through watercolour, acrylic, oil, and pencil crayon. My work features elements of abstraction in tandem with small realistic studies, playfully blending mediums when I feel like it. Memory comes into my work through lived experience and connection to place - whether that connection was tangential or long-term. Using collaged materials to connect experiences together allows me to revisit particular moments in time which otherwise would be left to fade.

My favourite things to paint are birds, and I am inspired by fruit, folds in fabric, rocks from the beach, and sad music. I hope to become a high school art teacher and to continue to make space for art as a daily occurrence when I leave university.



Bright Spot (2021)
Oil paint, acrylic, pastel,
pencil crayon on woodboard, 36" x 48"



Untitled (Barnacles) (2020)
Acrylic on canvas, 40" x 30"



Untitled (Memory) (2021)
Oil paint, acrylic, pastel, pencil crayon on woodboard, 40" x 30"



Gallery Visitors (2022)
Water soluble oil paint on canvas, 6' x 3'



Campus Trek (2021)
Water soluble oil paint on canvas, 24" x 18"

Taylor Robinson



Courtenay, B.C., Traditional Territory of the K'ómoks First Nation

I paint the contemporary world around me, focusing on the activities and interactions of people. My interest in this lies in capturing the unidealized beauty of everyday moments; through simple representations of humanity, a timeless relatability is created. To this end, it is insignificant whether the people depicted are identifiable or not. In my current practice, I am on a journey of figuring out my own personalized shorthand. Technical considerations include determining the balance between simplified forms and carefully observed detail. The areas that begin to break away from technical realism acknowledge the artifice of the medium of paint, while also directing the narratives and focal points of the works towards the areas of sharpest detail.



Lazy Dog Days (2020)
Acrylic on canvas, 24" x 18"



In the Bedroom (Series) (2021)
Digital collage

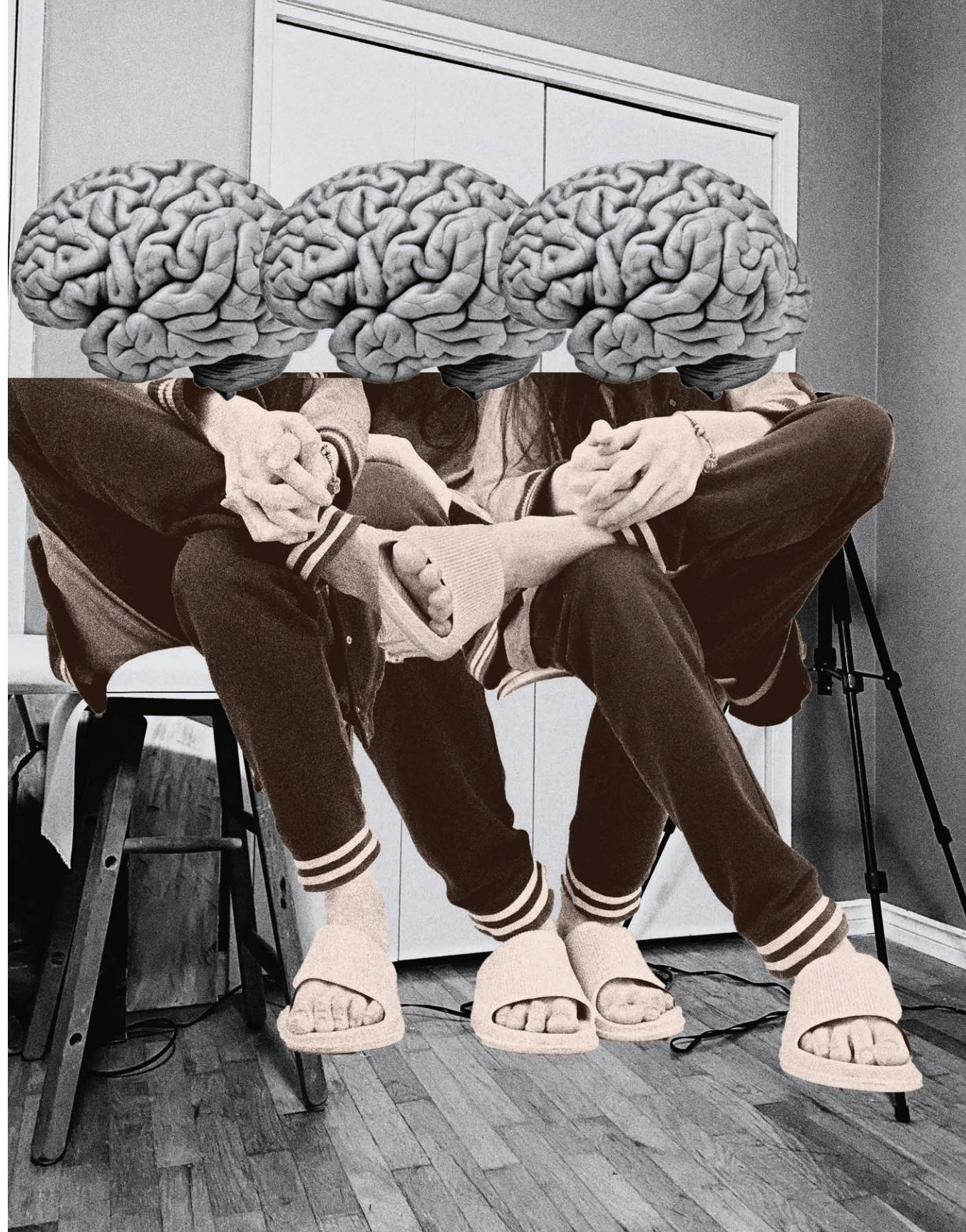
Nova Shen



China

I am a University of Victoria Visual Art student, and work with photography and drawing.

'In The Bedroom' is a photographic work displayed in the form of collage art. The series consists of five pieces of collage art, each 20x40 inches. With the bedroom as the background, begin from the wall on the right and go around the room, ending with the door. To create this work, the model posed in corresponding positions and was later incorporated into the image using Adobe Photoshop. This work is mainly based upon my personal experience; all the photos show what might happen and what has happened in my room. The bedroom is a different space for everyone; we all interact differently with our own spaces. For me, the bedroom is my most comfortable and safest place. It is a secret garden.



Leah Suntok



On the lands of the Lekwungen and W̱SÁNEĆ peoples

I am a multimedia artist, but predominantly I work in painting and photography. I create my work with two objectives in mind; to surround my audience with an atmospheric sense of colour; and/or to create queer representation by highlighting lesbian feminist theory. My audience may experience a broad range of sensations or emotions while viewing my work. This spectrum could include repulsion, absorption, confusion, anger, or sometimes humour.



So, Which Fingers Do You Use? (2020)
Portion of digital diptych



My current work is more theoretically based and builds on the technical skill practiced in my previously strictly abstract work. While the past work fits into genres like colourfield painting and modern art, more current pieces also begin to fit into feminist art, found object art, and lesbian art. I am most artistically driven to create artwork that my community can relate to, heal from, and laugh with.

Laura (2022)
Acrylic on bedsheet

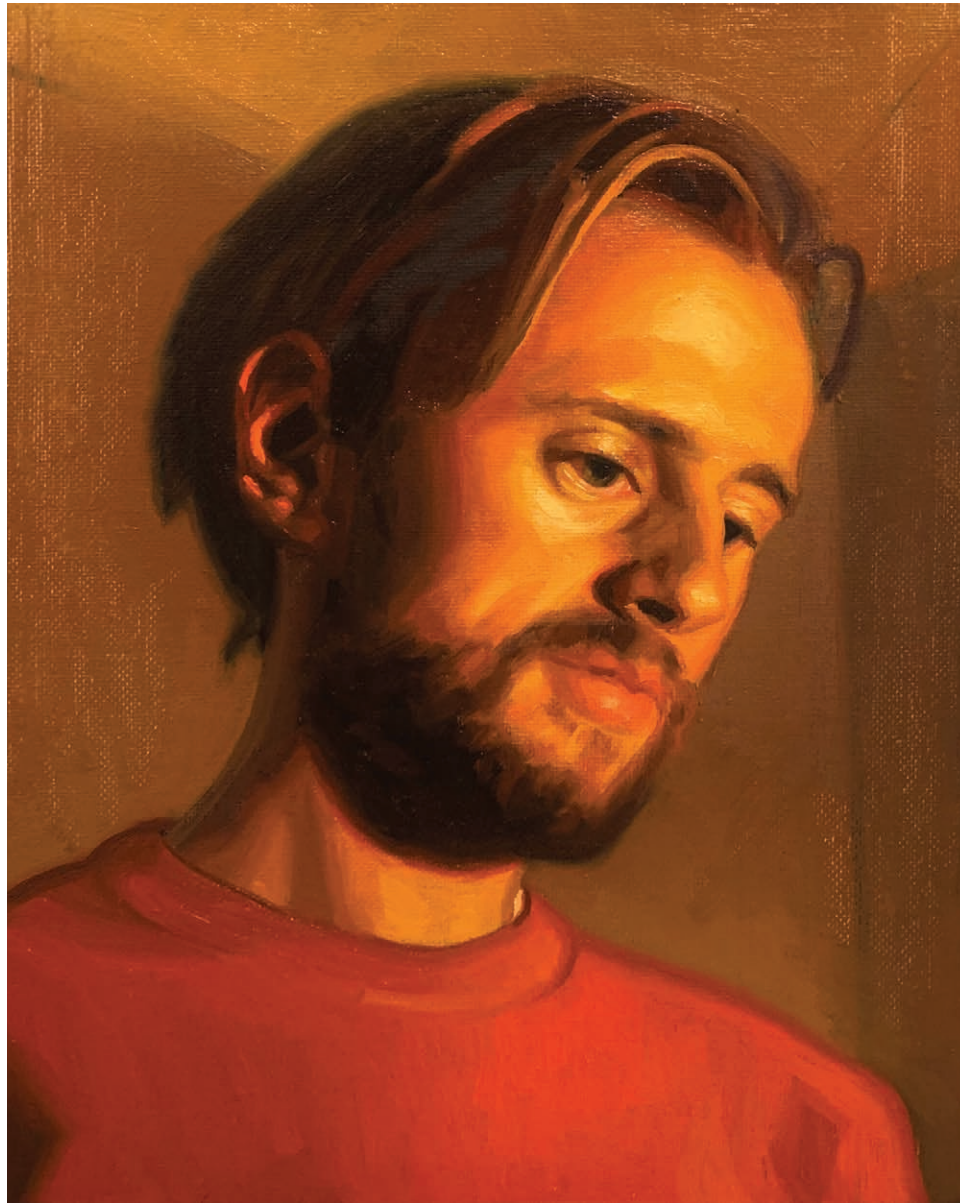


Fragments from series: Sorry You Asked (2020 - 2022)
Digital photographs



Tammy (2021)
Acrylic on bedsheet

Joshua Wallace



Untitled (2021)
Oil on board, 8" x 10"

I primarily paint people close to me, using them as characters for my compositions. Inspired by late 19th century realists and using traditional techniques, I look to convey a feeling or emotion through my sitter, to help the viewer contemplate their own experiences. I am inspired by historical painters such as Antonio Mancini, Lucien Freud, and Michelangelo Caravaggio, and contemporary painters such as Keita Morimoto, Michael Borremans, and Justin Mortimer.



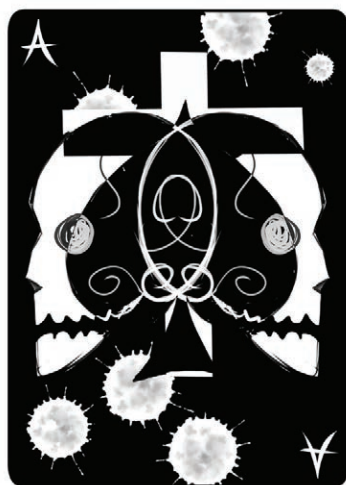
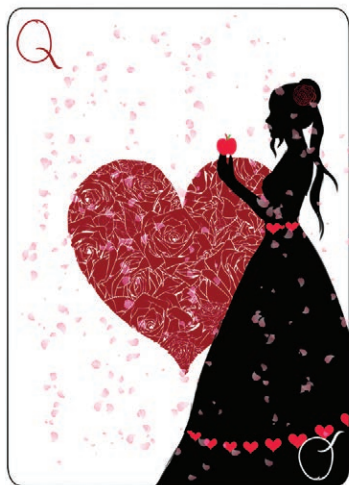
Untitled (2021)
Oil on canvas, 96" x 42"



Untitled (2021)
Oil on board, 8" x 10"



Untitled (2021)
Oil on canvas
96" x 42"



Queen of Hearts, Ace of Spades, Jack of Hearts (2020)
Digital illustrations, 1378 x 2039p

Xinyang Wen



Calgary, Alberta

Contrary to what most people believe, paintings and digital drawings can coexist, just like how another world or point of view coexists adjacent to our current universe. Fantasy isn't exactly nonexistent, and artists can blur the lines between the two worlds. As I am compelled by my emotions and imagination, the 'world' I bring into perspective often reflects exactly how I'm feeling at the moment. As someone who is overly sensitive and generally experiences emotions ten times stronger than the norm, I often question whether I can share some of it with other people through my work, and whether I can really rip a hole through reality along the way.



Sunbathing (2019)
Digital illustration





Beer Goggles (2020)
Acrylic on canvas, 30" x 40"



The Blob (2019)
Acrylic on canvas, 36" x 48"

Nikki Williams



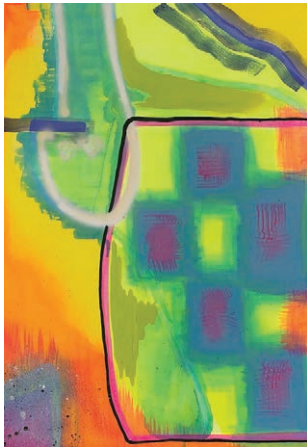
On the lands of the Songhees, Esquimalt and W̱SÁNEĆ peoples

I am an emerging artist and graduate from UVic's class of 2022 Bachelor of Fine Arts program. As a painting major, my practice is firmly rooted in abstraction. I incorporate organic and geometric forms in combination with vibrant colours to explore themes of luck, superstition, and chance. Operating purely through the language of shape, line and colour, my paintings rely on the absence of recognizable features from the familiar external world. Often, titles are generated by idioms and colloquial language to create some connection between the abstraction in the painting and the material world. My intent is to create paintings that evoke a strong visceral reaction — however positive or negative that may be!

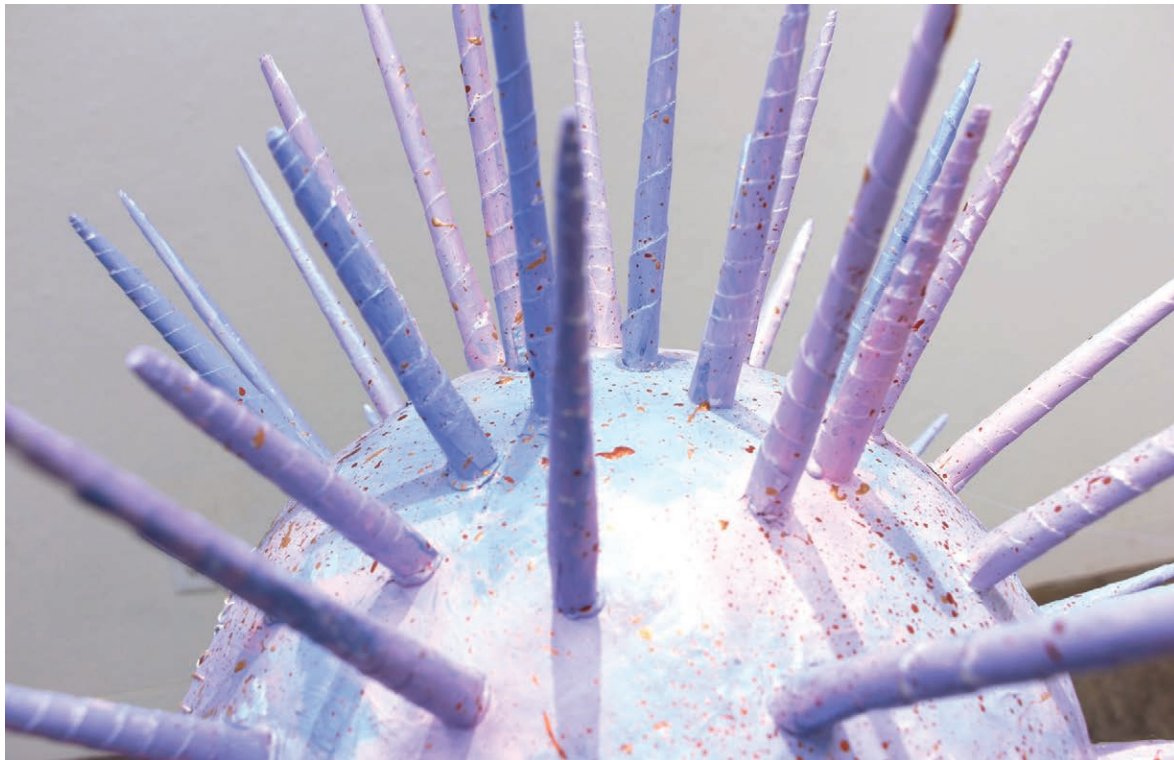
Right: The Pattern (Big Bertha) (2019)
Acrylic on canvas, 52" x 60"



Big Titties, Bigger Dreams (2021)
Acrylic on raw canvas, 42" x 54"



Clockwise from top left:
Working for the Weekend, Pin the Pistol on the Cowboy, Shoots & Ladders, Chainlink, The Arrangements,
Passive Agressive Tea Towel, Whoever Said Orange is the New Pink is Seriously Disturbed (2019 - 2022)
Acrylic, spray paint, raw and primed canvas



Sea Urchin (2019)
Cardstock paper, recycled paper, string, wallpaper glue, paint, hot glue, 21" x 26"

Melinda Wise 維斯菖韻



On the lands of the Songhees, Esquimalt and WSÁNEĆ peoples

I am a mixed-media visual artist and sculptor of mixed Chinese and English ancestry. My visual art practice began through an examination of cultural identity and has since expanded into an exploration of disposability, decay, and regeneration realized through creative mixed-media sculpture. My art centers around the process of making, rather than the completion of a piece. I find great joy in incorporating obscure junk and discarded material into my artwork. Using organic and fluid shapes based on aspects of plant, animal and human form, I create work that invokes the natural forms without being limited by them. Working with simple, humble, and often reclaimed material as my primary artistic medium, I effectively reinvent it into something new that aims to surprise and delight.



Pink Tentacle (2019)
Drywall mud, chicken wire
84" x 44"

What We're Made Of (2021)
 Styrofoam, acrylic paint, ink, 16" x 12" x 1.5"



Surfaces (2021)
 Acrylic paint, spray paint, drywall mud, hot glue, handmade paper, toothpicks, spray foam, styrofoam, rocks, steel rods
 73" x 18" x 24"

Murray Wu



Untitled Works (2016 - 2020)
Digital photographs





Help (2019)
Digital photograph



Pest (2021)
Digital illustration

Sonya Yeh

 Vancouver, Canada

I am a 21-year-old Vancouver artist who specializes in animation and film. My artistic work is inspired by and explores themes of mental illness and trauma. Growing up in a traditional Asian family, I was determined to become a businesswoman like my mother. However, after realizing I wasn't as adept in the field as my older sister, I decided to pursue my passion for art. I am currently studying Visual Art at the University of Victoria, working towards a career in animation.



Olivia Zappone



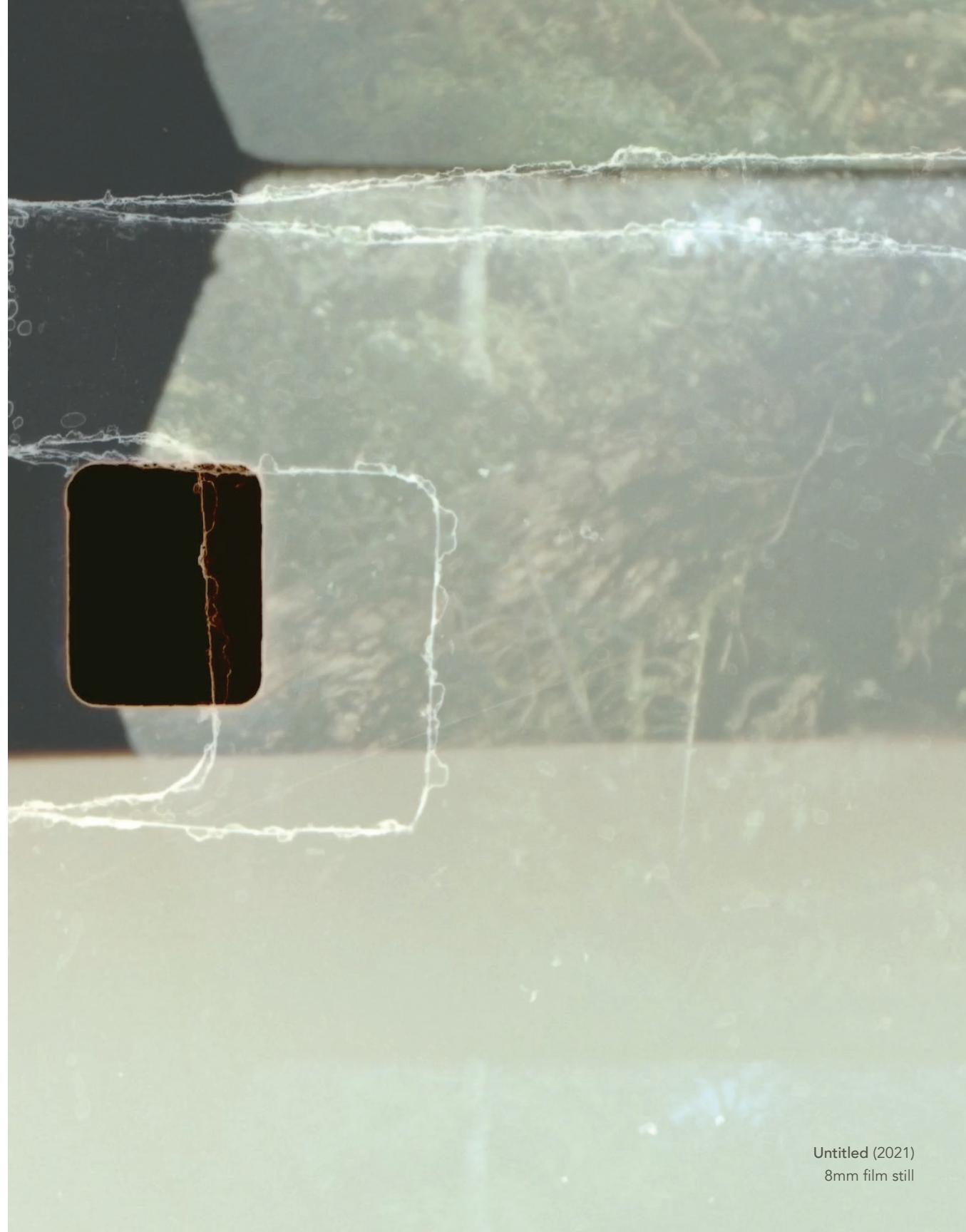
On the lands of the Lekwungen, W̱SÁNEĆ, and Acjachemen peoples
(Victoria, BC & Southern California)



Untitled (2021)
35mm film photograph

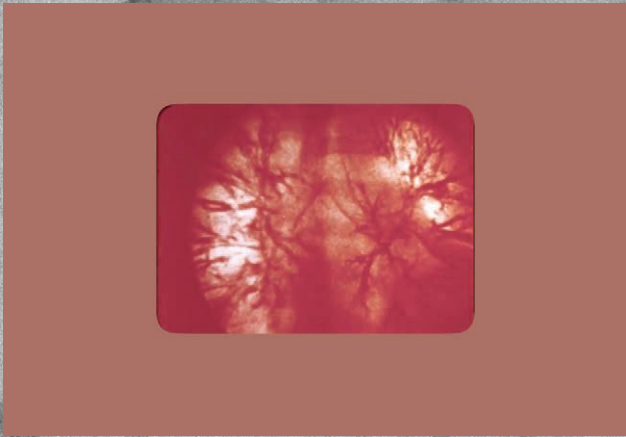
I'm a multidisciplinary artist living and creating on unceded Lekwungen, W̱SÁNEĆ, and Acjachemen territories. My practice began with writing poetry and collaborating on fashion photography, gravitating to a romantic voice and a nostalgic visual style through analogue processes. Each of these roots carry through my conceptual projects, where I work through combinations of video art, installation, spoken word and image-making. Themes such as intimacy, queerness, identity and the land all make their way into my work.

Through my recent projects, I seek to deepen my understanding of the wisdom and interrelations within natural systems, while challenging the structures which disrupt those relationships. My work is centered around the body, using memory as material to create intimate and evocative dialogues of pain, resilience, and healing that aim to uncover our most primal connections.

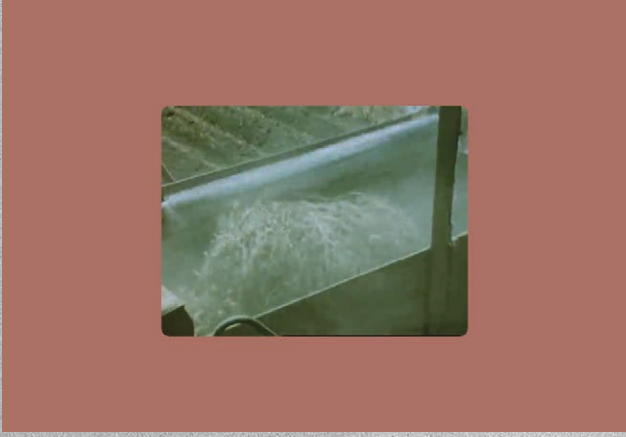


Untitled (2021)
8mm film still

Foreground: Untitled (2021)
2K video stills, found footage



Background: Untitled (2022)
35mm film photograph



Cherie Zhang



Cherie Zhang



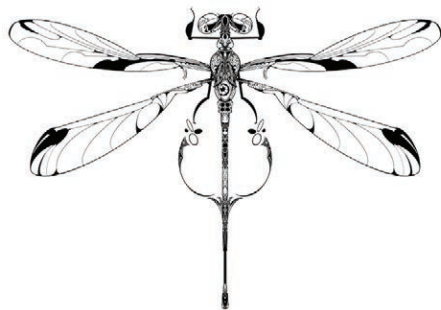
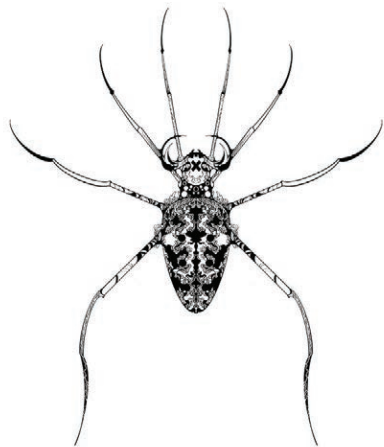
Utopia (2021)
Oil on canvas
48" x 36"



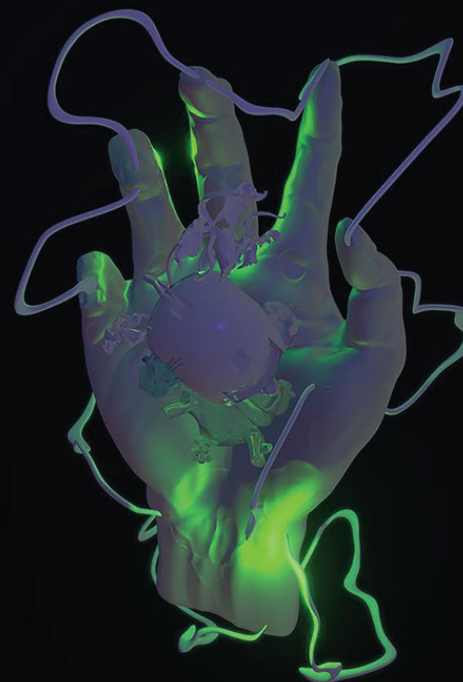
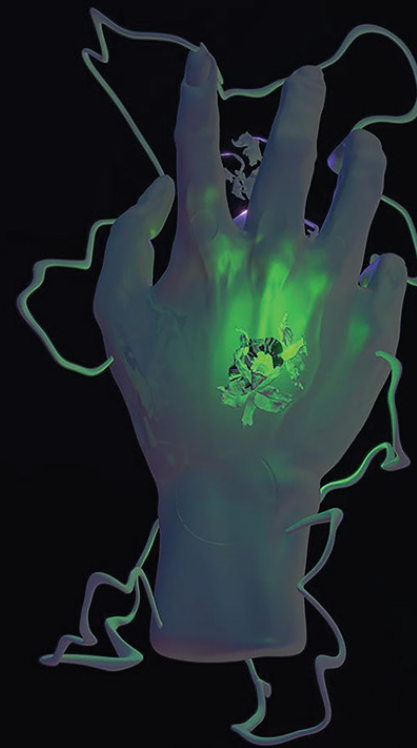
Back (2019)
Photography, Yunnan Province, China

I focus on creating work that brings impact and joy to the eye. I am fascinated by beauty, and endeavor to present beauty in new forms. I am also interested in human nature and the dark side of the world. As humans, we resonate not only with the beautiful, but also with the darker side of our natures. This resonance is often kept secret, a resonance not often spoken about or communicated. The purpose of my work is to make people honestly accept their other side, their imperfections, because that is the side we cannot shed in order to be complete.

My creative mediums include photography, oil painting, digital painting, and 3D modeling.



New (2022)
Digital art



Bodhi (2021)
4K 3D modeling by Nomad



Broken Building with Art (Series) (2020)
Digital photographs

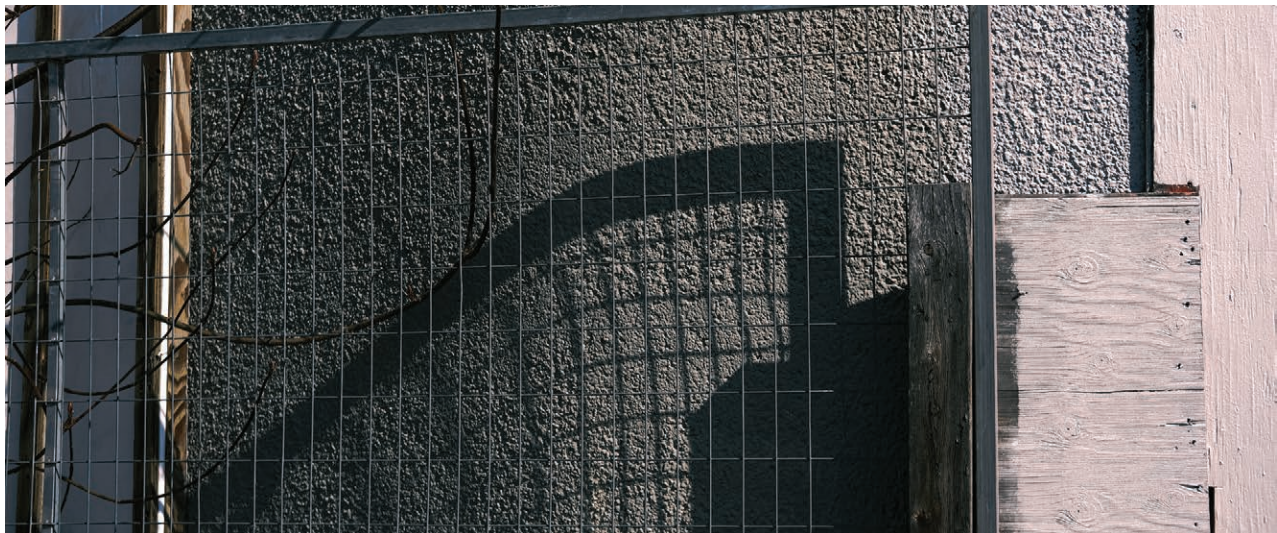


Qiwei Zhu



China

As a photographer, I am continually exploring and researching how I as an artist can describe the world. Many of my works are created by recording a moment or experience and turning it into something different, while maintaining certain connections with the essence of the original inspiration. I photograph whenever I travel. Where a space gets into my head and affects my thinking, I use that experience as inspiration for the photo. I continually move and research, searching for new points of interest, for that spark or experience. Creating and living simultaneously staves off boredom.





ST (2021)
Digital photograph



City Life (2021)
Digital photograph

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Visual Arts Student Association
Visual Arts Office
Cliff Haman
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Carly Greene
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Dani Proteau
Christopher Lindsay
Bill Mauby

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Secretary: Mazi Isabelle Herico
Assistant to the Chair: Emma Pyle

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Melinda Wise
Xinyang Wen
Poulami Banerjee
Hengyu Chen
Carol Hu
Ke Ma
Nova Shen
Qiwei Zhu

Untitled (Swan) by Ella Chay
Acrylic on canvas, 30" x 48"



