

The image is a collage with a monochromatic orange-red color scheme. On the left, a person in a white shirt is seen from the side, working with a large, woven basket. In the center, there is a large, dark, feathered headdress or sculpture. On the right, a drawing of an eagle with its wings spread is superimposed over a globe. The globe shows the American flag's stripes. The background is a textured, mottled orange-red. On the far right edge, there are small red icons: a paperclip at the top and two dots below it.

School of Art BFA Graduating Exhibition 2020
University of Manitoba

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This catalogue may contain work that may be disturbing to some audiences or be considered adult in nature. The views represented by the artists are not necessarily representative of the views of the School of Art, University of Manitoba.

BFA Exhibition Team

Katherine Boyer Holger Kalberg
Erika Dueck Shelley McCafferty
David Foster Jennifer Orr

BFA Exhibition Catalogue Team

Trevor Baziuk John Funk
Franc Fernandez Donna Jones
David Foster

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Foreword

This catalogue contains artworks by 22 students who have or will graduate in 2020 from the School of Art with a Bachelor of Fine Arts Honours degree. This publication is a celebration of the rite of passage that is the transition from undergraduate student to university graduate, and perhaps an additional transition to a career or further studies within the visual arts.

The featured students will receive their degree from one of Canada's oldest degree-granting art schools, for the School of Art has been educating art students since 1913 when it was founded as the Winnipeg School of Art. Over a century after its inception, the School offers Bachelor degrees, both Honours and General, in Studio and Art History, as well as a Diploma in Art, and a Master of Fine Art.

Words from the **Acting Director**

When I first sat down to write this message, I had planned to write about the capacity art and creativity have to change the world. In the days that have followed, the world itself has changed dramatically in the face of the COVID-19 pandemic, and the effects of these changes are borne out on the very artworks and creative activities I had hoped to celebrate. Our BFA exhibition has been cancelled, like thousands of other gallery exhibitions, performances, and other artistic events around the world. We feel the loss of the opportunity to share the incredible work of these talented students, who have devoted so much of themselves to producing the works you see in this catalogue and other work that has been interrupted and left incomplete (at least for the moment).

Indeed, we await the work that is to come from these students, the work that emerges from crisis. Because when the world changes in traumatic ways, we turn to art because

it offers us refuge and solace, it helps us comprehend and empathize, it connects us when we are isolated, and it shows us a way forward. Already, around the world, artists are reaching out and sharing their talents, their visions, and their time to hold together and mend our communities strained and fractured by this crisis. I know our students are part of these efforts. As I look at the work here in this catalogue, I can imagine the exhibition that cannot be held, an imaginary exhibition like one that André Malraux once proposed, and I am already lifted up, the burden of uncertainty lightened.

—Dr. Jeffery Taylor

Artists

Allison Banman

Annie Beach

Sara Berg

Deanna Davis

Amber Eden

Ekene Emeka-Maduka

Corrie Iwanchuk

Stephanie Labonte

Nicole Laurendeau

Jessy Lawrence

Hyoungjung Lee

Jessyqua Lowing

Erin Minor

Ehidiamen Ojeaga

Russel Osis

Gabriel Roberts

Daniel Stephan Roscoe

Tobin Rowland

Emily Sikora

Avril Suss

Lorna Weir

Yijia Zhang

Allison Banman

Look at that. On the curtain a yeti-like shadow of a plant distorting slightly as it curves with the fold of the fabric. This image, created by a plant, the sun and a cloth, exists so simply. A mere consequence of circumstance, with no purpose but to be. Just like me.

1. *(Yeti)*, 2020, canvas, gesso, veil, light, 70 cm x 92 cm.
2. *Noon in My Bedroom*, 2020, oil on canvas, 121.92 cm x 91.44 cm.



Annie Beach

instagram: @annie__beach

Indigenous identity has long been shaped by settler-colonial narratives and repression of ceremonial practices. By combining and reclaiming food, sex, and “snagging blankets,” we examine what these items mean regarding class and accessibility throughout history, and the ongoing commodification of Indigenous bodies, which are so often desired, consumed, and discarded.

1. *Bannock Bum*, 2020, oil on canvas, 243.84 cm x 121.92 cm.
2. *Klik*, 2020, oil on canvas, 243.84 cm x 152.4 cm.
3. *Peep Show (Indian Taco and Bannock Dog)*, 2020, oil on aluminum SPAM can, installation.
4. *Love Me Tender*, 2020, oil on canvas, 243.84 cm x 152.4 cm.

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Sara Berg

Instagram: @deerandfoxstudio

I have found my passion working with porcelain. I have done lots of research and worked hard to develop traditional forms and motifs. My early works were reminiscent of Chinese blue and white and Korean celadon wares. I now create forms with a contemporary flare while adding hand painted and often realistic images to some pieces.

1. *My Experience*, 2019, porcelain and cobalt, 49.5 cm x 36.8 cm.

2. *Bear Vase*, 2019, porcelain and cobalt, 25.4 cm x 30.4 cm.

3. *Eagle Vase*, 2019, porcelain and cobalt, 18.4 cm x 68.5 cm.

4. *Small Flower Vase*, 2020, porcelain and cobalt, 15.2 cm x 20.3 cm.

5. *Medium Flower Vase*, 2020, porcelain and cobalt, 18.2 cm x 33.5 cm.

6. *Large Flower Vase*, 2020, porcelain and cobalt, 21.6 cm x 47.6 cm.

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Deanna Davis

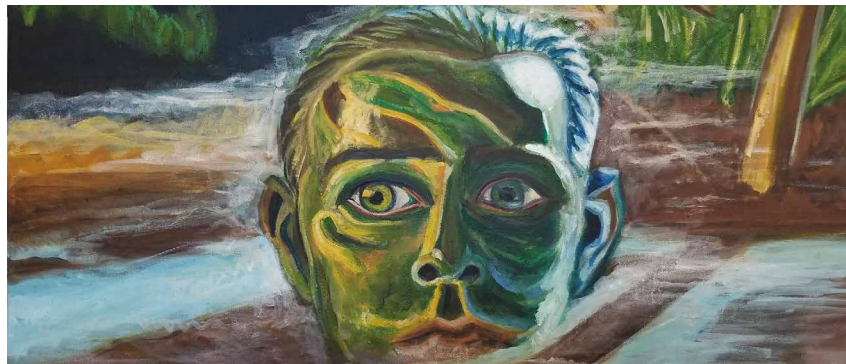
After an absence of 17 and a half years, I have returned to finish my fine arts degree. I have created around 80 paintings of movie scenes accompanied with text that tells the story of my life. With brief nudity, coarse language and adult situations, this project is intended for all audiences.

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1. Installation, December 2019, oil on canvas, various dimensions.
2. *Apocalypse Now*, 2020, oil on canvas, 30.5 cm x 61 cm.
3. *Surf's Up*, 2014, oil on canvas, 45.7 cm x 61 cm.
4. *The Muppet Movie*, 2019, oil on canvas, 45.7 cm x 61 cm.
5. *Dazed and Confused*, 2019, oil on canvas, 27.9 cm x 43.2 cm.
6. *Spaceballs*, 2020, oil on canvas, 27.9 cm x 43.2 cm.

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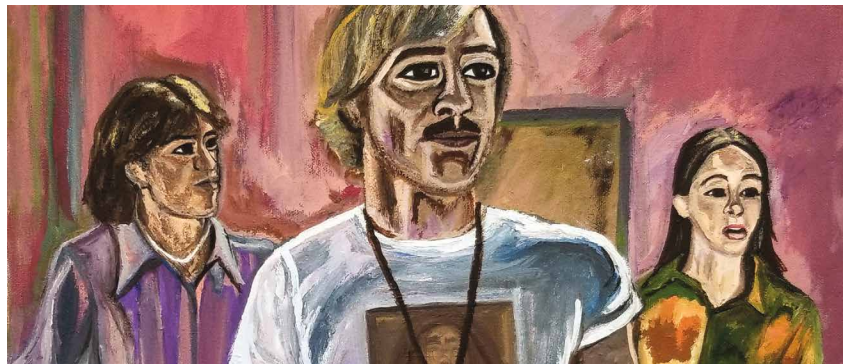
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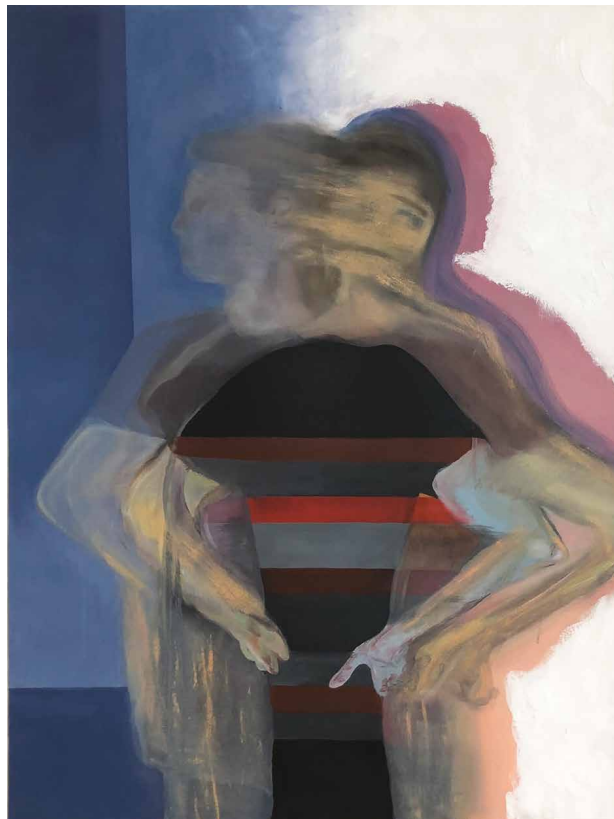
Amber Eden

edena@myumanitoba.ca

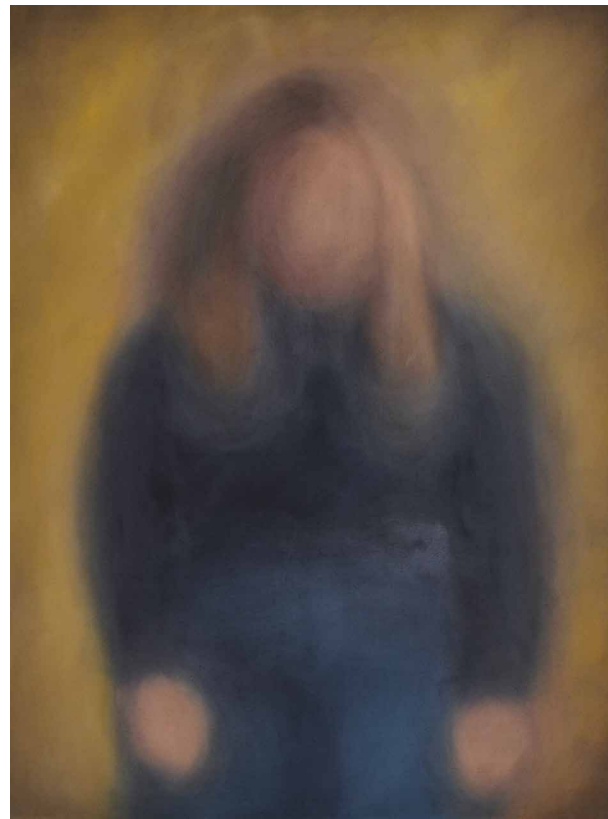
I am fascinated with how the body moves in time and space. I use digital photography to experiment with movement, and then use paint to further develop these visuals. I have a conversation with the paint on the canvas as I create an abstracted image of the body.

1. *Static Movement*, 2020, oil on canvas, 90 cm x 120 cm.
2. *Blurred Motion (1/2)*, 2019, oil on canvas, 90 cm x 120 cm.
3. *Blurred Motion (2/2)*, 2019, oil on canvas, 90 cm x 120 cm.

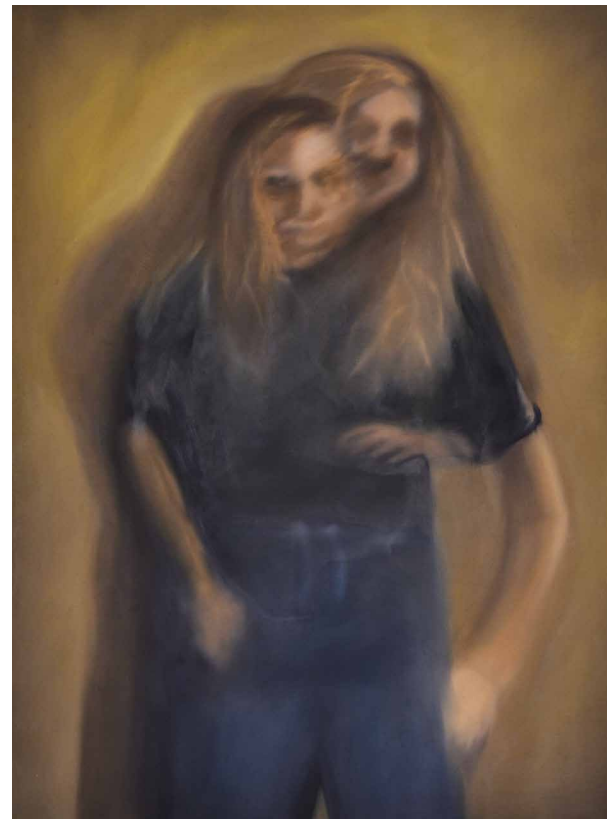
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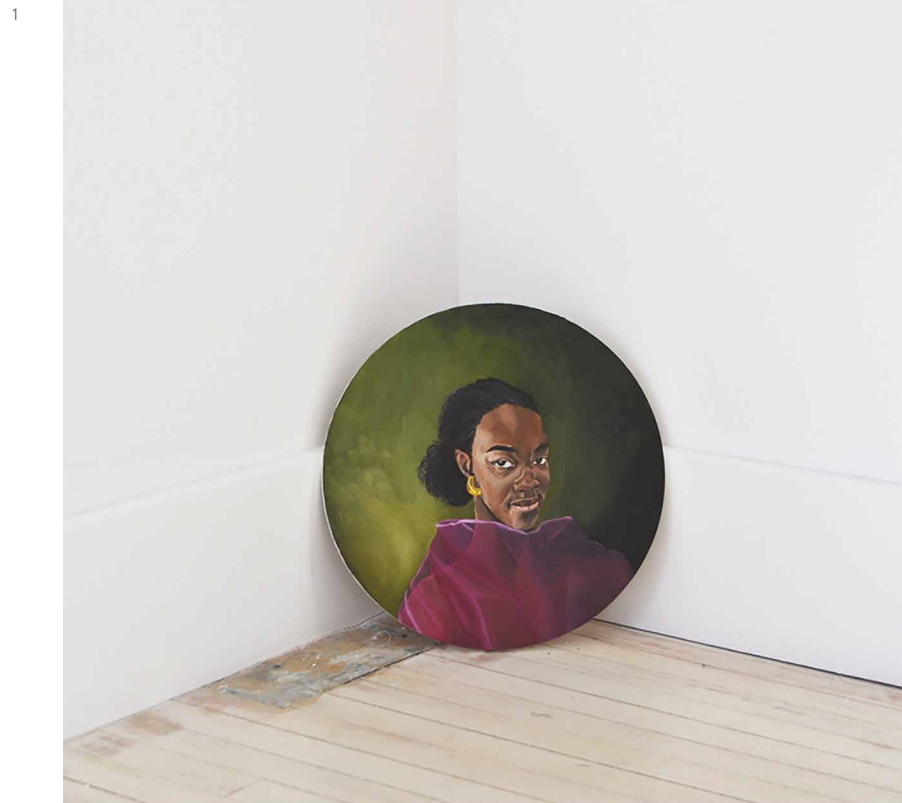
Ekene Emeka-Maduka

instagram: @ekenemaduka

My work depicts personal observations, lived experiences and formulated events concerning notions of displacement, reforming postcolonial Nigeria and the effects of cultural, social and political exposure in forming individual identity. To emphasize the relationship between individual and communal experience, I am usually the subject of my work.

1. *Family Portrait Series III*, 2019, oil on MDF panel, 22.86 cm in diameter.

2. *The Last Supper: The Very Last Piece of the National Moi-moi*, 2019, oil on canvas, 152.4 cm x 243.84 cm.



Corrie Iwanchuk

cmiwanchuk@gmail.com

My work is largely concerned with the study of ecology in urban settings, focusing on broad-scale themes that connect the concepts that emerge from this investigation. My images show the work as it is progressing.

1. *Untitled* (detail), 2020, digital print, 80 cm x 127 cm.
2. *Untitled* (detail), 2020, digital print, 76.2 cm x 127 cm.



Stephanie Labonte

Recently I began writing and illustrating picture books, exploring digital media in combination with traditional drawing techniques. My goal is to portray the carefree nature of children and create stories that are fun and engaging for both them and their caregivers.

1. *Pushing Chair*, 2020, digital illustration, 17.78 cm x 22.86 cm.

2. *Mixing Ingredients Together* (detail).

3. *Mixing Ingredients Together* (detail).

4. *Mixing Ingredients Together*, 2020, digital illustration, 27.94 cm x 43.18 cm.

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Working in the arena of performance art, Nicole Laurendeau looks to the past and the role of femininity in our society. Her current project hopes to navigate the space of being a Métis person in Canada, and the duality of being both the colonizer and the colonized.

1. *587,545*, 2020, performance, 8 hours.

2. *587,545* (detail).



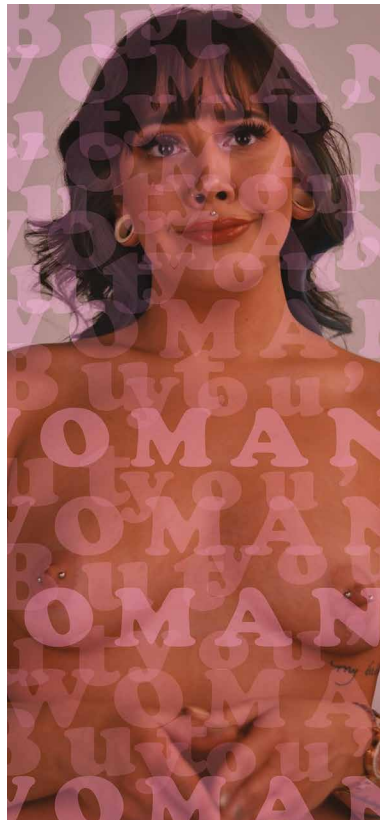
Jessy Lawrence

jessyluba@hotmail.com

Overly Pretentious and a Little Bit Feminist is a series of works that focus on the revolutionary notion that women are, in fact, human beings. The pieces emphasize the individuality and strength of women by using humour to criticize the hardships we face in dealing with toxic masculinity and living in a patriarchal society.

1. "But you're a woman", 2020, archival giclée print, 50.8 cm x 76.2 cm.
2. *Smile*, 2020, archival giclée print, 50.8 cm x 76.2 cm.
3. *Censored*, 2019, archival giclée print, 61 cm x 88.9 cm.
4. *Not a Door Mat*, 2019, archival giclée print, 61 cm x 88.9 cm.

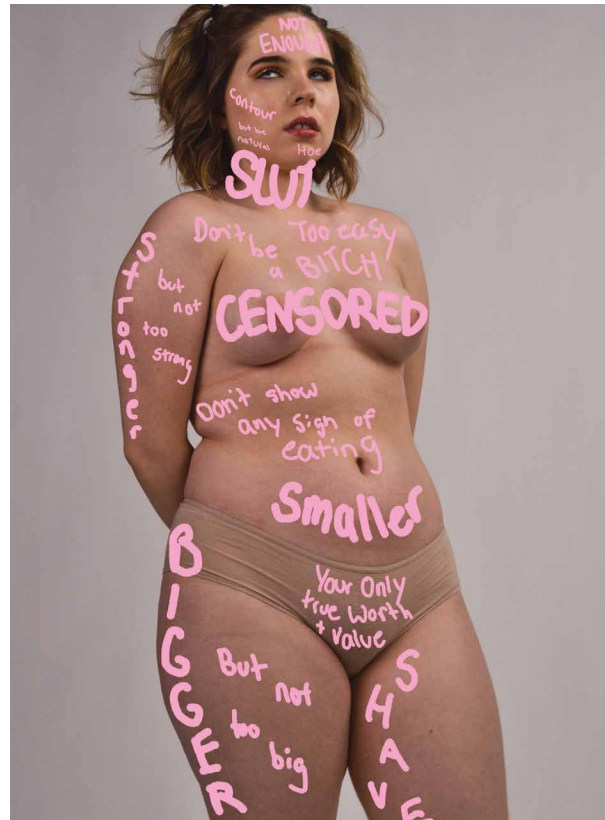
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My creative work includes ceramics, installation and printmaking. Many of my works focus on what happens to people and I prefer to build abstract shapes to represent their complexity. My goal is to explore how human society is at this time.

1. *Transmigration*, 2019, stoneware, 250 cm x 250 cm.
2. *Harvest 1*, 2019, stoneware, 27 cm x 26 cm.
3. *Harvest 2*, 2019, stoneware, 27 cm x 26 cm.
4. *Vase*, 2018, stoneware, 14 cm x 25 cm.



Jessyqua Lowing

Through my oil paintings I imagine a future in which the environment worsens. The figures look unhappy and isolated in these "worlds". Backgrounds are abstract and unfamiliar because nobody really knows what the future will look like.

1. *2030*, 2020, oil on canvas, 91.4 cm x 152.4 cm.

2. *2040*, 2020, oil on canvas, 91.4 cm x 152.4 cm.

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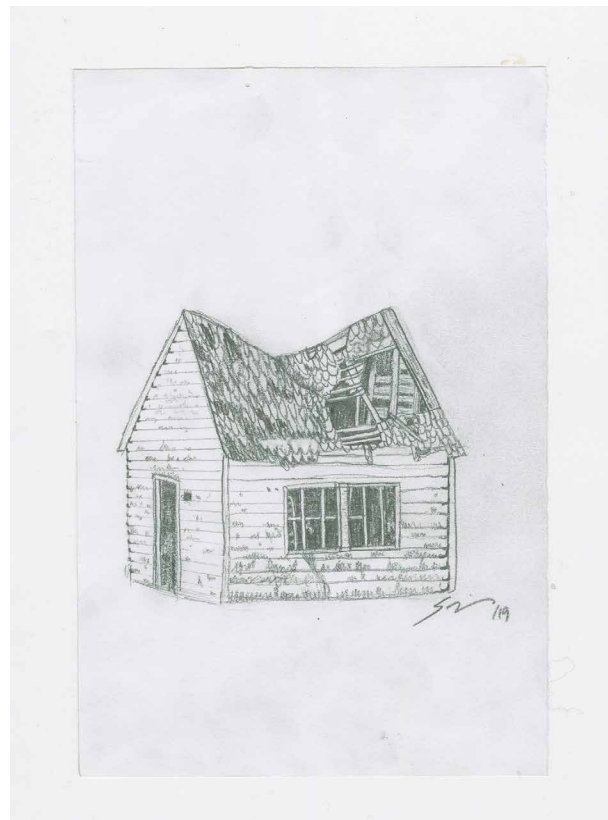


With tension and disruption brewing in the place where I am meant to feel comfort, I have begun to question what makes a house a home. Is it just four walls placed together with a roof, or does the concept of home come from within?

1. *Untitled*, 2020, loom.

2. *Untitled*, 2019, graphite on paper.

3. *Untitled*, 2020, handwoven textile.



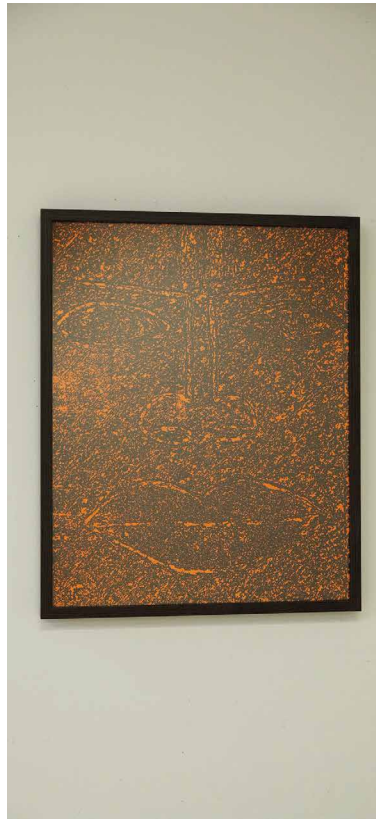
Ojeaga Ehidiamen

ehidiameojeaga@gmail.com

My current body of work focuses on exploring decolonization through mixed media installations. Using traditional and modern techniques paired with industrial and graphic design, my works seek to explore and inform viewers about my culture and heritage.

1. *Queen Idia #1*, 2019, silkscreen on paper, 50 cm x 69.85 cm.
2. *Queen Idia #2*, 2019, modular furniture (table & ljoko), silkscreen on paper & installation, dimensions variable.
3. *Space*, 2019, installation, dimensions variable.

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Russel Osis

raaosis1997@gmail.com
instagram: @mapan.likha

I am a Filipino artist and graphic designer. Throughout my undergraduate degree, my interests have revolved around my culture as well as the process of self-love. Combining technical skills with freedom for self-expression, I continue to challenge my creativity and complexity regarding design.

1. *Matwa*, 2018, vinyl on matte bottle and vellum, 30.2 cm x 8 cm.
2. *Vitiligo and Albinism Poster Brochure*, 2018, digital print on paper, 51 cm x 68.8 cm.



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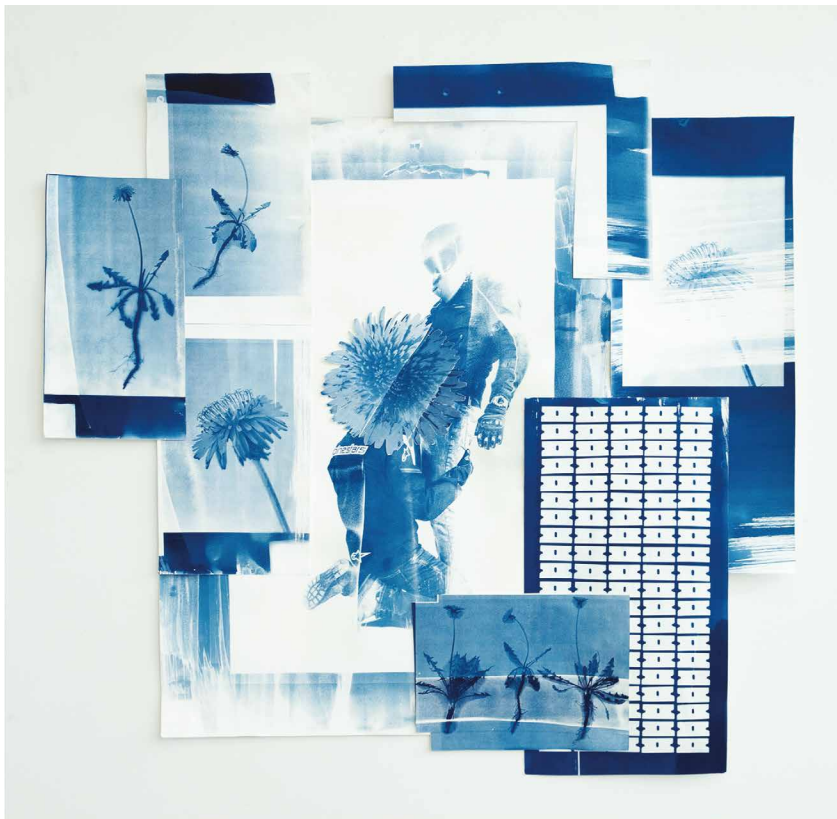
Gabriel Roberts

gabrielroberts.ca

My prints explore gay relationships and intimacy. The images that I create reference LGBTQ history and are a direct response to street harassment. I chose to create cyanotypes because of their unique colour, expressive qualities and because I am fascinated with alternative process photography.

1. *Blowjob*, 2019, cyanotype on watercolour paper, 91cm x 83 cm.
2. *Poof*, 2019, cyanotype on watercolour paper, 20 cm x 25 cm.
3. *Erect*, 2019, cyanotype on watercolour paper and inkjet print, 45 cm x 55 cm.
4. *Repose*, 2019, cyanotype on watercolour paper, 55 cm x 76 cm.

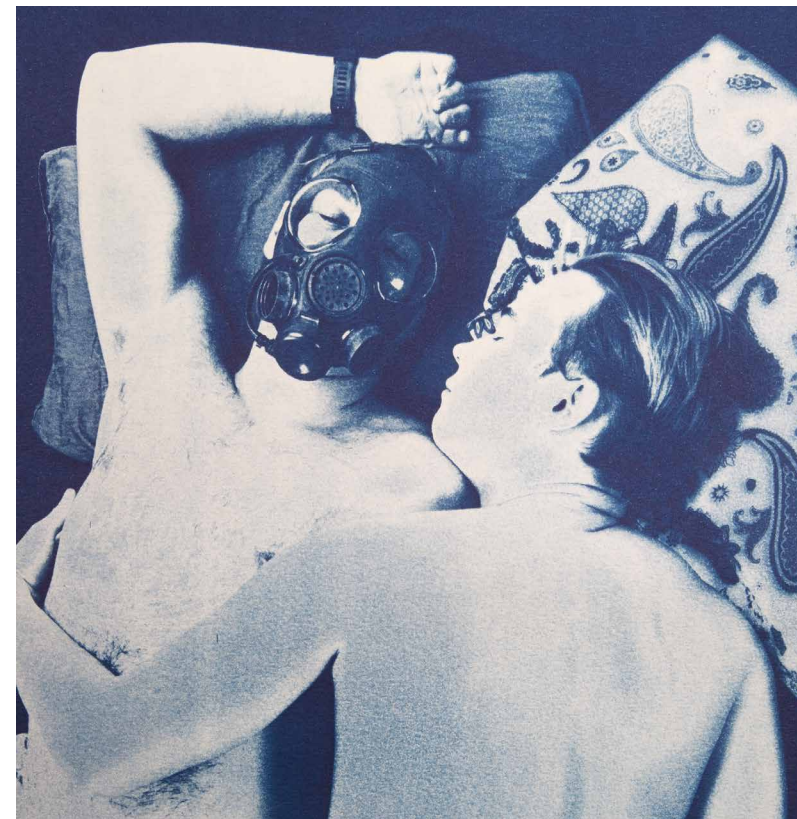
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Daniel Stephan Roscoe

daniel.stephan.roscoe@gmail.com

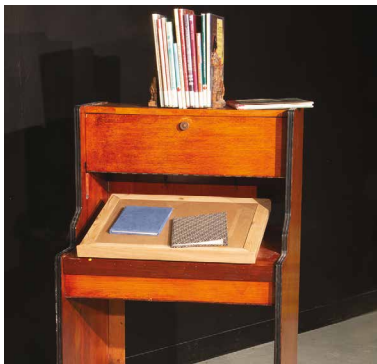
Recollection, Reclamation, and Recreation is an installation centred on a book of poetry that rewrites famous children rhymes as if Robert Service was Mother Goose. Using reclaimed and repurposed materials, and based on an actual school homework assignment from the 1970's, this work recalls the pre-internet concept of shared social creativity.

1. *Recollection, Reclamation, and Recreation*, 2020, installation, 250 cm x 600 cm.
2. *Recollection, Reclamation, and Recreation* (detail).
3. *Recollection, Reclamation, and Recreation* (detail, side view).
4. *Robert Service Does Mother Goose* (sample page), 2020, pencil crayon, silkscreen on paper, 18 cm x 23 cm.
5. *Owl and Pussycat* (detail), 2020, pencil crayon, silkscreen on paper, 3 cm x 8 cm.
6. *Bo-Peep* (detail), 2020, pencil crayon, silkscreen on paper, 5 cm x 12 cm.

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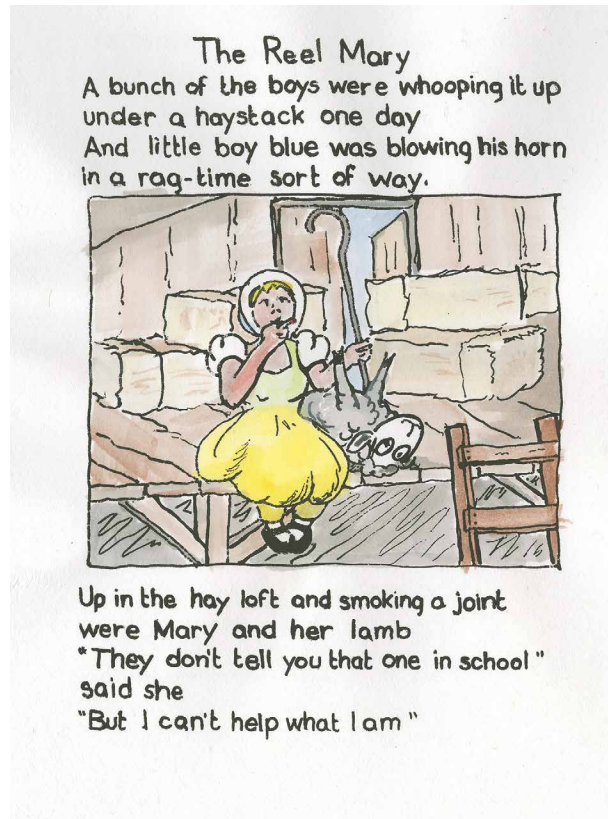
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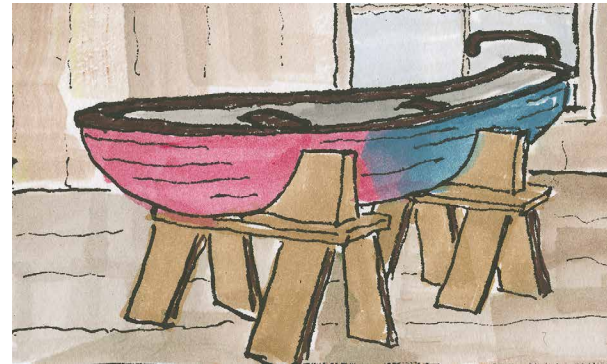
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Rowlands's work creates a site-specific language that reflects the concept of a simulation in which a space that already exists is reimagined as something else. Interacting with this work offers the viewer a new or alternative experience of spatial perception.

1. *Box*, 2020, multi-media, 101 cm x 50 cm x 177 cm.
2. *Plinth*, 2020, multi-media, 182 cm x 91 cm x 76 cm.



Emily Sikora

emilysikora@gmail.com

Emily Sikora is a multidisciplinary artist influenced by feminist discourse, psychology, and interventions regarding the body. Through textile sculpture, she aims to create sensorial viewing experiences that encourage a cultural and political moment in which curious and empathetic exploration of bodily experiences, such as body dysmorphia and chronic illness, are prioritized.

1. *Morphing* (installation 1), 2020, textiles, polyester batting, nylons, thread, 60.96 cm x 152.4 cm x 15.24 cm.
2. *Morphing* (detail), 2020, textiles, polyester batting, nylons, thread, 60.96 cm x 152.4 cm x 15.24 cm.
3. *Morphing* (detail), 2020, textiles, polyester batting, nylons, thread, 60.96 cm x 152.4 cm x 15.24 cm.
4. *Morphing* (installation 2), 2020, textiles, polyester batting, nylons, thread, 60.96 cm x 152.4 cm x 15.24 cm.

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I am currently exploring aspects of the uncanny—how the mundane can become unnerving and unnatural, balancing on the line where the familiar becomes uncomfortable. I work with both photography and sculpture to lure the viewer into a world that is slightly off from our own.

1. *Smile*, 2019, mixed media, 15 cm x 30 cm.
2. *Wrong House*, 2019, digital print, 10.16 cm x 10.16 cm.
3. *Comfort*, 2019, digital print, 10.16 cm x 10.16 cm.
4. *Untitled*, 2019, digital print, 10.16 cm x 10.16 cm.
5. *Anomalies*, 2019, digital print, images each 10.16 cm x 10.16 cm.

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I combine a variety of materials and art forms in my work to comment on the condition of our environment. In this installation, I explore the contamination of our water by plastic and the effect of this pollutant on our human lifestyle as well as marine life.

1. *All That Remains*, 2020, print on fish leather, 60 cm x 45 cm.
2. *The Beach*, 2019, digital print on Asian paper, 60 cm x 60 cm.
3. *No Picnic at the Beach 1*, 2019, print and handmade paper, 30 cm x 6 cm.
4. *No Picnic at the Beach 2*, 2019, print and handmade paper, 8 cm x 9 cm.

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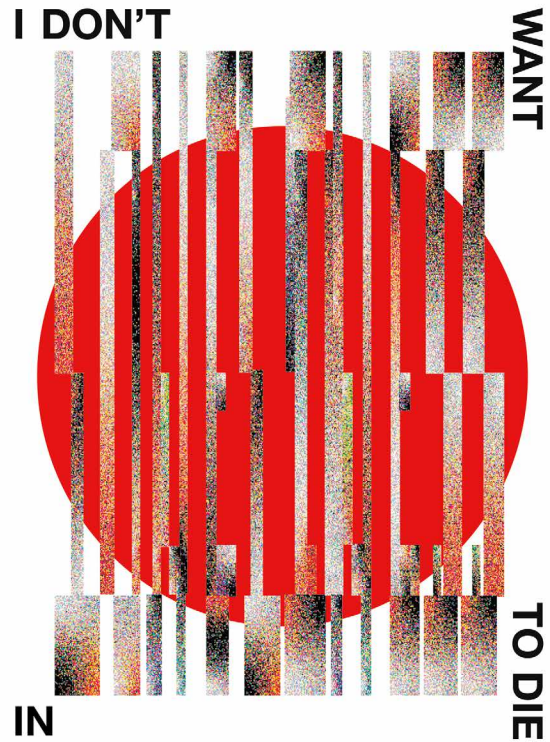
Yijia Zhang

yijiazhang0317@gmail.com

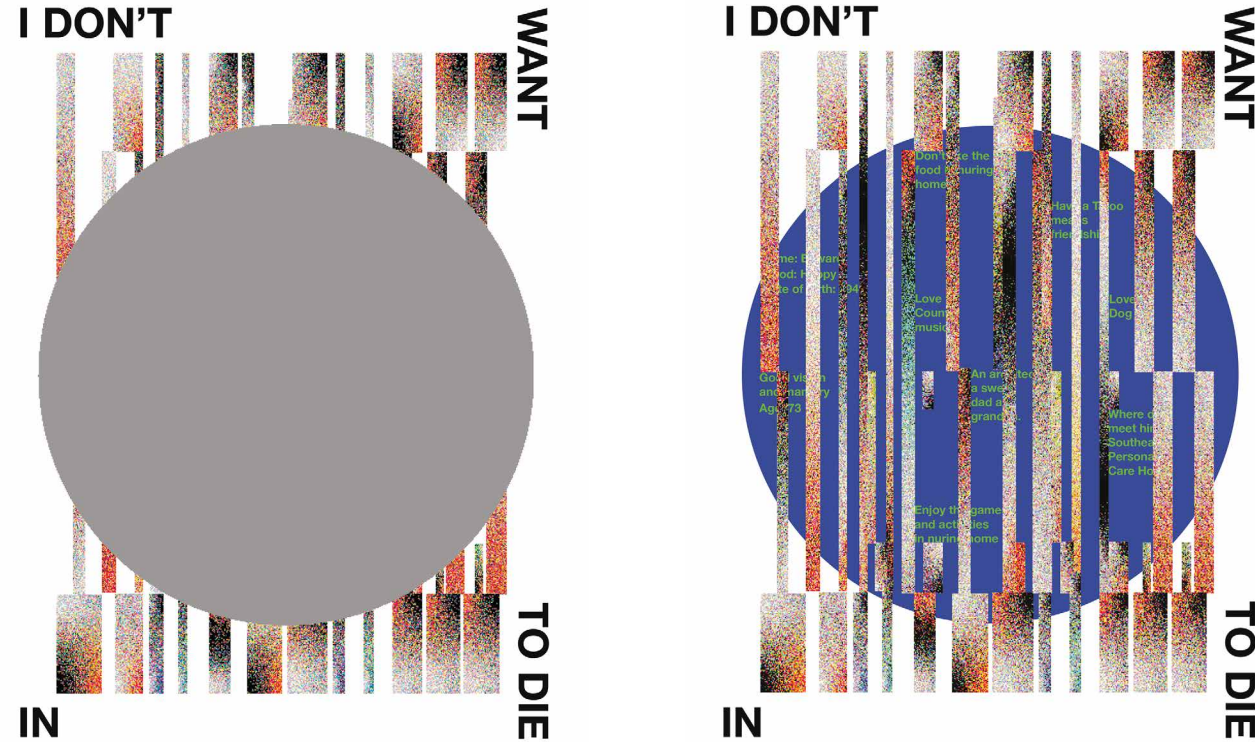
As young people, we are often unfamiliar with our parents' or grandparents' realities and thoughts. On my poster, the gray circle represents the barrier between generations. Viewers may scratch that circle to get beneath the surface. In real life, we break barriers with our elders through spending time visiting and listening to them.

1. *I Don't Want to Die in Loneliness*, 2020, screen print and digital print on paper, 51 cm x 68.8 cm.
2. *Talk with Me* (first layer), 2020, screen print and digital print on paper, 51 cm x 68.8 cm.
3. *Talk with Me* (second layer), 2020, screen print and digital print on paper, 51 cm x 68.8 cm.

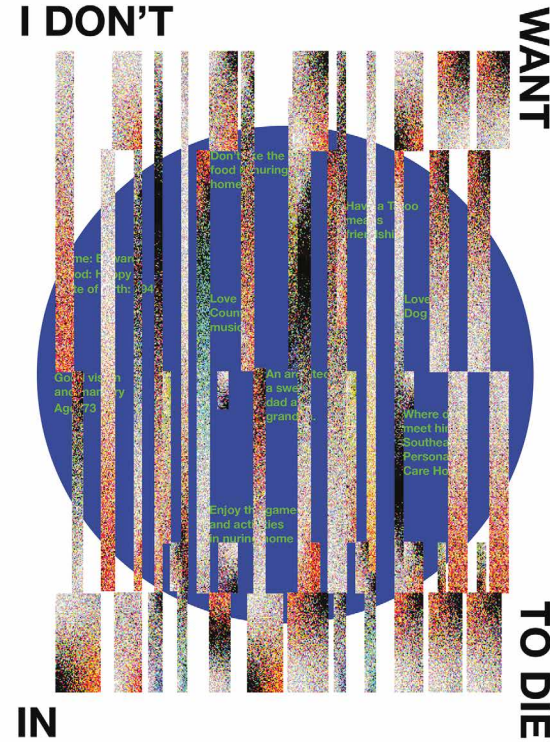
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University
of Manitoba

University of Manitoba School of Art
180 Dafoe Road, University of Manitoba, Winnipeg, MB R3T 2N2
umanitoba.ca/schools/art fineart@umanitoba.ca