



University
of Manitoba

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There is plenty of time still

22

School of Art BFA Graduating Exhibition University of Manitoba



School of Art BFA Graduating Exhibition 2022
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

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Shelley Mccafferty
Shannon Ralkie
Cailyn Harrison

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BFA Exhibition Catalogue Team

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Designed by John and Julianna Funk (Underscorefunk Design), 2022. Printed in Canada by The Prolific Group.

Foreword

This catalogue contains artworks by 23 students who have or will graduate in 2022 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**

This catalogue is the ninth in a line documenting ten years of BFA Honours Graduating Exhibitions at the School of Art. Last year, no catalogue was published, as the Exhibition was moved online due to COVID-19 pandemic restrictions. And the last time this catalogue was published, it documented an exhibition that never happened, as COVID's sudden arrival forced the closure of the School and made an exhibition impossible. For two years, then, our traditions around the BFA Honours Graduating show have been disrupted. This catalogue and the exhibition it supports are something of a return—not to normal, because in COVID's wake normal does not seem possible—rather a return home. Home to the ARTlab, celebrating its tenth birthday. Home to the classes and especially the community that students have built, rebuilt, and maintained during their interrupted time at the University of Manitoba.

In the first catalogue of the first BFA Honours Graduating Exhibition, then Director Paul Hess wrote, “We celebrate the courage of our graduating students to have ventured into this exciting territory and emerged with new skills and knowledge and, especially, a desire to challenge the world.” I echo this sentiment, but would add that the students of this year's exhibition have already gone further putting this desire into action. As this catalogue illustrates, the students participating in this show have not only faced the challenge of work in uncertain conditions—sometimes remotely, sometimes on campus—but embraced this uncertainty to produce work that challenges, that calls for action, and that reimagines the world in ways that look forward to a future, post-pandemic that is no longer normal—but is so much more.

—Dr. Edward Jurkowski

Artists

Alyssa Brown
Skye Callow
Kate Clark
Scotland Cook
Abby Gatbonton
Rachel Goossen
Madelyn Gowler
Haiyue Huang

Jenna Li
Bronwyn Lutz-Greenhow
Markia Maximiuk
Ellina Q. Pe Benito
Solange Roy
Camryn Montebruno
Schatkowsky
Netsanet Shawl

Dustin Smaczylo
William Mackenzie Steele
Caleigh Stillwater
Morgan Traa
Chukwudubem Ukaigwe
Hannah Vanleeuwen
Laura Woelk Loewen
Bill Younger

I am interested in tackling complex issues of ecological grief and water exploitation. I highlight these concepts in my work using graphics and design methodologies with an emphasis on colour. I have created a fictional brand and a series of posters to engage in social commentary through illustration and culture-jamming.

1. *Solastalgia-Bottled Water Brand*, 2022,
labeled bottled water, 23 cm x 9 cm.

2. *Barcode Poster Series*, 2022,
digital prints, 88.9 cm x 127 cm.



I work in installation, lens-based media, and sound. My practice explores alternative understandings of ecology, relationships to land and place, and phenomenology. I'm interested in the integration of technology with natural and synthetic materials, and how this can provide insight into the possibilities of our collective future.

1. *Seeing Double*, 2022, archival inkjet print, 83 cm x 61 cm.
2. *You* (detail), 2022, archival inkjet print, 81 cm x 61 cm.

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Kate Clark

instagram: @the.pottery.bug

My sculptures are influenced by fungi, lichen, and Manitoba wildlife. To emphasize the essence of nature, I create blooming textures with earthy colour pallets. My animal sculptures are symbols of new life emerging from decay and devastation.

1. *Slippy*, 2021, glazed ceramic, 40 cm x 45 cm x 25 cm.
2. *Barnacles*, 2022, glazed ceramic, 15 cm x 15 cm x 45 cm.
3. *Run Rabbit*, 2021, glazed ceramic, 25 cm x 25 cm x 35 cm.

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Heavily process-based and referencing the urban cityscape of Winnipeg, Manitoba, my artwork aims to underscore issues related to completionism within the self and questions the notion of monolithic truth. By overlaying materials and ritually wearing away the surface, I find the beauty that exists within the object.

1. *Bedsheet in Red*, 2021–2022, spray paint, house paint, acrylic paint on a bedsheet, 190 cm x 190 cm.
2. *Zips in Red, Yellow and Blue*, 2021, spray paint, house paint, acrylic paint, newsprint, coloured paper, miscellaneous paper on chipboard, 107 cm x 76 cm (red zip), 107 cm x 91 cm (yellow/blue zips).



Abby Gatbonton

instagram: @gatb0nton

Within my work, I use my journey with identity and self-exploration to discuss and understand the essence of queerness. Acknowledging the emotional turmoil of self-presentation—the push and pull between masculinity and femininity—my art reflects the uncertainty of my ever-evolving identity.

1. *Too Pretty to be Gay*, 2022, oil on fabric, 91 cm x 122 cm.
2. *"Are They... You Know?"*, 2021, oil on canvas, 122 cm x 152 cm.

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Rachel Goossen

instagram: @rachelou.art

I create prints and mixed media collages that explore everyday landscapes through an abstract lens. Breaking environments down to their formal qualities, I create contemporary compositions that produce uncharted territory within familiar places.

1. *Sandy Bay*, 2021, mixed media collage on paper, 426.72 cm x 152.4 cm.
2. *Lynn Canyon*, 2022, silkscreen print collage on paper and foam core, 50 cm x 50 cm.
3. *Lynn Canyon* (detail), 2022, silkscreen print collage on paper and foam core, 50 cm x 50 cm.
4. *Fleet Avenue*, 2022, silkscreen print V.E. with electrical tape, 426.72 cm x 102 cm.

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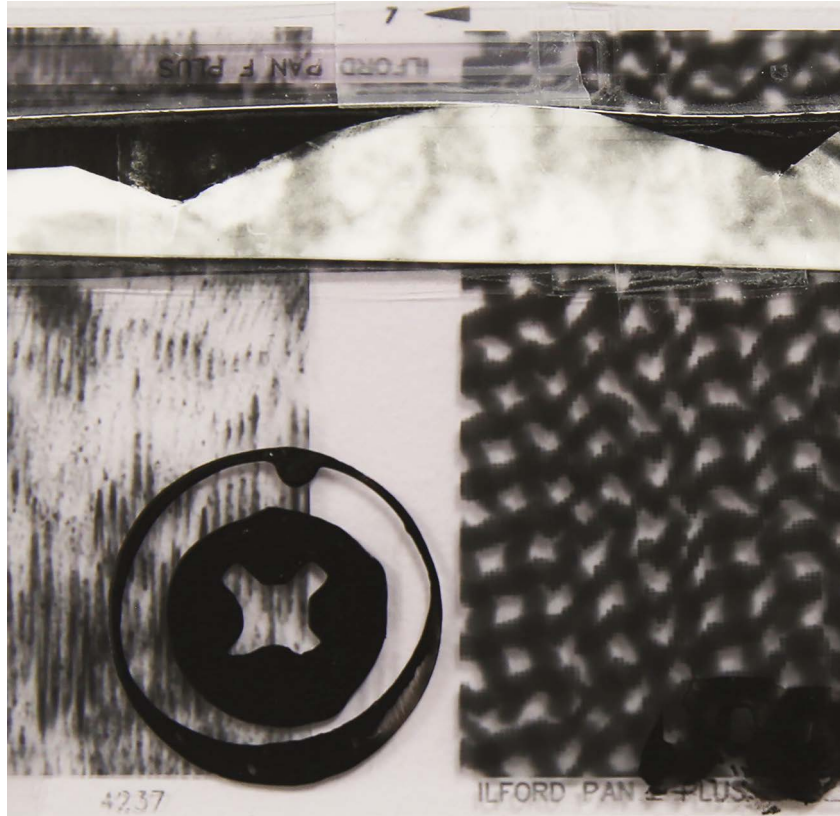
Madelyn Gowler

instagram: @ma_elyn

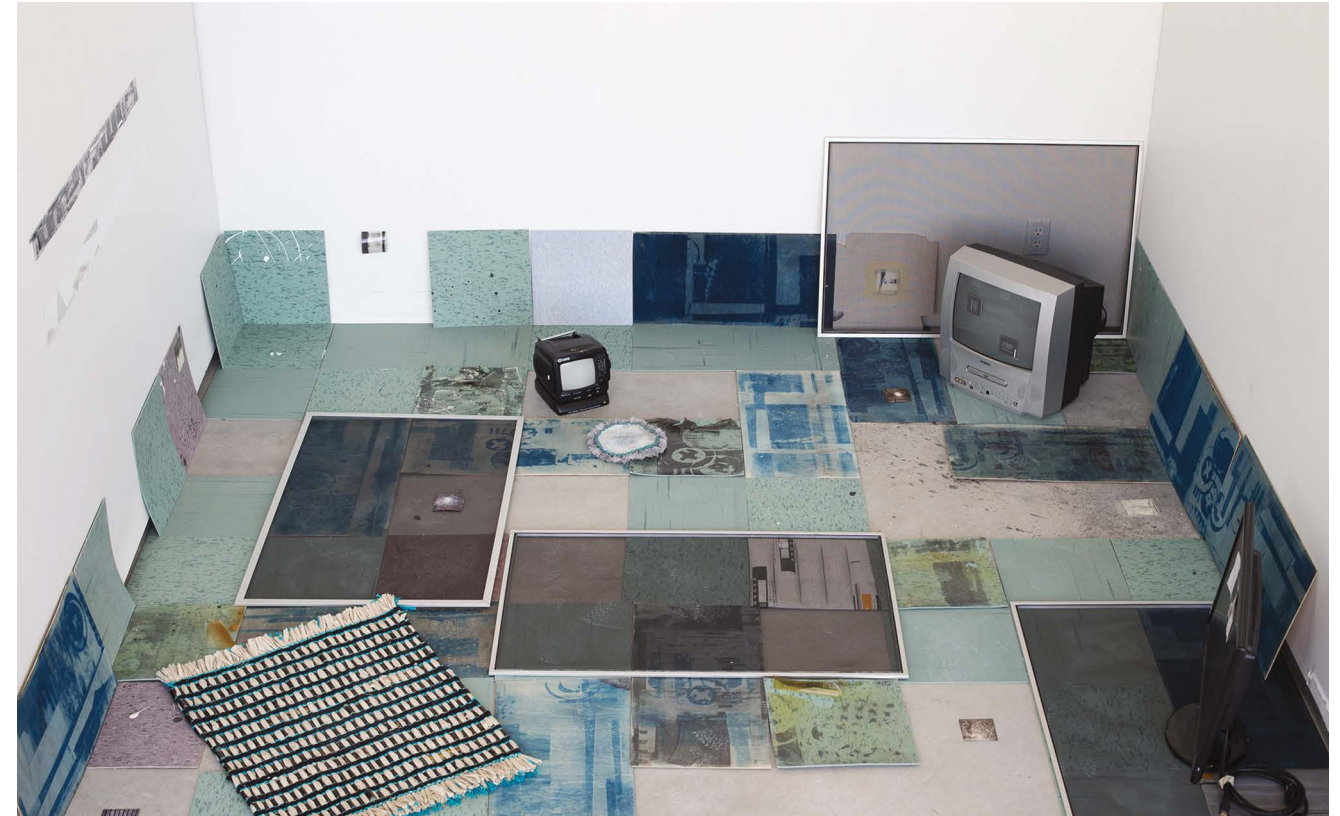
My work avoids the typical treatment of film as a precious object—escaping the fear of ‘ruining’ the original copy. I dismantle the photographic medium by using experimental processes, as well as re-contextualizing film within different mediums. These processes push the medium of photography to the point where it is almost unrecognizable.

1. *Film about Film* (detail), 2021, b&w negatives, prints, oil, 100 cm x 6.5 cm.
2. *Film about Film Installation*, 2022, mixed media, ~200 cm x 300 cm.

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Haiyue Huang

instagram: @wowmmichael

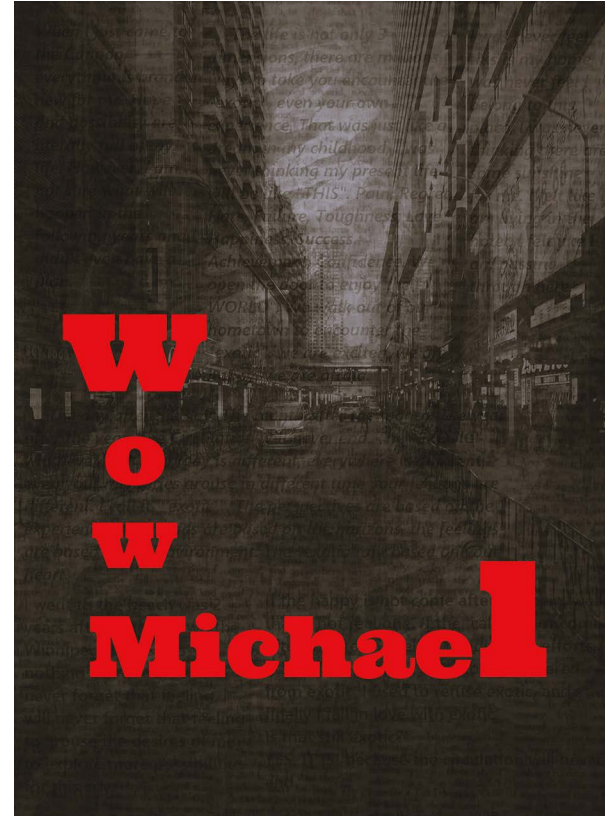
I use multiple mediums such as video and installation to embody my spiritual world. In my work I use nature to explore and reach the deepest aspect of my inner world. This series named *wow*, is symbolic of my inner desire to outer temptation.

1. *WOWMICHAEL-Neon Lighting*, 2022, oil on canvas, 274 cm x 365 cm.
2. *WOWMICHAEL-Memory*, 2019, mixed media, 35 cm x 25 cm.
3. *Golden Way*, 2019, digital print on paper, 75 cm x 35 cm.
4. *WOWMICHAEL-EMO*, 2021, mixed media, 25 cm x 20 cm.

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Jenna Li
jennahyli.com

My work is inspired by lived personal experiences and by my cultural heritage. I often employ themes of identity, home, language, and the interactivity of space to visually tell a story and to create a new perspective.

1. *Destination* (detail), 2022, spatial installation, 711.2 cm x 182.88 cm.

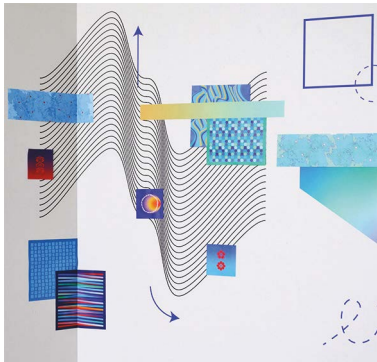
2. *Destination* (detail), 2022, spatial installation, 711.2 cm x 182.88 cm.

3. *Destination* (detail), 2022, spatial installation, 711.2 cm x 182.88 cm.

4. *Destination* (detail), 2022, spatial installation, 711.2 cm x 182.88 cm.

5. *Destination*, 2022, spatial installation, 711.2 cm x 182.88 cm.

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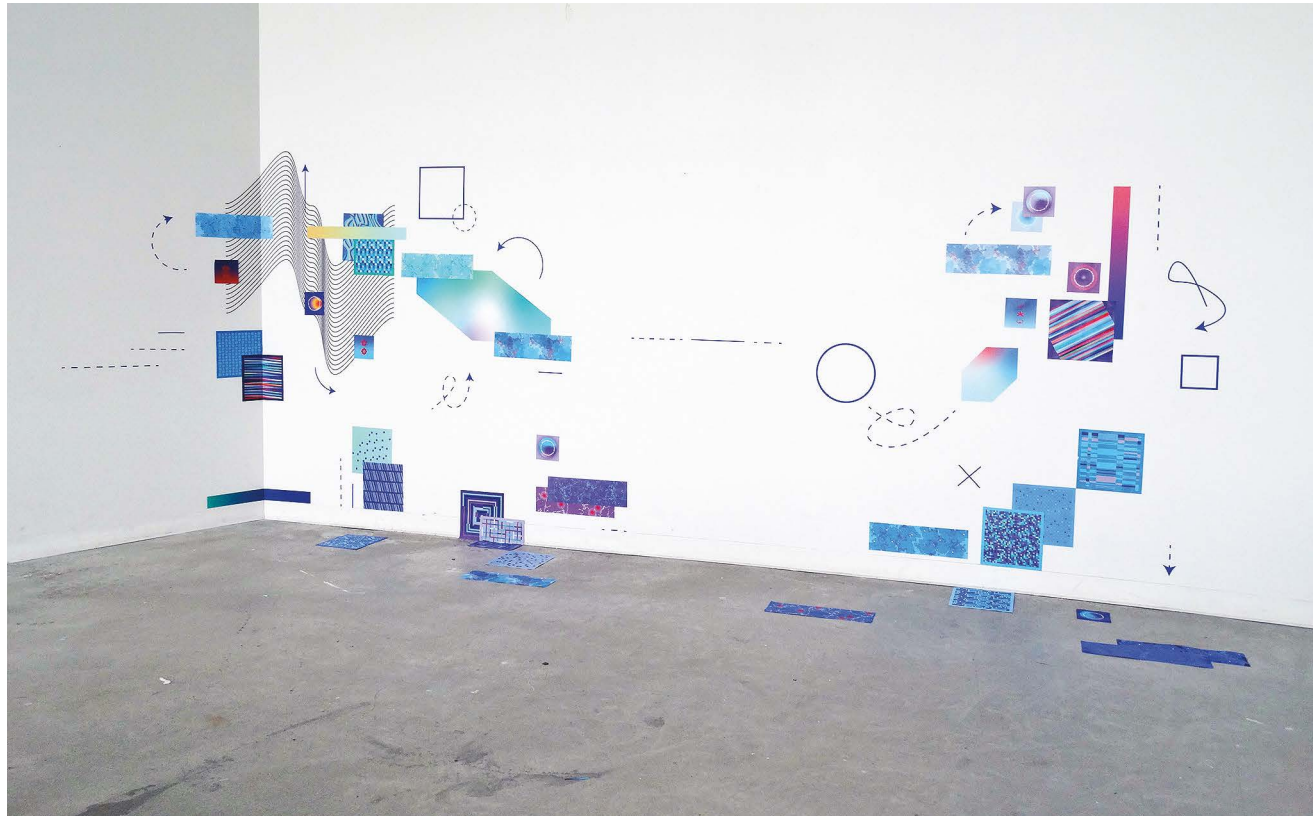
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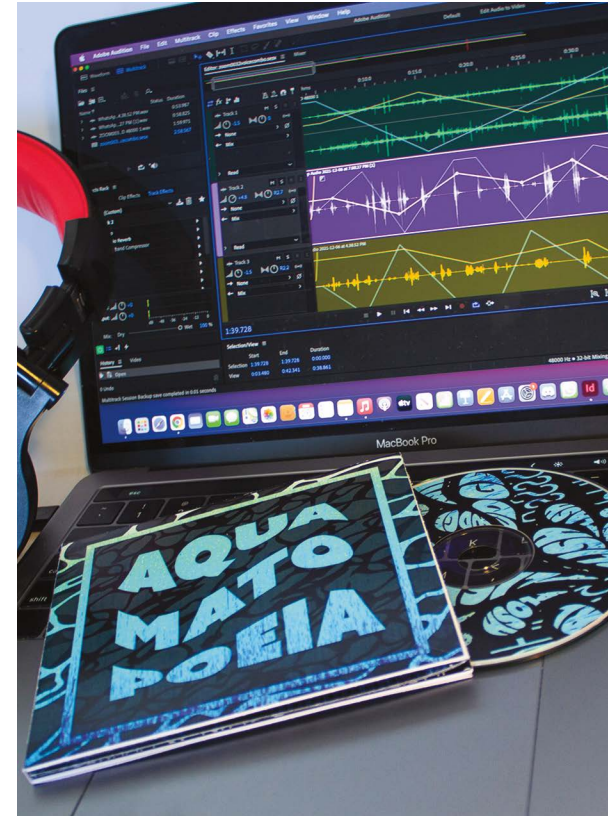
My work stems from a tactile process that then transforms into the two dimensional. I use the act of touch as a reoccurring method of working, as well as an underlying theme in my practice. I create work that explores a variety of topics including those of memory, mass consumption and materiality.

1. *nothing to be afraid of*(detail), 2022, photograph on polyester and cyanotype on cotton, 122 cm x 213 cm.
2. *nothing to be afraid of*, 2022, photograph on polyester and cyanotype on cotton, 122 cm x 213 cm.
3. *nothing to be afraid of*(detail), 2022, photograph on polyester and cyanotype on cotton, 122 cm x 213 cm.



Aquamatopoeia is a personal exploration into sound and design through water. By using field recordings and graphic design, *Aquamatopoeia* produces a relationship where sound and design inform one another. The result is a unique experience in which viewers can not only see the design, but hear it as well.

1. *Aquamatopoeia*, 2022, graphic design/sound design.
2. *Aquamatopoeia* (detail), 2022, graphic design/sound design.
3. *Aquamatopoeia* (detail), 2022, graphic design/sound design.



Ellina Q. Pe Benito

ellinapebenito@gmail.com

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I reference and evoke the inner struggles of immigrants in a physical form made by manipulating clay and slips. Through this work, I explore my personal journey with loss of identity, misplaced culture, and belonging. I aim to open a dialogue about varied cultural identities in multicultural western society.

1. *Flight*, 2021, ceramic, 149 cm x 56 cm x 41 cm.

2. *Departure*, 2022, ceramic, 36 cm x 46 cm x 50 cm.



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Solange Roy

instagram: @solangeceramics

I specialize in high detail sculptural ceramic work. My current practice has allowed me to explore a new-found passion for creating realistic replicas of dessert foods. These works touch on my complicated relationship and history with food by immortalizing its beauty in clay and glaze.

1. *You Want a Piece of Me?*, 2021, ceramic sculpture, 32 cm x 32 cm x 58 cm.
2. *Donut Worry About It*, 2021, ceramic sculpture, 9 cm x 9 cm x 3.5 cm.

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Camryn Montebruno
Schatkowsky

My work explores the unreliability of memory—the ways it shifts and becomes reinterpreted with both time and the context in which it exists. I emphasize how memory connects to the unstable nature of film and the importance of a personal archive.

1. *Rites* (detail), 2022, digital print, varying sizes.
2. *Rites* (detail), 2022, digital print, varying sizes.
3. *Inversions #1*, 2021, digital print, 91.4 cm x 121.9 cm.
4. *Inversions #3*, 2022, digital print, 91.4 cm x 121.9 cm.
5. *Lightbox #1*, 2022, digital print from 120mm film and wood, 20.3 cm x 30.5 cm.

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Netsanet Shawl

shawln@myumanitoba.ca

I explore the impact of human activity on the environment and natural resources through a mixed media practice involving ceramics, weaving, and painting. I aim to engage the public in moments of meaningful thought as it contemplates the deeper meaning of my work: the global environmental issues that we currently face.

1. *Untitled*, 2021, ceramic, smoke fired, acrylic on newspaper, 300 cm x 400 cm.
2. *Untitled* (detail), 2021–2022, ceramic, smoke fired.
3. *Untitled*, 2022, ceramic, smoke fired.
4. *Untitled*, 2021, ceramic, smoke fired.
5. *Untitled* (detail), 2022, ceramic, smoke fired.
6. *Untitled*, 2020, weaving on ceramic, yarn.
7. *Untitled*, 2021, weaving on ceramic.

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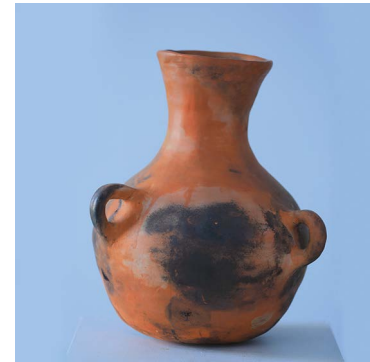
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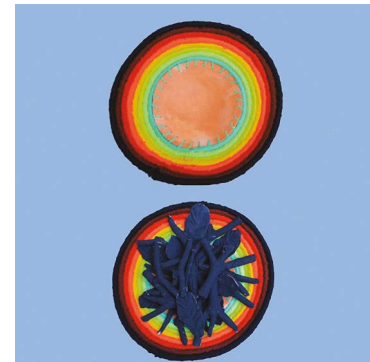
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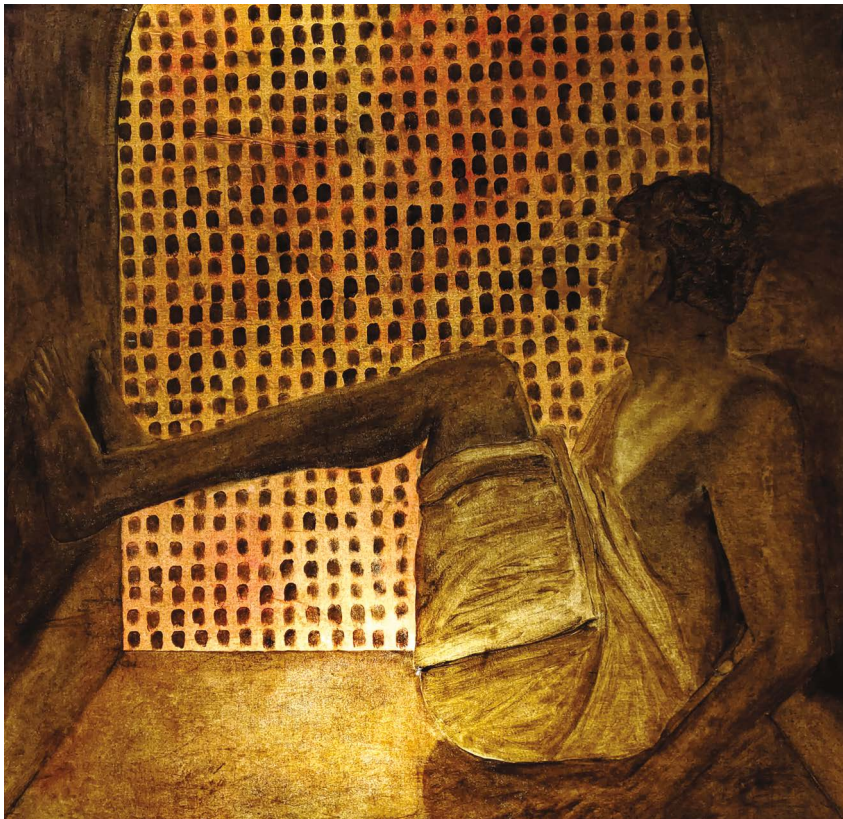
Dustin Smaczylo

instagram: @artczylo

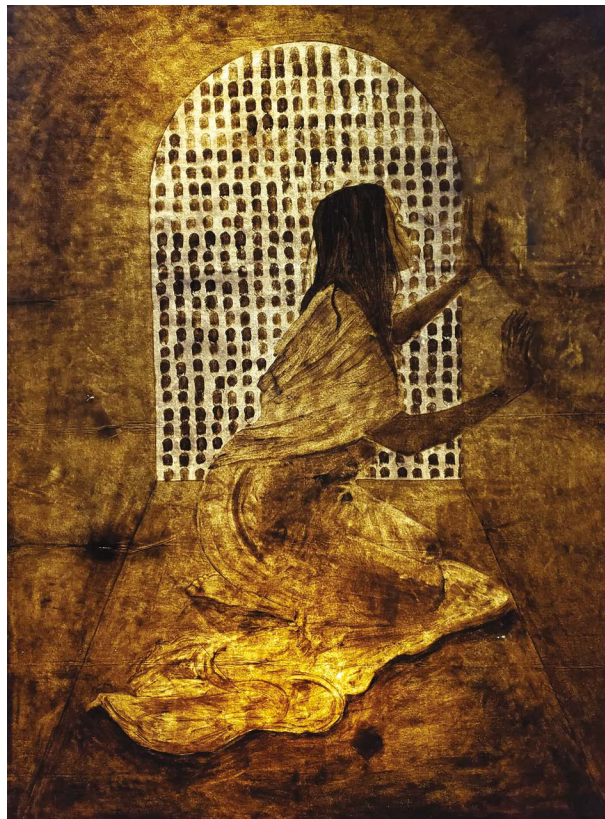
I am a figural artist. I explore the timeless aspects of what it is to be human, and the meaning we can derive from ourselves. When faced with these figures, these faces, and all the profundity within our gaze, I hope out stems an empathy for these creatures and perhaps a compassion for ourselves.

1. *Brief Life*, 2022, oil on canvas (backlit), 155 cm x 198 cm.
2. *Remembrance of Things Past*, 2022, oil on canvas (backlit), 155 cm x 198 cm.
3. *Endure What Life God Gives*, 2022, oil on canvas (backlit), 155 cm x 198 cm.

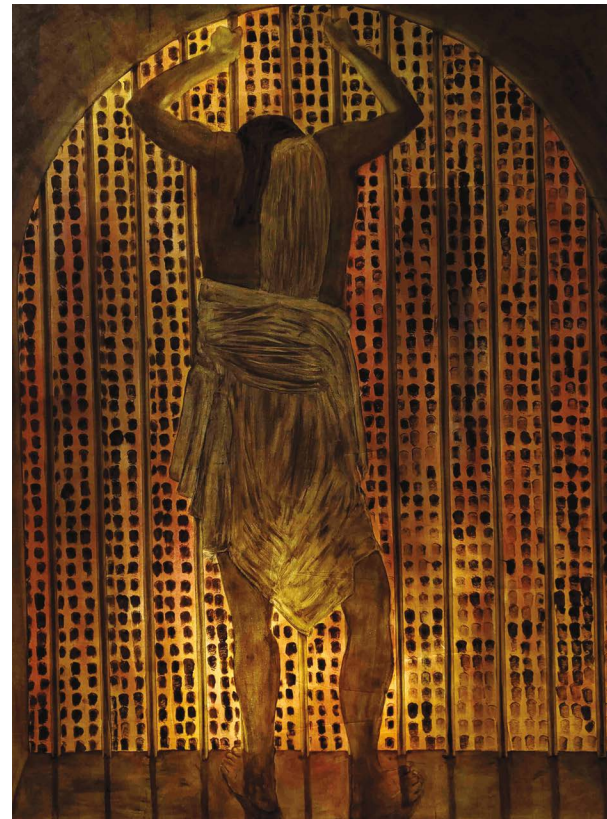
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William Mackenzie Steele

williams-aximeck-portfolio.
tumblr.com

Fantasy offers the indulgence of imagining a more ideal self and world. I dedicate my work to the people of this world whose very existence is an act of defiance. Through joy, visualization, and encouragement, we subvert oppressive systems and uplift cultures and identities that oppose societal norms.

1. *The Relief* (detail), 2021, digital illustration on printed fabric, 84 cm x 117 cm.
2. *The Renewal* (detail), 2021, digital illustration on printed fabric, 84 cm x 117 cm.
3. *The Revelry* (detail), 2022, digital illustration on printed fabric, 84 cm x 117 cm.
4. *The Revolt* (detail), 2022, digital illustration on printed fabric, 84 cm x 117 cm.

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Caleigh Stillwater

stillwac@myumanitoba.ca
caleighstillwater@gmail.com

My art aims to deconstruct the animal agriculture industry through the visual language of painting, sculpture, and ceramics. Using repeated motifs of meat, trees and livestock, my work points to the commodification of animals, the disconnection between the food we eat and where it comes from, and the violent environmental impact of factory farming.

1. *Butcher's Trio*, 2021, ceramic installation, stainless steel, meat hooks, 152 cm x 60 cm.
2. *Butcher's Trio* (detail), 2021, ceramics, twine, 30 cm x 18 cm x 15 cm.
3. *Butcher's Trio* (detail), 2021, ceramics, 30 cm x 23 cm x 4 cm.
4. *Cut*, 2021, chicken wire, papier-mâché, paper clay, foam clay, acrylic paint, 91 cm x 76 cm x 86 cm.
5. *Untitled*, 2022, acrylic on canvas, 71 cm x 40 cm.
6. *Cut* (detail), 2021, foam clay, acrylic paint, 91 cm x 76 cm x 86 cm.

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I use my camera to express an inner life of looking and recording, translating photographic images into mixed media landscape paintings layered one on top of the other. The combination of the images and mediums creates a sense of fleeting moments similar to montage and film editing.

1. *Thinking of you at breakfast*, 2021, acrylic, oil, vinyl, paper, board, 86.36 cm x 121.92 cm.
2. *Waiting and leaving*, 2021, acrylic, oil, vinyl, paper, board, 86.36 cm x 121.92 cm.



My sound, video, and sculptural installations explore memory, time, language, place, migration, community, and nostalgia—all navigated dynamically in intersections betwixt singular and collective identities. My work is a continuous inquiry into semiotic dissonance. I bring to center facets of everyday life, viewed through literary lenses to generate conceptual transmedia interconnections pertaining to global aesthetics.

1. *Labyrinth 001*, 2021, intermedia.

2. *Labyrinth 004*, 2021, intermedia.



Hannah Vanleeuwen

Autumn's Portrait aims to capture nature in a way that honours the melancholy brought about by the changing of the seasons. At its core, this ceramic series emphasizes the importance of light and acts as a collection of precious, nostalgic objects that embody the time of year, as a portrait.

1. *Autumn's Portrait* (detail), 2022, ceramic.
2. *Autumn's Portrait* (detail), 2022, ceramic.
3. *Autumn's Portrait* (detail), 2022, ceramic.
4. *Autumn's Portrait* (detail), 2022, ceramic.
5. *Autumn's Portrait*, 2022, ceramic,
91.44 cm x 182.88 cm.

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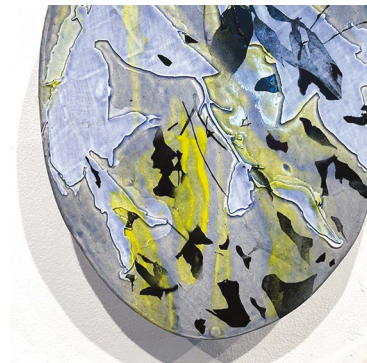
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Laura **Woelk Loewen**
bylaurawoelk.com

I am interested in editorial and publication design, as well as digital collateral. I am drawn to the ways in which design can shape communication, including how flow and typography can impact the narrative and perception of text.

1. *Narrative Type*, 2022, type on various paper materials.
2. *Narrative Type*, 2022, type on various paper materials.
3. *Narrative Type*, 2022, type on various paper materials.
4. *Narrative Type*, 2022, type on various paper materials.
5. *Narrative Type*, 2022, type on various paper materials.

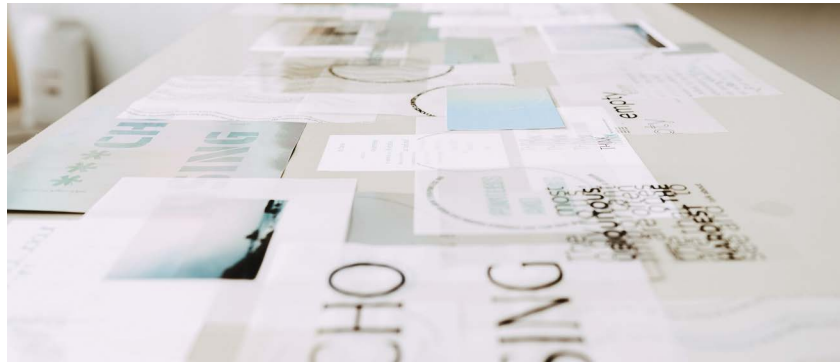
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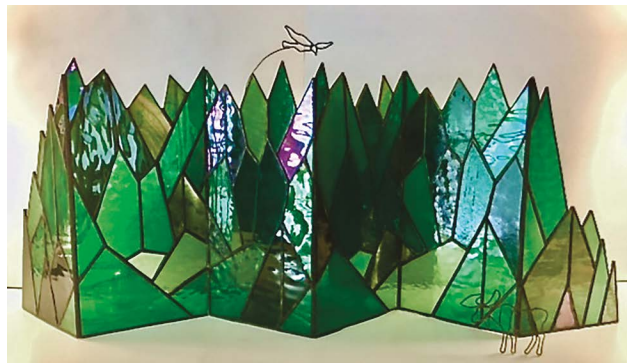
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Bill Younger

I am a Canadian, mixed-media artist who uses glass, wood, metal and ceramics. I use glass to create a visual metaphor for the fragility of the environment, its sensitivity to human negligence and our increasing need to become more vigilant in our interactions with nature.

1. *Evergreen I*, 2016, glass, copper, lead solder, wire, 70 cm x 29 cm.
2. *Crunch Time*, 2021, glass, copper, lead solder, brass, ceramic, shoe lace, 57 cm x 26 cm x 31 cm.
3. *Red River Rising*, 2021, glass, copper, lead solder, zinc, 61 cm diameter.
4. *Endangered*, 2022, glass, copper, lead solder, wire, silicon, cedar, acrylic paint, 35.5 cm x 9 cm x 76 cm.

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