



School of Art BFA Graduating Exhibition 2024
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

Kristiane Church	Cailyn Harrison
Dan Dell’Agnese	Alana MacDougall
David Foster	Shelley McCafferty
Rachelle Girard	Shannon Ralkie
Jonathan Feschuck	

The University of Manitoba campuses are located on original lands of the Anishinaabeg, Cree, Ojibwe-Cree, Dakota, and Dene peoples, and on the homeland of the Red River Métis. We respect the Treaties that were made on these territories, we acknowledge the harms and mistakes of the past, and we dedicate ourselves to move forward in partnership with Indigenous communities in a spirit of Reconciliation and collaboration.

BFA Exhibition Catalogue Team

Trevor Baziuk	Julianna Funk
Kristiane Church	Alana MacDougall
Franc Fernandez	Freya Olafson
John Funk	

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Foreword

This catalogue contains artworks by 30 students who have or will graduate in 2024 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 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 **Director**

This catalogue documents the twelfth year of BFA Honours Graduating Exhibitions in the School of Art since the School of Art began occupying its current home of ARTlab. It is gratifying to see the SOA has returned to pre-pandemic sense of normalcy: class projects adorn the walls throughout the building and there is excitement one experiences with the continuous student engagement in the many gathering spaces both in ARTlab and Taché. Most significant, though, is the tremendous growth of these students evident with the work you will experience in this exhibition.

In the first BFA Honours Graduating Exhibition catalogue, 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.” The students participating in this show began their academic studies working in uncertain, flexible, and challenging conditions—sometimes remotely, sometimes on campus. However, they have overcome and even embraced this uncertainty to produce work that challenges, inspires, and looks forward—arguably the greatest testament to their strengths as artists as they complete the final journey of their studies and move to the next chapter of their artistic pursuits.

—Dr. Edward Jurkowski

Artists

Mishelle Aminov Kosonovsky
Mackenzie Anderson
Linklater
Carolina Araneda
Eunice Camama
Sydney Dahle
Grete Drummond
Adia Duehrsen

Owen Dunnigan
Alandra Fillion
Ozma George
Leah Gertzen
Deinma David Iyagba
Isabella Janzen
Michaela Kachmar
Michele Melendez-Gallegos

Sapphire Moon Moroz
Billie Nepinak
Nona Niroumand
Laura O. Okos-Iboje
Shan Pullan
Bre Quirion
Ruby Rana
Adelle Rawluk

Molly Regan
Cassien Ritchie
Kira Rumak
Cecilia-Sif Thompson
Jamie Lyn Verana
Matthew Wallbridge
Ela Wasney

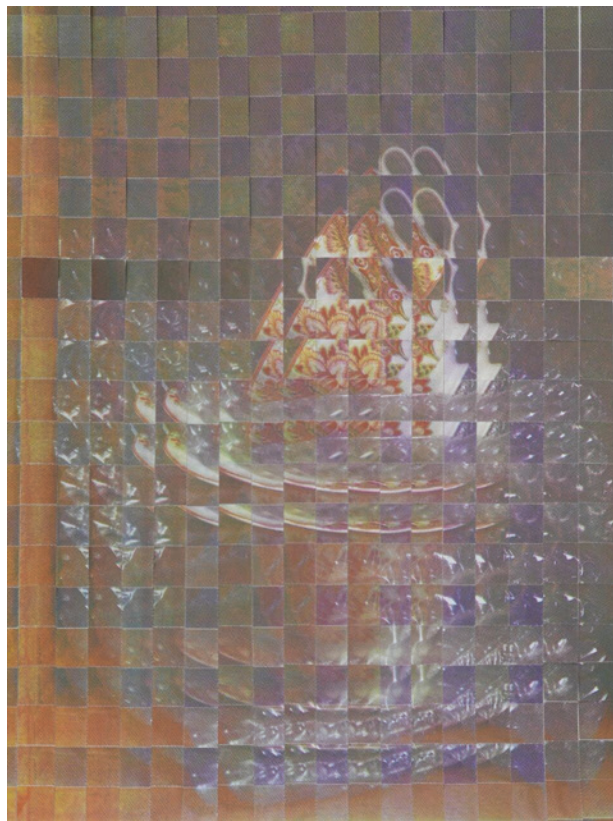
Mishelle Aminov Kosonovsky

Instagram: @mishelle.a.k

A Manitoba-based multidisciplinary artist, draws from her heritage and life experience to explore tradition, nostalgia, and identity. Emphasizing the significance of food and capturing ephemeral memories, her print, collage, and three-dimensional works invite viewers to reflect on universal themes of cultural connection and personal journeys.

1. *To Pack and Unpack* (plates, detail), 2023, silkscreen on paper, cardboard, packing paper, 450 cm x 150 cm.
2. *To Pack and Unpack* (wine glasses, detail), 2023, silkscreen on paper, 450 cm x 150 cm.
3. *To Pack and Unpack* (tea set, detail), 2023, silkscreen on paper, collage, 450 cm x 150 cm.
4. *To Pack and Unpack* (packed plates, detail), 2023, silkscreen on paper, collage, 450 cm x 150 cm.





Mackenzie Anderson Linklater

MisponKisikaw.com

Focusing on themes of intergenerational memory, familial narratives, and language I explore birch bark biting as documentation. My work incorporates new modes of translation by utilizing contemporary materials and technologies. The laser cut works seek to transform and recontextualize the practice as a form of translation between past and present.

1. *Chapan*, 2024, birch plywood, inkjet photo, 76 cm x 76 cm.
2. *Portrait of Andrew Anderson*, 2024, screenprint, birch bark, beads, 35 cm x 40 cm.





1. *Requiem for a Violent Species* (detail), 2024, photographic projection, variable size.
2. *Requiem for a Violent Species* (detail), 2024, photographic projection, variable size.





Eunice Camama

The Food I Hate Eating at School project sheds light on how immigrant children are often made to feel like outsiders for bringing cultural food as lunches to school. Intending to build a personal connection with the audience, the project features anecdotes from friends and “funny” remarks from the bullies.

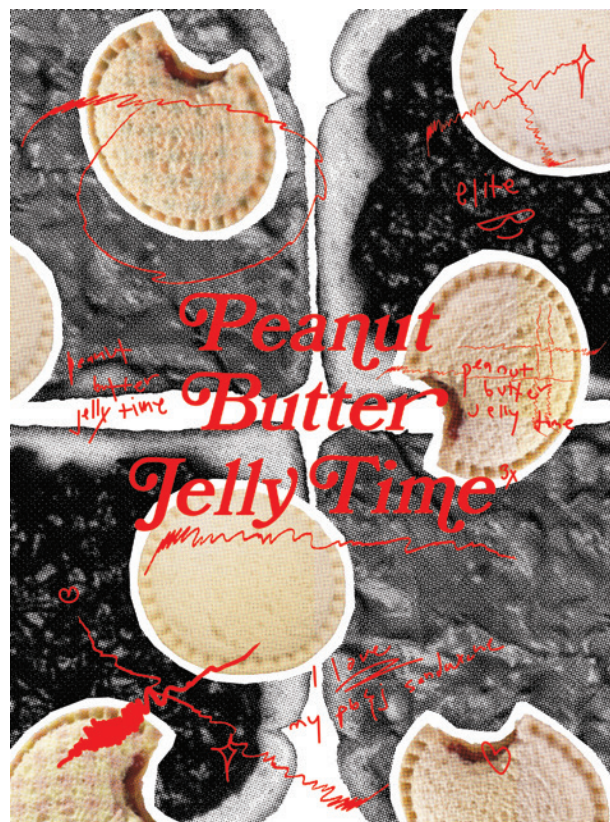
1. *eto yun lunch bag ko one*, 2024, silkscreen on plastic bag, 30.48 cm x 50.8 cm.
2. *eto yun lunch bag ko two*, 2024, silkscreen on plastic bag, 30.48 cm x 50.8 cm.
3. *w lunch: lunchables*, 2024, digital prints, 45.72 cm x 60.96 cm.
4. *w lunch: pb&j*, 2024, digital prints, 45.72 cm x 60.96 cm.

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Sydney Dahle

sydneydahle.com

My work engages with feminist topics as I interrogate society's representation and consumption of the female body in media and advertising. The visual language of chewed food raises contrasting associations with health and illness, seduction and repulsion, layering a multitude of possibilities into the content.

1. *Hanging Organization*, 2024, acrylic painted paper mache and clay on chain.
2. *Pose #1, Pose #2, Pose #3* (installation), 2023, acrylic on canvas, 91.4 cm x 121.9 cm each.





Grete Drummond

gretedd19@gmail.com

Colours of Nostalgia is an autobiographical body of work in which I revisit my South African roots. The paintings depict recurring objects in my life and places I often visit; they stand in as markers of moments shared with loved ones.

1. *Sun-Dried*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
2. *Meeting Point*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
3. *Ebb and Flow*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
4. *A New Year*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
5. *Conversation*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
6. *Here and There*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.
7. *Duma's Garden*, 2023, oil on wood panel, 30.48 cm x 25.4 cm.

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Adia Duehrsen

Void Records blurs the line between artist and corporation, producing various music genres for broad appeal. The installation challenges notions of authenticity, the use of AI, and the communal nature of art, prompting reflection on the role of commercial entities in shaping creative expression and experiences.

1. *Void Records* (installation detail), 2024, digital prints, 30.48 cm x 30.48 cm each.
2. *Untitled* (detail), 2024, vinyl iron-on on canvas, 43.18 cm x 40.64 cm.
3. *Untitled* (detail), 2024, digital print, 30.48 cm x 30.48 cm.
4. *Void Records Fanclub*, 2024, digital print, 10.16 cm x 5.08 cm.
5. *Lucky Ball by Void Records* (detail), 2024, cut vinyl adhesive, gumball machine, plastic capsules, 60.96 cm x 25.4 cm x 25.4 cm.
6. *Your Perfect Companion*, 2023, digital print, 15.24 cm x 7.62 cm.

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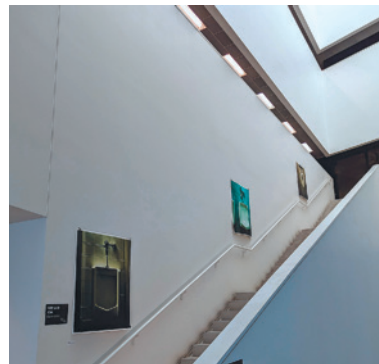
Owen Dunnigan

owendunnigan.com

A transdisciplinary artist in Winnipeg at the time of publishing. With institutional critique or current events in mind, most works revolve around expressions of ephemerality, nature, loss, and education. They seek to raise questions based on personal background about ideas and materials, and to instil a sense of curiosity to research.

1. *Trickle Down Economics* (installation), 2023, photo series.
2. *Money Won't Buy Everything*, 2024, photo excerpt.
3. *This Isn't Enough, I Need to Touch the Grass*, 2023, documentation.

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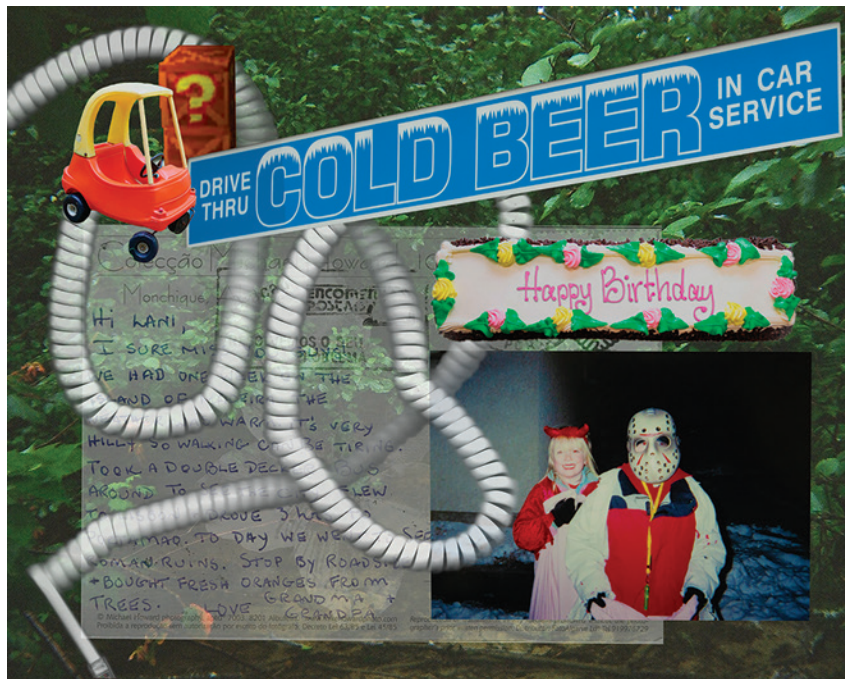




My work explores the relationship between capitalism and girlhood. I merge pop culture imagery of the 90s and 00s, creating compositions that challenge and reflect the impact of consumerism from a young age. The motifs chosen are meant to evoke feelings of nostalgia and remind of the consistent rebellion and participation in late-stage capitalism.

1. *tokens*, 2023, digital composite, 20 cm x 25 cm.
2. *"cash, card, or cry?"*, 2024, digital composite, 56 cm x 86 cm.
3. *(i am a) crybaby cog*, 2024, digital composite, 56 cm x 86 cm.

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Catharsis is my aim. I intend for the viewer to see my artwork and know that they are not alone and that dark realities in life can be confronted and healed from. I build tortured narratives and handle paint in dramatic and expressive ways while featuring adorable original characters.

1. *Hell*, 2023, oil on canvas, 30.48 cm x 30.48 cm.
2. *Memento Strawberry*, 2022, oil on board, 30.48 cm x 40.64 cm.





My practice combines acrylic painting, textile work and installation to create an atmosphere. Thematically, my work is based within nature, symbolism, dreams, magic and storytelling; specifically stories of women containing deeply personal narratives translated to fiction.

Sweetest Con represents warmth and a quiet life.

1. *Sweetest Con*, 2024, painting, installation, textiles, 195.58 cm x 213.36 cm x 143.256 cm.
2. *Sweetest Con*, 2024, painting, installation, textiles, 195.58 cm x 213.36 cm x 143.256 cm.
3. *Sweetest Con*, 2023, acrylic on birch, 45.72 cm x 50.8 cm.
4. *Sweetest Con installed at Night Comes In*, 2024, painting, textiles, installation, 243.84 cm x 243.84 cm.



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Deinma David **Iyagba**

davidiyagba1@gmail.com

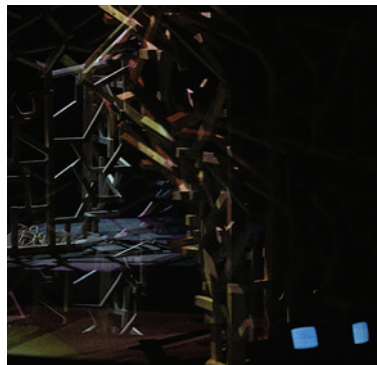
I am an artist from Southern Nigeria, now based in Winnipeg, Canada. My practice moves between a multidisciplinary and transdisciplinary approach to making. I am fascinated by the fluid and harmonious collaboration of various artistic mediums. I delve into multi-dimensionality, using it as a gateway to explore a diverse array of themes.

1. *Untitled: Tree with fruit* (installation detail), 2023, video projection on wood, with CRT monitors, fibre rope, 243.84 cm x 228.6 cm.
2. *Ibid.*
3. *Ibid.*
4. *Untitled: Tree with fruit* (installation), 2023, video projection on wood, with CRT monitors, fibre rope, 243.84 cm x 228.6 cm.

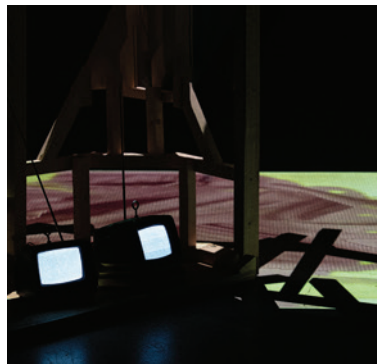
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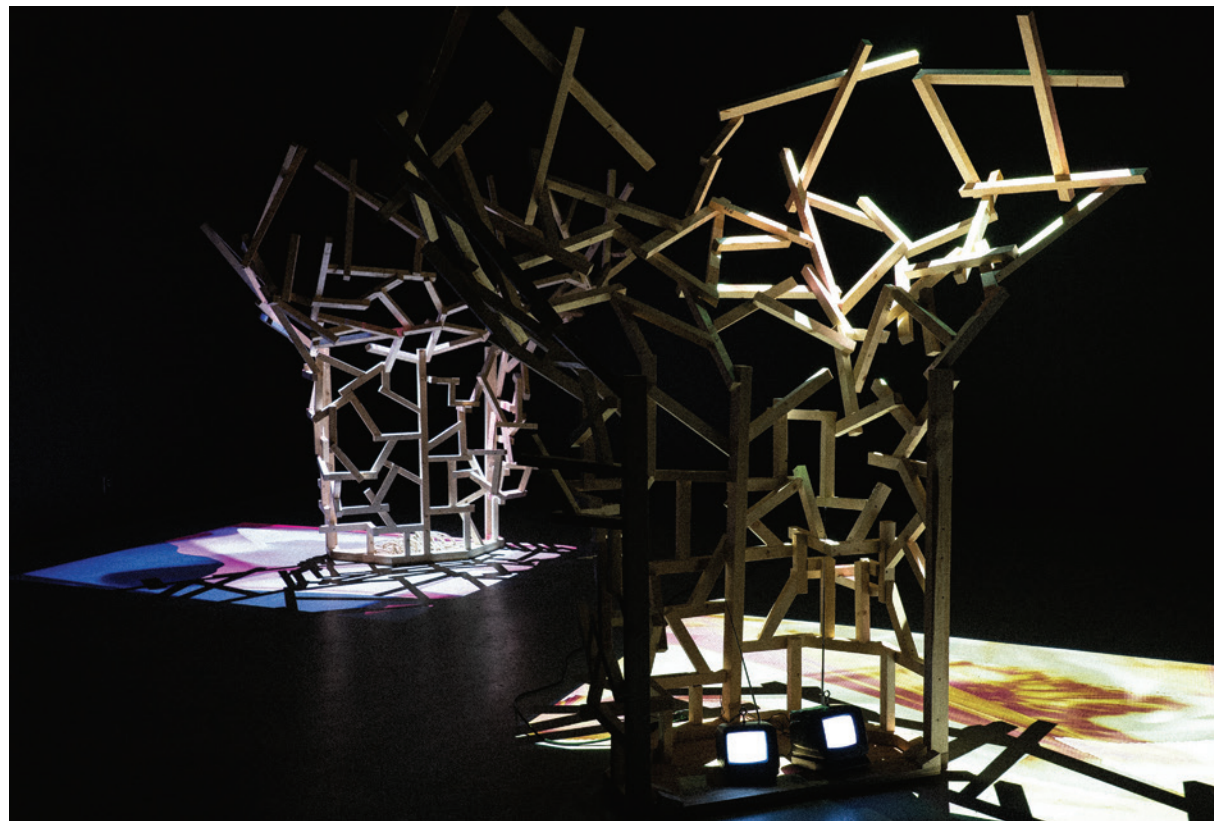


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Isabella Janzen

isabellamjanzen@gmail.com

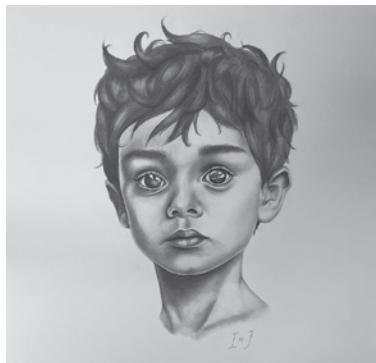
My work concentrates on precision and detail. Every drawing is meticulously crafted to embody Western and Eastern European culture. Dalmatian imagery and Catholic iconography are used to convey my desire to be with family in Croatia and Germany. My drawings engage with themes of Catholicism, cultural identity, memory, and childhood.

1. *Mein Schatz* (My Sweetheart), 1970s–2022, cotton, embroidered tulle, beading, 183 cm x 36 cm x 13 cm (adjustable).
2. *Arthur*, 2023, graphite on paper, 36 cm x 36 cm.
3. *Bezgrješno Srce Marijino* (Immaculate Heart of Mary), 2024, graphite on paper, 28 cm x 36 cm.
4. *Djevojka Dalmacije* (Dalmatian Girl), 2024, graphite on paper, 81 cm x 102 cm.
5. *Heaven's Gates*, 2020, graphite on paper, 46 cm x 61 cm.

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Michaela Kachmar

michaelakachmar.com

Resolving an unsettled childhood through bridging the gap of childhood comforts and uncertainty in adulthood is important for emotional healing. Through the recreation of memories and reminders of youth, a cogniscent solace fills the space as the art is a call for love between the spaces.

1. *Feel my Feelings (Red)*, 2024, pipe cleaner, 45 cm x 45 cm.
2. *Feel my Feeling (Blue)*, 2024, pipe cleaner, 45 cm x 45 cm.
3. *My Social Sphere*, 2023, vinyl fabric, stuffing, 114 cm x 114 cm x 114 cm.
4. *Moldy Banana*, 2023, oil on canvas, 91 cm x 122 cm.
5. *Soft Space*, 2023, 152 cm x 76 cm x 61 cm.
6. *Crying*, 2023, acrylic on canvas, 61 cm x 77 cm.

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Michele Melendez-Gallegos

Instagram: @melenmiart

My work explores immigration experiences, nostalgia, spirituality, feelings of displacement, and contrasts of culture and language. Using illustration, photography, video, and a collage approach that combines mediums, my project "Harvest of the Daily Bread" depicts the significance of food consumption and economic survival for newcomers facing adaptation and yearning.

1. *Harvest of the Daily Bread*, 2023, adhesive wall collage, 304 cm x 101 cm.
2. *Harvest of the Daily Bread* (sculptures), 2024, homemade clay, paper, table, shopping cart.
3. *Pursuits of Soundly Joy* (Stills), 2024, digital illustration, 30 cm x 15 cm.
4. *Untitled*, 2022, oil on canvas, 61 cm x 61 cm.
5. *Warm Sunlight*, 2022, digital illustration, 45 cm x 33 cm.
6. *Av. Independencia*, 2022, sculpture photomanipulation, 21 cm x 29.7 cm.

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Through unexpected combinations of painting, sculpture, video, and installation, I explore the intersections between viewer, subject, and space. Drawing on the history of the female image, the maker, and the audience, my work aims to challenge viewer expectations and question what it means to truly see and be seen as woman, as artist, and as object.

1. *Bed frame (Lovers) (detail)*, 2023, oil on wood headboard, sheer canopy, 110 cm x 102 cm.
2. *Mirror (Looking at you looking at me)*, 2024, oil on wood, found stand, mirror, 150 cm x 52 cm.
3. *Mirror (Looking at you looking at me) (detail)*, 2024, oil on wood, found stand, mirror, 150 cm x 52 cm.





Billie Nepinak

Instagram: @billien.jpeg

billies-website.glitch.me

I am a Metis, multidisciplinary artist who creates art using photography and clothing design. My ways of producing art progress as I explore new techniques and technologies. I consider my art to be personal, as it is a way to heal and share my experiences.

1. *Comfort Zone*, 2022, quilt, 182.88 cm x 243.84 cm.

2. *Traditional Ways* (detail), 2024, ribbon skirts, tops, and beaded hair pieces.

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Nona Niroumand

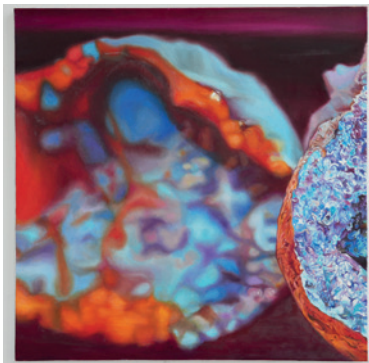
Nona.niroumand@gmail.com

Instagram: @nonanirart

My artistic journey is rooted in a lifelong passion for creativity. I take a detail oriented and multidisciplinary approach, reflecting unity, identity, and migration. Relocating to Canada expanded my practice to embrace abstract and modern art. My work, influenced by personal and cultural experiences, serves as a bridge between civilizations and celebrates diversity and unity.

1. *Everything is a Blur*, 2020, oil on canvas, 91.44 cm x 91.44 cm.
2. *Evil Eye*, 2023, wood, mud, gesso, acrylic paint, 64.77 cm x 64.77 cm.
3. *Migrant Horizons*, 2024, acrylic on canvas, 121.92 cm x 91.44 cm.
4. *Miami Blend* (triptych), 2024, oil on canvas, 457.2 cm x 152.4 cm.

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Laura O. Okos-Iboje

My practice is rooted in the desire for free expression and the celebration of artistic freedom. Drawing inspiration from my heritage, I aim to create unexpected and thought-provoking pieces that invite viewers to contemplate and question their perceptions. I hope the work encourages viewers to embrace the limitless possibilities of their own creativity.

1. *Untitled 8*, 2022, acrylic on canvas, 76.2 cm x 76.2 cm.
2. *Untitled 24*, 2023, oil paint, acrylic, marker, synthetic and human hair, 91.44 cm x 91.44 cm.
3. *Untitled 23*, 2023, ankara, acrylic paint, oil paint, synthetic and human hair, 91.44 cm x 91.44 cm.
4. *Uvo go me*, 2022, acrylic, oil, gold leaf, and beads, 76.2 cm x 91.44 cm.
5. *Her mind her reality*, 2022, mixed media on canvas, 101.6 cm x 137.16 cm.
6. *Ifoto Owawa (Red portrait)*, 2022, acrylic and oil on canvas, 59.69 cm x 80.01 cm.

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Shan Pullan

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shanpullanphoto.ca

When we cannot rely on our own memories, we turn towards the physical documentation of them. But what if documentation wasn't reliable either? Through the physical manipulation of photographic film by a process called 'film souping', I aim to evoke the feeling of memories changing or fading as time passes.

1. *Comfort* (detail), 2024, c-print, 28 cm x 35.5 cm.

2. *Light* (detail), 2024, c-print, 28 cm x 35.5 cm.

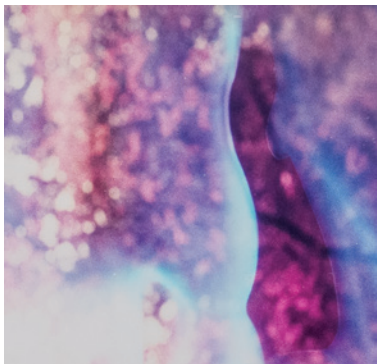
3. *Home* (detail), 2024, c-print, 40.5 cm x 51 cm.

4. *Do you Remember?* (installation), 2024, c-prints, various dimensions.

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Bre Quirion

brequirion.art

Bre Quirion is an emerging two-spirit Michif artist working at the crossroads of painting and experimental design. Crafted primarily on wood, her works explore matters of identity, spirit, story-telling, and the Unknown through the lens of an intersectional, queer, Indigenous person. She dedicates her practice to all those she loves.

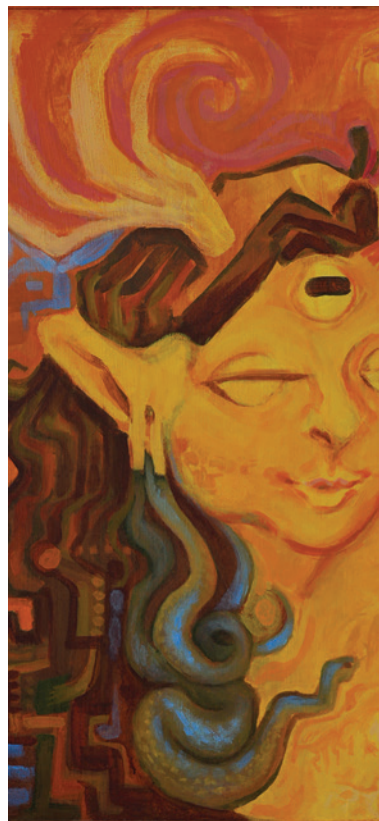
1. *Spirit*, 2024, mixed media on wood, 139 cm x 33 cm.
2. *shadow*, 2024, mixed media on wood, 136 cm x 36 cm.
3. *coyote calling* (detail), 2022–2024, oil on pine, 122 cm x 77 cm.
4. *self portrait in orange* (detail), 2021–2024, acrylic on birch, 41 cm x 51 cm.

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Ruby Rana

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My current practice includes mixed-media dioramas. With landscapes and anthropomorphic characters, I create an immersive world that draws the viewer in. I express important aspects of my life, such as illness, ancestry, trauma, and content related to women's bodies through fantasy and spiritual symbolism. Important elements of my work are playfulness, morbidity, and storytelling.

1. *Leaping Wolf*, 2023, ceramic on wood, 55.88 cm x 54.61 cm.
2. *Shell*, 2022, ceramics, 22.86 cm x 20.32 cm.
3. *Peels*, 2023, ceramics, varying sizes.

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Adelle Rawluk

adellerawluk.com

My work combines painting, textiles, and sculpture with found and shared objects in pursuit of an understanding of memory, longing, and mourning. Blending a tangible and physical reality with the distortions of the uncanny, remembrance and the placement of personal meaning are explored in dream-like compositions.

1. *Ghost*, 2024, oil on canvas, found lace, found doilies, faux fur, ribbons, 29.21 cm x 74.93 cm.
2. *Porcelain*, 2024, oil on paper, found frame, found lace, repurposed jewelry, 20.32 cm x 25.4 cm.
3. *Sacrament*, 2023, oil on paper, polymer clay, found dress, found lace, repurposed doilies, repurposed jewelry, ribbons, faux fur, acrylic hair, US size 0-2.
4. *Work Horse*, 2024, oil on canvas, found fabric, lace, 40.64 cm x 50.8 cm.
5. *What My Mother Gave Me*, 2023, oil on fabric, found lace/jewelry, found and family objects, acrylic hair, faux fur, my great grandmother's vanity, 152 cm x 122 cm x 76 cm.

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I engage in a nuanced dialogue between tradition and innovation, reclaiming and celebrating the significance of craft to foster connections between myself, the viewers, and the experiences of women who came before. I aspire to cultivate a space where softness and sweetness are embraced, nurturing a sense of connection, and comfort.

1. *Crafting Tradition*, 2024, handmade crochet t-shirt yarn, 69 cm x 94 cm.
2. *Woven Rose*, 2022, yarn, ribbon, crochet and thread weaving, 34 cm x 40 cm.
3. *Bountiful Blossoms*, 2020, denim jacket, embroidery, 49 cm x 69 cm.
4. *Vintage Handkerchiefs*, 2023, found fabric, silkscreen, embroidery, 75 cm x 135 cm.



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Cassien Ritchie

chaoticcassien.com

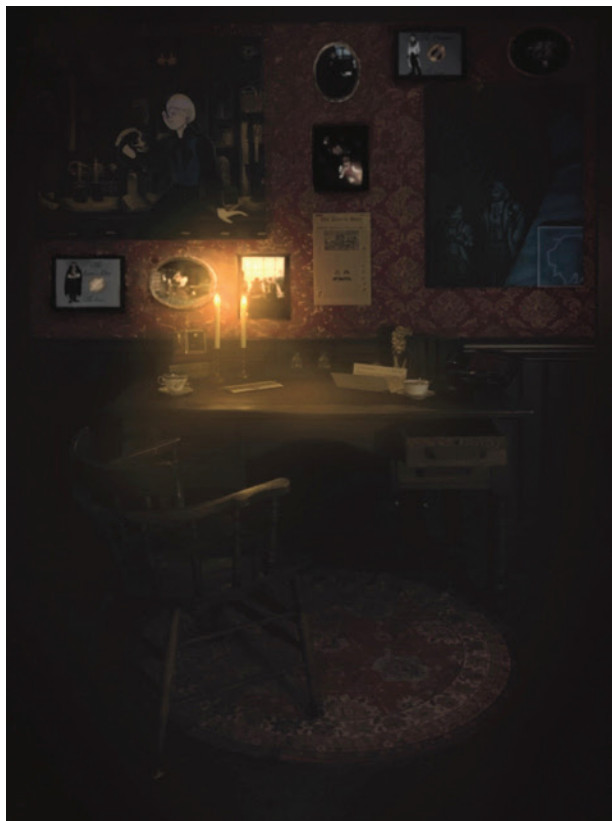
I am a multidisciplinary artist that focuses on storytelling and fictional narratives. I use digital and traditional mediums to create immersive and atmospheric work. I am known for my character designs and illustrations, which provide a safe space for anyone to get lost in the diverse fantasy narratives I weave.

1. *The Den* (installation), 2024, 243.84 cm x 243.84 cm x 182.88 cm.
2. *The Den* (dark, installation), 2024, 243.84 cm x 243.84 cm x 182.88 cm.
3. *The Lion's Den*, 2024, digital illustration and print novel, 13.97 cm x 21.59 cm.
4. *Pellinore's Study*, 2023, acrylic on canvas, 91.44 cm x 91.44 cm.

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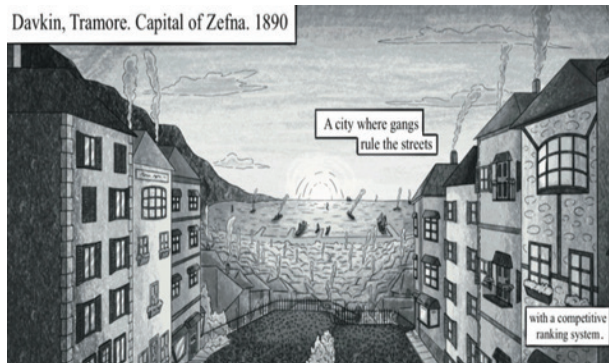


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Davkin, Tramore. Capital of Zefna. 1890



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Kira Rumak

kirarumakart.ca

Kira Rumak is a Winnipeg-based artist working in painting and mixed media. Her intention when creating is to communicate a story through art and to represent ideas that appear dreamlike and unnatural. Using surrealism and expressionism, Kira's work explores themes of dreams and feminine expression.

1. *Pearl*, 2024, oil on canvas, 91.44 cm x 91.44 cm.
2. *Venus*, 2024, oil on art board, 40.64 cm x 50.8 cm.
3. *Guided to Float*, 2023, oil and acrylic on canvas, 60.96 cm x 91.44 cm.

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Cecilia-Sif Thompson

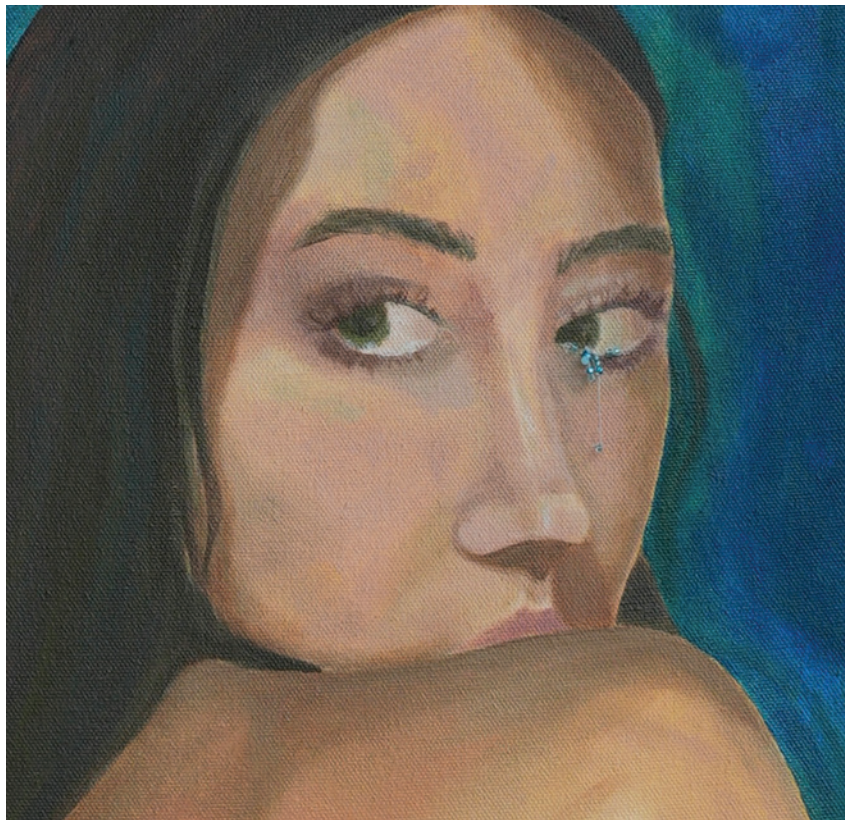
artbyceciliasif@gmail.com

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My work is based on self-expression and experimentation. My work typically surrounds themes related to anxiety, emotions, and the figure. Oil painting is my main medium and I use my own body as a reference in all my works to create a sense of vulnerability.

1. *Unprotected and Exposed* (detail), 2023, beads and oil on canvas, 45.72 cm x 76.2 cm.
2. *Unprotected and Exposed*, 2023, beads and oil on canvas, 45.72 cm x 76.2 cm.
3. *Bottled Up*, 2023, beads and oil on canvas, 76.2 cm x 121.92 cm.

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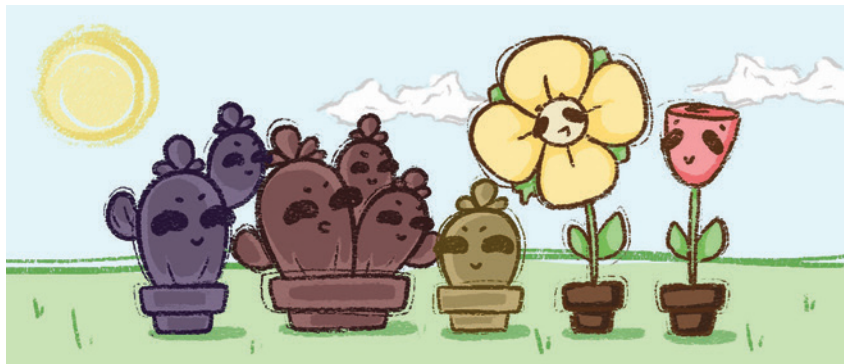
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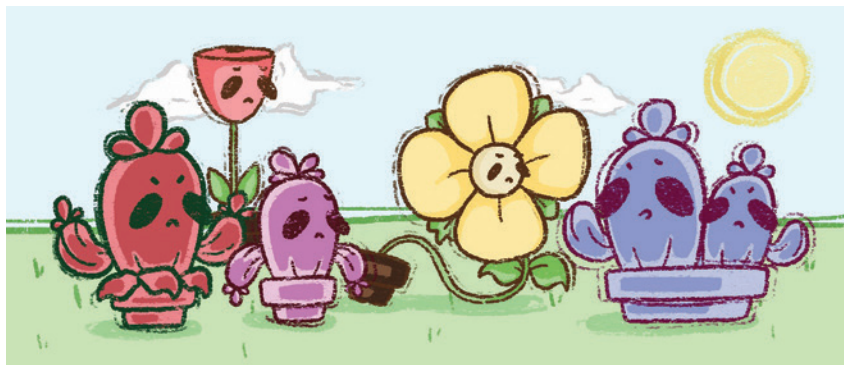
As a designer/illustrator, I incorporate artistic approaches in my work which help me develop strategies to express my distinct and unique aesthetic. This project is an educational piece about mental health. That aims to bring awareness to appropriate ways to be supportive.

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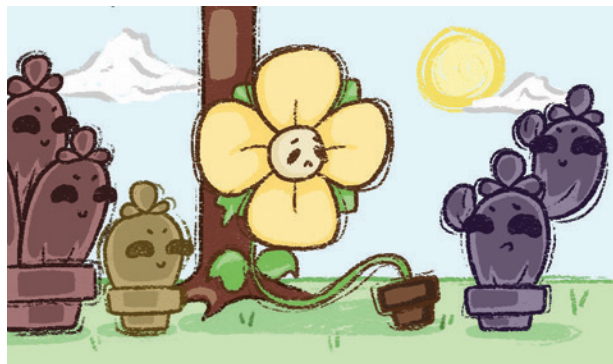


1. *How To Be Helpful When Acting Too Harsh: Cactus Friends Animated Series* (still), 2024, digital animation, 960 px x 540 px.
2. *How To Be Helpful When Sounding Too Soft: Cactus Friends Animated Series* (still), 2024, digital animation, 960 px x 540 px.
3. *How To Be Helpful When Acting Too Harsh: Cactus Friends Animated Series* (still), 2024, digital animation, 960 px x 540 px.
4. *How To Be Helpful When Sounding Too Soft: Cactus Friends Animated Series* (still), 2024, digital animation, 960 px x 540 px.
5. *Cactus Friends Animated Series Cover*, 2024, digital illustration, 1536 px x 2048 px.

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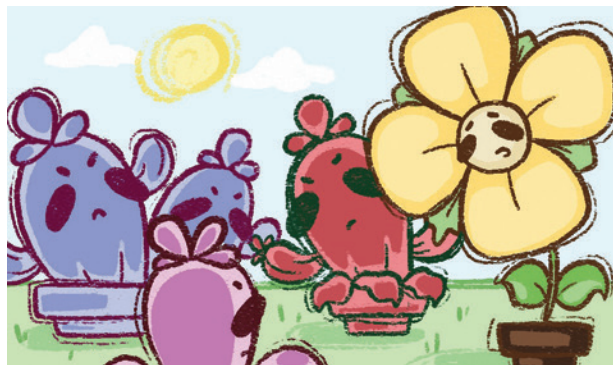


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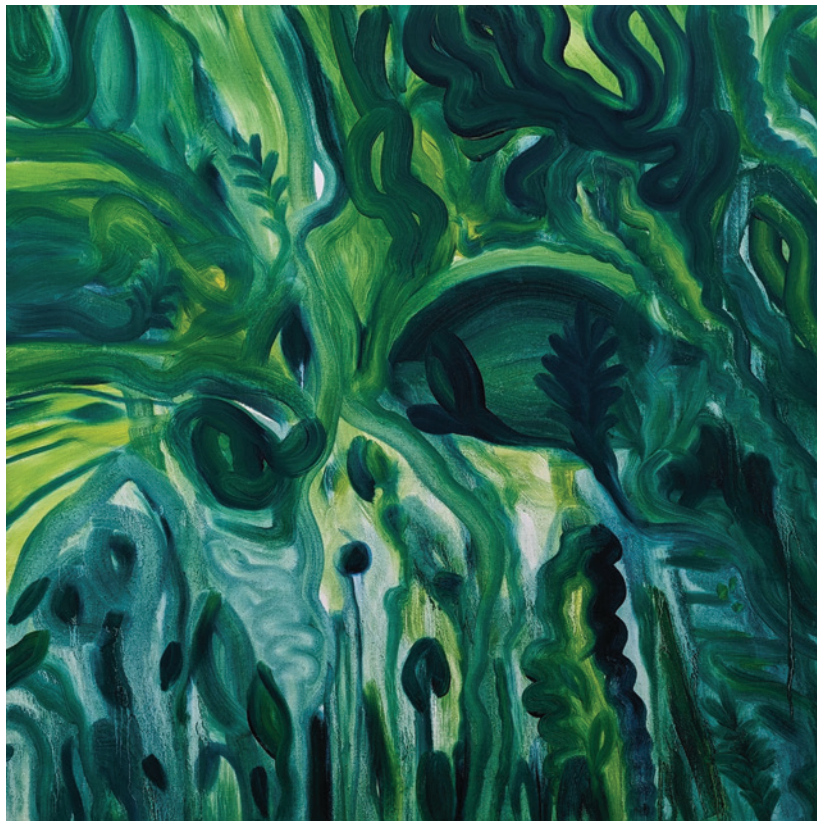


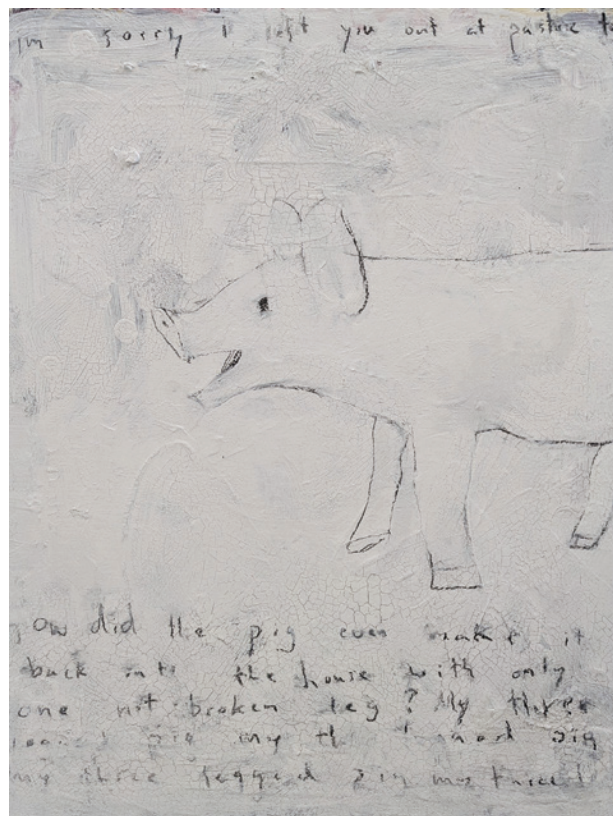
Matthew Wallbridge

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My work is an exploration into the process of painting. I engage with an eclectic range of styles by varying the types of supports, tools, materials, and qualities of the mark-making. Surfaces are instinctively and continually reworked to create complex layers that highlight the physicality of the painted object.

1. *The Botanist*, 2024, oil on linen, 88.9 cm x 88.9 cm.
2. *Dad Reading*, 2023, oil and acrylic on paper and glass in wood frame, 30.48 cm x 38.1 cm.
3. *Untitled (I'm Sorry)*, oil, acrylic, and charcoal on wood, 40.64 cm x 50.8 cm.





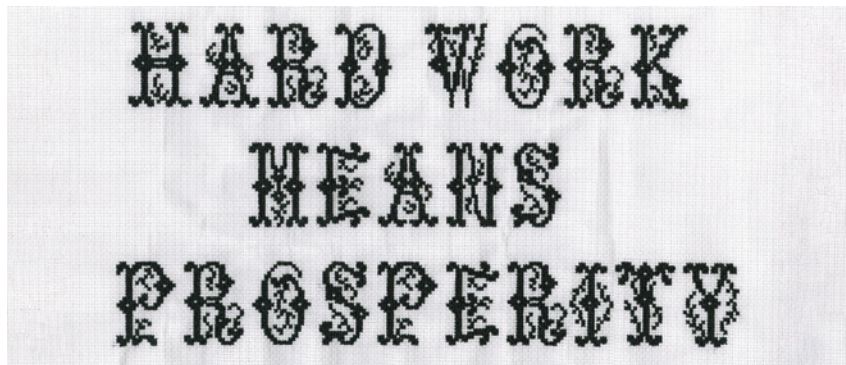
Ela Wasney

elawasney.com

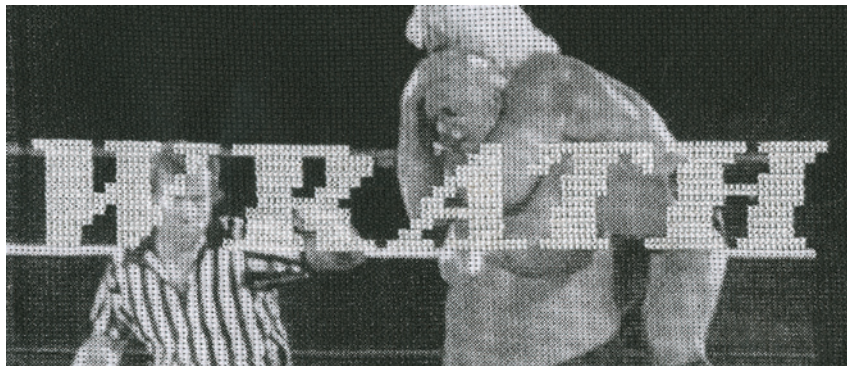
Inspired by the cultural underbelly of our rural communities and initially informed by the countryside's notorious religious roadside advertisements, my work creates an abstract portrait of our pastoral neighbors. I repurpose found texts and objects that reflect my upbringing, taking the outside inside, and vice versa.

1. *Keep Goin'*, 2024, thread on aida cloth, 30.48 cm x 48.26 cm.
2. *Cardinal sin #6* (detail), 2024, screenprint and thread on aida cloth, 20.32 cm x 25.4 cm.
3. *John 6:10*, 2023, CNC carved pew, varied dimensions.

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