ERRANCE

2020 BFA/BA Visual Art
Graduating Exhibition
University of British Columbia
Vancouver
errance

noun. errance:
  f (plural errances) wandering, wanderlust, restlessly searching

synonyms
  roaming, journeying, strolling, straying, travelling

definitions
  1. in its simplest form, to keep moving, to roam in search of something. What that “something” represents for each individual is personal; something yet to be discovered
  2. a component of a person’s own exploration, introspection, and self-actualization
  3. the idea that a person is looking for an entity, an objective, a feeling that they don’t currently have
  4. travelling without a clear destination, but aware that out in the world there is something desired, something meaningful, something worth exploring
  5. the pinnacle action in discovery

The word errance captures the spirit of what lies ahead for the 2020 graduating class as they are “travelling not to go anywhere, but to go” (Robert Stevenson).
We are living in a moment of profound uncertainty and disquietude, and it is in the midst of this that the class of 2020 will graduate; however, this is not to say we have not been adapting to the unexpected. In many ways, we have embraced and been able to reflect upon the ways in which the element of chance shapes our lives and how we work as artists in the world.

The Covid-19 global health crisis dictates that we must forgo the 2020 installment of the UBC BFA/BA Visual Art graduating exhibition, but the work of our fellow graduates will not go unnoticed. This catalogue represents the diligence and resilience of the 2020 graduating class—and as a physical volume, it offers up a tangible exhibition that can be explored time and again. That is the purpose of art, after all: it exists for our pleasure and understanding, it uniquely seeks and finds emotion, and it is a form of expression and imagination, no matter where we are in the world.

As we have seen over the past several weeks, communities around the globe have turned to artistic expression, in all its forms, for respite from anxiety, for kinship with others, and for a way to make sense of what is happening around us. It is daunting, as graduates, to take a first step outside of the University to British Columbia, yet it is encouraging to see a world so admiring of the arts. If there has ever been a time
when we have perhaps felt so isolated from one another and simultaneously connected to all corners of the planet, it is now.

It is this adaptability to the unforeseen and the willingness to venture down our own paths, without knowing where they will lead, that reflect the overall theme of the show, *Errance*, which, by chance, we had determined many months ago. The title we chose, which draws on the French term denoting wandering and searching, considers the exploration that is fundamental to art making and higher learning and celebrates how the ambiguity of this wandering holds both power and potential unique for each graduating student.

Take care,
2020 EXHIBITION COMMITTEE
This year’s BFA/BA Visual Art graduating exhibition is of course unique in so many ways. We all, as a society and community, are dealing with the extraordinary difficulties that the Covid-19 pandemic has set in our path. The problems of adequately organizing an exhibition of material practice and physical realization have created challenges for our exhibition class, VISA 475, that we have never encountered in the many years we have organized and mounted the grad show. I would like to thank the participating students and congratulate them for their ongoing resilience and fortitude in one of the strangest, most disruptive ends of term imaginable.

What learning curves!

What we have been able to achieve are a printed exhibition catalogue as well as a social media campaign in which we profile each participating student on the Errance Instagram account over the duration of the original exhibition dates (@ubcundergradshow2020).

The exhibition class, which is responsible for facilitating the year-end exhibition, was created approximately eight years ago. This senior undergraduate curatorial course is designed for students who are interested in taking a leadership role in realizing the BFA/BA Visual Art graduating exhibition. Through
lectures, seminars, and field trips, the course focuses on current curatorial practices and theories with an emphasis on contemporary visual art, and it sets itself the task of preparing students to engage in the active organization of a large, complex exhibition.

VISA 475 is a great class to teach and, as usual, this year’s class brought together an interesting and inspiring group of students who have been faced with perhaps our most difficult exhibition yet. I would like to thank all the students in that class, who have been outstanding throughout the year and throughout the disruption.

PHIL McCRUM
Errance Faculty Lead, Lecturer, and Visual Art Undergraduate Faculty Advisor
Making a Graduating Exhibition and Catalogue in a Pandemic World

The truth of art lies in its power to break the monopoly of established reality (i.e., of those who established it) to define what is real.
—HERBERT MARCUSE, The Aesthetic Dimension

As the sun shines and plants begin to emerge from the soil, the 2020 BFA/BA Visual Art graduating show, Errance, journeys online to circulate through social media—a digital exhibition to showcase all the amazing and thoughtful work that you have created. This is your grad show, despite all the strangeness happening in our pandemic world. And to accompany the exhibition is this lovely catalogue that we can all touch and cherish. I congratulate all of you for making your artwork and for sharing your practice publicly as a celebration of your accomplishments.
How shall we embody this artwork? How do we embody art in the digital realm? How do we create a new sensibility of viewing art online? And with a new sensibility, will there be a shift in consciousness—a new type of embodiment—a new sense of caring for community online?

So many new slogans proliferate in the midst of this health crisis: *You are not alone. We are all in this together.* Perhaps a global pandemic can bring people together to reach a new consciousness of self / other / sameness in difference / difference in sameness. *Let's all stay home together. Let's all feel deeply together. Let's all care together. Let's all be afraid together. Let's all heal together. Let's all be kind together.* It's endless, really, what a pandemic can make you see or not see, make you feel or not feel. And the potentialities of feeling and seeing more deeply, more expansively, more micro and macro at the same time. The now and potential futures melding, mixing, and creating new ways to be.

Seeing. Viewing. Being. We are all in this virtual art show together.

DANA CLAXTON
Department Head and Associate Professor
James Albers

I produce artworks that engage the mediums of photography, video, interfaces, performance, sound, writing, and everything in between. Using this interdisciplinary and intermedial approach is the only way that I can begin to explore the complex and highly contextualized nature of identity.

My body of work is concerned with how contemporary identities are constructed and mediated through the use of the body in relation to cameras and interfaces. My artworks explore these ideas by performing my own identity for the camera. I take into careful consideration how viewership may change the interpretation of my work, because everyone has their own unique subject position. My artworks point towards this topic of the subject position; I see the interaction with my artwork as more of a confrontation. Instead of engaging in performances for the camera, I invite viewers to see these as performances with the camera.

RACIALLY AMBIGUOUS TWINK TERRIFIES WHITE DADDIES, 2019
Video and sound installation
Throughout this degree, my work has continually returned to themes of death, rebirth, and sexism. Not limited to a single medium, I have explored these themes in sculpture, painting, installation, printmaking, and video work with materials playing an important part in developing my concepts. Considering the gendered connotations that materials possess, I choose to work with mediums and processes deemed masculine, increasingly constructing with industrial materials such as concrete, metal, and wood.
My artistic practice follows a research-based methodology rather than a medium-based one, as my art is informed by my life, and my life is inspired by my art. The research comprises a majority of the finished product, whether it is physically present or not. While my research is diverse, my practice tends to return to subjects of identity, femininity, and ritual. A common theme in my work is the human figure, typically including my own body in the role of the female artist. While performance is not my sole medium, I often take inspiration from performance artists such as Franko B and Ana Mendieta.

*Partition*, 2019
Digital photographs
Through my artistic practice, I explore issues around self-awareness, social norms, and stigmas, often taking inspiration from scientific research. My work draws on my studies in both visual art and biology, with references ranging from organ systems and their morphology at the cellular level to Japanese woodblock prints and their intricate patterns. My process is hands-on and labour intensive, as I make my own canvases and constantly incorporate new things I have learned with as much detail as possible. I use many different media, methods, and styles to address my subject matter, often layering them abstractly to elicit empathy in the viewer for the topic, whether that is a disease, a person, or an emotion. My projects usually consist of one to four pieces, and are influenced heavily by the work of Salvador Dalí, Ellen Gallagher, and Karenina Fabrizzi, as well as by research papers such as “Measuring Meaning in Life following Cancer” by Heather S. Jim et al.
Seth Book

*A Series I Don’t Want to Continue*, 2019
Vinyl on melamine
36 x 24 in. each
I am a third-generation Holocaust survivor, and my work is devoted to the constant pursuit and preservation of knowledge and stories of survivors as well as my own ancestral blood ties to Nazi atrocity and present-day anti-Semitism. My practice concerns itself with confronting concepts surrounding identity, legacy, and current politics, often using a historical didactic. My artwork ranges across various media, currently focussing on drawing, metalwork, photography, and digital media. Recent topics of exploration have stemmed from the sequence of characters A-8822: the number tattooed on my grandfather’s forearm at Auschwitz I. Resultant works, including *A Series I Don’t Want to Continue* (2019), *Progenic Hand* (2019), and *Collective Wound Maker* (2019), discuss the progenic tattoo and urge current generations to perpetuate Holocaust remembrance. While investigating the notion of mark-making on the human body, I also examine genetic trauma and the modern-day presence of the Holocaust in contemporary Jewish communities.
Stephanie Bueno

My art practice concerns itself with the experience of living in the world, breathing, feeling, observing life through its object-artist (Stephanie), embodying subjective complexities of Identity, Self, and Other through the use of the objective Body as a source of materiality, dismantling the manifolds of its traces, which often derive from the object’s own secretions, excretions, or other forms of physical releases, impulses, and self-documentation. My practice takes a multidisciplinary approach to convey its lived observations; incorporating installation, sculpture, video, photography, writing and/or performance with the desire to create a space in which the interrelationship between processes of Self-comprehension and the production of commodifiable Identities can be phenomenologically explored, challenged, and played with.

“I always aim to manifest the importance of play into our works; taking fun seriously accesses human connection, harnesses relationships.” —Stephanie Bueno’s art practice

some days i dont own enough parts of myself /
GOLDEN COUCH GIRL GETS REAL WET FOR CAMERA, 2019
Video loop filmed on iPhone 7; material: artist, artist’s tears, golden couch
15 min.
Yu Cao

In my recent art practice, my main interest has been exploring the idea of relationships. As an individual sharing the same universe with other elements, I feel like no one is alone. We are all related and accompanied by the whole world and are creating infinitely different stories. By making art with various mediums, mostly painting, printmaking, mixed media, and installation, I see myself as a storyteller, sharing stories with my viewers. I am willing to invite viewers to participate in my art practice and find themselves in my stories, as one way to create the relationship between my artworks and the world. My art practice provides me with a better understanding of who I am and how I engage with the world.
Double Desires / 饮食男女, 2019
Canvas and string
14 x 14 in. each
My current art practice explores the weight of living and the principles regarding ambiguity. My work often references a groundless cultural identity that has been cultivated by different degrees of uncertainty that come with being alive. My practice explores these concepts through combinations of readymade sculptures and performances. The works sometimes attempt to deliver a transformative experience to the viewer through different degrees of participatory events or the passing of time.

Although it is difficult to pinpoint the recurring materials in my work, they all aim to question the viewer’s positionality regarding being alive and being a member of this society. The works attempt to exemplify and encourage the viewer to be simultaneously grounded and ungrounded. Through the fluctuation between being oriented and disoriented, the works articulate the experience of remaining peaceful in uncertain times. One might waver, but the next second, one must right oneself.

(0,0,0), 2020
Ice (water), fallen hair from long-term medical treatment
Paew Chantrakul

Much of my artwork focuses on environmental issues around the world, drawing attention to problems that arise from technological innovation, development, and urbanization. I use my artistic practice to critique the significant impact that humans have on other living creatures and the environment. In my work, I often juxtapose realistically rendered animals with unusual objects and backgrounds to convey such environmental harms as habitat destruction, hunting, and pollution. Geometric shapes and elements from outside of nature represent man-made objects that contribute to the ongoing destruction of the natural world.

_Endangered_ (series), 2019
Lithographic prints
24.5 x 17 in. each
My artistic practice principally aims for emotional expression that connects with the audience and makes a visual impact. I like to engage my own body in my works, which I usually present in a digital medium—my current interests lie in photography, video installation, prints, and digital performance. Throughout my movement and with every action, my body supports me in building connections with viewers and the world around us. I find that I can use the body in diverse ways, and it allows me to address particular social issues straightforwardly.

Some of the issues I have addressed through my art practice include modernization, social injustice, neglect, self-awareness, immigration, and environmental degradation, among others. Some works have focused on more personal issues, such as death, life, and love, which I had never felt or experienced before the four years of university life. In my practice, the body is a medium, which expresses and conveys emotional states and reveals my connection with society. It likewise operates as a mechanism for how we come to understand the world.

Water Funeral, 2018
Digital photographs
Alice Chien
When the eyes receive what the mind negates,  
When the ears hear what the mind repudiates,  
When the body is forced to perform what the mind refuses,  
The mind looks to art.

...

My work behaves as an act of unfolding themes of identity, equality, social structures, and cultural conflicts. Through various projects, I have worked with different materials to use the material itself to help unpack, unfold, and un-role the concerns and the subject matter. My recent works have explored the self and the body as the material. I use my own body as the object to express embodied experience. Through the use of the body, I seek a way out—a way out of the body, out of expectations, out of structures, and out of frames of who/what the Subject ought to be.

...

“I want out,”

the mind looks back to art over and over again.
My artwork manifests my personal responses to environmental, social, and cultural issues. I incorporate my own journey and the ways in which I navigate between Canadian and Korean culture. By revealing my experiences, I hope that some viewers may relate and feel a sense of unity, or that others may gain insight into one of many subcultures in Canada. My mediums range from sculpture, to digital photography, paintings, and drawings. Depending on the project, my work can include quite calculated pieces, unapologetically abstract paintings, surrealistic scenes captured digitally, or discarded objects repurposed into something new. Each project's materials and forms are determined by the subject matter. I have been influenced by twentieth-century art movements including impressionism, abstract expressionism, and readymades, as well as contemporary Canadian photography. For me, art is a communication tool with infinite forms that has the power to convey feelings and thoughts in a way that no conventional language can do.

A Point without Love, 2019
Digital photograph
24 x 26 in.
Angie Dai

A significant amount of my work revolves around my bedroom: the place I spend the most time. I have long been interested in the narrative of objects and the absence of a corporeal image in self-portraiture; instead the “self” is shown through the observation of belongings and living spaces.

In my series of lithograph prints, I explore identity through snapshots of my private living spaces, unstaged and untampered with. I consider these works self-portraits, which show my character more than I can ever otherwise convey—through the objects’ presence and spatial relationships alone. The items we interact with and choose to keep around us speak about our desires and needs. They are proof of our intimate personal experiences, and embody a unique story. Gazing at an array of objects can be more vulnerable and intimate than a conversation with the owner.

Untitled (Living Spaces), 2019
Lithographic prints on cotton printing paper
5 x 7 in. each
Rui Gong

I found my passion in painting. Oil painting, in particular, draws me closer to the old master works in the museum. I connect myself to the paint through its texture, the waiting time for it to dry, and the labour of mixing the pigment, which I enjoy. When I paint, I rarely plan the works ahead of time (with sketches, etc.), but rather allow them to develop spontaneously. The surprising, unexpected elements in my work tend to be a highlight. In terms of the concepts, the big ideas, I always figure them out at a later stage of the working process when final touches are added accordingly.

This work is a recreation of a previous work in which I copied Van Gogh’s *Bedroom in Arles*. If my first attempt was to learn the artist’s style and technique, this second recreation is a lovely, warm gesture of collaboration of creativity. I replaced many of the items in Van Gogh’s room by painting my personal items into the scene, blurring the distinctions between what is the signified and what is the signifier.

*Bedroom in 2020*, 2020
Oil on canvas
18 x 24 in.
I was born in Shima, China, and raised in Guangzhou, China. I am now a fifth-year student double-majoring in visual art and psychology. Throughout my art-making, my work explores intimate relationships, cultural identity, psychological states, surveillance, individuality, gender roles, and the role of the artist, among others. I enjoy experimenting with diverse mediums, such as drawing, painting, video art, digital art, sound, printmaking, performance, installation, and text-based work. I like to see my creation as a form of ongoing documentation derived from my personal experience and fused into generational memory. Follow me on Instagram @iiyashee
My art practice currently focuses on the mediums of sculpture, various modes of images, and interactive artworks. I often work with pre-existing objects and structures to transform their original function or context. Exploring the method of bricolage, I work with themes of movement, play, and contingency. Displaying the ways in which closed, fixed structures can be transformed or disrupted reveals changes in the process and the work itself. A work that is open to possibilities and made with simplicity can evoke a variety of meanings or visible arrangements. When considering my artistic practice, I think about origami and the way in which the process of folding is as important as the paper and the object itself.

*Searching for the Three-Legged Crow on Turtle Island*, 2020
Single-channel digital video
16:9; 1 hr. 14 min. 49 sec.
My work often concerns itself with theories of defamiliarization, structures of social power, queerness, and performativity. The relationality between objects/people/places is what interests me the most, and the mode through which communication occurs. I have been experimenting with textiles, collage, film photography, and installation as mediums; however, my practice is not material specific. My most recent research has explored concepts of displacement, authorship, gender, and temporality as they relate to identity formation and space making in society.
In regard to identity, I find that language is often insufficient and that it is reductive in order for others to consume meaning more easily; thus we face the danger of creating narrow labels around our conceptions of others. Definitiveness is dangerous and often binary. Thus, by working to deconstruct these assumptions or social relations, I hope to reveal the multiplicity of self, and broaden the narrative of what it means to be liminal for each individual.

*Cashmere and Coded Clothing (a Self-Portrait)*, 2018
Digital photographs
Over the past few years, my practice has concerned itself with exploring repetitive patterns that oscillate between the familiar and the unrecognizable, the micro and the macro. These works have been negotiating the histories of the representation of nature in art, our contemporary relationships to nature, and how these intersect with old and new ideas of the Sublime. Process and labour remain an integral part of my work; this is emphasized through my consideration of the contemporary roles of printmaking and the methodologies of relief, copper etching, and lithography. In the studio, I am in conversation with the materials of fabric, paper, ink, copper, wood, thread, and water. Automatist gestures and impulses in my practice of drawing often reveal organic images of growth: individual forms that start small and evolve into larger entities. These drawings are snapshots of my visual catalogue of memories, emblematic of my artistic practice as a whole.

**Immiscibility [Water],** 2019
Lithograph
36 x 24 in.

**Immiscibility [Oil],** 2019
Lithograph
36 x 24 in.
Áine Kearns

*See*, 2018
Digital photographs
25.5 x 36 in. each
I use my art practice to explore feelings of belonging. There seems to be a distinct divide between, and reverence for, different faculties here at UBC, or at least that is my experience as a student working in both arts and computer science. I use my practice to investigate the relation between these two seemingly disconnected academic communities and my position within and between them. Being socially and economically autonomous is important to me, as is my freedom within these spheres. I use printmaking and digital art to explore these concepts, using computers both as material and subject. My work is in dialogue with a larger discussion of women in computer science and what it means to thrive in a community built for men. Oftentimes, there are ways I incorporate popular culture as a way to guide, inform, and frame my artistic practice.
Depression is an emotion that any one of us can suffer from, but not everyone sympathizes with it, unlike other types of emotions or psychological states. Often, it has been treated as a type of mental illness, but people who have experienced it say it should be considered as a “cold,” because it is easily “contracted” and relapse is common. Although depression is so prevalent, people are unfamiliar with how to prevent it, how to treat it, and how to recover from it. We all know suffering depression is terrible, but not all of us are good at consoling people with depression. This piece contends with the issue around treatment of people who are struggling with depression. “how to utilize poetic abstraction and symbols to condense without taking away from the personal experience” was the most challenging part of this piece. The IV bag in this work contains the things we should not say to a depressed person. Sugar is sweet and people believe that what they say to people with depression can be comforting, but often it is not and just accumulates on the bed, which symbolizes the shelter. Dripped sugars are also not able to be filled into the IV bag, which means the things those people split to the depressed person cannot also be returned. Ten different statements are written on the IV bag in bright beige text, which show off when the sugars are dripped down like an optical illusion. The written aspect of this piece prompts the audience to read it and gain more information.

Unintended Consequences, 2019
IV bag, air mattress, sugar, white glitter, invisible hanging wire
Alger Liang

I am grateful for the land. I am an uninvited settler breathing, living, and learning on the territories of the Squamish, Tsleil-Waututh, and Musqueam peoples.

My multidisciplinary works are a byproduct of reflection, exploration, and resistance. Although my works vary in style and materials, my methodology is consistent—I take a phenomenological approach in which I use my political body as a tool to sense the situated world around me. This embodied methodology allows me to create art synonymous with life—my works are byproducts of experiences. These experiences engage with themes such as the queer Asian diasporic identity, masculinity, performativity, memory, and affect in the contemporary world. The intersectional identity I embody as a queer Asian artist, athlete, and entrepreneur compels me to unravel these subject positions and examine how I exist in (or perform) these roles and the “set” dynamics within each world. How do spaces reorientate identity and performance? From wholesome to rigorous, my art grows as I grow. A few artists I am influenced by are Paul Wong, Ren Hang, and Zhang Huan.

Untitled, 2020
Screenprint on Arnhem paper
11 x 15 in.
Why do we care more about our first cup of coffee in the morning than figuring out how to change the fractured system that we live in? I want to make my audience confront the irrationality of the system, of capitalism, of linear progress, and through this re-evaluate how our positionality in the midst of this manifests in the absurdity of our own choices. I approach my art-making with irony and explore these concerns through sculpture, readymades, and painting. I am tracing a dialogue within my own practice through different mediums, aiming to reiterate the self-reflexivity that references the narcissism and irony of our own perspective.

**Choice**, 2020
Plaster
36 x 24 x 24 in.
Dash Maxwell

_The Searcher_ (2019) is an image based upon a scene in _Story of the Eye_ by Georges Bataille, who wrote the novella in the early twentieth century as a psychoanalytical exercise through which to explore his own subconscious.

The studio for me represents a kind of lab where aesthetic culture is experimented on and developed. Similar to a scientific pursuit, the artist searches for a desired outcome within their material. It is the place where the subconscious elements of a young artist’s mind begin to materialize in the world, just as those very elements of Bataille’s mind materialized on the pages in his typewriter.

The protagonist of the image is searching for something. He is the embodiment of the inherent artistic drive all creative types share. He is nude, a quality often associated with vulnerability, yet in his hand he clutches a gun. His vulnerability is rendered inert by his ability to enact violence. The gun represents art’s oedipal nature. It represents the violence of creation, the breaking down of material, and the destruction of the artist’s legacy that came before.

_The Searcher_, 2019
Inkjet print
42 x 58 in.
Upon entering an art gallery, one may often see women beautifully depicted, in paintings, in sculptures, and not appearing the least like any woman in real life. They are perfect beings meant only for others to look upon and admire—possessing the same body type, the same immaculate, untouched skin and hair and body. They often look back at the viewer, emotionless, inviting them in, closer, to gaze upon their flawless being. Or they hold a mirror in hand, as if to admire their own beauty. But this gaze is only built by the artist; it is the fault of the (probably male) artist who idealizes them, who tries to draw the eyes of others in, who attempts to place the blame on the subject he has created with the gaze of the women’s own eyes. So what happens if you take that away? Here they are copied over and over once again, this time in print, yet never letting you look. Look away, and instead face those in the centre: those who (though stylized) reflect reality; full of emotion, and less desired features; none alike, who pile up endlessly in a sea of faces.
Faces (series), 2019
Lithographic prints
24.5 x 17 in. each
I am mainly interested in making art that is text-based, and often digital. I view my own artworks as opportunities to explore my bilingualism. I incorporate elements of both the English and the Urdu language into my work; my pieces aim to question the compatibility between the two languages while also attempting to create spaces in which the two languages can be complementary to each other. This often leads me to examine language scripts and how the direction of reading a particular language script may have an impact on our way of creating or finding meaning. I try not to view my artworks as finite, fixed, and singularly defined; instead, I see them as sites of exploration that encourage questions more so than answers. I use my text-based pieces to create different kinds of images; these images are often influenced by my own past experiences, and they often emphasize aspects of my Pakistani Canadian identity.

*Untitled*, 2020
Digitally edited drawing
16 x 15 in.
Trauma plays a significant role in my art practice, in that most of the works speak to ideas around death, loss, and depression. My works also reflect my ongoing exploration of the relationship between me and my surrounding environment. Using art as a medium in this exploration reveals to me the prominence of my fear and powerlessness when facing the loss of loved ones. In my practice, the acceptance of my powerlessness leads my works into a negotiation and agreement with my weakness and depression.
Addressing ideas around trauma, and deeply inspired by Félix González-Torres’s works, my artistic practice relies heavily on the role of subjectivity. In producing my works, I both insert myself and invite viewers to formulate their own interpretations. Thus, a double-layering of meaning emerges that relies on the artist’s self-exploration and the audience’s subjective responses.
Bo Peng

My work combines traditional culture and new technology to critique many of the politics, ideas, and issues in modern society. My background is from northern China, where there exists a lot of conventional cultural and political thinking. For each project that addresses a specific theme, I consider how different materials work to highlight my intention with the work. Whether it is a sculpture, a print, or a piece of graphic design, I always consider the hidden meanings inherent in the material. I also like to explore new technologies, such as AI, to imagine future life in a fixed culture.

天安门 Tiananmen; 在看着你 Watching You, 2019
Mixed media
10 x 11 x 8 in.
I am a full-time FOB, part-time barber @irvingkbarbershop, producer, rapper @quentinq1u, and artist @thechineseartist. My identities influence not only my subject matter, but also the body that I work with as my material.

I pursue a conceptualist practice in various forms, including performance, sound art, installation, video art, and text-based works. However, I've attempted and failed to abandon all forms and dematerialize my art into nothing more than the concept. Institutional critique is a big part of my practice in terms of subject matter—meaning I make art about art.

I attempt to demolish the fourth wall between art and life through approaches such as performing durational pieces in which I consciously abandon some of my subjectivity and situate my artwork in public, exposing myself and my artwork in a context greater than that of art.

\textit{Untitled (Self-Portrait)}, 2019
Single-channel video, Ink on raw canvas, performance
25 min. 25 sec.; 48 x 36 in.
Ann Richards

The foundation of my practice is surrendering to the uncontrollable and working with these dynamic forces. I embrace the basic elements of printmaking as object, ink, and paper; through visual discovery I am studying surface structure and characteristics. I am obsessed with texture and always searching for ways to incorporate unconscious mark making, using my body, a range of different materials, and ink washes.

Often by allowing the record of the process to constitute the image, I act as a conduit for this natural force to be expressed visually. I view my work as a collaboration; I am the originator but also the spectator, accepting the discipline of the accident. Patience, vulnerability, physical labour, and surrender are all fundamental within my process.
Surface Studies (series), 2020
Screenprint; monoprint
22 x 30 in. each
Leyla Rose

Leyla Rose is the pseudonym of Ophelia Zhao, a Chinese visual artist who lives and works in Vancouver. Ophelia studied visual art at the University of British Columbia. Her multidisciplinary practice includes painting, photography, installation, and performance; she is also a writer, as she has a background in art theory and criticism. Leyla Rose’s practice concerns itself largely with the use of body: the artist body, body the subject, body the object, etc.

*Objectify Me* (2019) is a photo series Leyla Rose developed in experimenting with the materiality of body, for representing a social reality as well as realizing a psychological representation through the exhaustion of repeating one body a hundred times. It contains one hundred photos from a production in the darkroom. Filter, aperture, exposure, developing time, focus are all variables that I engage in this intentional contingency. The object being photographed is an anonymous body, however, a female body without a provocative gaze—which in contemporary discourse, is a figure being mostly objectified. By excluding her gaze through a metaphorical kidnap, the body is further objectified through the gaze of its spectator. Kidnapping her vision while liberating her body allows the presentation of this photo series to reflect a certain degree of social reality—people are only allowed to dance with their shackles on.
Objectify Me, 2019
100 photographic prints
5 x 4 in. each
*Untitled*, 2019
Partially reflected mirror, artist's portrait, wood, black fabric
71 x 60 x 71 in.
As an artist, having others gaze at your work makes you vulnerable. I used to struggle with the frustration of viewers formulating the “wrong” interpretations of my work. Later, I realized that these interpretations are simply readings that don’t follow the path that I thought my work, and I, would take—and they are in fact valuable. *Untitled* is an installation that provides different readings for every individual experience; no viewer sees an image the same, and every perception of the work is ultimately unique. If viewers produce “wrong” interpretations, let them be, let everyone’s perception be different.

The existence of art relies upon the reading of the viewer. The reading is not simply deciphering the work, but also fertilizing the work. Art is only art when you believe in its genie (magic). Deriving from the concept of the death of the author, my works aim to provoke dialogue between the artist and the viewer in terms of the subject position.
Art is a form of language. For me, creating art is about three things: reflection, communication, and inspiration. My body of work consists of mixed-media art that focuses on global issues including pollution, environmental degradation, habitat loss, and the threat of extinction to species both on land and in the oceans.

Through my works, I constantly try to depict a reflection of reality, but at the same time, I also want to allow viewers to think about the intention of each of my artworks. Aware that different cultures around the world experience the environment in different ways, I aim to express the reality of global concerns about the environment from a perspective that the viewer may not have seen or heard of before. Through art, I hope to inspire audiences and viewers alike.

**CONTAINED, 2020**
Digital print
24 x 18 in.
From there to here and through there back to here, 
days have been long and short, 
and my body has been big and small. 
On days that I find my body moments away from 
the rotation of the wheel, 
I open up my mouth and ask to speak about the 
things I still do not fully understand. 
Soon it will be time for me to return home. 
I do not know where I am heading, 
but if I do not return to here, 
I thank you for your company.

David Ezra Wang is an emerging artist and writer 
who was born in New Jersey, raised in Taipei, and 
who studies as a guest on Coast Salish territory. 
He spends his free time tending to plants.
David Ezra Wang

Climbing Babel to Find My Grandma, 2018
Performance
My work takes a critical view on life and social issues. It explores the possibility of collision between different materials, as well as the relationship between me as an artist and the materials I use to reach my artistic goals. I seek out things easily overlooked in daily life and bring them into my art.

Photography and printmaking are the primary mediums in my work. However, the characteristics of different mediums also have the ability to take my research in different directions. Materials need not be limited to their original purpose; they can be seen from another perspective and experienced differently. It is the uncertain aspects of materials that often produce a lot of surprise within my work.

*Untitled*, 2018
Digital photograph
Within my artistic practice, I explore themes of cultural and ethnic identity. I tend to reference contemporary social and political issues through the construction of dialogues offered by the separation and merging of different cultural and ethnic elements. My works are inspired by elements of biology and the global cultural dialogues that are offered in multicultural spaces.

Through the use and combination of different materials in my practice, I am able to reconstruct and reimagine the image, language, and form of the human body. I see the body as a site that is rich in history and expressive value, which also offers a sense of intimacy within my projects. Across the different mediums that I engage with, throughout my process of research, I aim to bring together different visual elements within my compositions through line work and various representations of the body.
This work was inspired by two high-profile cyberbullying incidents in South Korea in 2019, which ended in the suicide deaths of the victims, K-pop stars Sulli (Choi Jin-ri) and Hara (Goo Hara), who had been close friends. The anonymity afforded by the Internet impairs the moral judgment of netizens, who are willing to inflict serious psychological trauma on others online, often just for “fun” or to go along with others. Often, netizens channel their own unhappiness onto the Internet and take it out on strangers. Due to cyberbullying, many victims harm themselves or even commit suicide. Will the people involved in these acts of violence ever regret or feel shame over what they have done? Language can be a gentle wind to soothe the injured soul or a sharp knife to stab someone. Only those who have been hurt know how sharp the knife is. Do you see your true self through the broken mirror? Have you ever inadvertently used language to commit violence?

*Untitled*, 2019
Mirror, yarn, video
Installation dimensions variable; video: 25 sec. (loop)
Seven Contemporary Sins, 2019
Digital photograph
During my childhood, I remember feeling pressure from the adult world to abide certain social norms and expectations. I was trained to not only behave, but also to think in very particular ways. I had to cave in eventually, and this was what was expected of me as a child. Over time, I have come to better understand that they were interconnected with sociopolitical issues that other people with different identities had to face and process in so many different ways.

Using the magical language of photography, I attempt to create a body of work that is personal but in its narration allows for a deeper look into the broader world that contains a multitude of issues stemming from different identities. For example, one of my series works, *Seven Contemporary Sins*, recreates the concept of contemporary sin through my friends and “negative” emotions and behaviours. Behind the photographs lie our story of having to accept social standards imposed upon us as the truth. In the binary world where things are cast in terms of good and bad, I wanted to question the difference between a sin and a crime, as well as the relationship or moral-ethical operation between them.

Photography is my connection to this world and it is the carrier—the magic container of my ideas. More broadly, it represents my relationship to the world and with members of society. During photo shoots, I love interacting with the subjects, the camera lens itself, the environment, and myself.
Qiaowen Zhang

*Self-Portrait*, 2019
Staples on canvas
47 x 31.5 in. each
My art focuses primarily on individual experience (such as one's emotions, feelings, and personal stories) rather than broader social or political issues. Through my work, I seek to address these kinds of individual experiences, as they are often overlooked by society at large. Playing with images and materials in my art practice allows me to feel connected to the world. I believe that all things are interconnected and I am interested in reciprocal relationships. It's not you who drinks the tea; the tea drinks you. It's not you who reads a book; the book reads you. It's not you who uses material; the material uses you. Art allows me to be connected with everything else. In my practice, I don't seek to create beautiful art but powerful expression.
Stephen Zheng

My art practice concerns itself with issues surrounding identity politics, social commentary, and personal projections to society. Through the mediums of digital art, video installation, performance art, and photography, my work explores existence, reflection, surveillance, subjectivity, and social norms. I have always drawn on my own life experiences for creativity in my art-making. The works I make appropriate life and my perceived reality into a combination of emotions and academic theories. My artworks examine the relationship between these and attempt to strike a balance between the two. Audiences encounter a deliberate contradiction in my works, which often reference popular culture and employ a method of collage. I am always seeking to produce artwork that is both aesthetically and conceptually grounded.
Self-Portrait, 2018
Video installation
10 min. (loop)
Elaine Zuo

I attempt to create works that influence merely by their own existence, and nothing beyond that—like the eternal cycle of Sisyphus rolling the boulder up the hill—as that is the way I perceive existence: relentless, yet purposeless. My works are based on the performative process of creating what will eventually be in vain, and are derived from my nihilist view that negates objective purpose—whether it is that of social constructs, such as morality and time, or of human life per se.
Dust Collector, 2017
Wooden box, glass bottles, thread, hammer, ashes, dust
8 x 10 x 3 in.
We acknowledge that the University of British Columbia, Vancouver, is situated on the traditional, ancestral, and unceded territories of the xʷməθkʷəy̓əm (Musqueam) people. We are grateful for the work and the learning that we do here.
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