

2019  
UBC BFA/BA  
VISUAL ART  
GRADUATING  
EXHIBITION

**weird  
flux**

# Weird Flux

is the result of an unlikely marriage between the Fluxus movement and the 2018 meme “weird flex, but ok”—a witty retort to boasts of dubious or unusual achievements.

Weird Flux embodies the intense obsessiveness, yet utter fleetingness of Internet culture.

Weird Flux nods to the practices of the multidisciplinary Fluxus artists who allowed fluidity, change, and chance to guide their work, eschewing the elitism of the art world to embrace process over product.

Weird Flux is the culmination of years of learning—from courses on art history and theory, from faculty, from peers, from art institutions, from obscure sources on the Internet, from scathing criticism, from experimentation and failure, and from lived experiences—and communicating all through art.

Weird Flux is a demand for your divine attention, though with the acute awareness that there exists an endless flow of content at the tips of your fingers.

Weird Flux is the improbability of planning a cohesive, thematic show with more than thirty wildly individual artists in visceral collision—yet believing something spectacular will result.

Flux, flow, movement, passage—in all this there is uncertainty, but also profound possibility.

—2019 Exhibition Committee

# Foreword

## *Flowing/flowing out*

Who doesn't like the potentiality of "profound possibility"? Upon viewing the works and reading the artist statements here, it is clear that this cohort of young artists is thinking through seeing/doing/feeling/being, and that comes through the form/content/subject/object/context/practice and praxis of their artworks. Ways of seeing our/themselves in this complex and dynamic world through visual/audio culture are expressed in their works. The role of artist is to see ... something, to reveal ... something, to make ... something, or even to withhold. Contemporary art is demanding, kind, and cruel, even, when revealing this world that we collectively inhabit. The artist as culture-maker reveals to us an interior gaze from within themselves, and then exteriorizes that vision / mind's eye / thought process / through visual mediums. Contemplative (sometimes impulsive or through chance) visualizations of the beautiful, the grotesque, the troubled, the problematized, the loved, the feared, the sacred, the unwanted, the unheard, and the unheard of come to life through art—and much more.

And what of pleasure? How do we carry the viewing pleasure and share with our loved ones? Oooooohhhhh, but what of the displeasure or discomfort that art also gives us ...?

*Art is energy, art is spirit, art is life.*

*"The idea of all things being in constant motion or flux leads to a holistic and cyclical view of the world. If everything is constantly moving and changing, then one has to look at the whole to begin to see patterns*

*...Time is part of the constant flux but goes nowhere. Time just is."*

*—Leroy Littlebear, "Jagged Worldviews Colliding"*

Professor Dana Claxton

Head, Department of Art History, Visual Art and Theory

# ARTISTS

<b>Sarah Anderson</b>	<b>Liza Labercane</b>
<b>Claire Geddes Bailey</b>	<b>Justin Lam</b>
<b>Bojana Bozin</b>	<b>Sophia Lapres</b>
<b>Noelle Celeste</b>	<b>Erika Lee</b>
<b>Olivia Chan</b>	<b>Chubing (Crystal) Liang</b>
<b>Mindi Chen</b>	<b>Vikeerti Mahtani</b>
<b>Ruoyin Chen</b>	<b>Randolph Rigets</b>
<b>Ashley Chien</b>	<b>Aohan Sun</b>
<b>Chipo Chipaziwa</b>	<b>Allecia Verheire</b>
<b>Cecilia Fan</b>	<b>Runtong Wang</b>
<b>Lillian Fu</b>	<b>Morgan Waugh</b>
<b>Christy Fung</b>	<b>Paige White</b>
<b>Makiko Hamaguchi</b>	<b>Julia Wong</b>
<b>Tyler Homan</b>	<b>Jerry Wu</b>
<b>Yihan Huang</b>	<b>Yueming Xing</b>
<b>Michèle Jubilee</b>	<b>Dana Xiong</b>
<b>Chaeleen Kim</b>	<b>Ran Zhou</b>



# Words from an artist

Let us show you the places we love:

our thoughts

our fear

A new language.

We will peel back for you the layers just beneath our fingertips,  
letting our memories and time pour out over our works in progress.

transitory moments

bright yellow stairs

early mornings and late evenings,

when we ask ourselves why we make art

giving space to sound

giving sound to space

tracing and leaving traces.

Alone together.

we are here, and we are there,

that other place, where we use other eyes.

Out of sight.

the “I” that expands

borders that overlap and overlay

rifling through pages behind our eyes.

folding

Fuelled by tea, coffee and conversation

Until we stumble upon something new, perhaps by chance.

speaking in colours, forms, and theories.

Something deep inside calls us to action.

—Michèle Jubilee





*RBYG (Red, Blue, Yellow, Green)*  
Textiles, found objects, and mixed media

# Sarah Anderson

My work serves as a catharsis: the endeavour I undertake with my practice is to wrangle mysteries of myself, and find methods with which to understand the human condition.

I have a strong engagement with psychoanalytic theory, and as I delve deeper into myself, I am increasingly drawn to analyze the human condition. My work considers the relationship between the self and the societal structures we maintain, and I use visual phenomena involved in these constructions to interpret our life on planet Earth. I seek to understand what parts of my experience of the world are shared with others, and what is unique to my consciousness. Exploring psychoanalytic theory, collective myth, Surrealist phenomena, and pop culture through materiality, colour, and optics, my artwork is an expression of the human condition. This practice is a response from my inner psyche, living on this painful, blissful, bizarro planet, and my understanding of how it's all being continually represented, maintained, and experienced.



### *Swimming Pool*

Yarn, steel wool, doormat, green posterboard, gloves, tin can, knitting needles, and stop-motion animation

# Claire Geddes Bailey

Consider knitting as writing: a form of narration that is not really  
“expressive” but only *impressive*—

as in,

narrative, emotion, or desire is pushed into it (*impressed*)

but what comes out is something people will look at and only say,

“oh, how *impressive*;

how long did that take you?”

Narrative arises in materials, processes, places, memory, and the self. By compressing time and space, narratives miniaturize and make visible that which we cannot normally see. A map, for example, is a narrative device, allowing us to narrate our movements by miniaturizing space and thus making it visible as a whole.

Spaces likewise hold narratives in themselves—take the swimming pool, for instance. A pool is full of narratives—there is the narrative of swimming ten laps in the fast lane, of the old man swimming two laps in the slow lane, of yourself swimming from one end of the pool to the other, lifting one arm, then splashing it down, lifting the other, and kicking legs. Have you ever taken a swimming lesson? A teacher will tell you how to swim in narrative form.

In *Swimming Pool*, I examine this impulse towards narrative and visibility, questioning the legibility of certain processes, materials, and memory fragments. I miniaturize myself in an attempt to make sense of these splinters in the narrative of my life.

# Bojana Bozin

I am a multidisciplinary artist and, although my origins are illustrative, with ink and paper at the core of my practice, I am turning more away from traditional and painterly styles of art making toward mixed media, sculpture, photo manipulation, and other approaches. I enjoy exploring issues around gender, identity, globalization, and class division, with connections to pop culture and consumer capitalism. Additionally, my work is strongly influenced by Pop Art, Surrealism, and Turbo Realism, as well as film and advertising.

*The Fraternity*

Wood, Plexiglas, vinyl, and LED lighting



**Brate**<sup>JBG</sup>

**Bruh**<sup>FU</sup>

**Bruv**<sup>LU</sup>



*Untitled (weather girl)*  
Single-channel video



# Noelle Celeste

My work is about breaking down the codifications of our existence. It is a process of negotiating reality through digitally mediated moments of interruption, randomness, and multiple narratives. This is to signify an embrace of the non-linearity, confusion, and error latent within our post-Internet world, as infinite potentiality for meaning.





*Ties to Mother*

Embroidery hoop, thread, and fabric

# Olivia Chan

My multimedia practice revolves around themes of family, culture, heritage, and memory. It is heavily informed by my experience as a second-generation Canadian whose family immigrated from Burma. I interrogate the processes and consequences of assimilation, such as loss of language, traditions, and culture. I also examine memory and associated behaviours in the context of the over-documentation of everyday life and experiences. This exploration has prompted further questions about what motivates us to over-document our lives—is it the need to maximize our memory? Or is it rooted in anxieties about forgetting?





*99 Problems and the Next is Better*  
Purse and receipts

# Mindi Chen

I am a Vancouver-based visual artist predominantly working within sculptural installation practices and digital media. My recent works question and explore development, alienation, and quotidian experience in urban environments. I re-contextualize familiar objects that I encounter in the city as a starting point in order to challenge audiences' preconceptions.



*Fading space, Shining memory*

Photo frame, wood board, paper, plastic,  
beads, string, glue, acrylic paint, and mini  
handmade perfect-bound book  
7.5 x 2.4 x 6.3 inches

# Ruoyin Chen

I came to university as an artist practicing traditional Chinese painting. Being exposed here to a number of diverse artistic influences has allowed me to broaden my vision and explore the collision and confluence of Chinese and Western painting. I value this opportunity to reflect my learning process over four years, which has involved experimenting with combinations of different mediums, styles, and techniques.

[illegible]

Found objects, Plexiglas, and acrylic





# *for i: Chipo Chipaziwa's Manifesto*

*Per·for·mance Art*

*/pər'fôrməns ärt/*

*"To use my body as a site where art is created."<sup>1</sup>*

*Em·bod·i·ment*

*/əm'bädēmənt/*

*"To transcendence beyond any and all mental and physical barriers; to allow a seamless flow of interaction between the internal and the external."<sup>2</sup>*

...

Before, I wished to acquire a clarity, an understanding of myself, through studying art. However, I have learnt that similarly to life, art is uncertain. Throughout my performances, throughout my<sup>3</sup> practice, throughout my being, I have realized that I am not a neutral subject / object / material—I embody my race, I embody my gender, and I embody my trauma. When I perform, I am bringing it all to the forefront: I will strip down to my underwear as means of self—exploration,<sup>4</sup> and I will deface a self-portrait as a means of figuring out what I want. I<sup>5</sup> embody all that I am and all that I have to the point where I cannot tell where Chipo the subject ceases, and where 'Chipo' the object / material begins: have I become my art or has my art become me? Once again, an uncertainty is evident.

...

When I am Chipo the subject, I am a body which is tied to a world consisting of working against something / someone. When I am 'Chipo' the object, I have a body which does not<sup>6</sup> fundamentally exist in a space, but is a body of space. Through 'Chipo', I allow spectators to<sup>7</sup> bear what I bear, to enter my body, my space. Within my space, there will be laughter, there will be tears, there will be pushback and there will be acceptance. Within my space Chipo will confront 'Chipo', and at times there may be a resolution and at other times, there may not be one:

Watch me go through myself, to get to myself.

Watch me work against my / your / our expectations of myself.

Watch me pick myself apart, to then piece myself together.

<sup>1</sup> Chipo Chipaziwa, *Performance Art Sketchbook (2018–2019)*, 57

<sup>2</sup> Chipaziwa, 59

<sup>3</sup> Allan Kaprow, "Manifesto (1966)," in *Essays on the Blurring of Art and Life*, Jeff Kelley, (Berkeley and Los Angeles: University of California Press, 1993, 2003), 81–83

<sup>4</sup> Chipo Chipaziwa, *Lint Roller*, 2018

What I do, it is not easy. To watch what I do, that is not easy either. To watch me “voluntarily [put myself] up for scrutiny / to lead the energy of [my] space, [you] see [yourself] mirrored back at [you]...”. There is no room for idle viewing: Through your own race, gender and trauma, I<sup>5</sup> am asking you look at yourself as I also look at myself. And looking at yourself, self-reflecting, is not a painless process. I do not want the pain I have endured / I am enduring to go in vain—regardless of what sort of art I am going to create, the appearance / classifiers of my body will always be a part of the discourse. And if I cannot fully escape this, then I will take control of it.

Why is it my responsibility to present myself in such a way for you?

Why is it my responsibility to think about how I am going to situate myself in the given context?

Why is it my responsibility to exist for you?

...

I will continue to perform even when I am being watched.

I will continue to perform even when I am not being watched.

I will continue to perform even when I am moving.

I will continue to perform even when I am still.

I will continue to perform even when I am impatient.

I will continue to perform even when I am stuck.

I will continue to perform even when I am uninspired.

I will continue to perform even when I am uncertain.

I will continue to perform even when I have nothing to say.

I will continue to perform even when I have gone numb.

I will continue to perform even when I am tired.

I will continue to perform even when I am not having a good day.

I will continue to perform even when I am crying.

I will continue to perform even when I am hurt.

I will continue to perform even when I am depressed.

I will continue to perform even when I am vulnerable.

I will continue to perform even when I am scared.

I will continue to perform even when I am lonely.

I will continue to perform even when I am no longer a student.

I will continue to perform even when I know my time is up.

I will continue to perform even when I am told I cannot perform.

I will continue to perform until I decide I am done.

<sup>5</sup> Chipso Chipaziwa, *[Chipso] Will Not Make Boring Art*, 2018

<sup>6</sup> Maurice Merleau-Ponty, “The Synthesis of One’s own Body” in *Phenomenology of Perception*, trans Collin Smith, (London: Routledge & Kegan Paul. New York: The Humanities Press, 1970), 171

<sup>7</sup> Merleau-Ponty, 171

<sup>8</sup> Amelia Jones and Adrian Heathfield, *The Maybe: Modes of Performance and the ‘Live’ in Perform, Repeat, Record: Live Art in History* (Bristol and Chicago: Intellect, 2012), 475



*Lotus No.2*

Acrylic, glass, and gel on wood  
panel

24 x 36 inches

# Cecilia Fan

One of the main focuses of my current practice is painting, specifically mixed media and abstraction. I experiment with painting by applying a variety of unconventional materials to the canvas as a way of exploring the possibilities of the medium. In doing so, I am working toward a mode of painting that is more sculptural or three-dimensional. I am interested in using materials that are ubiquitous and unassuming, such as plastic, glass, cloth, and stone. The process of incorporating these kinds of materials into my practice is rooted in an anti-elitist approach to art making. On the more conceptual side of my practice, I work with digital media and performance art. I try to make artworks that are down to earth, but not vulgar, and which can be appreciated both by viewers literate in contemporary art and those who have very little background in art. This is also my ultimate goal, and I hope I can one day achieve it.



# Lillian Fu

My work revolves around digital photography. Something I've been interested in is fragmentation, specifically of the human body. New meaning emerges when you take something apart that is meant to be seen as whole. I'm also interested in the manipulation of space, whether constructed digitally or through staging a scene. I seek to create whimsical and dream-like realms within the confines of a photograph. I find that photography is a medium of endless possibilities, and I want to evoke a sense of narrative that is up to interpretation. There doesn't necessarily have to be a story behind a photograph, but I hope to capture a mood or a certain feeling. I mostly like to photograph people because I think creating surreal moments with a human subject creates the illusion that the impossible is possible.







# Christy Fung

After being diagnosed with depression and anxiety disorder, I picked up my artistic practice again and slowly rediscovered my passion. However, I frequently questioned my ability to create artwork within the academic sphere. Through exploration, I realized that art is not only about aesthetics, but also a way of healing from trauma. My goal is to make art that can heal and soothe the sadness and despair in viewers.

Some themes central to my work are childhood, memory, dreams, and imagination, and I work mostly in illustration and printed media. I use organic shapes, waving lines, and delightful colours to create cartoon-like images that give a sense of childishness and naïvete. My inspiration comes from storybooks, fantasy, nature, and imagination, and I will continue expanding my creativity and making more work that can bring happiness and refreshment to everyone.

## *Xu (Thoughts)*

Watercolour, marker, and gouache on canvas  
60 x 36 inches

# Makiko Hamaguchi

My artistic practice functions as a mode of inquiry to existing social structures that organize the experiences of individuals with unifying forces. I am interested in making new imaginings of reality and possibilities in alternative ways of knowing to confront the resulting power dynamics that maintain exclusionary forces and paradox. By utilizing the concept of informe (formless), my work aims to allow heterological thought, thus multiplicity in understanding the existence of matter by producing self-difference rather than the self-identical. As a space of potentiality for self-difference, I am interested in investigating the body and thought in its negotiation of the virtual (immaterial) and the real (physical).

My recent works have explored the sense of touch in visual art and how tactile experience transforms into embodied knowledge through rituals and habits in everyday life, with a specific focus on the relationships among the virtual, the real, and the body.



### *Channeling To...*

Performance (single-channel video and keyboard)

# Tyler Homan



*Untitled (distortion)*

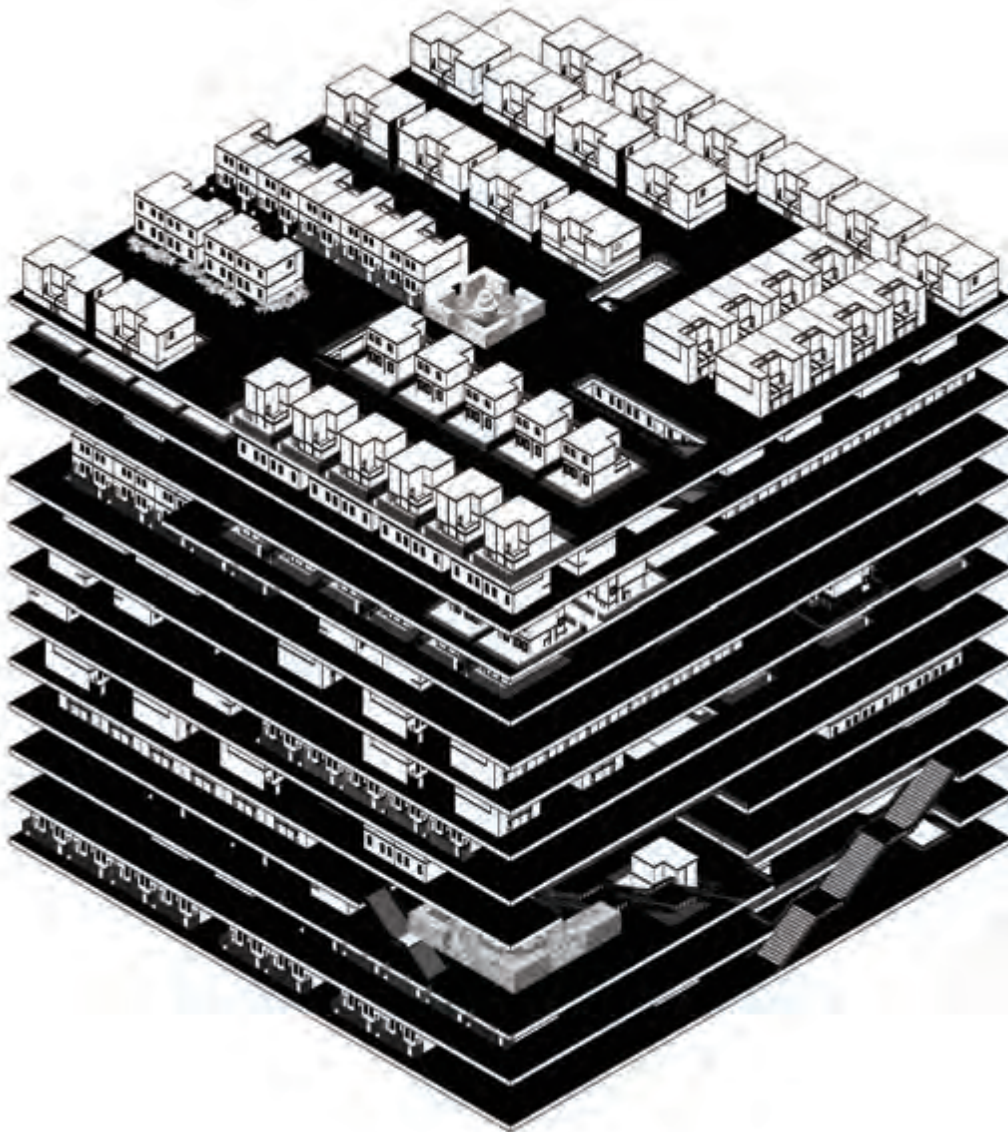
Epson premium lustre photographic paper  
Variable 17 x 32 inches



I am inspired by people's interactions with their environment—whether it be their physical or digital environment, and the results that these interactions produce within these dual, yet overlapping spaces. My work mostly involves photography and the image, and I use this medium to explore how the photograph is impacting these interactions. Aesthetically, my photography uses ideas and themes of repetition, replication, and degradation. I find photography's seemingly documentary nature fascinating, as this style insinuates a non-bias, which is impossible to photography as a medium, yet we still see these images as truth. By using various mediums to alter and degrade images I hope to make the viewer question what they are seeing and allude to this bias, and the artist's/ photographer's role in creating the image.







*Starting from "W 21st Ave"*  
Digital drawing

# Yihan Huang

Incorporating found construction materials into my practice, which crosses media such as installation, digital drawing, and performance, my research-based projects take a socio-economic view on the daily lives of individuals living in various circumstances in a global city like Vancouver. Key concerns in my practice include nostalgia in the city's memory, the commodification of land and renewal of community, and the impact of large, global corporations on personal experience.

In recent years, Chinese immigrants have been criticized for pouring into the real estate market and bringing with them billions in offshore capital, driving this region's unaffordability crisis. 3813 W 21st Ave is the address of a property in Vancouver's most overheated real estate market, a property that has been owned by a new Chinese immigrant family since 2015. After researching the economic activities that have occurred in the process of this property being purchased, its original house torn down, and a new one rebuilt, I collected the found construction materials from these activities and reassembled them as a barricade tower. This project attempts to narrate the ins and outs of connection and isolation, and of complexity and contradiction.

# Michèle Jubilee

I use my hands  
line by line  
to reexamine  
to remember  
to forget

pure form  
generating the whole spectrum of colours

we create the best possible substitutes  
to fool ourselves  
a two-dimensional projection of a three-dimensional reality

I search within my figures and sounds  
pausing between words  
a paradox  
a constant reminder of a lack of answers

traces.  
Mediated by the elements of our environment,  
buffered by symbolic objects.  
self-aware, overlooking,  
finding spaces  
in between  
to discover what was already there  
manifesting through solid matter  
a metaphor  
internally and externally  
a fragmentation.  
One cell of a larger human body

*Leaving nothing behind*

Acrylic on canvas  
5 x 4 feet







김치!

かわいい!!



ORIENTAL  
EXPRESS



你好!



김치!



# Chaeleen Kim

*You're either laughing with me, or at me.*

In my artwork, I try to take a jab at the cultural norms that are often used against, rather than for, the people in our society. By using myself, both explicitly and implicitly, as the main subject in my work, and revealing my own experience of oppression, I challenge and critique the larger world through subtle wit. Placing myself as the centre of my work has also been a way of overcoming my personal fear of vulnerability and anxiety that have accompanied me since childhood.

## ***Oriental Express***

Paper, wire, and silkscreen on paper  
5 boxes, each 4 x 4 x 4 inches



# Liza Labercane

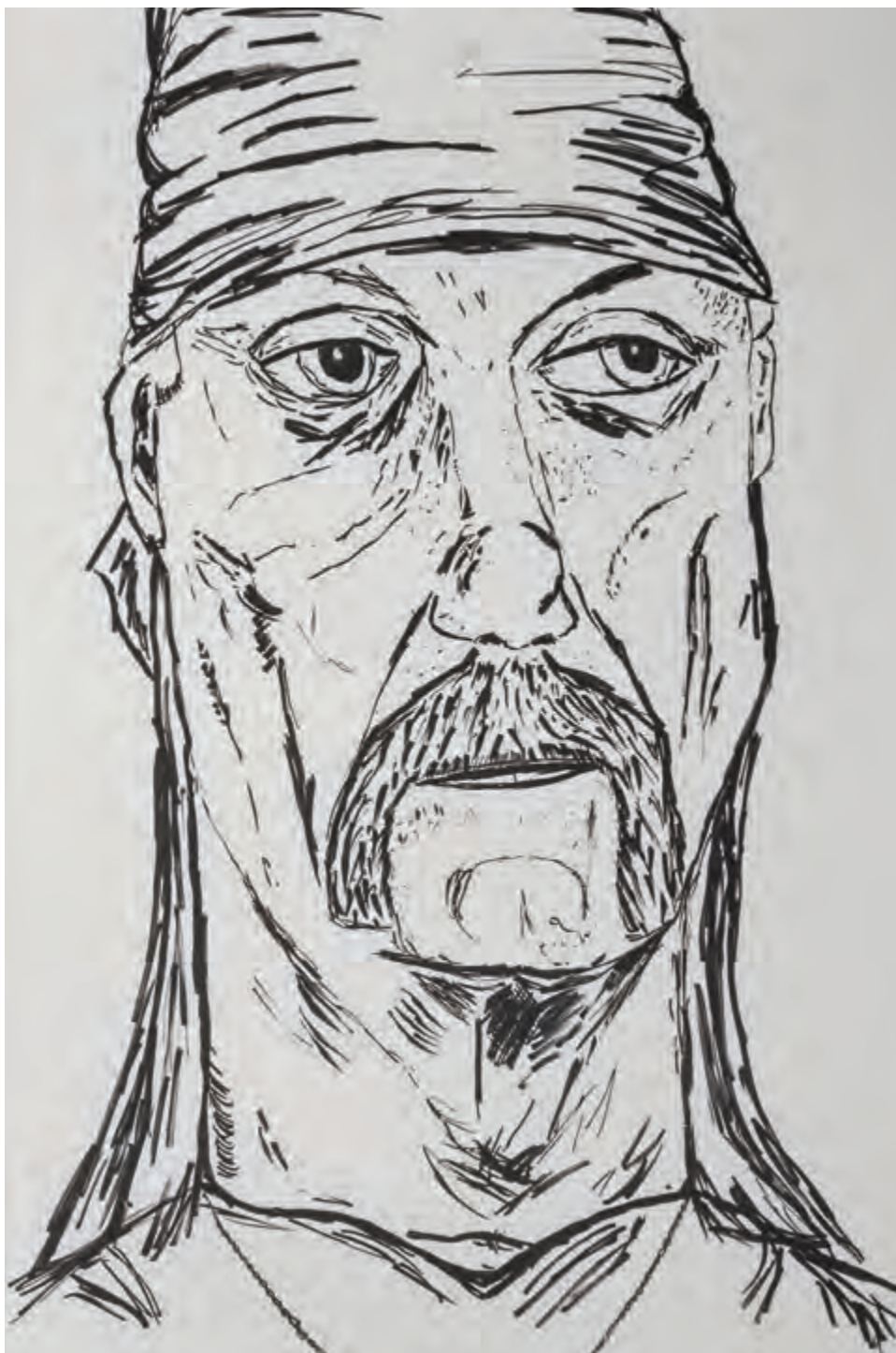
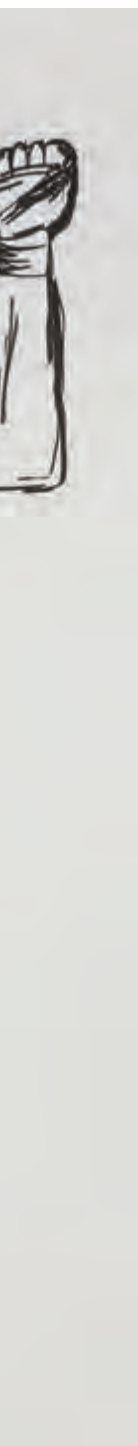
My art practice often focuses on the tension between fine art and popular culture. To illustrate this concept in my work, I like to use messy, gestural styles of mark-making and non-traditional materials like permanent markers or dinner plates from the thrift store. I am inspired by celebrity gossip, the Pop Art movement, and Andy Warhol's screen prints. I want art to be lighthearted and fun.

*Hulk Hogan*

Ink on paper

2 drawings, 40 x 26 inches each





# Justin Lam

My practice revolves around the exploration of materiality and space in a contemporary art context. What the materials mean varies in different cultural contexts, and in my practice, I relate this specifically to my identity coming from Hong Kong. Through this, I reinterpret the fundamental principles of minimalism and apply them to a range of contemporary contexts—relating to my personal life, to temporality within the institution, and to my cultural roots. By adopting minimalism, which is traditionally considered masculine and intellectual, I hope to overlay it with a personal and contemplative layer that reflects my own identity.

Though contemplation and thinking are activities central to my work, I am most interested in having the audience respond intuitively to the subject matter and space, rather than have them try to think too hard about what my artwork means. Hopefully this makes my art more accessible to a broader audience, and helps to break down the wall that separates the intellectual artist from everyday viewers. I also intend to show that one's knowledge in the arts doesn't dictate how the works are perceived.



*Untitled*  
Plywood  
20 x 13 x 43 inches

# Sophia Lapres

My work seeks to understand the role of the female body in popular media, specifically within cinematic horror and thriller genres. These films often employ the space of the female body as a catalyst for further cinematic action either through a violent act against the female body or enacted by the female body. How can a young girl, in the private space of her room, and through her private television, understand the overwhelming presence of the female body as a site through which horrific acts take place? Through the use of a multimedia installation, the artwork navigates both the space of the female body in its horrific and terrific place in film and the means by which a young girl or woman might seek to reevaluate these roles.

*Flesh Pink*

Pencil crayon on paper, frame, wax, shelf, and candles





# Erika Lee

It exists between  
You and i,  
You and others.

Tangible nor intangible,  
Real nor surreal,

It's like touching without touching,  
except when there is, also, touching.

so i question  
now it exists to me, does it to you?

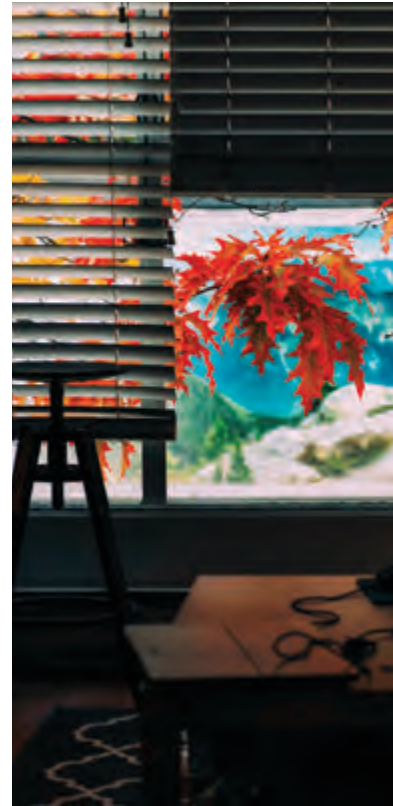


*"You,  
look at clouds at times,  
me at times."*

*I feel  
far are you with me you glimpsed,  
near are you to clouds you stared"*

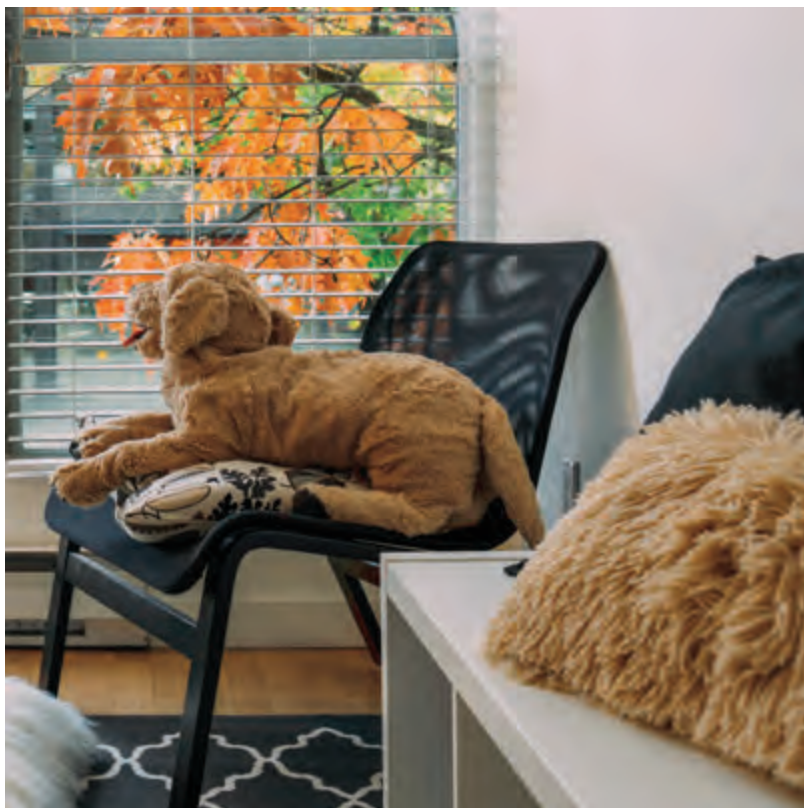
Cotton and fishing line

5 x 21 x 13 inches and 10 x 9 x 11 inches



I have a hometown, but didn't know I did until I moved away from it. I found my identity only after I was the only one to whom I could make a connection. Five years ago, the desire to know who I was and where I belonged drove me to leave my homeland of China and come to Vancouver—alone. I started my artistic journey here.

I am a mixed-media artist who makes conceptually based work in a variety of mediums, including photography, found-object sculptures, printmaking, and film. I create work by patiently observing and recording everyday experiences and behaviours. In my practice, I investigate themes around cultural identity, migration, and intersectionality, from both subjective and objective perspectives. Strongly influenced by my experience living in a new culture, I explore theories of the self, of the individual versus the collective, and of the expressive qualities of art.



# Chubing (Crystal) Liang

## *To Be Home, To Belong*

Sublimation on clear-coated aluminum plate  
Series of 3 images, 20 x 20 inches each





*Straight outta HK*

Charcoal, watercolour, pen and pencil on paper  
30 x 22 inches

# Vikeerti Mahtani

Throughout my life, culture and identity have been prominent themes in my artwork—predominantly exploring my roots and hometown. Ethnically Sindhi, born and brought up in Hong Kong, and being Chinese nationality, my identity has always been a grey area for me, which I have explored through my practice and work. My most preferred medium is acrylic on canvas, however, often I like to integrate multiple mediums such as textured paste or materials such as leaves or thread. My subject matter is usually abstract, however I often use figures in distorted form, not a distinct face or facial features. I decided to keep the subject matter slightly ambiguous in order for the audience to empathize and relate to the piece. In my work, there is usually a range of icons and themes to emphasize the range of identity in my life, which I have integrated in my work.





## Randolph Rigets

In activating forms, my painting intermittently connects intervals within a visionary notion of repetition, based upon intuitive and spontaneous gestures. Linking the paint to canvas with sticks, brushes, and knives, often without figurative content, each painting is an experience in applying paint and resurrecting images buried in the surface of the canvas.



*Bursting in the Revolution*

Acrylic on canvas

Diptych, 24 x 24 inches each

# Aohan Sun

My art practice explores self-image and the struggles we all encounter when participating in society. Self-image is a hybrid expression of one's perception and conscious, self-fashioned identities, and one's unconscious, inherited identities. Through experimenting with various mediums, including animation and drawing, my work unveils the collisions within and deconstruction of self-image. When we socialize in the world and interact with others, the differences between how we think about ourselves and how others think of us often lead to disruptions to our original, idealized self-image.

The piece shown here is an artist's book consisting of twenty cartoonish characters that are trying to fit into certain objects or groups to which they do not belong. The intention behind this piece is for us to think about how our own perceived selves can be influenced by our ever-changing relationship with others in society. Most importantly, I want viewers to question whether or not it is ever worth sacrificing something of one's own self-image based on the opinions of others.



*Fit*

Printed matter and fabric  
4.25 x 4.25 inches



# Allecia Verheire

My practice currently works in the space between contexts. In the slippage between being a maker and a woman, my work takes unexpected and experimental forms in the search for higher ground above being contextualized by any of the aforementioned terminology. In discussions of trauma, self-determination, and the anthropocene, my work travels between media, shapeshifting in the light and dark places of conversation—in a large scale as to not be ignored.





An artist is also a story collector—we collect stories and turn them into art. Most of my artwork is inspired from my life, specifically my experience working as a fashion model agent in Shanghai. There, I witnessed the fast-paced working environment of the models. *Backstage* is based on this experience, creating a narrative between real working environments in contrast to the stunning photos we see online or in magazines. In the industry, I worked with foreign models from different countries, who were often competing with over a hundred people for a single job. They would shoot in hot summer weather for several hours without water, and would have no choice but to embody strange poses like puppets. Despite this, I saw their passion for modelling even when they had come from unfamiliar countries to live an unstable life at such a young age.





# Runtong Wang

*Backstage*  
Digital photograph  
40 x 20 inches

Can we have a conversation using the medium of photography instead of language? I use photography to bring certain phenomena into view. Though different opinions are welcome, the conversation matters. I argue that art comes from life, and because everyone's experiences and backgrounds are so diverse, we use art to tell these stories that enliven our spirits.



*Traces in Time*  
Lithography and digital print  
17.5 x 25 inches

# Morgan Waugh

My work this year focuses on the conflicts in Asia during the first half of the twentieth century. These conflicts have left traces of pain and terror on society caused by major events. Asia's history is obscured for many reasons—pride, shame, victor's choice—which results in a skewed understanding of the story. One can't focus on an individual event; rather one must look back on the events that caused it, and the events further back in time. Everyone has suffered under the effects of total war. History is a palimpsest; it is layers upon layers of stories and traces of time:

We can't say one side was the victim, while the other deserves all the shame. In the end, trying to quantify pain and terror is pointless.

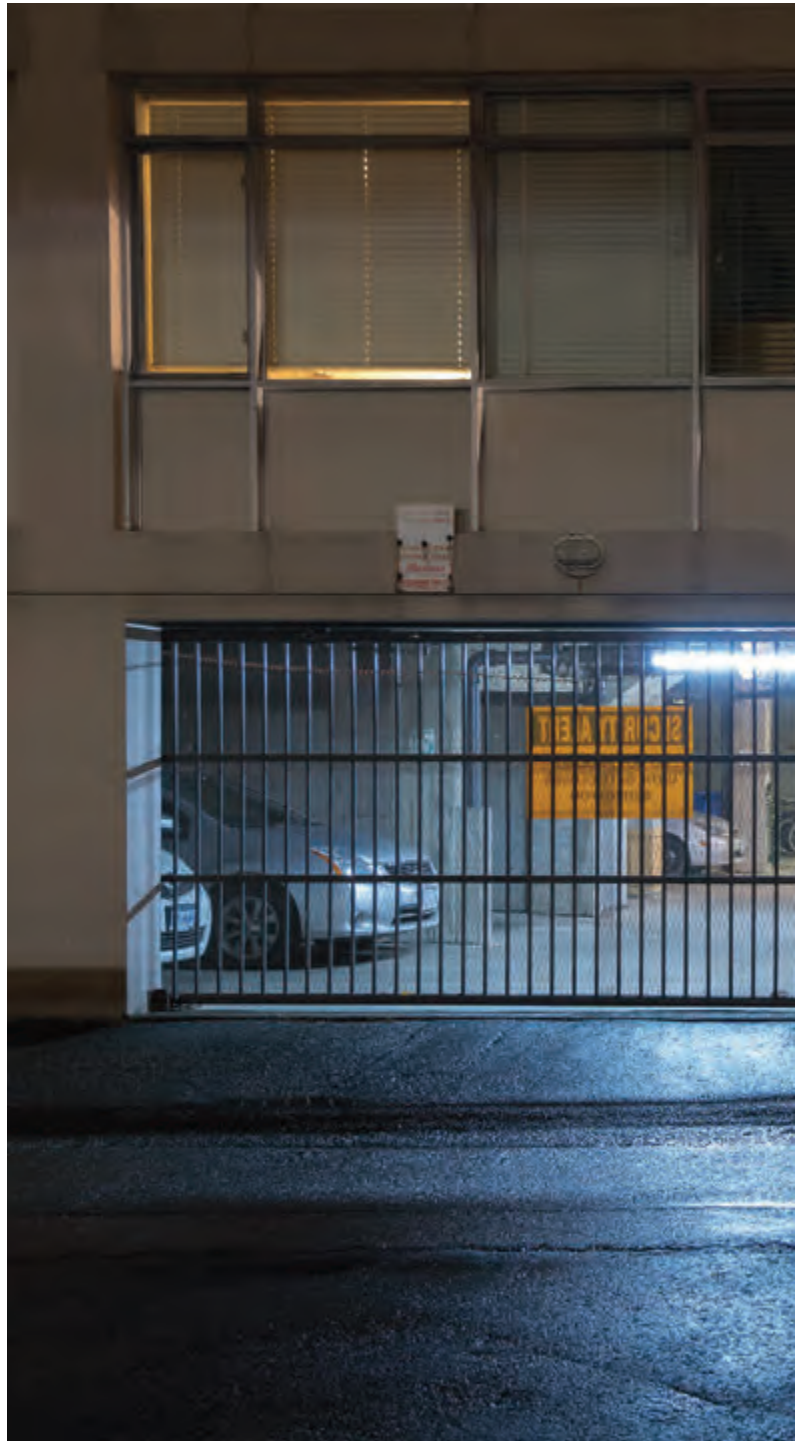
# Paige White

I see myself somewhere in between  
a photographer and an artist.

My photographic interest lies in  
landscapes and their stories. The  
influence of rugged, and desolate  
mountains have come to re-shape  
my perspective and hijack my  
daydreams. Narrativity, ideas of  
place, environmentalism, feminism,  
and identity are all common themes  
that are underlying in my work.

My images seek to find a balance  
between the spontaneity of outdoor  
photography within a larger critical  
lens, both in and outside of artistic  
discourse.

*Untitled*  
Digital photograph











# Julia Wong


intersection of  
craft  
cultural preservation  
gender performance  
labour  
positionality

use of  
textiles  
photography  
printed matter

art for  
collaboration

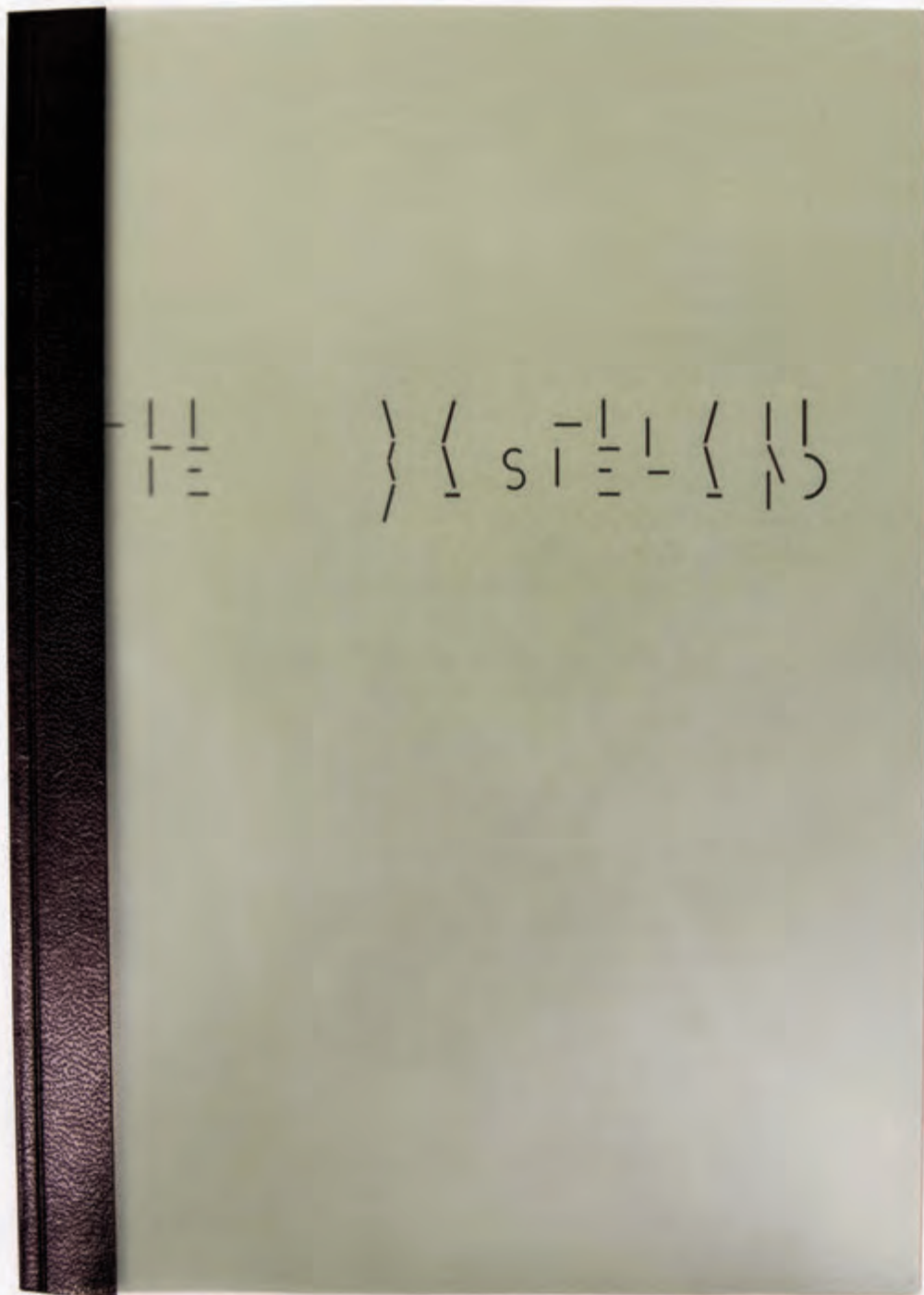
art for  
resistance

art for  
space-making



*Study x/y*  
Photograph  
12 x 28 inches





*The Waste Land*

Book

8 x 5 inches

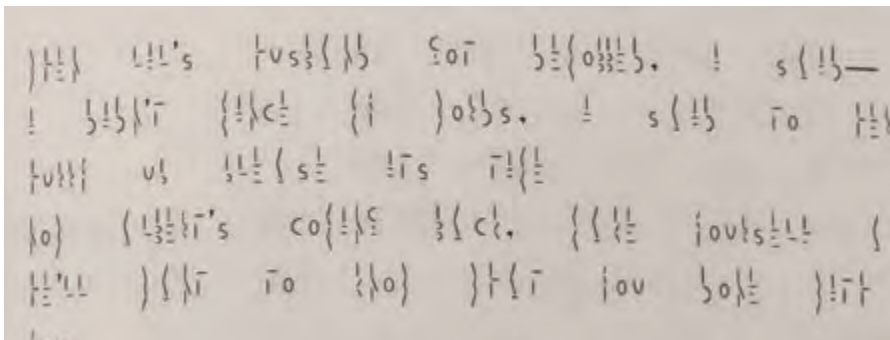
# Jerry Wu

I am one thing; my art is another. — The primary question is whether or not I have been *understood*, and to answer that *question*, I will touch on the fact that it seems only right to be unheard and unseen.

The problem lies with *diet*, I have found that there is an overabundance of *tomatoes* in our nourishment today, leading to a catastrophic *leveling* of one's intestines. To remedy this, it is recommended to have a *healthy* dosage of alcohol daily, to counteract the insidious role of *Italian* cuisine on our constitution.

Additionally, it is helpful to secure access to clean *air*. No great genius has ever arisen from a climate of bad *air*, so it is absolutely imperative to raise one's metabolism, or else, they will get nowhere in life.

Have I been understood? — I have not said one word here that I have not said before.



# Yueming Xing



I take interest and inspiration from historical Chinese literature and Surrealist art. Most of my work is animated by fictional, literary figures and influenced by the ability of fantasy to frame an ideal world. My exploration of fine art takes the form of interdisciplinary study—in which I cross-examine the cause and effect of the relationship between human beings, as well as other species.



*Shhh!*

Acrylic, glitter, glue, and clay  
36 x 24 inches each

Within my praxis, I work with digital illustration and photographic images, and would like to incorporate traditional ink painting brushstrokes and darker tones in my artwork. I hope to share these cultural symbols and Chinese art motifs to broaden the knowledge of foreign audiences.



*Imperfect*  
Digital photograph

# Dana Xiong

My practice focuses on two themes—gender and motherhood. A new, modern conception of the mother has driven motherhood to a new extreme. We live in a fast-paced information era where we are inundated with constant reminders in news and media about what a mother should be and how she should perform her role. It is impossible for a mother to ignore. This inescapable barrage leads me to constantly re-evaluate my own condition. My art aims to shine light on the media construction of the mother and the seriousness of this situation.







# Ran Zhou

All eras, for those who experience contemporariness, are obscure. My work attempts to witness the obscurity of the present through the gap between two incomplete cultures and within histories.

Informed by my continued movement between the East and West, I seek the inner veins of “culture,” or to say, cultural attributes, and how it places our generation within the vortex of globalization.

I experiment with multi-media installation, performance, video, sound, and painting. I explore the dimensional expansion of space, the immersive experience of spectators, as well as the compatibility between theories and intuitive visual communication.

I research into urban histories and the deconstruction of memory, solidification of the educational system, child safety issues, and the dynamics of migration flows.

## *Mountains and Rivers*

Mixed-media on canvas  
71 x 59 inches

**We acknowledge that the University of British Columbia, where we learn, share, and create, is located on the unceded, ancestral, and traditional lands of the x<sup>w</sup>məθk<sup>w</sup>əyəm (Musqueam) people.**

# ACKNOWLEDGEMENTS

Phillip McCrum FACULTY SUPERVISOR

## ADMINISTRATION

Bojana Bozin STUDENT LIASION

Geraldine Andrea EX OFFICIO

## EDITORIAL

Julia Wong LEAD EDITOR

Chaeleen Kim CO-LEAD EDITOR & DESIGN

Erika Lee COVER DESIGN & EDITOR

Lillian Fu LEAD PHOTOGRAPHER & EDITOR

## EXHIBITION

Justin Lam EXHIBITION LEAD

Erika Lee | Julia Wong | Aohan Sun |

Yueming Xing

## PUBLIC RELATIONS

Chaeleen Kim PUBLIC RELATIONS LEAD

Lillian Fu | Georgia Miller | Al Verheire

## FOREWORD

Dana Claxton

Michèle Jubilee

## With Support from the Department of Art History, Visual Art and Theory

Rob Bos

Ian William Craig

Greg Gibson

Jeremy Jaud

Barrie Jones

Andrew Keech

Andrea Tuele



THE UNIVERSITY  
OF BRITISH COLUMBIA

