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Bachelor of Fine Arts 2024
Graduate Exhibition

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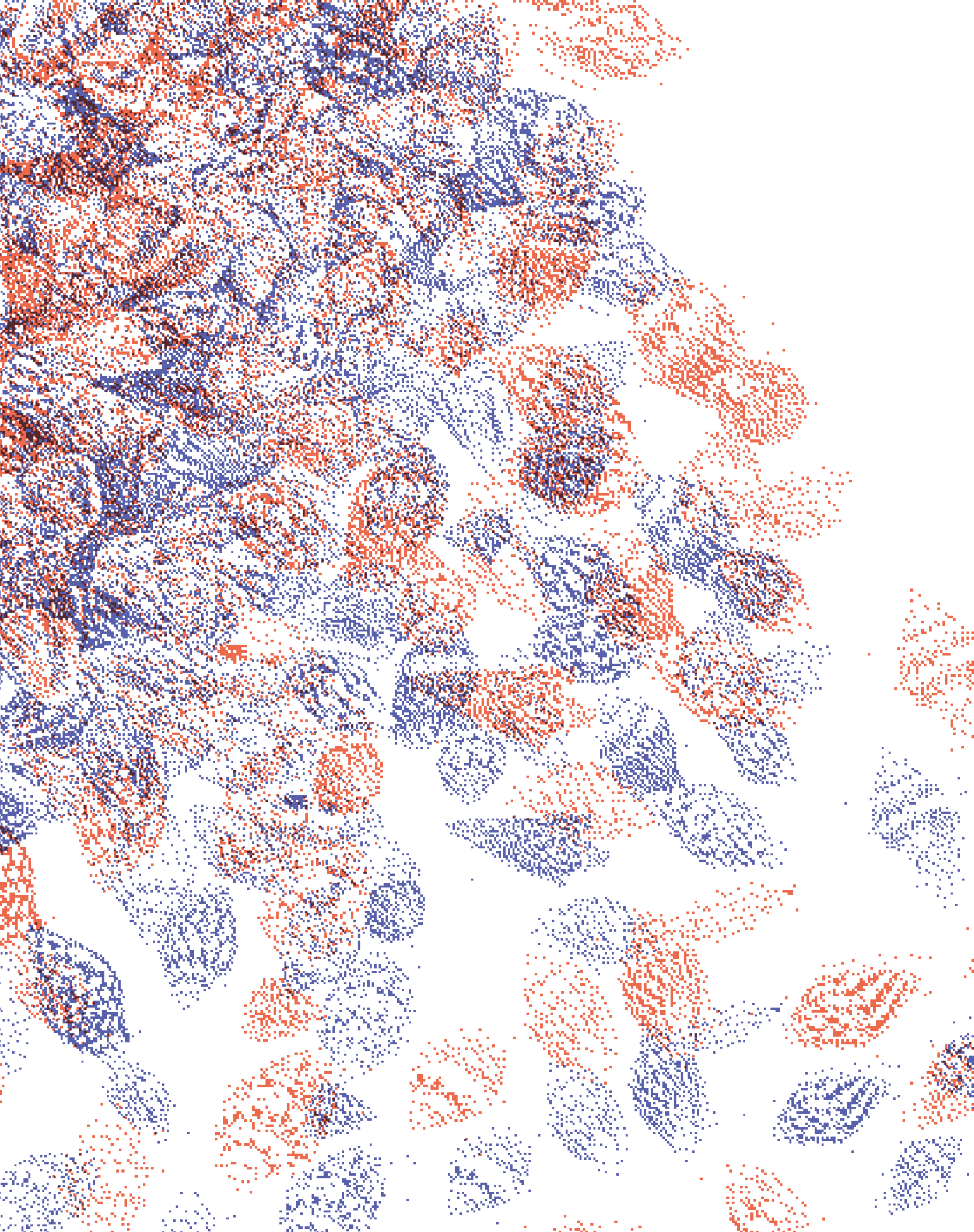


TABLE OF CONTENTS

06	Executives' Address	40	Hana Matsuzaki
07	VASA Executives	44	Jesse Bishop
08	Abbie Griesbrecht	48	Kaitlyn Konkin
12	Addison Primeau	52	Kelsey Robinson
16	Alyssa Lao-An	56	Leila Zolfalipour
20	Carole Beggs	60	Madison Melley
24	Chloe Friesen	64	Naeun Yim
28	David James Lee	68	Rebecca Podloski
32	Evan Robinson	72	Saccora Horton
36	Gracie Safranovich	76	Acknowledgements

EXECUTIVES' ADDRESS

Friends and Peers,

Being immersed in the Bachelor of Fine Arts in Art & Design (BFA) environment has been an unforgettable experience – providing a community for support and guidance, and a space to connect with other artists. It's hard to describe the impact we have had on each other, but we are so grateful to have shared these years surrounded by such incredible individuals. The 4-5 years in university may seem too short (or too long), but in this span of time, through countless projects, critiques and portfolios, identities have been strengthened – sometimes even questioned. With the creative process often being practiced in solitude, creating in such proximity to others will always feel extremely special. The vulnerability, passion and work ethic that each of these artists possess, is to be admired, and these characteristics will stick with and inspire us in years to come. All this to say, the BFA program has helped foster an already amazing group of students into outstanding visionaries.

As we look to the end of our degrees and the next step in our careers as artists, take a moment to reflect upon all we have accomplished to this point. It is no secret that a career in visual art requires one to be completely devoted to their craft, and the BFA program here at the University of Alberta upholds that expectation. Congratulations to each and every 2024 BFA graduate for their hard work.

We know that there are many people we must extend thanks to for their help and support along the way. Firstly, we would like to thank our incredible faculty: the instructors, technicians, MFA students, and all of our peers we met within the program. We would also like to thank the dedication of all those who took part in VASA events and programs this year. Your dedication and time taken for extracurricular activities helped make this exhibition possible. Lastly, we would like to thank the families of each graduating BFA student. Artistry does not only rely on the skill and dedication of the artist but also the support and affirmation of their family. Know how much you have done for each and every one of us.

To the graduating class of 2024, think of this moment as if you stand at the base of an old-growth tree. Your history, education, and community are the roots that support your practice. We hope that the excitement and passion from the BFA program will follow you whatever path you take. Where you go from here is symbolized by the massive being in front of you. If this is ground level, it is only up from here.

Evan Robinson, Kaitlyn Konkin, and David James Lee

VASA EXECUTIVES

President	.....	Evan Robinson
Vice President	.....	Amy Leigh & Nadia Zamora Hernandez
Grad Chairs	.....	David James Lee & Kaitlyn Konkin
Auction Coordinators	Jesse Bishop & Kaitlyn Konkin
Catalog Liasons	Hana Matsuzaki & Gracie Safranovich
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Social Event Coordinator	Nadia Zamora Hernandez & Brish Goorimoorthee
Designer	Elizabeth Whiting-Jimenez & Liam Macgregor
100 Level Representative	.....	Ella Raven-Jackson
300 Level Representative	.....	Jenna Sampson
400 Level Representative	.....	Alexa Young
Locker Coordinator	.....	Peri Glimm

VASA recognises that the Bachelor of Fine Arts program is conducted on Treaty Six Territory. These lands have been respected and cared for by Cree, Blackfoot, Métis, Nakota Sioux, Iroquois, Dene, Ojibway/ Saulteaux/ Anishinaabe, and Inuit for time immemorial.

We hope that our work through the BFA continues the tradition of exchanging knowledge. It is through this exchange, that we foster a community of storytelling in all forms. As we use our artistic expression, we share experiences from our spirited and evolving communities to others.

ABBIE GIESBRECHT

Abbie Giesbrecht, an emerging artist based in Treaty Six Territory, delves into the intricacies of interior landscapes through her acrylic paintings. She graduated with a Fine Art and Design Diploma from MacEwan University in 2022 and will graduate with a Bachelor of Fine Arts from the University of Alberta in 2024. Abbie's work explores the profound and often overlooked aspects of domestic spaces. Her work uniquely captures the essence of home, unravelling the complexities that lie within its walls. Abbie invites viewers to contemplate the nuanced layers of emotion and memory embedded in her work.

My work is a continual exploration of the interior landscapes. I seek to capture the intimate connection between individuals and their living spaces. As a young child, I often spent time with my mom exploring show homes, enamoured by the design and the, "perfect" arrangement that they displayed to consumers. My research involves exploring show homes and their contrast to a lived-in space. My paintings are inspired by small-scale collages that I create using clippings from magazines and books. These collages are taking objects and placing them in complex arrangements, personifying them with the occupants of the home. I seek to evoke a deeper understanding of the emotional and psychological dimensions embedded within the familiar objects and spaces surrounding us in our daily lives. My work is often indicative of the past, with older style patterns and furniture that transport me back to my childhood.

IG: @abbiesartstuff





Fluted Leg
12" x 18"
Acrylic on canvas
2024



High Noon
6" x 8"
Collage on masonite
2023

Petal Fragments
12" x 18"
Acrylic on canvas
2024





Table for two
5" x 7"
Collage on masonite
2024



Tender
10" x 10"
Acrylic on canvas
2023

ADDISON PRIMEAU

Addison is interested in a vast range of disciplines including printmaking, digital art, crafting, programming, photography, woodworking, visual communication, and multi-media. Addison studied printmaking and media arts; and hopes to continue learning after graduation.

My recent artwork could be considered a representation of my investigations into how humans might process and interpret experiences, and how one's past can influence the present. I enjoy working with various found objects, crafts, ephemera, appropriated video, printmaking techniques, digitally rendered 3D models and more. Much of the imagery in the things I make is inspired by both distant memories and recent revelations. As I work toward a better understanding of the world, I'm exploring potential connections between cultural phenomena, capitalism, family structures, media, and the relationship between citizen and state.





Please don't Bless this Mess
55" x 70" x 65"
Installation with video
2023-2024



Please don't Bless this Mess (detail)
55" x 70" x 65"
Installation with video
2023-2024





Please don't Bless this Mess
(interactive components)
55" x 70" x 65"
Installation with video
2023-2024

Please don't Bless this Mess
55" x 70" x 65"
Installation with video
2023-2024



Bathroom
36" x 24"
Digital print of computer-generated
image from digital diorama
2023

Tablet
7" x 10"
Digital print of computer-generated
image from digital diorama with overlay
2023

ALYSSA LAO-AN

Alyssa Lao-An (b.2002) is a Canadian artist with a BFA from the University of Alberta (2024). Through her work, Alyssa explores memories, identity, and the beauty of living in the moment. She captures the sense of everyday life through figurative portraiture, highlighting the joy found in being present and appreciating the simple moments. Alyssa draws inspiration for her work from music and the relationships she has with herself and the people around her.

Beyond her work in the studio, Alyssa enjoys crocheting, watching hockey, listening to all genres of music, and spending time with her dog, Blitz.

To celebrate the ordinary moments of life is to recognize and accept the simplicity of everyday. I believe if you seek hard enough, there is value found in all aspects of life, even in the smaller moments we encounter every day.

By capturing these moments through a lens of appreciation, my work explores how perspective impacts how we perceive ourselves and the world around us.

This appreciation is the essence of my current body of work. My paintings attempt to illustrate and acknowledge the underestimated beauty found in everyday experiences.

IG: @aandbliss





Loved
30" x 24"
Oil on canvas
2023



Reading Week
9.75" x 9.75"
Oil on masonite
2023



Observation
20" x 16"
Oil on masonite
2023



Slumber Party
19" x 14"
Oil on canvas
2023

Adorned
30" x 22.5"
Oil on canvas
2023

CAROLE BEGGS

Carole Beggs is a Francophone artist living in St. Albert, Alberta. Previously a member of the Canadian Military as a photographer, she decided to pursue a Bachelor of Fine Arts at the University of Alberta. She enjoys sculpture as a mindful process to unwind and get creative.

I am directly inspired by the surrealist movement of the early 20th century, particularly in my sculptural work. Based on surrealist principles, the animals in unexpected forms and situations create a moment for my imagination to run free.

A crucial moment of my work happens in the surface treatment of my sculptures. Creating textures and refining the surfaces of my sculptures is where the emotions reside.

I am greatly interested in the rich history of fashion and haute couture, and the elegance that fashion designers utilise in their unique work of wearable sculptures.

Besides sculpture, I also have a print practice. Based mainly on photography, I document my experiences of extensive travels. It is through printmaking, that I articulate my experiences. My work is about complicating the simplified, where the labour lies in the endless re-interpretation of my art.

IG: @beggscarole





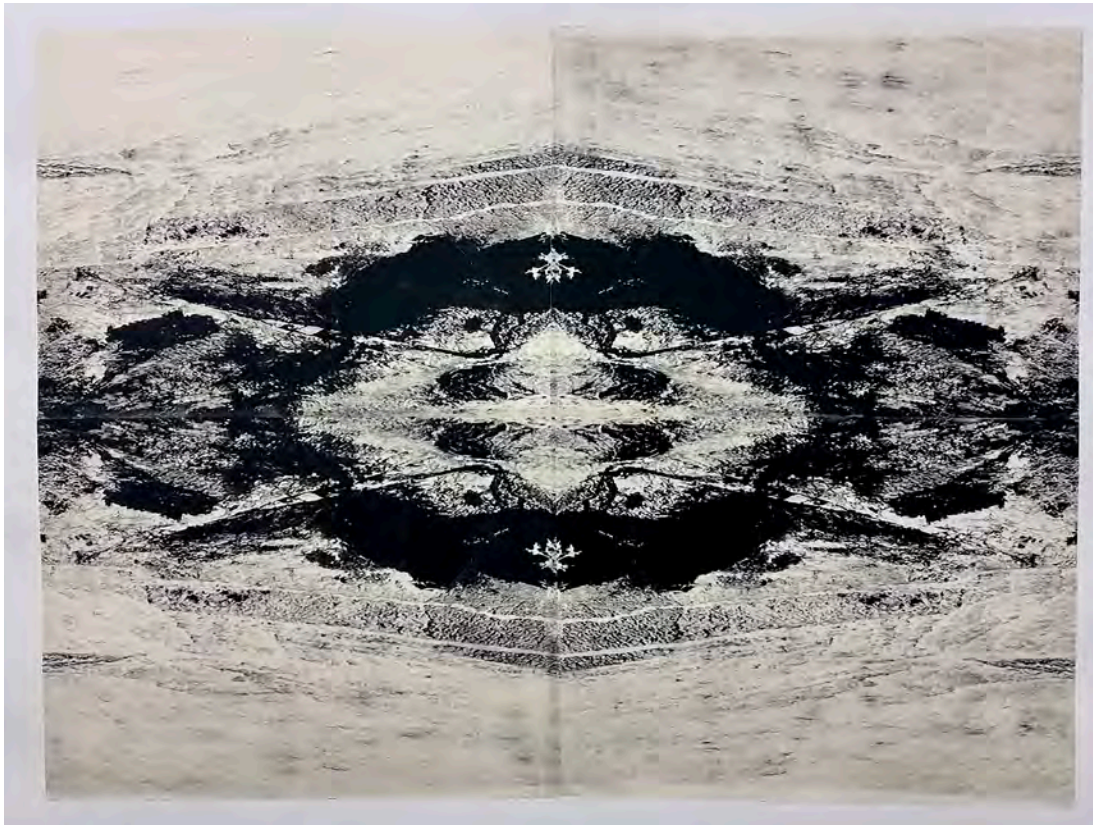
Tree of Life
46" x 32" x 28"
Steel, lino blocks, and lino prints
2024



Mitaine Rouge
48" x 55" x 24"
Steel
2023

Le Coq
46" x 11" x 6"
Steel
2023

Covid Dress
6'
Paper
2023



Triberg 1
50" x 38"
Photopolymer/Gravure
2024

Triberg 2
50" x 38"
Photopolymer/Gravure
2024

CHLOE FRIESEN

Chloe Friesen is an emerging Edmonton artist who is primarily focused on painting and printmaking. In her artistic practice she captures everyday scenes, accentuating how emotions shift one's perception of reality. This concept coexists with moments where strangeness has briefly invaded the everyday, turning a recognizable scene uncanny. Her paintings are primarily watercolours, as she appreciates their capacity to capture subtly and nuance. She also works in etching, capitalizing on the medium's tendency towards strong contrasts.

Perceptions of reality are inseparable from one's emotional state. Environments shift and change depending on their perceiver's mood, much like how a soundtrack alters and colours a movie scene. Alongside this subjectivity are moments, such as in liminal spaces, where reality unhitches itself from the familiar, and briefly becomes uncomfortably strange. These experiences expose reality to be, to a certain extent, subjective.

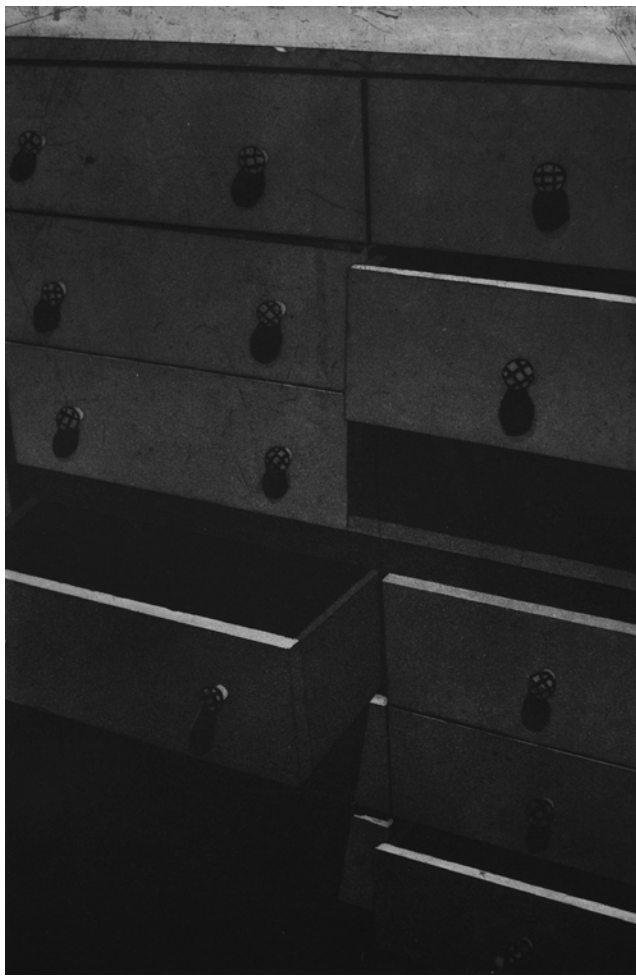
This subjectivity is what I'm drawn towards representing. My pieces are grounded in realistic representations, however unconventional perspectives and unfamiliar spaces convey this sense of the uncanny. In both printmaking and painting I translate scenes from my every day, accentuating the emotional underpinnings of reality. The general lack of figures in my work allows the viewers to impose themselves into the spaces, and the hints of flatness uncomfortably detach the pieces from an objective representation of reality.

IG: @chloefriesen.art





Departure
14" x 18"
Watercolor and gouache on paper
2023



In its place
12" x 18"
Etching
2023

Splendor
8" x 11"
Watercolor and gouache on paper
2023





Is it time?
9" x 12"
Etching
2023

DAVID JAMES LEE

David James Lee (2000) is a multidisciplinary artist from Brunei Darussalam. Working primarily through painting and print installation, James questions identity's role as it pertains to culture, race and sexuality. He received a BFA in Art & Design from the University of Alberta in 2024.

My practice explores identity as it navigates race, ethnicity, culture, spirituality and sexuality. Through humour and a queer sensibility, I engage with contemporary issues, while referring to popular culture from a Chinese and Southeast Asian perspective.

Manifesting in the form of crass surrealism and the subverted surface, I am constantly reimagining the different facets of my experiences with honesty and acceptance. By using contrasting imagery, I honour the lawless, mind-boggling reality I find myself in.

Physical and geographical separation from my source of inspiration has allowed me to contemplate the geopolitical issues that trouble my home. I can recognise the irony of alienation as an active choice and a symptom of my time abroad. In its purest essence, my artistry is not a symphony, but a harmonic cultural car crash.

IG: @art_by_james





Play SEA Games, Win SEA Prizes
60" x 73"
Mixed media on wood panel
2023





Macam Anjing Dengan Kucing
52" x 39"
Mixed media on wood panel
2023

EVAN ROBINSON

Evan Robinson (b.1999) is a member of the Nisga'a First Nation of the Pacific Northwest Coast. He was born in Edmonton, AB, although his time was divided between the urban sprawl and the pacific ocean. Robinson's work was most recently displayed in a solo exhibition entitled LOOK OUT BELOW at Soft Gallery (August 2023). The son of an immigrant on his mother's side and a member of the Laxgibuu (wolf clan) on his father's side, Robinson often searches for a mixed perspective through his work and pulls influence from his diverse background.

The mind is often guilty of misremembering and misleading the host. In this age we rely on technology to recall specifics for us while our consciousness focuses on the work at hand. Gaps are filled with blurry photographs of foggy nights, voice memos and reminders.

Appearing at first in the dark room, photographs taken years ago bring one back to a forgotten time. These moments are captured in a split second by the flash of a camera and take on new importance when reviewed years later. The memory of these moments no longer exist in the mind, and seem to fall further away the closer we get. Yet, these same instances are preserved eternally when documented and uploaded.

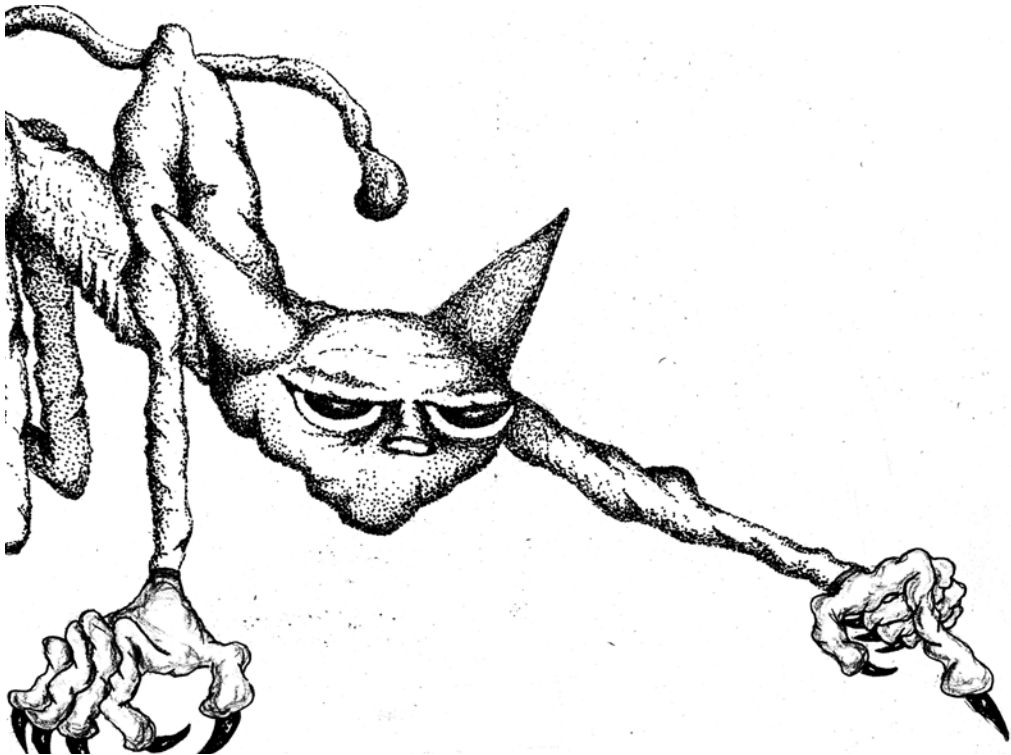
Enlarged, cut out and pasted – cyanotype and ink painting are combined on paper. As memory exists in the same realm as the current moment, the viewer is asked to reflect upon their own recollections of past events. To take note of these instances before they inevitably fade, like sunbleached photographs of times bygone.

IG: @evbola





squish
28" x 24"
Painting: airbrush, spray paint, acrylic, ink, whiteout on board.
Paper: cyanotype on mitsumata washi. Pasted onto gallery walls.
2023



Comes Action
 70" x 120"
 On walls: woodcut, linocut, photo-lithography, plate-lithography
 and ink on mitsumata washi. Pasted onto the gallery walls.
 On Floor: found object, digital print.
 2023

cat
 9" x 10"
 Pen and ink
 2024



LOOK OUT BELOW (detail)
72" x 473"

Paintings: Spray paint, acrylic and ink on wood.
Paper: Ink on mitsumata washi. Pasted onto the gallery walls.
2023

light source and serpent at midnight,
24" x 30"

Acrylic, spray paint, airbrush, ink, coloured
pencil, whiteout and litho crayon on wood.
2023

GRACIE SAFRANOVICH

Gracie Safranovich is an emerging artist living and working in Alberta. Gracie's work has been displayed around Alberta including at Mile Zero Dance Society ('May Flowers,' 2021), the Alberta Craft Council ('Albida,' 2022/2023), and the University of Alberta. Their work has also been displayed in 'SNAPline: Fake Edition' (2023) from the Society of Northern Alberta Print-Artist. Gracie has a Fine Art Diploma from MacEwan University (2021) and a BFA from the University of Alberta (2024).

My practice revolves around my love of learning about how things work, such as taking apart old digital clocks and arranging the parts onto a single plane or reading all I can about fungi. I disassemble these subjects into their individual pieces, researching as much about them as I can.

Through printmaking, fibre arts, video, sound, and narrative, I draw from my personal archive of both material and nonmaterial interests – fiction and nonfiction reading or research and mechanical/organic objects – in a process of constantly investigating how these pieces function separately and as a whole.

From these many fragments, I then construct new narratives that follow whimsical characters, structures, and places. These narratives explore the relationship between the environment, technology, and humans; abandoned/forgotten things and spaces; and the ambiguous place between dystopia and utopia. I hope that my disassembled interests and reassembled understandings encourage others to be curious about their world and its many components.

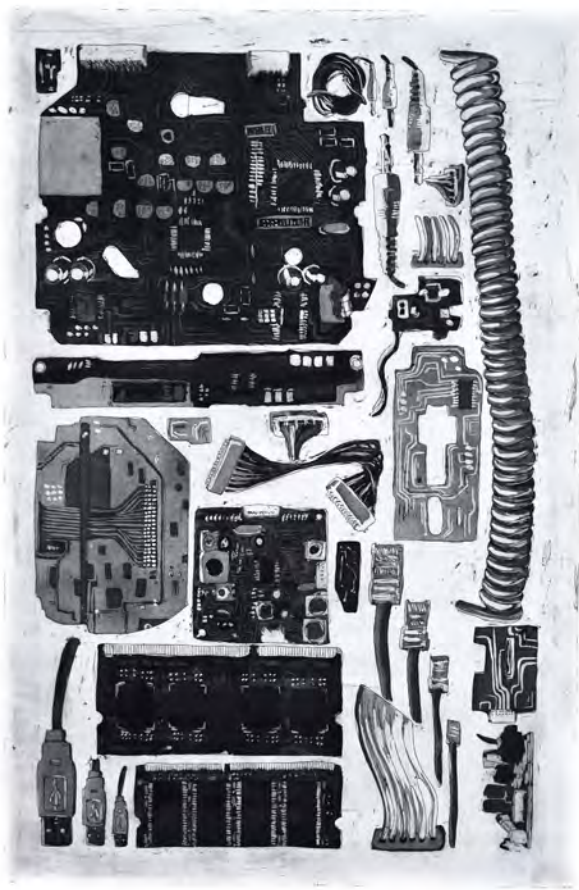
IG: @quiltedmycelium

Website: graciesafranovich.com





The Truck
18" x 24"
Copper etching
2023

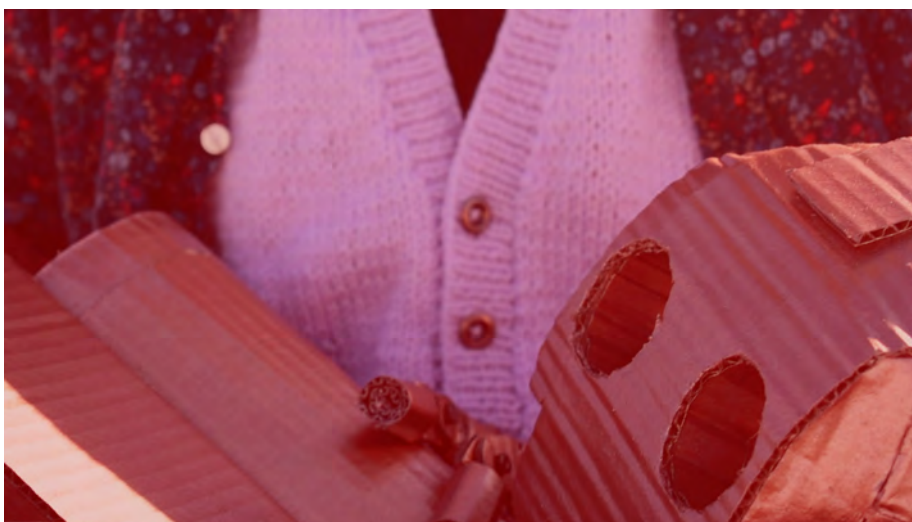
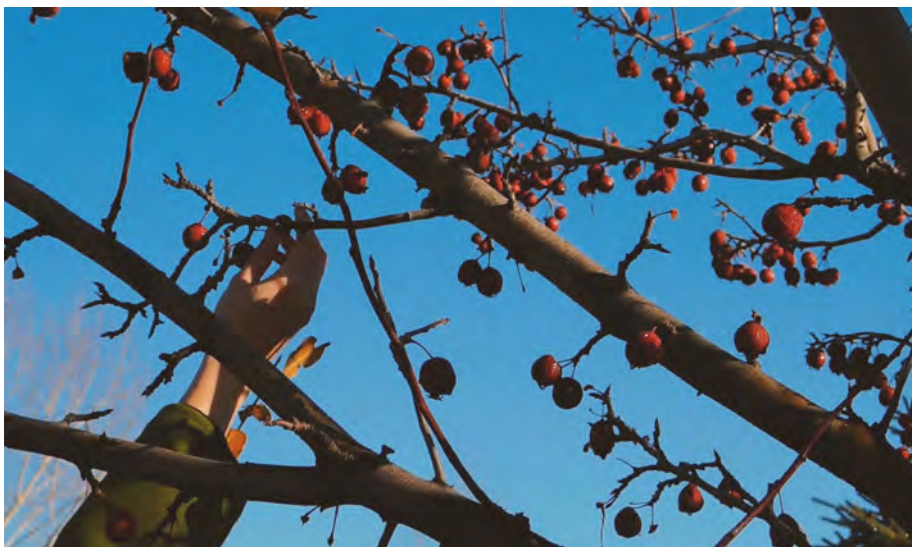


Electronics I
12" x 18"
Copper etching
2023

Midnight Broadcast – Operator
14" x 24"
Reductive woodcut with copper
etching collage
2023



Mist and Ghosts
18" x 12"
Copper etching
2023



Still from October Night
4 minutes 34 seconds
Video
2021

Stills from A Purple Vest from the End of the World
6 mins 5 seconds
Video, knitting and needle punch with acrylic yarn,
repurposed cardboard, electronic parts.
2023

HANA MATSUZAKI

Hana Matsuzaki (2002) is an interdisciplinary artist based in Edmonton, Alberta, working primarily through painting and printmaking mediums. Her work uses the local landscape to inspire surrealist dreamscapes that focus on healing through the embrace of nature and animals. Hana draws inspiration from both sides of her heritage, Japanese and Canadian, as well as visual artists Tomokazu Matsuyama, Glenn Dean and Caleb Hanne Quintana.

My work is a world of vibrancy and the surreal. Where everything is accepted through a linear pursuit of growth and a respect for the grounding aspects of nature. It is a place of healing, and the inner thoughts that accompany our minds throughout the day.

Using patterning and bold colours, I create snapshots of surreal and dreamlike scenes to showcase a continuous journey through my own mind's eye. The reoccurring animals and human-like beings within my work sit in their own worlds, often merging into the landscape with a delicate balance between man-made and natural. The deep respect I have for nature juxtaposes the anxieties I have for the future of our planet. Creating worlds I know aren't realistic, but in the hope that we can preserve as much of it as we can.

Portraying my own mind on the canvas is becoming the narrator of a story that anyone can read and interpret, and the most important thing to me is to create work that heals through a positive light rather than negative. Looking towards a hopeful future and learning from the past, my art reflects an ideal world of acceptance.

IG: 87blooms





sinking comfy
12" x 15"
Oil on canvas
2024



hooves don't damage crops
12" x 15"
Oil on canvas
2023

rider
12" x 15"
Oil on canvas
2023



the birth of mother
12" x 15"
Oil on canvas
2023



trojan byfalls
30" x 48"
Oil on canvas
2024

JESSE BISHOP

Jesse Bishop is a non-binary painter and printmaker from Stony Plain, Alberta, situated in Treaty 6 Territory. Oil paint has been their preferred medium since before they began the BFA program, but they have loved the challenges that other methods and mediums offer. Jesse's work is largely informed by the alienation and isolation they experienced as a young queer person leaving the LDS church, giving them a new understanding of their self image, identity, and relationships.

The use of found materials and sculptural fragments standing in the place of a figure or self portrait allows separation from the perception of a gendered body. Tangled and writhing creatures devoid of context welcome open-ended interpretations of purpose; communicating mood, emotion, and tension through colour and light. These images attempt to redefine what glory means, including what it can look or feel like when strength and resilience stands alongside anxiety, confusion, and grief.

IG: jessbishop.art





Glorious Curse
20" x 24"
Oil on canvas
2023



Strung Out
20" x 24"
Oil on canvas
2023

Cold Blooded
20" x 24"
Oil on canvas
2023



It's Been a Long Day
24" x 30"
Oil on canvas
2023



Emerge
30" x 60"
Oil on canvas
2022

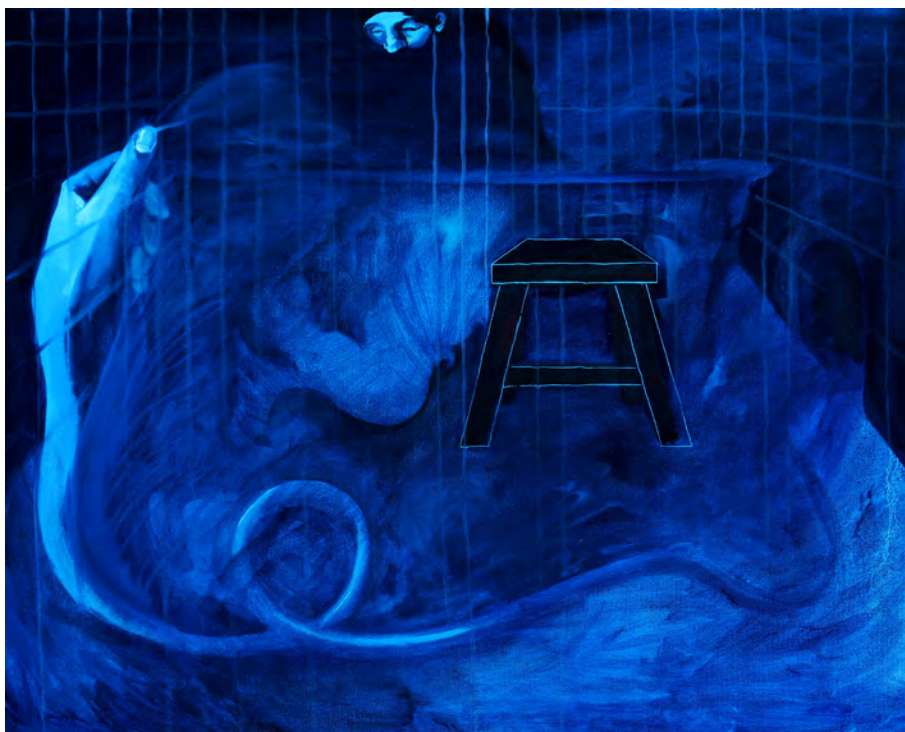
KAITLYN KONKIN

Kaitlyn Konkin (b.2001) is driven by her interest in open-ended narratives and the unusual connections formed between bodies and the places we bring them. Born in Edmonton, Alberta on Treaty 6 lands, she works primarily in painting and printmaking. With lots of time spent in natural space, she has been instilled with an attunement to the body and its movement in strange and unfamiliar environments. In nature, one becomes aware of the limitations of the vessel as it becomes intertwined with the earth.

Our bodies are in conversation with the places we bring them. Constrained by architecture or unbound by the vastness of space, bodies both affect and are affected by the environment that contains them. Even beyond the physical, bodies intertwine with environments through memory and experience. They move through all spaces with us, gathering and holding an individual repertoire of experiences, observing the small and subtle. This current body of work is a reflection on environments uncertain – environments that have been fragmented and distorted through time and built upon layers of possible rememberings. Merging feelings of unease and safety, figures and scenes come to exist through a slow recollection of memories – as if waking from sleep and recalling objects, faces, spaces and interactions, layer by layer.

IG: @kaitlynkonkin

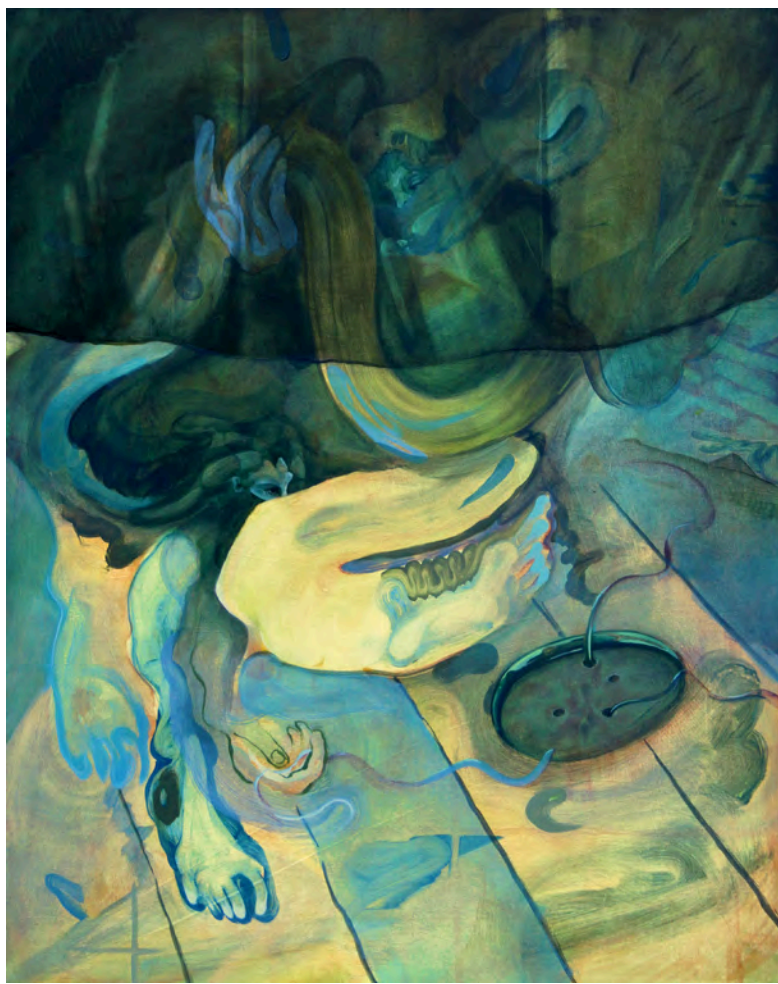




Bathroom Study 1
30" x 24"
Oil on canvas
2023



Drowning out
18" x 24"
Lithograph on Somerset
2023



See us
24" x 30"
Oil on wood
2023

*Remembering the things
someone else desires (1/7)*
20" x 24"
Oil on wood
2023





Same Eyes
48" x 36"
Oil on wood
2023



Pothole
20" x 24"
Oil on canvas
2023

KELSEY ROBINSON

Kelsey Robinson is from Red Deer, Alberta, and graduated from Red Deer College (now Polytechnic) with a degree in Fine Arts in 2021 before continuing her education at the University of Alberta to achieve her BFA (graduating 2024). She has accepted a variety of scholarship awards and completed a for-credit practicum with the University of Alberta's FAB Gallery in 2023. She currently lives and practices within Edmonton, Alberta with an artistic focus of historical and fictional narrative themes.

My current art practice revolves around my personal relationship with explorative escapism using imaginary worlds and the narratives found within historical artifacts. I work with these subjects to leave the present and adventure through different worlds and times. Digital references come into play as a way to understand the corrupted viewpoint that we can get through a disconnection with physical pieces and their history.

I choose to create pieces using paint or other tactile mediums with a high degree of detail. Rather than digital, I enjoy the hands-on work required to make these pieces physical. Additionally, it pays homage to all the artists of the past whose skillful hands created magnificent pieces without the help of technology. I aim for my pieces to sit within a liminal space which is not quite modern, historical, or imaginative, but somewhere between to allow the viewers minds to flow freely between subjects and ideas.

IG: @robinson.k_art





SaintMarksHorses.jpeg
18" x 24"
Acrylic on wood
2023



Scholar's Shelf
12" x 8"
Acrylic on wood
2023



Owl Skull
6" x 8"
Acrylic on wood
2023



Digital Homage
30" x 24"
Acrylic on wood
2021

Corinthian
8" x 12"
Acrylic on wood
2023

Hunter and Prey
12" x 24"
Acrylic on wood
2023

LEILA ZOLFALIPOUR

Leila Zolfalipour is an Iranian multidisciplinary artist living and working in Edmonton. Her work is at the crossroads of new digital technologies, painting, and sculpture. She focuses on producing artworks that bridge the virtual and the real world. Her interests are our connections to the natural world through the lens of femininity. She is bringing traditional painting and sculpture into an expanded field by incorporating virtual reality and 3D modelling, pushing artistic boundaries between traditional craftsmanship and digital. She is a member of the Golden Key International Honour Society and The Alberta Society of Artists and has been the recipient of awards. She has participated in group exhibitions internationally and locally in Edmonton and Calgary.

My practice combines digital technologies, painting, and sculpture to explore the virtual and physical intersection. My artistic vision is centred on exploring the relationships between humanity and the natural world through the lens of femininity and motherhood. I strive to push the boundaries of conventional art by combining traditional painting and sculpture with cutting-edge virtual reality and 3D modelling.

My Iranian heritage profoundly influences my art, incorporating Persian carpets and historical monuments. My artwork focuses on themes that reflect life and the intricate interplay between our physical and digital realities. It portrays the full range of human experience, capturing struggles and moments of relief that represent transitions and growth. By placing human structures alongside the natural world, I emphasize the transient nature of our impact on the planet. My art tells a story that speaks to the ever-changing human experience, exploring life's complexities and the coexistence of the natural and artificial.

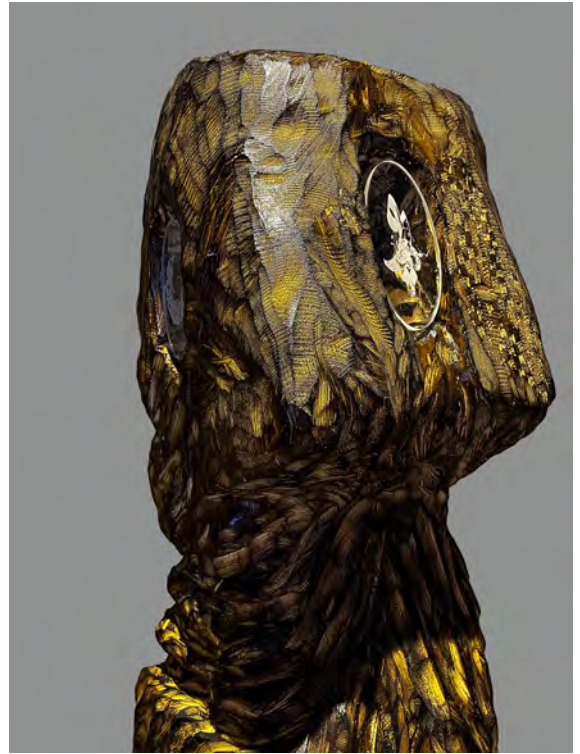
IG: @leilazolfalipour.art





Cultural Tapestry of Nature
60" x 42"
Oil and ink on canvas
2023

Whispers of Tradition: Nature's Embrace
48" x 34"
Oil and ink on canvas
2023



Carved Kinship: Embrace
5' & 11" x 10.5" x 8.5"
Carved wood
and lasercut plexiglass
2022

Carved Kinship: Embrace
(detail)

Carved Kinship: Embrace
Multimedia installation scene
through projected VR-Video
2022





Carved Kinship: Transcend
3' & 3" x 22.5" x 5"
Carved wood
and lasercut plexiglass
2023

Carved Kinship: Transcend
(detail)

Carved Kinship: Transcend
Multimedia installation scene
through projected VR-Video
2023

MADISON MELLEY

Madison Melley is an emerging artist living and working in Treaty Six territory, Amiskwacîwâskahikan / Edmonton, Alberta, Canada. Before coming to the arts, Madison worked in fine dining at various restaurants in Edmonton and in London, UK. Her experiences as a woman in an intense male-dominated field has driven her to create a body of work reflecting the struggles of finding peace in her own body. Madison's primary theme is the male and female gaze, specifically the objectification of female-presenting bodies. Her current body of work is a figurative and abstract depiction of her lived experiences.

My sculptures are created primarily in clay, a material that holds significant meaning through its recyclability, its longevity once fired, and the effort it takes to shape it. With clay having a lower environmental footprint than other materials, my opportunities to experiment are unlimited. Sculpting with clay on a large scale, often upwards of a hundred pounds, requires strength and significant force. The physicality of sculpting has become a strategy I use to process emotions and trauma that feel stagnant in my body. Working in clay is a partnership, it does not submit itself fully to the will of the artist; it teaches humility, flexibility and patience.

I often use female forms as the subject of my work because I am seeking to reclaim the power in the female nude and question the inherent objectification and over-sexualization that accompanies most canonical art created under the male gaze. To inhabit a female presenting body often means becoming an object against your will. Through my work, I seek to question perceptions and expectations placed on women, from both internal and external sources. My work explores how it feels to be a woman and the experience of trying to navigate the world independently with strength while being constantly reminded of one's vulnerability.

Website: madisonmelley.com

IG: @madimelleymakesart





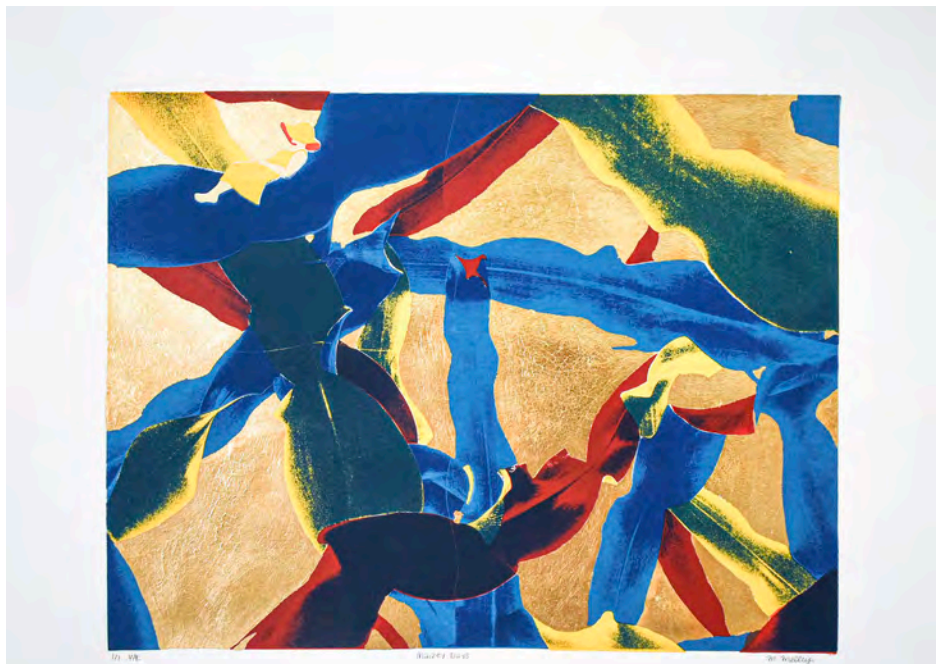
Stress Fracture
21" x 14" x 16"
Stoneware, ink, graphite
2023

Stress Fracture (detail)



Feminine Resistance
21" x 11" x 9"
Stoneware
2023

Maizey Days
19" x 23"
Silkscreen on paper,
gold leaf
2023





Living Sculpture
Variable
Stoneware, paper, seeds
2024

Living Sculpture (detail)

NAEUN YIM

Naeun Yim is graduating with a Bachelor of Fine Arts from the University of Alberta in 2024. Specializing in the use of oil paints, she is dedicated to realism in her artistic endeavors. Focused on the thematic element of 'Contemplation,' Naeun communicates a profound message about the significance of taking respite amidst the hustle and bustle of life. Through her art, she portrays individuals engaged in thoughtful contemplation, capturing the moment where people take a brief respite. Her works reflect an understanding of the importance of introspection and the value of finding stillness in the midst of our busy lives.

Living caught up in work and interactions with others, one can find that a considerable amount of time has passed unnoticed. Growing accustomed to the daily routine, we lose the luxury of caring for our own bodies and minds, leading to fatigue day by day. For individuals in the modern world, it is essential to have moments in our own time to clear our minds and be free from any interruptions. Doing nothing does not mean falling behind or regressing. It is more important to move in the right direction than to rush forward.

My artworks suggest moments of brief respite amidst the busy daily life. They represent the time taken to reflect on one's body and mind through short moments like looking up at the sky, getting lost in thought, and observing the scenery. For busy modern individuals, taking a brief break is not just about recharging; it can also be a time to soothe a weary soul and regain composure from negative emotions. I aim to convey the need for a small act of pause, a moment of reflection, for those modern individuals who don't even have time to ponder the existence of 'self.'

IG: naeuny_02





Mindfulness
24" x 30"
Oil on canvas
2024



Reflection
30" x 30"
Oil on canvas
2023



Serenity
24" x 30"
Oil on canvas
2023

REBECCA PODLOSKI

Rebecca Podloski is an emerging visual artist focusing on drawing, painting, and printmaking. Located in Treaty Six territory, amiskwaciwâskahikan/Edmonton, she is graduating in 2024 with a BFA in Art & Design. Podloski's interest in academic sciences and literature has driven her to examine the intricate relationship between human beings and nature. By drawing upon personal experiences of ecological grief and anxiety, she seeks to navigate and question the impermanence and uncertainty of the changing world.

With a particular emphasis on highlighting the complex relationship that exists between mankind and the environment, my work revolves around the exploration of the Anthropocene. This inquiry delves into the consequences of environmental damage, ecological impacts, and the resulting modification it may entail on the future of the natural world. My intention is to raise awareness and garner the viewers' attention to these issues, while simultaneously promoting questions that may not necessarily have an answer. The delicate nature of this work renders a sense of fragility, twisted with elements of surrealism into something grotesque, enticing, yet still very much rooted in the realm of possibility. By including forms that are recognizable, a sense of familiarity removes otherworldly connotations and grounds the work in reality.

IG: @rpodloski





untitled
8" x 10"
Mixed media on panel
2024

of the ash
20" x 30"
Hand-tinted photo lithograph
and relief on mitsumata
2024

of the ash (details)





as sweet as
20" x 30"
Hand-tinted photo lithograph
and relief on mitsumata
2024

as sweet as (details)



SACORRA HORTON

Sacorra Horton grew up surrounded by nature in a small community in northern Alberta. Upon commencing her university career, she followed in the footsteps of her role models and enrolled in Conservation Biology. After a year of looking at leaves, she decided that conservation biology was not her calling and transferred to the Fine Arts program to chase her childhood dream of becoming an artist. While honing her skills as an artist, Sacorra fell in love with sculpture and (accidentally) painting. Now, she dreams of becoming a tattoo artist while maintaining her personal artistic practice in her off time.

Throughout my studies, I have focused my work on exploring different aspects of my identity. As a Métis person who did not have the opportunity to learn my heritage while growing up, I have been exploring my complex relationship with my missing culture. I have discovered that part of the Métis culture that is important is storytelling. I am a person who loves to tell stories, and I have been encouraged to share the stories that I have grown up with, along with the new ones I am learning while on this journey of discovering who my ancestors are. I aim to tell these stories in the form of visual language through my sculptures.

Through the use of paint, I have sought to visualise the journey I have been undergoing with my mental health, allowing others direct access to the inner workings of my mind. The colours and forms used in my paintings have all been chosen as a reflection of how I have perceived myself and my complex relationship with the world around me throughout the changes within my mental health.

IG: @sacorrahortonartanddesign





Finally Home
60" x 30"
Oil on canvas
2023

Broken
30" x 40"
Oil on canvas
2021



Sprouting Daydreams
24" x 16"
Oil on panel
2022



Peaking Out
8" x 6"
Oil on paper
2023



Spirit Dance
80" x 96" x 40"
Paper mache,
fabric, wood
2023



Sketch
14" x 10" x 5.5"
Wire
2023

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