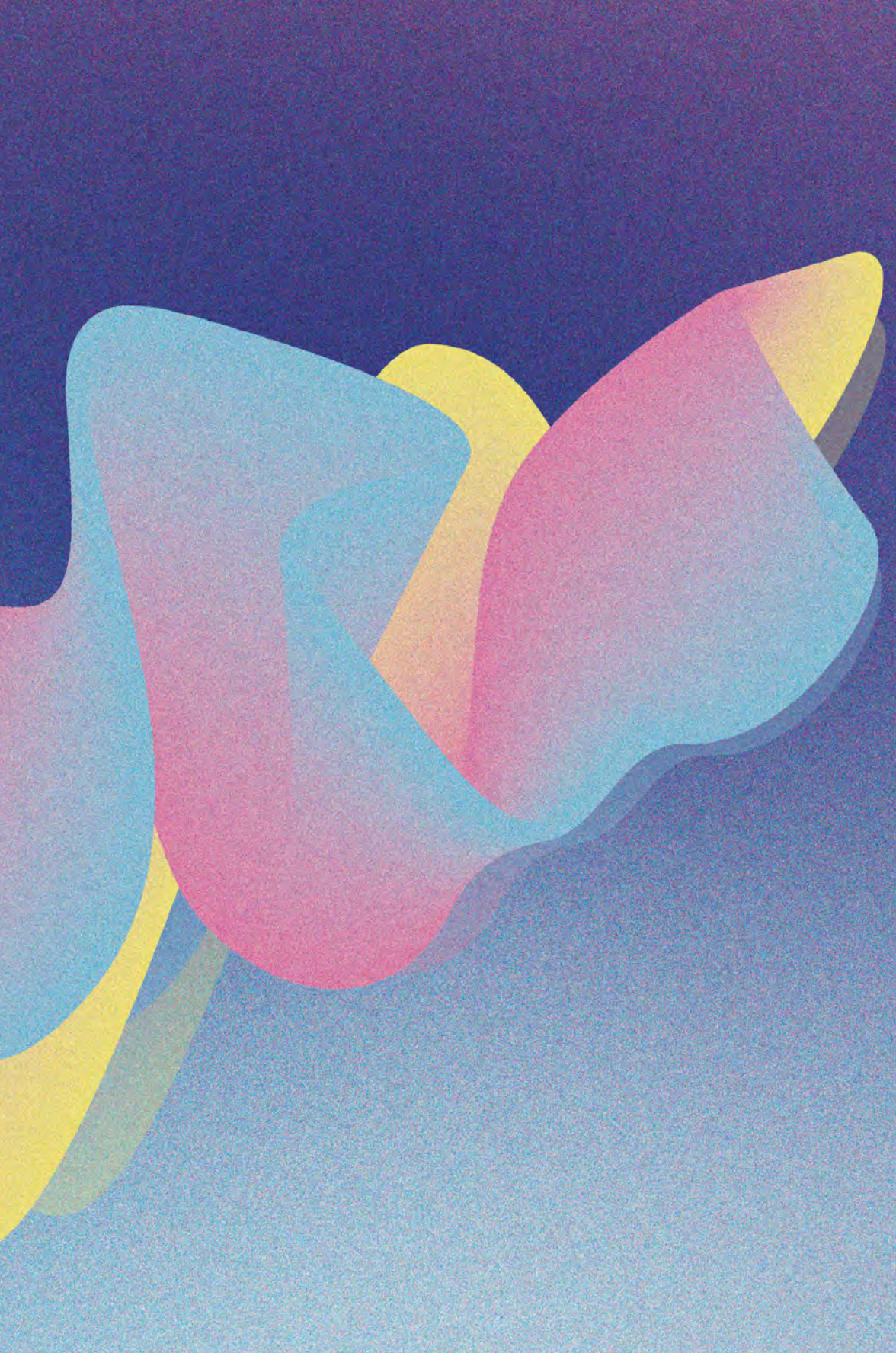


Beyond the Frame

The background of the entire page is a dark, textured blue. Overlaid on this are several large, overlapping, organic shapes. A large pink shape is on the left, a large blue shape is in the center, and a yellow shape is on the right. These shapes overlap each other and the background, creating a layered, abstract effect.

2025 University of Toronto Scarborough
Studio Art Graduating Exhibition



Janessa Lyzette Ardon
Aissatou Nesta Badio
Bai Zhesi
Marissa Brodie
Tiffany Chan
Coco Chen Shuyu
Shelly Chen
Chen Yifei
Jonathan De Vries
Leo Dong Yiliang
Eric Feng
Alexia Forovich
Sophie Jin Suheng
Athavan Krisnagopal
Zaid Lee
Petrina Leung
Li Zhuo Hui
Jennifer Lin Xinyi
Liu Shaoyu
Sydney Ly
Edward Ma Xiao Xuan
Rajsree Mandal
Marinus Mâu
Markle Ning
Shirin Nozari
Gina Pang
Roxy Ren Yunxi
Chubi Sharon Shaibu
Tiffany Tang
Valen Trofimova
Owen Wang Long
Molly Wang Yimiao
Wong Chi Lok
Joanna Zhang Xin Yuan
Zhao Kemin
Judy Zhou Yuye



Beyond the Frame

2025 University of Toronto Scarborough
Studio Art Graduating Exhibition

Table of Contents

Chair's Foreword / 7

Program Director's Foreword / 9

Introduction / 11

Artworks / 13

Acknowledgements / 87

Chair's Foreword

I am honoured to introduce *Beyond the Frame*, the University of Toronto Scarborough Studio Art Graduating Exhibition for 2025.

In an historical moment marked by increasing and seemingly insurmountable divisiveness, this year's graduating class invites us to expand our frames of perception beyond the limits given by our nation states and military investments, our commercial (anti)social media and dehumanizing news cycles, our institutional and intimate attachments to exploitation. The works in *Beyond the Frame* respond to the violent borders of racism and white supremacy, normalized colonial theft and mass murder, the resurgence of fascism both locally and transnationally, and the many systems that thrive on inventing and eradicating otherness.

These students have created works that ask us to reflect on borders, boundaries and limits. What boundaries, forms of sovereignty and agency, are we forced to respect and protect? And which boundaries are we compelled to ignore and destroy? What forms of life and living, human and more-than-human, are we encouraged to perceive as valuable, right and good? What forms of life and ways of living are framed as a threat to value, rightness and goodness? Who benefits from these framings? What new modes of relating and world-building can we imagine and enact when we refuse the frames that are given to us?

I extend my heartfelt congratulations to everyone who contributed to this show, our dedicated faculty, hard-working staff, and most of all, our talented students.

Jas Rault
Acting Chair, Department of Arts, Culture and Media

Program Director's Foreword

Seeing the astounding array of artworks presented in this publication documenting the 2025 University of Toronto Scarborough (UTSC) Studio Art Graduating Exhibition, I am struck by the sense that each of the artworks is a distinct crystallization of a deeper set of relations and lineages that emanates from our program. Perhaps the idea is prompted to some degree by the recurring visual and conceptual motifs in the exhibition—the visualizations of data and bodies presented as meshworks, or the various instances of weaving and assemblage, both literally and figuratively. The works in the exhibition have materialized during a short thirteen-week semester, but one can discern in each artistic proposition, four years of material and technical exploration, of close looking and deep listening, of risk-taking, and the cultivation of a more informed visual vocabulary. I also see a reciprocity between the works—exchanges in a collective conversation—the consequence of sustained discussion, feedback, encouragement, and mutual support. This annual exhibition is invariably a testament to the truly remarkable students who make up the Studio Art program here at UTSC.

There are countless faculty, technicians, and staff who play a vital role in supporting our students throughout their time in the Studio Art program. I want to thank my extraordinary colleague Professor Sanaz Mazinani, whom I worked with side-by-side on this exhibition as a co-instructor. The installation of this expansive show is only possible due to the incredible skill of our installers Josh Cleminson and Manolo Lugo. Dedicated staff members Natalie Ng and Nina Sivananthan provided invaluable support for communications and exhibition events. My deepest gratitude goes to the Doris McCarthy Gallery (DMG). The DMG provides a truly special opportunity for our undergraduate students to exhibit their work in a professional venue. Thank you to DMG staff Erin Peck and Helen Su for offering time, mentorship, and encouragement to the students in the exhibition.

As the Studio Art Program Director, I am immensely proud once again to introduce the Studio Art Graduating Exhibition and the artists in our 2025 cohort of graduating Studio Art students.

Will Kwan
Studio Art Program Director

Introduction

It is with great pleasure that we introduce *Beyond the Frame*, the 2025 University of Toronto Scarborough Studio Art Graduating Exhibition. As the faculty leading the senior-level course that mounts this annual exhibition, we feel truly privileged to have the opportunity to guide this year's cohort of thirty-six exceptional young artists through the research and production of their final artistic undertaking in the program. The exhibition is graciously hosted and generously supported by the Doris McCarthy Gallery at UTSC, with whom the Studio Art Program has maintained a long and cherished partnership.

This year, the prospect of transitioning to post-graduation life—unsettling and daunting in the best of times—is taking place in a world beleaguered by conflict and unrest. It is a political moment marked by division, restriction, and the raising of borders. The realm of art can offer a sanctuary from this chaos, but it is also a domain where the boundary is anathema. Over the course of the semester, we watched our students process this harsh but pivotal moment with optimism, curiosity, humour, and an eagerness to venture forward. Their vision of the world they wish to inhabit is one filled with humility, mutual support, thoughtfulness, and joy. Their sense of hope is deeply impressive and uplifting.

The title of the exhibition, *Beyond the Frame*, offers a counter-narrative to the current moment, reaffirming a conviction in the value of fluidity, heterogeneity, and otherness. Spanning painting, collage, photography, video, digital art, sculpture, and installation, the thirty-seven works in the exhibition probe the limits and potential of our senses, explore the interplay between self and society, and reckon with a myriad of internal and external conflicts, emotional, psychological, technological, ecological, and geopolitical in nature. *Beyond the Frame* is the panoply over the panopticon, the panorama as opposed to the snapshot.

As faculty, we are extraordinarily proud of our students for their perseverance and commitment to making the exhibition and this publication a reality. They have poured themselves into their work, aided and encouraged each other at every turn, and were always willing—at times after a bit of prodding—to take that extra step. Their ingenuity, determination, generosity, and camaraderie illuminate the exhibition space, the pages of this book, and far beyond.

Will Kwan and Sanaz Mazinani
Studio Art Program Faculty

Artworks

Janessa Lyzette Ardon

I am a Toronto-based multidisciplinary artist working in painting, drawing, and video. My practice explores identity and the ways in which external influences shape self-perception. My past work has focused on family and cultural heritage, but my recent interest is in personal identity and how it is shaped by broader social interactions and environments. My paintings blend traditional and contemporary techniques, using expressive mark-making and texture to reflect on memory, emotion, and identity. I question the extent to which our identity is truly our own and how much of it is influenced by the world around us. My work challenges the ways in which we define ourselves and the forces that complicate that understanding.

Fragments of Being

Acrylic, oil, charcoal, oil pastels, and modelling paste
Triptych panels: 48 x 60 inches; 48 x 24 inches; 48 x 60 inches

Fragments of Being is a triptych exploring the complexities of internal dialogue and self-perception. The piece is a self-portrait reflecting my own experiences as a young adult navigating the pressures of society, family, and personal growth. Each panel represents a distinct fragment of being, offering a glimpse into how familial influences and upbringing shape one's identity and emotional landscape. The left panel embodies warmth, peace, and reflection, symbolizing the nurturing aspects of family, love, and self-awareness. In contrast, the right panel represents anxiety and societal pressure, evoking the emotional weight that comes from external expectations and inner conflict. The middle panel blends these opposing forces, with the merging colours of blue, green, yellow, and orange, creating a sense of harmony. This central panel symbolizes the internal dialogue that develops as we navigate the balance between supportive forces and the challenges of opposing influences. The overall composition conveys the emotional heat and intensity of the body and mind, with the gradual shift in colour across the panels reflecting the fluctuating nature of personal identity. This transition highlights how both internal struggles and external pressures continuously shape who we are. Through this work, I invite the viewer to explore the complex ways in which family dynamics, societal expectations, and personal experiences intertwine to influence our inner dialogue and emotional states.



Aissatou Nesta Badio

My artistic practice explores cultural identity, heritage, and the balance between tradition and modernity. Through portraiture, vernacular photographs, and painting, I highlight the complexity of Afrocentric identity, particularly the experiences of Black women. My work seeks to challenge outdated narratives that portray African culture as static or monolithic by blending historical elements with contemporary aesthetics. By integrating traditional artistic techniques with modern materials, I aim to create work that resonates with universal themes of belonging and self-definition. My portraits are not only personal but also collective representations of resilience, multiplicity, and transformation. I explore how identity is shaped through visual representation and how historical depictions continue to impact present-day perspectives. My work serves as both homage and reimagination, honouring the past while envisioning a future where cultural heritage is actively reclaimed, preserved, and reshaped. Through this approach, I encourage viewers to engage with African culture beyond stereotypes, appreciating its richness, fluidity, and evolving nature. My goal is to foster conversations about representation, power, and agency while offering an intimate yet expansive look at identity and self-expression.

Breaking the Colonial Portrait

Acrylic and mixed media on canvas, 36 x 45 inches

Breaking the Colonial Portrait reclaims the representation of Senegalese women by challenging their historical portrayal in Western art and colonial photography. This painting presents a split composition: on the left, a woman is depicted in a faded, colonial-era style, inspired by 19th-century European prints that portrayed African women through an outsider's gaze. On the right, she steps forward into self-representation, adorned with vibrant fabrics, intricate jewelry, and gold accents, symbolizing cultural pride and agency. The cracked and broken colonial frame represents the rejection of imposed narratives. Deeply informed by how African women have been framed in history, it invites viewers to reconsider how identity has been shaped by external forces and encourages reflection on the importance of reclaiming historical narratives. For those unfamiliar with Senegalese culture, it serves as an introduction to a dynamic and evolving heritage. For African viewers, it affirms the ongoing journey of reclaiming self-representation, demonstrating that identity is not fixed but actively constructed and reimagined over time.



Bai Zhesi

Inspiration for my art is found in my personal experiences of navigating change, isolation, and self-discovery. As an international student, I have encountered moments of displacement, loneliness, and cultural transition, which have profoundly shaped my perspective. Through my work, I explore how anxiety, healing, and resilience manifest in the body and mind. Art is a way for me to articulate emotions that are difficult to express through words, to transform abstract feelings into tangible forms. I make animation, collage, and sculpture often with a figurative, cartoon aesthetic. This style helps me to capture the psychological intensity of my themes while also making the work relatable for the audience. Each medium I use offers a different way to engage with my subject matter: sculpture provides a physical presence, while digital art allows for fluidity and the layering of narratives.

Holding On

Installation with 3D-printed objects and knitted textile,
dimensions variable

Holding On is a sculptural exploration of self-repair and resilience. The piece features 3D-printed hands holding a knitted scarf that symbolizes the care, patience, and quiet strength required in the process of emotional repair. Inspired by the meditative act of knitting, the sculpture captures the therapeutic power of focus and rhythm. Stitch after stitch, loop after loop, the activity of knitting mirrors the gradual rebuilding of one's mental and emotional stability. The tactility of the process also provides an emotional relief. The hands in the installation emphasize the shared nature of healing—both a personal effort and requiring external support. *Holding On* invites the viewer to reflect on the importance of slowness and care in any healing process.



Marissa Brodie

My artistic endeavors are profoundly shaped by my interest with the topics of nature and human psychology, exploring the ways we relate to the places we live in. I frequently employ painting and drawing to produce landscape and figurative works that investigate the interconnectedness of beings, delving into the beneficial and detrimental impact human interactions have on society and the environment. Building upon works that reflect how we interact with the world around us, I also address how these relationships shape my own inner struggles and emotions, confronting and articulating them through a vivid, imaginative lens. My attentiveness for the environment leads me to take inspiration from both the objects that surround myself and the realm of fantasy to shape my artistic creations. Employing a spontaneous approach to my compositional processes, I aim to urge viewers to engage with the meanings embedded in the imageries, thereby, inviting them to become active participants in the conversations about my works.

Where the Lights Stun

Acrylic and coloured pencil on wood, 36 x 48 x 1.5 inches

Where the Lights Stun is a personal artwork about social alienation and living in a society where romantic love is glamorized and intertwined with consumerism, often overshadowing other forms of love. The work reflects on the impact societal norms and expectations surrounding romance have on my sense of belonging and identity, as an individual who identifies as aromantic and asexual. In a society that perceives romantic relationships as a universal desire, essential to well-being, a harmful lens emerges that stigmatizes aromantic individuals. Inspired by my experiences, the painting depicts a busy, rainy night, crowded with couples strolling along the street amid the vibrant and blaring city lights and advertisements. I've situated myself across the street, surrounded by towering advertisements that promote romantic narratives. Through reflecting on the complexities of navigating a world that imposes such pressures, I invite viewers to resonate with or gain insight about an alternative perspective from the standpoint of a sexual minority.



Tiffany Chan

I am a multidisciplinary artist working with traditional media such as charcoal, graphite, ink, and paint. My work explores identity, memory, self-perception, and in particular the intersection of personal experience and cultural heritage. I merge portraiture, realism, and abstraction, and often incorporate elements of distortion to challenge the viewer's perception. Materiality plays a key role in my process: the smudging of charcoal, the layering of ink, and the texture of paint allow me to explore impermanence and transformation. By varying scale and surface texture, I also create contrasts between intimate gestures and bold marks, reinforcing the tension between control and spontaneity.

Presentiment

Acrylic on canvas

Triptych panels: 24 x 18 inches; 24 x 18 inches; 18 x 24 inches

Presentiment explores introspection, transition, and uncertainty. Shifting perspectives and layered compositions evoke self-reflection and transformation. Each canvas prompts the viewer to see subtle distortion in light and shadow. As a triptych, the work is a story of transition. The first canvas, in warm yellow and orange hues, depicts a crossroads with a figure surrounded by golden-shaded trees signifying a season of change, where endings and new beginnings coexist, a moment of decision and possibility. A second canvas, more abstract and distorted, shows a blurred self-portrait with two overlapping illusions. The third canvas, in a hazy nighttime scene on an empty street flooded with blue-green shadows and artificial light, is a scene of solitude but also hesitation. *Presentiment* aims to capture the apprehension of looking ahead. While often associated with premonition, it can also suggest anticipation, an awareness of what is to come.



Coco Chen Shuyu

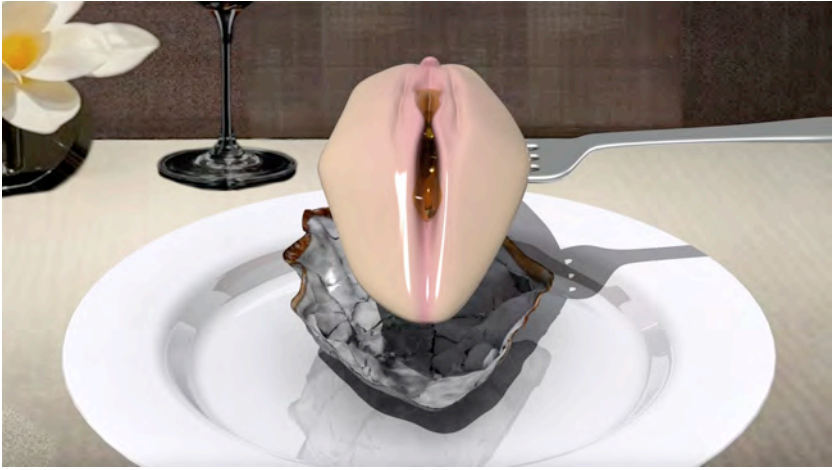
I am a Scarborough-based artist exploring my cultural heritage and its relevance in contemporary society through visual storytelling. While cultural traditions are tied to specific places and times, the stories they tell of loss, survival, community are universal. My work reflects my journey from China to Canada, navigating the complexities of identity in a new environment. Drawing on traditional Chinese techniques like ink wash painting and calligraphy, I merge cultural motifs with modern themes, creating a dialogue between tradition and innovation. For example, in my recent series, I used dynamic brushwork to depict the fragmented nature of urban life, capturing the tension and energy of modern society. My art explores how identity shifts across cultures, blending personal experiences with broader societal themes like feminism and gender equality. For me, art is a bridge between the seen and unseen, the spoken and unspoken.

A Meal of One's Own

3D animation, colour, sound, 2 minutes, 30 seconds

Digital print, 8.5 x 11 inches

A Meal of One's Own is a 3D animation that explores the objectification and commodification of women's bodies in patriarchal society. The animation presents a visually compelling yet unsettling sequence of food items modelled after female body parts, such as breasts, uterus, and labia, each being served, altered, or consumed in various ways. By transforming the female body into edible forms, the work critiques women's treatment as objects of desire and societal expectations of femininity. Each dish symbolizes different aspects of female identity and oppression—a breast-shaped mousse cake with red filling highlights the tension between maternal roles, sexualization, and exploitation; a uterus-shaped aspic references reproductive rights; and oysters shaped as labia evoke sexual objectification and voyeurism. The animation captures the act of consumption, where plated food is cut into and disappears, mirroring how women's autonomy is gradually eroded by systemic pressures. By making the familiar strange, *A Meal of One's Own* challenges the audience to critically reflect on how femininity is represented and who benefits from these portrayals, questioning the persistent cultural consumption of women's bodies in modern society.



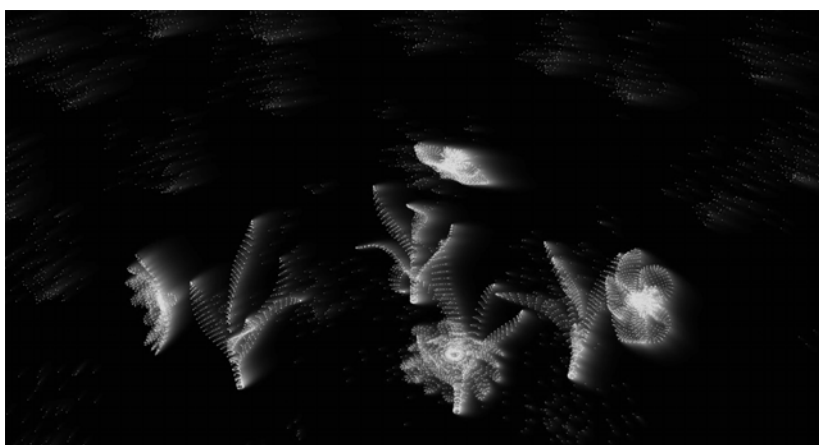
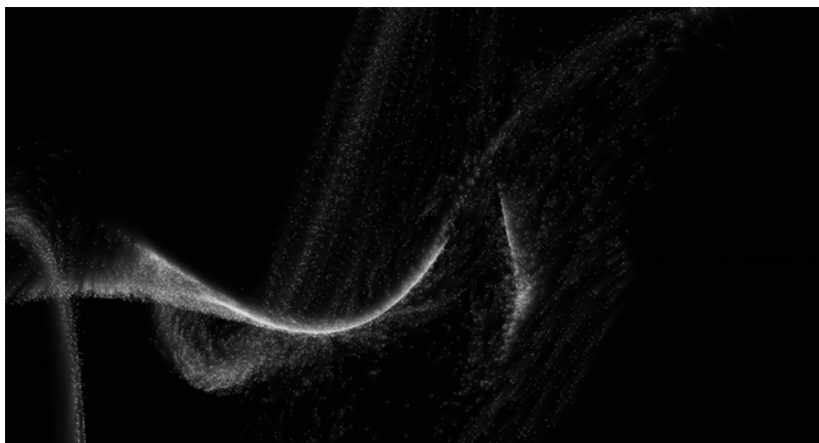
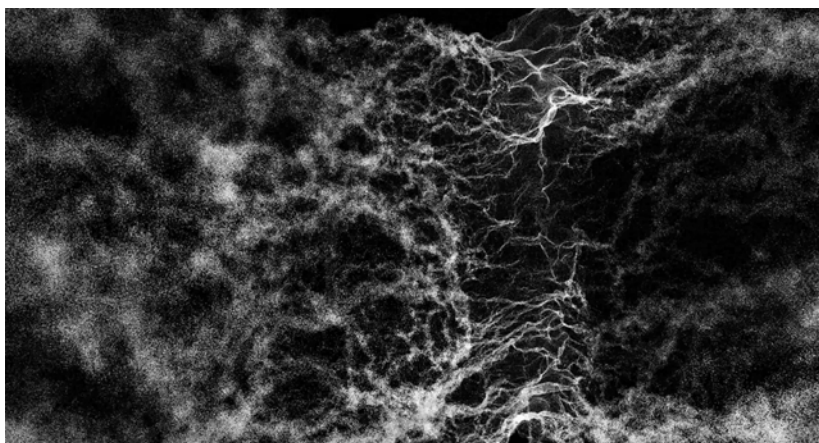
Shelly Chen

I am an artist and designer inspired by the rhythms of everyday life. Specializing in interaction design, I identify and address daily challenges through creative solutions, aiming to enhance and enrich people's experiences. I believe design has the power to transform our lives, making it more vibrant and engaging. My work often explores futuristic themes, blurring the lines between humans and machines. It prompts reflection on how evolving technologies are reshaping concepts of identity, emotion, and humanity. I invite viewers to consider the ethical and social implications of technological progress, such as privacy concerns and the authenticity of human emotions. Through my art, I envision a world where humanity redefines itself within the context of sustainable development. My projects are not just visions of the future, but explorations of the intersection of humans and technology, offering new insights into contemporary social issues.

Unconscious Currents

HD video with custom generative software and immersive soundscape, 9 minutes, 6 seconds

This digital generated video explores Carl Jung's theory of the "collective unconscious" through the symbolic narrative of the flood myth. Divided into three parts, the work shows the psychological journey of human beings through crisis, recovery and the construction of meaning, a process deeply rooted in cultural memory and the collective unconscious. *Unconscious Currents* represents both the origins of thought and the fluidity of consciousness, mirroring the flood and the collective unconscious. The sequence begins with turbulent waves of particles symbolizing destruction and the unconscious overtaking order. Howling winds, flood sirens, and barking evoke primal fear, here the flood signifies both physical catastrophe and psychological collapse. The second segment of the video depicts scattered particles converging into a human form—the "Image of God." In chaos, humanity seeks meaning, projecting salvation onto a higher being. Yet, the work suggests that God is not external but a manifestation of human resilience and will. In the final chapter, the figure dissolves, and particles reassemble into blooming flowers where human footsteps, symbolizing survivors explore this new and growing world. By visualizing the formation and dissolution of archetypes, *Unconscious Currents* examines how myths and symbols shape humanity's response to trauma and rebirth.



Chen Yifei

As an artist, I explore self-perception, identity, and societal constructs through installation, digital media, and sound art. My work creates immersive experiences that invite audiences into an introspective dialogue, often incorporating mirrors, sound, and interactive elements to challenge conventional understandings of self-image and identity. I am interested in how external forces shape personal identity, especially in relation to beauty standards, media representation, and emotional expression. Beyond physical installations, my practice extends into performance-based rituals that examine emotional release and transformation. In one project, I used movement and symbolic objects, such as sticky notes representing negative emotions, which fell away as a metaphor for healing. Similarly, my exploration of distance and emotional attachment to idols questioned the fluctuating boundaries between admiration and self-identity. Whether through distorted reflections, manipulated digital images, or fragmented personal narratives, I aim to challenge perceptions of reality and self-construction. I invite audiences into a state of heightened self-awareness, confronting them with the question: who are you beyond what is reflected back at you?

Reflected Voices

Sound installation with mp3 player and mirrored box,
8 x 6 x 6 inches

Reflected Voices is a sound installation that explores body image and self-perception through an immersive experience with mirrors and sound. The work invites the audience to engage in a moment of self-reflection as they listen to an audio track while confronting their own image in a mirrored box. The audio composition is carefully structured with a layered soundscape that includes a human voice, ambient breathing, and a steady heartbeat—elements that evoke introspection and psychological tension. The spoken words prompt the listener to consider how beauty standards, social media, and external judgment shape their self-image. Silence and pauses in the composition allow space for the audience's thoughts to emerge. Rather than offering a resolution, *Reflected Voices* creates a contemplative environment where each viewer must come to their own understanding of self-worth beyond societal expectations.



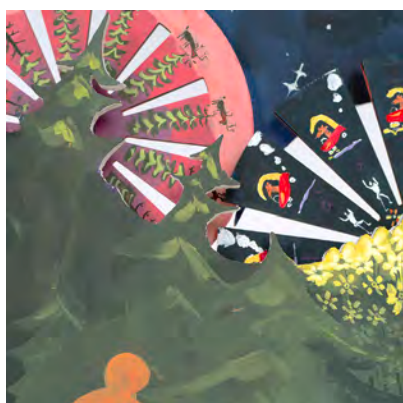
Jonathan De Vries

My creations are born out of curiosity. I form an interest in a subject, sometimes a physical space, sometimes a perspective, often something related to the wonder and whimsy of living things. The idea is then nurtured with pencil and paper to reveal its facets and intricacies. I begin to play with materials, building prototypes, and finding a medium. This deliberation can result in an artwork which is digital, but most often in physical sculpture and painting. The results are always experimental, absurd, or whimsical. My subject is the natural interactions that make it up our world. We often view the natural world with a mind to exploit it, disregarding how this approach will harm us in the long run. Sometimes we view the world with disinterest, having lost the wonder of a child and an eye for its beauty. My works offer both a stern warning and an invitation to recognize the need to take care of the things around us.

The Potter, the Clay, and the Shards Around the Wheel

Acrylic on wood panel and PLA plastic, 60 x 45 x 22 inches

Painted panels of wood and plastic face a mirror and invite you to peer through the cracks, holes, and viewing discs of a phenakistoscope to explore a panorama of an interconnected world. The discs are mounted on bearings, allowing them to spin with a gentle touch. While peering through the slots in a disc, spin it slowly and look through to the mirror at the moving image that appears on the opposing side. Adjust the speed or spin multiple discs and look at them through each other to see that they alter how the other subjects are seen. Most importantly observe how you—though you think of yourself a passive observer—are also part of the scene. *The Potter, the Clay and the Shards Around the Wheel* asks you to think about your place in the world, neither insignificant nor all encompassing, and granted the amazing gift of awareness.



Leo Dong Yiliang

I am a video and graphic artist based in Vancouver and Toronto whose practice focuses on urban life, mental states, and the digital realm. My work examines how modern society shapes identity and perception. Raised in an urban environment, I have developed a deep sensitivity to spiritual pursuits and the search for belonging, themes that are central to his creative process. Through innovative research, design, and video, I examine how technology redefines communication and reshapes relationships between people, media, and society. By engaging audiences through narrative-driven, open-ended designs, I create dynamic, participatory experiences that blur the lines between the virtual and the real, encouraging viewers to reflect on the intersection of both worlds in everyday life.

How to live with memories?

Video, colour, sound, 20 minutes, 40 seconds

Memories shape our lives. Yet, if they could be erased at the press of a button, digitized, or manipulated, how would we rebuild our sense of self? When all pain and joy, regret, and hope dissolve into nothingness, what remains? In the midst of this vast, desolate wasteland of memory, how do we redefine our existence? This narrative piece combines found footage with my own material to tell the story of a device capable of storing human memories called 'Mindset'. The story follows a man who is obsessed with nostalgia and relies on this machine to experience his memories. However, when 'Mindset' malfunctions, he experiences memory disorientation and becomes trapped inside an instructional video about himself. The video's overall style is intentionally fragmented, creating a sense of time travel, as if the main character is drifting through his own memories. The visual style adopts a retro DV aesthetic, which, within this world, symbolizes the man's social status (the higher the resolution, the wealthier the individual). As viewers engage with the piece, they are not merely spectators but may also search for their own emotional resonance within the broken and reconstructed imagery. This work draws inspiration from my observations of urban syndromes, including information overload, urban loneliness, and rootlessness.



Eric Feng

As an artist who mostly works with digital technology, 2D design, video, and photography, I am fascinated by how technology and human actions are connected. I create visuals and use modern and tech-related strategies to show the effects of human presence, like pollution and digital transformation. I believe that even small changes in our surroundings accumulate into significant shifts.

Error: Human Intervention Required

Interactive game

Error: Human Intervention Required is an interactive digital artwork inviting participants to engage directly with a machine, exploring the tension between humans and Artificial Intelligence (AI). When interacting with the software in the artwork, the viewer experiences a series of intentional miscommunications: letters on the keyboard are mismatched, normal functionality is disabled, and the machine's prompts become increasingly personal and odd. Drawing inspiration from the rapid advancement of AI, the artwork examines the possibility of malfunctioning technology causing chaos. Users begin confidently but soon become frustrated or unsettled as the machine begins to shift, suggesting a hidden autonomy. My artwork provokes participants to reflect on technology and trust.

Have you ever trusted a machine completely?



Alexia Forovich

My artistic practice is informed by my studies in psychology, taking on a multidisciplinary approach to explore both healthy and dysfunctional cognition, and where they blur. I combine my upbringing in a multicultural family and diagnoses of anxiety disorders to examine topics such as the tension between outward expression and internal experience, freedom and struggle, and the highs and lows of existence. Art helps me make sense of and navigate my life. My background in dance beginning at the age of four has led me to incorporate the body into various artistic projects and through working with dancers has allowed me to push the boundaries of how people are portrayed in art. My work honours the complexities of human beings, particularly how different parts of ourselves can be contradictory even in the absence of disorder. Normalizing and showcasing these confusing and sometimes unappealing aspects of being human as foundational to our being is a central goal of my work.

What Happened to Your Heart?

Video, colour, sound, 5 minutes, 5 seconds

What Happened to Your Heart? is a dance film exploring the physiological and psychological effects of grief. Set to Peter Broderick's song of the same name, the film follows the central character and their experience with loss displayed through contemporary and improvisational movement. The choreography, created in collaboration with a longtime artistic partner, embodies the physical, emotional, cognitive, and spiritual dimensions of mourning, translating exhaustion, longing, and existential questioning into motion. The work is informed by current research into the impact of grief on the mind and body, where the outdated notion of grief occurring in linear stages is rejected, and replaced with the idea that there is little structure to the experience. The dancer's movements fluctuate between stillness and urgency, restraint and release, and despair and lightness, reflecting a nonlinear nature. Perspectives in Seung-Hwan Shim's philosophical and educational analysis, *The Existential Meaning of Death*, influence the film's approach, presenting grief not just as a source of suffering but also as a catalyst of self-reflection and personal transformation. I hope the film allows the audience to feel connected to their experiences of loss, and to find the strength to be able to sit with the complex emotions in times of adversity—sadness, anger, relief, love, and hope.



Sophie Jin Suheng

My artistic practice documents and reconstructs history, prioritizing personal expression over collective memory. I explore how historical events and marginalized narratives are often erased or overlooked and I try to give them tangible forms so they can resonate anew. In my practice, I use sculpture, photography and painting to create immersive installations. This cross-media approach allows me to explore the tension between memory's physicality and its fleeting nature. I am particularly drawn to untold stories: those of marginalized communities, forgotten cultural heritage, or events omitted from dominant narratives. By reimagining these histories, I invite the audience to question how events are recorded, who is remembered, and whose voices are silenced. Ultimately, my work challenges viewers to reconsider their relationship to history, the stories we inherit, and those we choose to forget.

Echoes of the Unremembered

Acrylic on canvas with burned and found materials

Set of two, 40 x 30 inches each

Echoes of the Unremembered consists of two paintings that reconstruct forgotten histories through layered imagery and material storytelling. The works reflect on personal and collective memory, emphasizing the ways in which historical events persist beyond their immediate moments, shaping contemporary life. The left painting represents my grandmother's childhood fall from the second floor, and how this incident permanently altered her posture. Through layered brushstrokes and fragmented forms, the work visualizes the enduring impact of past experiences on the body. The right painting portrays a chemical plant explosion that injured my grandfather. Using muted and scorched colours, the piece evokes destruction, trauma, and the passage of time. These two narratives are connected through a painted form on the wall that not only frames them within a shared space of memory and intergenerational trauma but also reinforces their intertwined personal histories. This creates part of a larger continuum of resilience and remembrance. *Echoes of the Unremembered* explores how personal histories resonate beyond the individual, reflecting the cyclical nature of loss, survival, and historical recurrence. By navigating this space, the audience becomes an active participant in the reconstruction of memory, questioning how history is preserved, who controls its narratives, and which stories remain untold.



Athavan Krisnagopal

I am a Tamil-Canadian artist born in Scarborough, Ontario. My work connects me to my Tamil heritage and explores the rich, complex history of Tamil culture that spans millennia. Through digital paintings, animations, posters, and books, I create visual narratives that engage with themes of cultural identity, historical memory, and social justice. My approach blends digital techniques with storytelling, encouraging viewers to consider perspectives beyond their own and brings an underappreciated culture back into the light. As the child of Tamil parents who fled Tamil Eelam's civil war, I was raised in one of the largest Tamil diasporas in the world. From an early age, I became aware of my community's resilience and the stories of Tamil activists such as Thiyagi Thileepan. Witnessing the lack of accountability for historical injustices has fuelled my desire to use art as a tool for cultural preservation and resistance. I aim to create a space for dialogue, reflection, and connection—particularly for second-generation Tamil-Canadians like myself who often struggle to connect with their Tamil culture. Through my work, I seek to preserve and celebrate my culture while fostering conversations about heritage, displacement, and identity.

This is Our Store: Made in Tamil Eelam (இது எங்கள் கடை:
தமிழ் ஈழத்தில் தயாரிக்கப்பட்டது)

Pop-up store installation with T-shirts, tote bags, posters, stickers, and decor, dimensions variable

This is Our Store is a pop-up shop that showcases a reimagined Tamil Eelam through contemporary design. The installation features various products that reflect a futuristic vision of Tamil identity. Visitors can engage with physical objects and purchase items. This project explores cultural empowerment by merging Tamil history, diaspora experiences, and speculative design. The project offers a visual narrative that combines historical elements with an alternate future, presenting a contemporary evolution of Tamil culture. It encourages reflection on cultural preservation and how Tamil identity can flourish in the modern world. The emotional and intellectual experiences evoked by this work are pride, resilience, and connection. This artwork serves as a space for dialogue, reflection, and cultural celebration, empowering the audience to engage with Tamil heritage in a contemporary context. The project is particularly significant for Tamilians, offering a bridge between the past and a reimagined, empowered future.



Zaid Lee

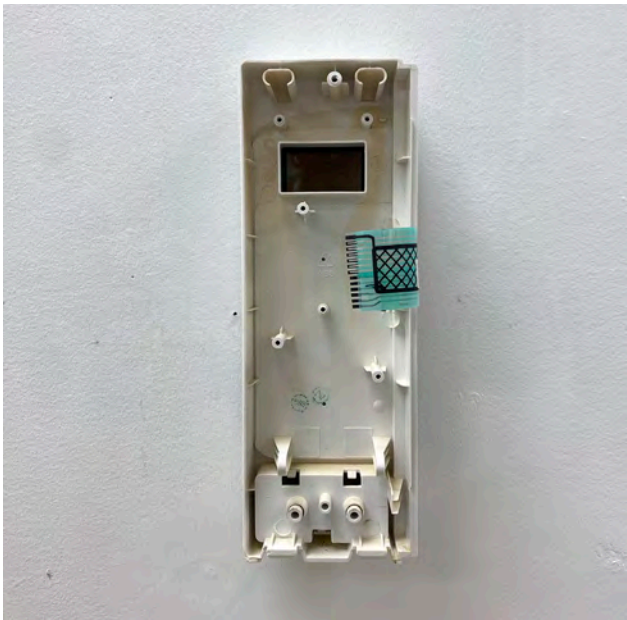
I intentionally practice ways of abnormal thinking. I try not to accept any concept as the absolute truth because there is always potential for new ways of seeing. I use free association to develop my work, a process of surrendering myself to the unconscious. As an after effect, I draw. It is my favourite way of making art. I believe drawing is something that cannot be manually activated; it's an instinctive activity. My first memory of an art gallery was a Keith Haring solo exhibition in Seoul. As a kid, I found beauty in the thick, clean black lines of his works. Haring's work simplified subjects yet captured their essence. Wanting to draw like Keith Haring, I remember mimicking his style on my notebooks and finding that it was far more difficult to create a work like his. I began to take drawing more seriously when I picked up oil painting. It was the holy grail of mediums. I continued drawing with the luxury of longer drying times, which allowed me to spend more time on each piece. No one can think of an apple without knowing that it exists. Anything can only be drawn from their life.

It's Probably Important

Oil on canvas, 24.5 x 25.5 inches

Sculpture, 10 x 3.5 inches

It's Probably Important intends to spark curiosity and invite audiences to explore the unseen. When mundane, everyday devices are opened, they reveal their intricately wired electrical parts. When I see a variety of intricate parts together, I automatically associate them with a tiny city—a tight-knit community where various modules collaboratively run an ecosystem not much different from ours. There is beauty in how things work together.



Petrina Leung

I am interested in working with different artistic media, including drawing, painting, photography and filming. Over time, I found myself being particularly interested in working digitally and with abstraction, which allows me to experiment with colour and shape to communicate mood, energy, and identity. Working digitally gives me certain kinds of creative freedom. I can zoom in to refine details, transform elements of the composition, and experiment. The subject matter I work with are things that are difficult to put into words, for example, emotion and deep human connection. When people encounter my art, I hope the colours, shapes and gestures bring emotion, revealing an inner world below the surface.

The Invention of a Wave

Digital prints, 22 x 34 inches each

The Invention of a Wave explores our increasing dependence on Artificial Intelligence (AI). It raises questions about how AI is shaping human behaviour, critical thinking, and autonomy. I used AI software to generate a series of images based on the theme of waves. I used a text-based approach, incorporating the same descriptive words I used to prompt the AI, such as “towering,” “rushing,” and “blue.” I chose waves as the subject of this work because waves have complex shapes and movement. They can be powerful, calm and peaceful. Waves are both natural and unpredictable. AI is changing the world faster than almost any other technology, reshaping everything from how we work to how we think. While AI brings convenience, efficiency, and innovation, it also raises concerns about job displacement, human dependency on technology, and the possible loss of independent thinking and creativity. These issues affect everyone. I want my audience to be both intrigued and unsettled.



**A big, rushing, scary, powerful,
towering, violent, broken wave**



**A big, rushing, scary, powerful,
towering, violent wave**



**A big, rushing, scary, powerful,
towering, violent, broken,
rolling wave**

Li Zhuo Hui

With a background in digital art and time-based media, my projects combine computer-generated images, animations, simulations, and sound design to create immersive narratives that explore both personal and collective experiences. Centred around themes of loss and displacement, I focus on global crises and their aftermath, examining their impact on individuals and communities. My artistic process is research-driven, merging factual experiences with visual metaphors to construct deeply moving immersive experiences. I am drawn to time-based storytelling for its ability to capture transformation. The digital medium enables me to manipulate time and space, providing a unique perspective on often-overlooked narratives. By intertwining personal stories with broader societal issues, I aim to create works that resonate on both intimate and larger scales, prompting reflection and inquiry. Through my practice, I seek to foster empathy and dialogue, amplifying the voices and themes that are often underrepresented.

THE WAR

3D animated film, colour, sound, 13 minutes, 33 seconds

THE WAR is an animated film that explores the conflict and displacement caused by wars, focusing on the trauma and dislocation experienced by individuals and communities due to violence and destruction. The story is told through the eyes of Leon, a volunteer from the Red Cross, who parachutes into a chaotic war zone and encounters Lifa, a displaced child struggling to survive. Together, they travel through the devastated landscape, encountering both loss and hope along the way. The animation utilizes dynamic camera angles, immersive sound, and destabilizing detailed environments to convey the fragility of life in conflict zones. By weaving multiple perspectives into a single narrative, the film invites viewers to reflect on the impact of war and the people affected by such devastation. Ultimately, *THE WAR* serves as a visual narrative of the scars left by conflict—both physical, on the land, and emotional, on the people. It is not only a critique of war but also an exploration of resilience and the innate human desire for peace.



Jennifer Lin Xinyi

My artistic practice centers on themes of growth, healing, memory, and self-identity. Through sculpture and interactive installations, I aim to create immersive spaces where audiences can find resonance and comfort. As children, we instinctively build secret bases—private retreats offering a temporary escape from external pressures. However, as we grow older, the weight of reality often diminishes our ability to create such sanctuaries. Through my art, I seek to provide audiences with a “secret base”—a space where they can briefly escape and reconnect with themselves. My work encourages viewer participation, inviting interaction with the piece—through drawing on the walls of the fort, flipping through the textures of handmade books, or engaging with symbolic childhood objects. I believe that this physical engagement can awaken forgotten memories and emotions. A secret base is not only a physical space but also a psychological symbol, representing our search for belonging in the world. Whether it’s the childhood act of building a small fort or the adult pursuit of emotional grounding, these spaces embody our identity and inner needs.

I Want a Secret Base

Installation with wood, wire, resin, clay, fishing line, various fabrics, foam board, wire, crayons, pipe cleaners, and poly-fil,
41 x 69 x 20 inches

I Want a Secret Base is an interactive installation that delves into themes of psychological healing, self-identity, and emotional refuge. Drawing inspiration from the childhood experience of secret, private spaces that offer safety and escape, this work recreates an intimate sanctuary where viewers can temporarily disconnect from the demands of everyday life. As we age, societal pressures often erode our ability to cultivate such personal havens, leaving us increasingly detached from the sense of security they once provided. The installation takes the form of a small, enclosed room, incorporating elements from childhood—sculptures, toys, and books—that invite interaction. Viewers are encouraged to enter, draw on the walls, and engage with the tactile materials around them. Through these playful, introspective activities, the piece evokes a sense of comfort and nostalgia, offering a brief reprieve from the weight of adult responsibilities. By invoking the innocence and creativity of childhood, *I Want a Secret Base* underscores the importance of emotional sanctuaries and their role in shaping our sense of belonging.



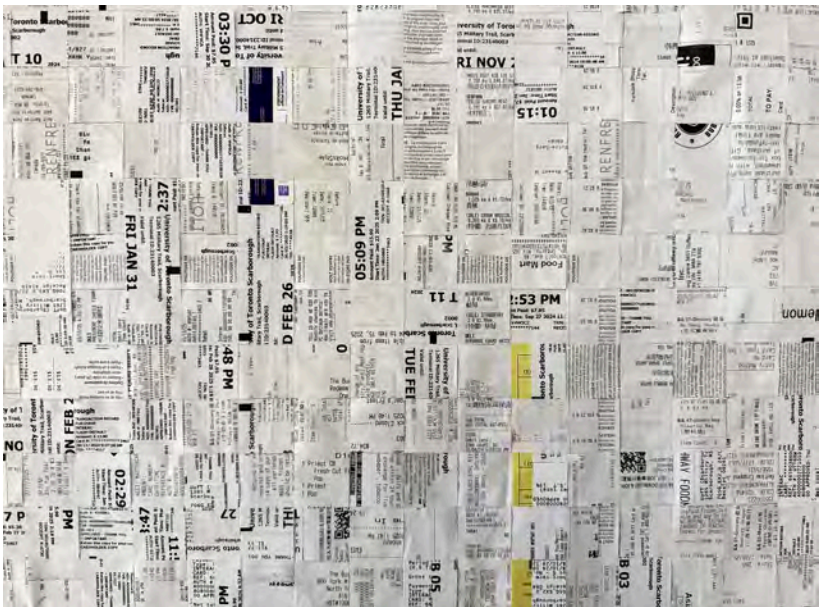
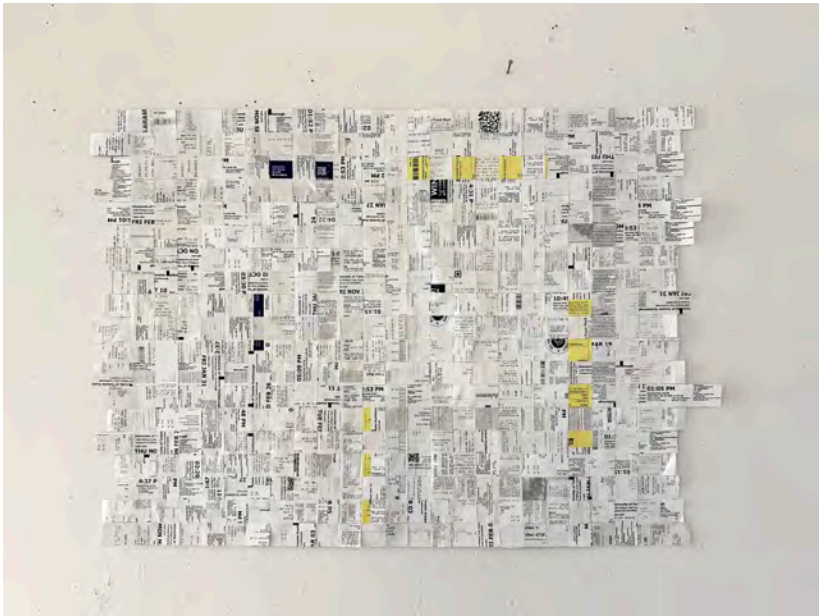
Liu Shaoyu

I am drawn to the themes of time and routine because of their profound yet often unnoticed influence on our lives. Time is more than a measure of moments—it is a framework where identity takes shape. Routine reflects the patterns of existence, showing how mundane actions accumulate into personal narratives. My artistic practice focuses on found objects and mixed media, especially materials that embody everyday experiences—receipts, tickets, and other ephemeral records of routine. These objects serve as involuntary archives, quietly documenting our movements and interactions with systems of order and control. My process involves collecting, organizing, and transforming these materials. I treat them as artifacts, searching for hidden stories within them. I am fascinated by how routine gives meaning to small objects over time—how something like a crumpled receipt can signify a moment of transaction or habit. By rearranging and reconfiguring these items, I aim to elevate the mundane and encourage viewers to find significance in life's quiet rhythms.

Routine Records

Weaving with shredded receipts, 22 x 28 inches

This piece is composed entirely of shredded receipts, each carefully cut into three centimetre wide strips and handwoven into a unified textile-like surface. The work brings together receipts collected over time—parking receipts, shopping receipts, and other everyday records—transforming them from mundane, disposable documents into a cohesive artifact of routine and time. By weaving these fragments, the piece destabilizes their original function as individual records of transactions and instead creates a visual archive of daily life. The structure of weaving symbolizes how routine actions intertwine, forming a fabric of experience that is both ordered and fragmented. The variations in typeface, timestamps, and colour invite viewers to examine patterns of repetition, movement, and consumption. The choice to use receipts as material reflects a fascination with the systems that document our lives—often without our active awareness. The artwork explores how ephemeral objects can embody personal history, becoming a portrait not of identity in the traditional sense, but of habits, time, and participation in everyday systems. By reconfiguring the material through manual labour, this piece seeks to find beauty and meaning in the overlooked.



Sydney Ly

As a Canadian-born Chinese artist, my works investigate the intersections of my personal experience and my cultural identity growing up in an Asian immigrant household in Canada with my grandmother. My artistic explorations are deeply influenced by my childhood memories, my upbringing, and the significant time I spent with my grandmother, whose cultural values were completely different from what I was taught in school. Attempting to navigate between different cultural spheres led to many questions about self-identity and cultural narratives. As an artist, I combine things together to tell a story, utilizing various materials, objects, and pictures. My work is motivated by a questioning and challenging of nostalgia and idealized remembering. I invite viewers to engage with the idea of misremembering and to see how time has altered their memories and influenced the way they perceive things in the present.

Elusive Past

20 digital prints, 5 x 7 inches each

Elusive Past is a collection of photographs capturing heartwarming moments during my childhood. My parents were absent during that part of my life, and I spent considerable time with my grandmother instead. As I sift through collections of old photographs, I am unable to recall experiencing any of these moments, even the seemingly happy ones. Though the events are visually present, they are distant and unreachable. In my artwork, I have desaturated the colours in each image and added subtle interventions of colour, prompting the act of close looking, and a reflection on misremembered moments that have been distorted with time. The altered photos now evoke a strange sense of absence and distance.



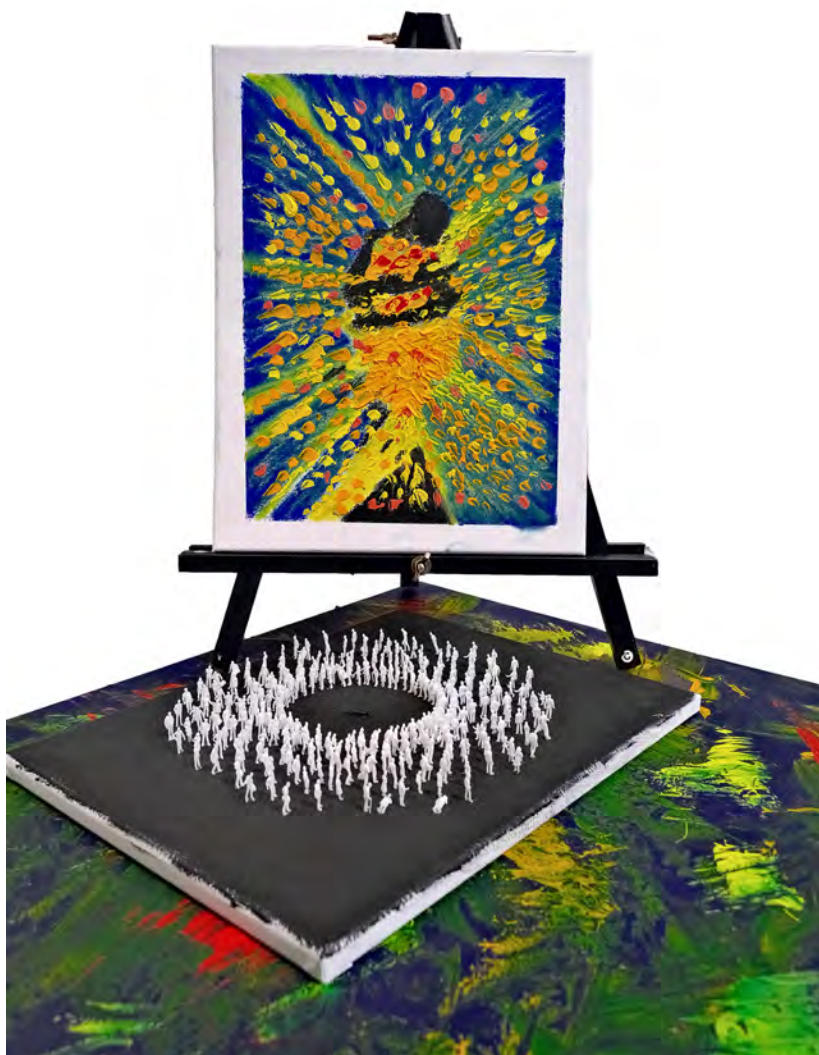
Edward Ma Xiao Xuan

My artistic practice examines how loneliness interacts with perception and memory. Using a range of media—sound, photography, video, painting, and installation—I investigate themes of isolation, longing, and the ambiguous boundary between presence and absence. My practice utilizes interactive and immersive elements to engage with viewers and offer a deeper connection to the subject. I investigate how different spaces can evoke unique moods and emotions in the audience. By subtly altering familiar environments, I manipulate sensory inputs and spatial distortions to challenge the stability of reality and disrupt the viewer's intuition. For example, combining imagery of a winter landscape with the sounds of summer creates incongruent elements that produce mental dissonance, placing the observer in a space between reality and illusion.

The Artist's Room

Mixed media installation with video, sound, paintings, and miniature diorama, dimensions variable. Video: 60 minute loop

The Artist's Room explores emotional and psychological conflicts by creating an immersive space that contrasts closeness with solitude, presence with absence, and reality with perception. The installation combines video elements, soundscapes, drawings, and miniature figures to craft a realistic environment with a dissonant quality, aiming to evoke feelings of isolation. A monitor continuously displays the view from a large window, transitioning from dusk to dawn. The winter-like visual imagery contrasts with the summer sounds: cicadas, children playing, and rustling leaves, creating a sensory dissonance that disrupts the viewer's sense of time. Next to the window is an artist's worktable, where a diorama of miniature figures encircles a fallen black figure, echoing the composition of a nearby painting. The black figure in the painting mirrors the sculptural scene, yet the two exist on different planes, emphasizing the challenge of bridging separate dimensions. By allowing the viewer to manipulate the light source that illuminates both the diorama and the painting, the installation creates a connection between the viewer and the observed, prompting them to reflect on their relationship with the artwork and whether they, like the small fallen black figure in the diorama, fail to embrace the light. *The Artist's Room* employs layered elements that encourage viewers to contemplate the boundaries between emotion and existence, as well as the physical and psychological dimensions of an artist's space.



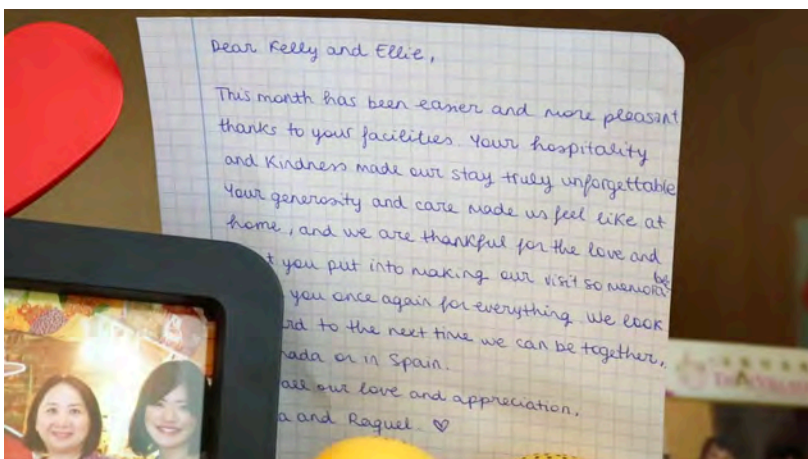
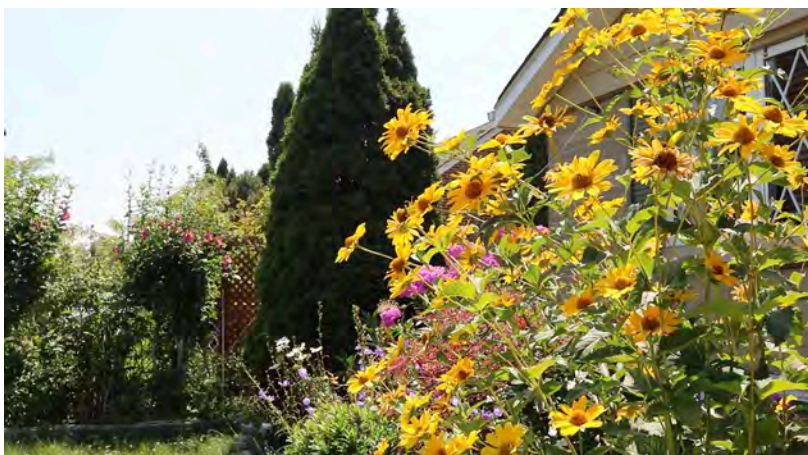
Rajsree Mandal

I am an Indian-Canadian artist, who has lived in India, the United States, and currently is residing in Toronto, Canada. I make digital art, books, and photography in an illustrative or documentary style. My artistic process consists of thorough research, interviews, field exploration, and cultural analysis, and is influenced by my diasporic experiences. My work explores themes ranging from community, diaspora, and self-identity. I depict individuals, their surroundings, and their sense of cultural identity to accentuate heartfelt moments of the human experience.

Moments of Kinship

Hand-bound artist book

Moments of Kinship is a hand-bound artist book documenting the Chinese homestay that I have resided in during my time in university. The book invites the viewer to peer into the world of the hosts and students in the homestay and its mesh of cultures. The images capture a sense of belonging, trust, and connection within this community. Some students stay for a few weeks, and others for years, yet the house holds the memories of all the past residents. I want the audience to flip through the pages of the book and reflect upon the memories of their lives where they felt a sense of deep connection. My artwork pays attention to the small acts that bring people together and that create a feeling of kinship, regardless of who the people are and how they happen to come together.



Marinus Mào

I am a Hangchow-born, Toronto-based designer whose practice spans graphic design, illustration, and photography. Specializing in posters, logos, and typefaces, I craft visual identities that are both thoughtful and impactful. Beyond the digital canvas, my creative explorations extend to landscape, wildlife, portraiture, and documentary photography, as well as multimedia forms such as sculpture, 3D modelling, and video production — allowing me to approach design through a multidisciplinary lens. I draw my ink from the Yangtze's endless flow. Deeply inspired by the cultural heritage of my Ngu-speaking community, I merge traditional techniques with contemporary design practices to shape a distinct visual language. Practicing classical calligraphy and painting has taught me about the intersections of Eastern philosophy and aesthetics, a sensibility that I integrate into my design work. I rediscover and reinterpret mythology and folklore, breathing new life into ancient tales by giving them vivid, minimal figures. I distil consistent stylistic threads from classical relic patterns and folk art, transforming them into modernist graphic forms. Drawing upon Kanji and Romanized scripts, I also participate in constructing systematic written languages for oral traditions, weaving the charm of the Ngu language into my design. From the graceful curve of the stone bridge's arch to the soft silhouettes of tea-covered hills, I aim to illustrate an experimental framework for designing Ngo-viet (Nguyoh), combining cultural memory with contemporary creativity.

The Monument

Installation with digital prints and bound book

Modernist design is often critiqued for its rigidity and emotional detachment, but rather than softening these qualities, I embrace the sense of alienation and disconnection, weaving them deliberately into the fabric of this artwork. In this project, I adopt a minimalist, silhouette-like visual language to explore themes of social control, monumental architecture, power, and space. The grand monuments stand ominously in a vast space, forming a ritualized landscape of power. Under the surveillance and protection of "The Vision," the commemorative space occupies the minds of its subjects, showcasing a majestic rule that spans across the stars. An omnipresent order envelops this octahedral planet where history is reduced to a singular and eternal narrative, and time is frozen in an endless present.



Markle Ning

My video and photo-based art practice explores personal and emotional narratives centred on vulnerability. I use experimental and raw imagery to capture moments of interpersonal connection in an authentic and unfiltered way. My creative process often begins with an emotion tied to a personal story, which I break down through reflection and research before translating it into pictures or moving images. Themes of intimacy, relationship, and self-reflection emerge repeatedly in my work. I delve into emotions that are often daunting, seeking to unravel and understand them. I am drawn to aesthetics that are both dynamic and imperfect, and visuals that confront, engage, and provoke. Rather than providing direct answers, I seek to present moments of ambiguity—spaces where personal experience and collective memory intersect. While much of my work is rooted in personal experience, I am also interested in how shared emotions and memories connect individuals across different backgrounds. By weaving together personal and collective narratives, I aim to create images that invite reflection and offer a space for recognition and resonance.

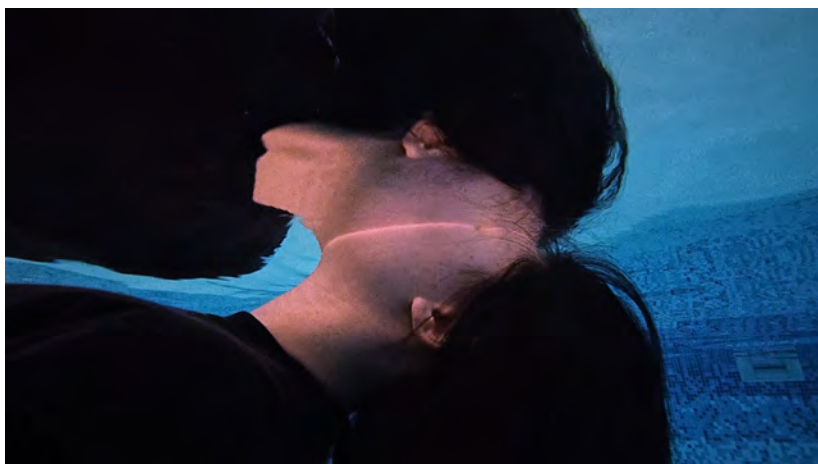
Anchor

Video, colour, sound, 3 minutes, 59 seconds

Camera: Hisham Al-Ward, Kenny Perroni, Jonathan De Vries

Music: Novo Amor

Anchor is an experimental video that explores the quiet intimacy of being alone yet also feeling whole. Set within the gentle, shifting space of water, the work reflects a state of inner stillness, where the body is suspended, weightless, and free. The water becomes a sanctuary, a space where time softens and the outside world fades away. Rather than portraying isolation or loss, *Anchor* embraces solitude as a grounding force. Through minimal yet emotionally resonant imagery—reflections, slow breath, and floating movement—the piece captures a sense of peace found not in others, but within oneself. There is no struggle, no drowning, only presence. Rooted in years of journaling and personal reflection, the work expresses deep self-connection. It speaks to existing without needing to be saved. In a world that often pulls us outward, *Anchor* invites the viewer in.



Shirin Nozari

With an academic background in Evolutionary Anthropology and Studio Arts, I explore the relationship between science, culture, and personal identity while working in various mediums, including painting, photography, drawing, and sculpture. My artistic practice primarily focuses on the complexities of the human body, addressing its ability to be both fragile and resilient during challenging times. My work incorporates various artistic approaches, such as surrealism and figurative forms, as I explore how personal emotional and physical experiences contribute to our understanding of identity. My artistic practices are deeply rooted in themes related to trauma, strength, and adaptability. The subject matter of my work navigates topics surrounding the complexities of the human body, and how it is influenced not only by biological factors but also by culture, identity, and health systems. I aim to challenge traditional perceptions of the human body by creating disturbing visual imagery that invites viewers to experience feelings of discomfort and vulnerability. I want my work to evoke an emotional impact while encouraging the audience to reflect on physical challenges that are often not validated, creating a space for healing.

Ocular Hex

Acrylic, wood, stainless steel, pigmented nitrocellulose,
21.5 x 15 x 3 inches

Ocular Hex is a double-sided painting made with acrylic and pigmented nitrocellulose on a wood and metal base. This set of surrealistic figurative paintings incorporate disturbing imagery of eyeballs undergoing traumatic acts of violence. The subject matter of my work is related to superstition, medical challenges, and the complexities of the human body. This work navigates complex themes related to trauma, delusions, and fiction. Having gone through threatening experiences with my eyes, my work expresses the invalidation I have received from those around me, as they often associate these risks with superstitious beliefs rooted in cultural traditions. My paintings depict superstitious interpretations in place of scientific ones, such as the black cat scratching an eyeball. Through this work, I prompt the audience to reflect on superstitions and whether they can coexist with reality. I aim for viewers to experience the discomfort caused by the disturbing imagery and to consider how medical challenges are shaped not only by biological causes but also by cultural narratives.



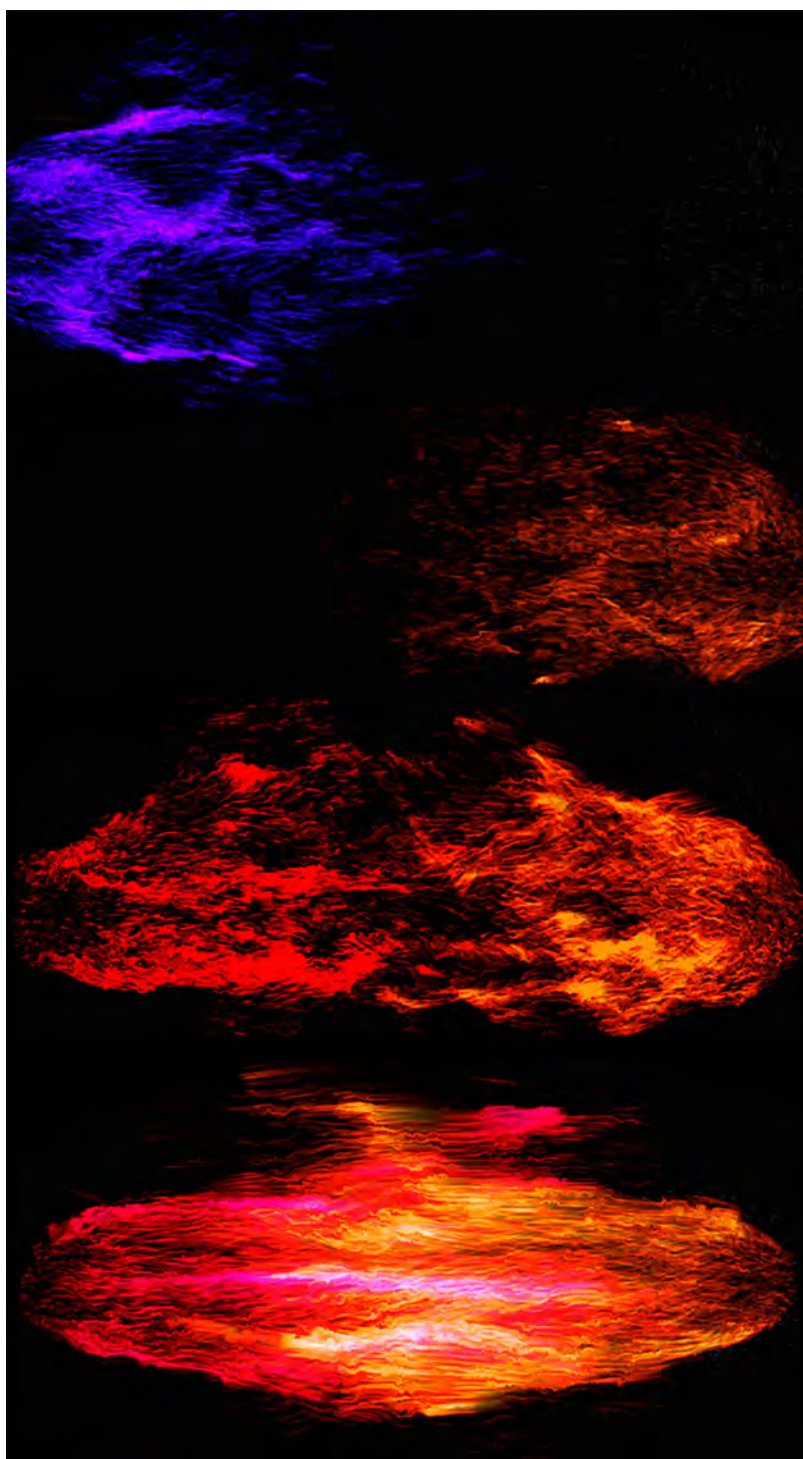
Gina Pang

I create interactive installations that explore the intangible aspects of human presence, memory, and connection. By creating immersive interactive projects, I seek to transform deeply personal experiences into shared moments. I invite viewers to reflect on the marks we leave behind, the ways we interact with others, and how technology can reveal the unseen.

A Light for a Life

Projection, biometric sensors, real-time generative visuals
Produced in collaboration with Daniel Harrington

A Light for a Life is an interactive installation that visualizes biometric data—heartbeat and body temperature—through generative visuals. The audience's pulse and warmth influence real-time visuals, creating a personalized and ephemeral imprint on the digital space. The installation consists of two separate data paths, ensuring that each participant's presence is displayed independently. Initially, the visuals appear as individual, particle-based forms, but as two people engage, the shapes gradually merge, responding to their shared biometric inputs. This symbolizes how human connection is both transient and deeply intertwined. The piece explores the themes of presence, memory, and loss, transforming invisible bodily rhythms into a shared experience. As the projections shift and fade, the visuals reflect the impermanence of human presence, just as warmth dissipates and heartbeats slow, leaving only a memory behind. What remains is not the form, but the feeling. This work is an invitation to pause, to notice the quiet imprints we leave on each other, and to reflect on how something so simple can be shared, seen, and remembered, even if only for a moment.



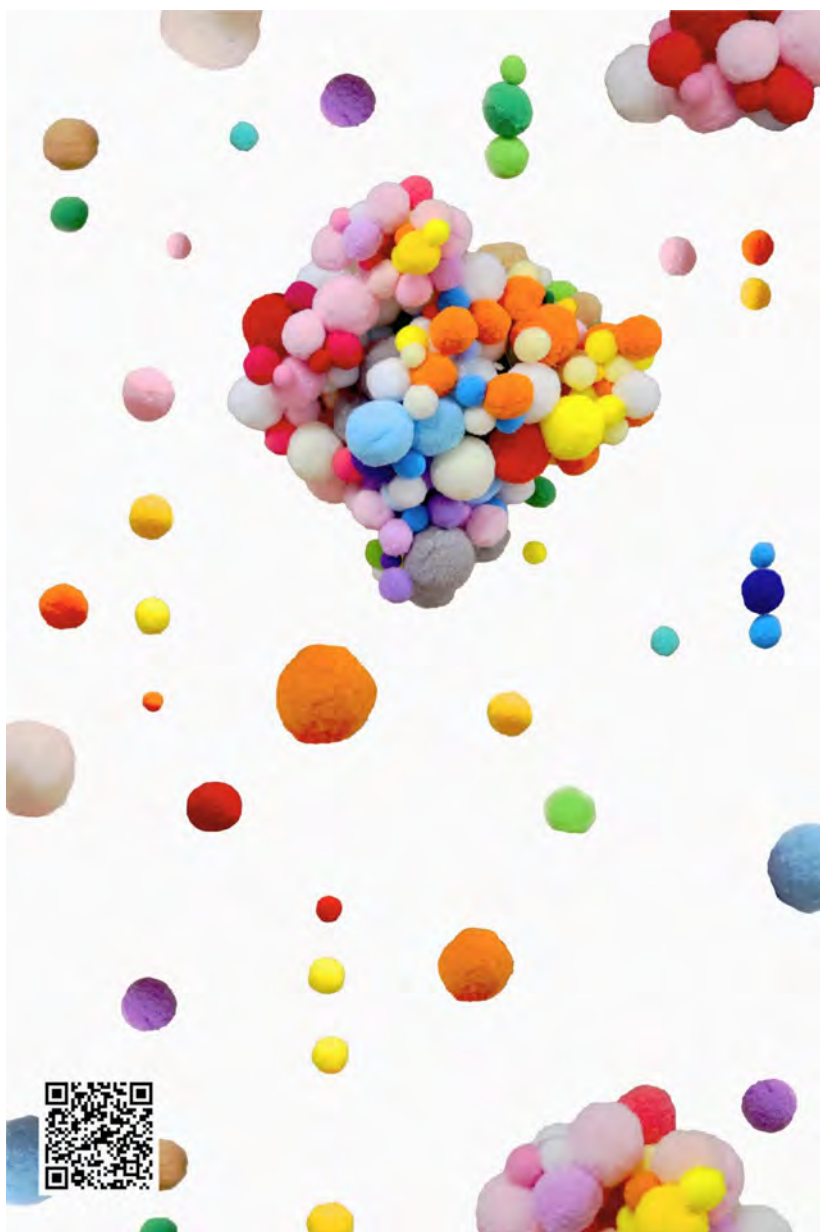
Roxy Ren Yunxi

As an artist originally from China, my practice has been shaped by my time in North America and my studies in media. Inspired by both personal experiences and social issues, my work seeks to address the climate crisis, emotional complexities, and our quest for equality. Recently, I have focused on exploring the intersection of personal and collective emotions, investigating how these feelings manifest beyond words. I express my artistic vision through photography, digital work, installations, and painting, each medium offering a unique way to visualize emotions—whether through immersive experiences, layered storytelling, or introspective expression. The visualization of emotions is central to my practice, as I believe they are ever-changing and deeply layered. By using unconventional materials and interactive elements, I invite audiences to reflect on their own emotions and the role they play in shaping human experiences.

The Moment Was All

Installation with pom poms, fishing line, and metal frames,
dimensions variable

The Moment was All is a hanging installation composed of pom poms, where colour and proximity symbolize various emotions. Each strand is hand assembled and knotted, where colour transitions reflecting emotional shifts. The process of making all the strings became an artistic experience for me, as every knot and transition was a deliberate act of emotional translation. The composition moves from a central emotional core, branching into fragmented clusters before reconnecting into blended strands, symbolizing how emotions evolve, separate, and merge in different circumstances. The title originates from Virginia Woolf's novel *Mrs. Dalloway*, a work that has deeply influenced my artistic exploration. Woolf's stream-of-consciousness narrative captures the fluidity of human emotions, mirroring the transient and layered nature of feelings. Just as the novel intertwines past and present through memory and perception, my work visualizes the ever-shifting states of emotion and their profound impact on human experiences. By using soft, tactile materials, the installation embodies the contrast between emotional fragility and resilience, inviting viewers to engage with their own emotional landscapes and reflect on the significance of fleeting yet powerful moments.



Chubi Sharon Shaibu

Born in Port Harcourt, Nigeria, and moving to Abuja, the capital city, at the age of 4, I developed a deep curiosity about my surroundings and a strong connection to my environment. Relocating to Toronto as a teenager provided me with the time and space to reflect on and reconnect with my roots, which has profoundly influenced both my work and my perspective. Currently, my focus is on examining immigration policies in Nigeria and Canada, particularly their impact on family dynamics, the history of Nigerian art and music through an anthropological lens, and the development of cultural infrastructure between the two countries. As an immigrant, I have struggled with the separation from my homeland—a process that has altered me in ways I am still discovering. It revealed things I once took for granted, from my art practice to ancestral traditions within a post-colonial context. I had to grieve the loss of places, people, and experiences—smells, tastes, and memories of my upbringing—while navigating a life where they were no longer present. This journey also brought frustration, depression, and, ultimately, the freedom to create work and spaces where people like me can feel human despite the socio-political challenges we face. Through this process, my appreciation for impermanence has grown. I learned to view each day as an opportunity to start anew, to burn everything down and rebuild.

Tabula Rasa

Plywood, charred wood, dirt, 59 x 39 x 25 inches

What happens to a person when they encounter grief? *Tabula Rasa*, meaning “Blank Slate” in Latin, refers to the psychological concept that humans are born without preconceived ideas and shape their identity through sensory and perceptual experiences. I connect this idea of “emptiness” to grief, which offers a profound, transformative shift in perspective, regardless of its intensity. Fire, much like grief, is both destructive and transformative—an all-consuming force that, when harnessed, can lead to profound change. Even in the process of losing ourselves, the figure remains. I use the wooden outline of my body, painted with fire, as a symbol of remembering the lost fragments of my identity—pieces, places, and people essential to who I am. This piece reflects the interconnectedness of spirit, mind, and body, illustrating the enduring essence that persists despite the impact of grief.



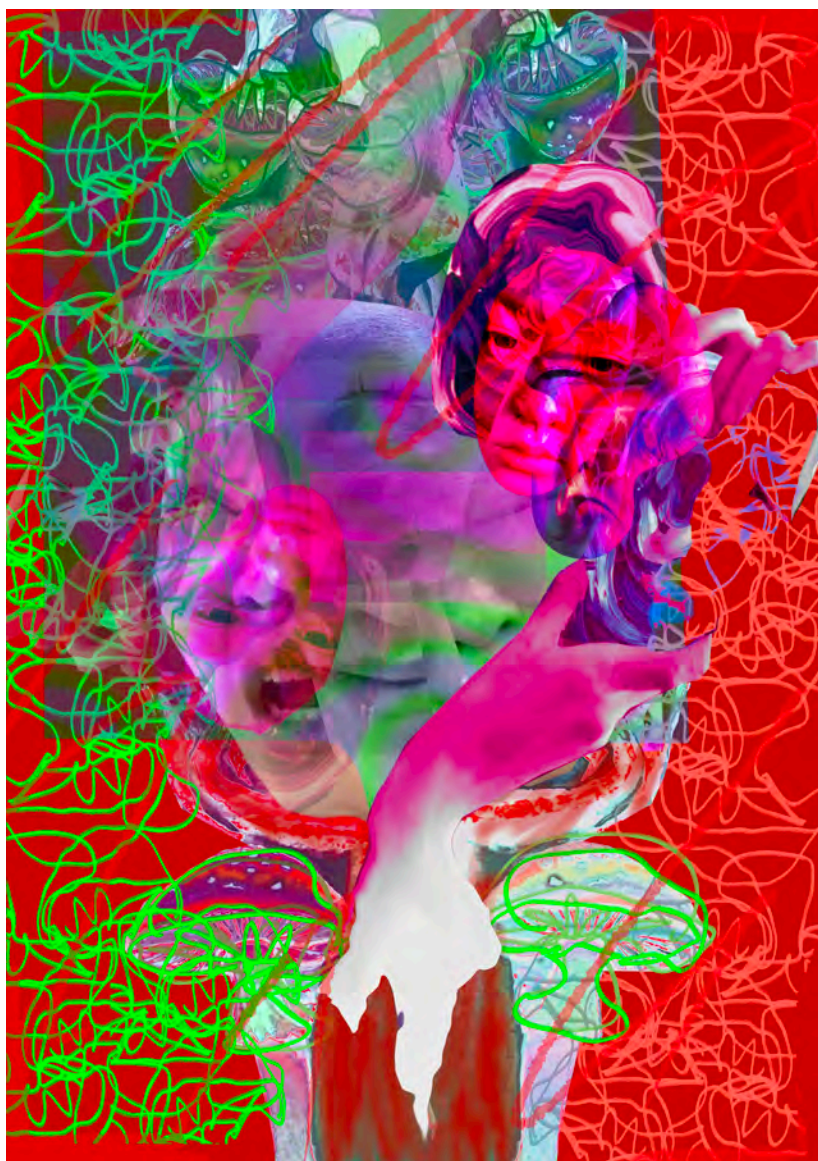
Tiffany Tang

I am inspired by life's complexity and unpredictability. I am obsessed with exploring states of perception that are outside the realm of conventional experience—whether it is the surreal images of hallucinogenic experiences or the fleeting, subtle emotions of everyday life. These out-of-the-ordinary experiences make me question the boundaries of the world and drive me to translate abstract feelings into visual language. I am passionate about experimenting with different mediums and techniques, and I especially favour the fluidity of digital painting. It captures the improvisational trajectory of the mind, weaving chaotic colours, distorted forms, and broken symbols into a private yet universal narrative. My works are not a reproduction of reality, but an exploration of the inner world: the throbbing that cannot be logically explained, the faults of memory, the ripples of consciousness, all of them gain a new life between brushstrokes and pixels. Through my creations, I ask: is what we see just an illusion? And is there a more truth hidden in the illusion?

Journey

Digital print, 17.5 x 58.5 inches

I combined digital painting, photography, and collage in this artwork to explore a subconscious journey that I underwent which was filled with abstract sensory experiences. In this artwork, I show the five stages in the process of a hallucination: deep thinking, the main hallucination, a panic period, space-time distortion, and a calming period. I use a visual language of highly saturated colours, distorted geometric forms, and flowing lines to depict the flow of consciousness and the deconstruction of reality in the hallucinogenic state of mushrooms. I try to capture the subtle phase between reality and illusion and the stages of a changing human subconsciousness. During a hallucination when the human cognitive system shifts to another level, we see the world differently. This is an experience that many people do not have, so I want to share this realm of experience with the audience, encouraging them to re-examine the boundaries between reality and illusion.



Valen Trofimova

I am an independent journalist and installation artist. I was born in Ukraine and my parents spent most of their lives in Ukraine during the latter half of the Soviet Union. In my artistic works, I often engage the viewer through a mix of immersive physical elements and digital components that offer a curated narrative that helps to illuminate the entire work. Much of my work aims to broaden the knowledge of Ukrainian history by examining family histories, familial connections to the past, and the lives of Ukrainians in Canada. In this way, my artworks push back against the reductive misinformation of state propaganda and social media. The installation works that I make exist in fragments and its assembled form is ephemeral. The act of dismantling each work after it is exhibited is part of the process of confirming its effect, just as one destroys an effigy. Through greater understanding comes greater empathy, which, in Ukraine's case, could be what keeps its story alive.

Second-hand Memories

Installation with found objects and video, 7 minutes, colour, sound

Second-hand Memories is a found object installation with projected video examining Soviet life through familial memories and storytelling. The artwork recreates an intimate Soviet-era domestic setting for the viewer to examine voyeuristically. In a video in the installation, my mother and father tell stories from their childhood. *Second-hand Memories* introduces the viewer to Ukrainian life lived in the latter half of the Soviet Union's brief yet explosive existence while exploring how we experience the past through memory. The candies my mother adored, for example, dance playfully alongside other objects depicting Soviet home life. In the video, I explore the phantoms that memories create for generations, such as the lasting effects of Stalin's Terror. In a time when Ukrainian sovereignty is at risk, I want viewers to think critically about the scope of the conflict—that what is happening today has deep roots politically, culturally, and at the level of the individual story.



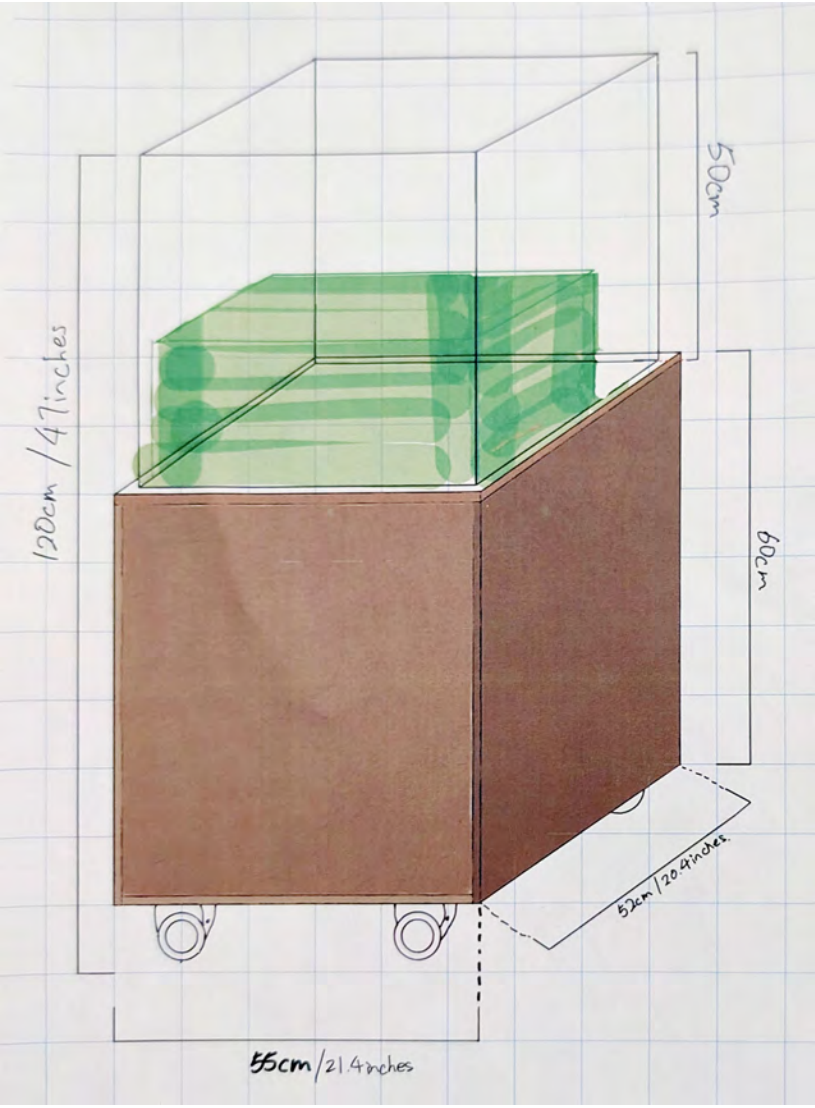
Owen Wang Long

I was born in Shandong, China, and moved to Vancouver at the age of nine. My art explores themes of reality, human connection, nature, and the role of education in shaping our perspectives. Family plays a significant role in my artistic practice. Growing up with five siblings, I developed close relationships rooted in mutual learning and support. These experiences shape my personal values and also influences my art, which often reflects on human relationships and shared experiences. For me, sculpture, photography, painting, and performance are powerful tools for self-expression, allowing me to navigate the complex and diverse landscape of art. My works aim to initiate meaningful dialogues about how we perceive the world. In my recent exploration of capitalism's impact, I invite viewers to question the status quo, focusing on its profound effects on individuals, society, and controlled natural resources. Looking ahead, my future projects will explore how art can transform educational environments and introduce innovative concepts to the global artistic community. By sharing ideas and perspectives, I believe art can play a significant role in challenging existing norms and fostering social change.

Unseen Factor'y

Grass, acrylic, medium-density fibreboard, one-way mirror film, casters, and screws, 47 x 23.5 x 21.5 inches

Unseen Factor'y features grass growing inside a four-sided acrylic box. Each side of the box is lined with a layer of reflective paper, which allows visibility from the inside while making it difficult to see through from the outside. This artwork explores the complex relationship between natural resources, capitalism's influence on the planet, and the global environmental crisis. The structure includes a wooden base with four wheels, enabling easy mobility. This design symbolizes accessibility and the smooth flow of resources—such as wood, water, and the fresh air and oxygen produced by plants. The wooden base is held together with both long and short factory screws, while encasing the grass, the structure also offers a space for the greenery to flourish and contribute its value. Grass, one of the planet's primary oxygen producers, relies on basic resources to thrive, emphasizing the shared nature of air and the delicate balance we maintain with the environment. Through this work, I reflect on how control over the production of fresh air, while vital, can also have a dangerously powerful impact.



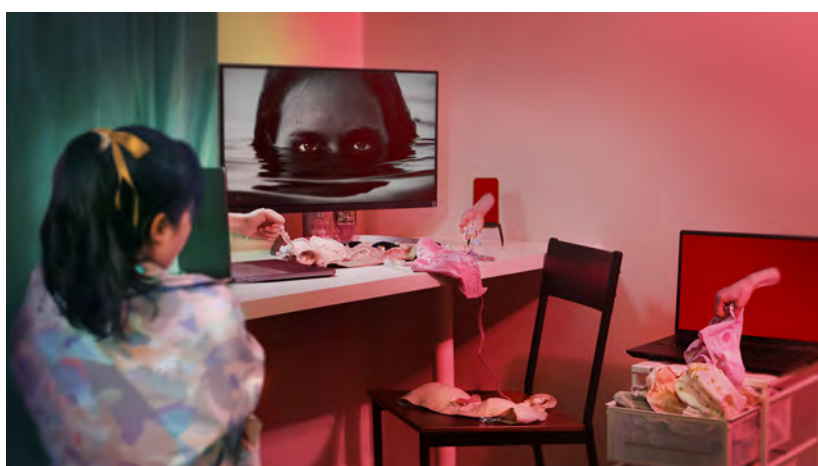
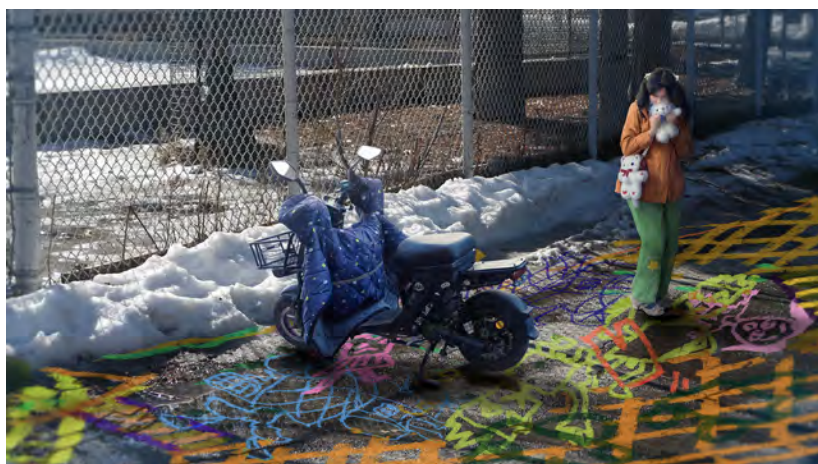
Molly Wang Yimiao

My work delves into the complexities of identity, daily life, and the often-overlooked details of modern existence. Raised in China and now based in Canada, I draw inspiration from the cultural contrasts and personal experiences that shape my daily life. My art practice blends traditional media, such as ink and watercolor, with digital tools like Adobe Photoshop, often integrating found objects to create layered, narrative-rich works. I am captivated by the everyday objects and actions that reflect both personal and collective identities. I explore the meanings and metaphors embedded in these elements, using them as windows into deeper understanding. In combining traditional and digital media, my work bridges the physical and intangible aspects of memory, illustrating how both the past and present contribute to our sense of self. The materials I employ—vintage photographs, used daily necessities, or specific scenes—carry their own histories, evoking emotions and encouraging viewers to reflect on what often goes unnoticed. Rather than providing definitive answers, I create spaces for contemplation, inviting intimate engagement with the subtle and profound details of everyday life.

Inescapable Gaze

Pigment print on gloss paper, 24 x 176 inches

In this project, I reconstruct three incidents of sexual harassment I endured at various stages of my life. Rather than confronting the trauma in an overtly disturbing manner, I opt to employ shadows and visual metaphors, subtly alluding to the events. A version of myself, lost in contemplation, appears within each frame, representing the shifting perspectives of my future. My work grapples with the harsh reality that women face harassment and violence at every stage of life—an unyielding and pervasive issue. Through photographic montage, I recount three specific incidents: one that occurred outdoors, another in a security room, and the most recent within the digital confines of an online chatting platform. Each scene mirrors my personal experiences and the lasting scars they have left. These moments, spanning from childhood to adulthood, are unforgettable. With dignity and respect, I approach this subject not only to express my own trauma but also to provoke deeper reflection. I hope viewers will recognize the gravity of this issue and feel compelled to share their own experiences, thereby fostering a more profound and necessary dialogue.



Wong Chi Lok

I was born in 2002 in Hong Kong and am a student of media and art the University of Toronto. My artistic practice is rooted in photography, with a particular focus on street and landscape images, while also exploring an interdisciplinary approach. Drawing from a background in music, my artistic practice is informed by an exploration of the interplay between human senses and emotions, especially through the realms of vision, sound, and scent. My subjects are often found in the simplicity of everyday moments, as I believe these unadorned instances hold the greatest potential for connection with audiences. While they may seem ordinary at first glance, I delight in uncovering the subtle intricacies often overlooked in the rush of daily life. My work offers viewers a transformative experience—one that invites them to pause and reconsider the fleeting moments that populate their world. In doing so, I aim to inspire a renewed appreciation for the quiet, yet profound, details that imbue life with depth and meaning.

Bloom Finale

Installation with pigment prints, scent, ceramics, and wood,
64 x 25 x 27.5 inches

Bloom Finale is an interactive, multi-sensory work that invites viewers into a contemplative space where the delicate beauty of flowers and their fragrances intertwine to evoke profound emotional responses. This piece delves into the nuanced relationship between flowers and human emotion, particularly the soothing and calming effects that rose and lavender scents have on our psyche. Flowers, especially those in shades of blue and white, and symmetrical forms, are widely favoured for their aesthetic harmony and tranquil allure. Though flowers are a ubiquitous presence in our daily lives—often exchanged as symbols of sentiment and care—their deeper, more intimate influence is seldom explored. While the act of gifting flowers holds emotional significance, their potential to impact us physically, through their visual appeal and scent, remains largely under-appreciated. This work seeks to reveal the quiet, yet powerful effect flowers can have on our lives. Their ordinary presence holds extraordinary potential for healing and reflection. Through *Bloom Finale*, I invite you to discover the subtle, yet transformative impact of flowers as visual, olfactory, and therapeutic experiences. May these flowers offer a blessing, bringing serenity and renewal to your world.



Joanna Zhang Xin Yuan

My art serves as a means of processing and expressing my personal experiences, particularly those centered around change, identity transformation, and personal growth. I see my practice as a continuous dialogue between memory and material, where each piece becomes a reflection of my evolving understanding of self and the world around me. Through my work, I navigate the fluid nature of identity, examining how shifts in environment, relationships, and culture shape who we are. I am particularly drawn to collage and montage because of their ability to layer emotions, memories, and symbols, mirroring the complexity of lived experience. The process of assembling fragments—whether torn paper, found images, or digital compositions—resonates with the way we construct our personal narratives. Each layer serves as a trace of a moment, an echo of the past woven into the present, allowing me to explore themes of dislocation, nostalgia, and transformation. While my work often stems from deeply personal stories, my aim is to extend these narratives beyond the individual, tapping into universal emotions that connect us all.

Journey Through the Tarot

5 collages, 15 x 20 inches each

Journey Through the Tarot is an exploration of my study abroad experience, visualized through the symbolic language of Tarot. The series consists of five collages that portray significant emotional and psychological transitions in my life over the past four years. Each collage corresponds to a specific Tarot card, and representing a pivotal stage in my journey: *The Fool* (new beginnings and curiosity), *The Tower* (sudden upheaval), *The Devil* (personal struggles), *Strength* (resilience and emotional control), and *Judgement* (acceptance and reflection). These collages are crafted through a combination of digital editing and hand-cut elements, layering textures, images, and symbols that reflect both the traditional meanings of the Tarot cards and my personal experiences. The result is a unique merging of surreal imagery and intimate visual themes that capture the highs and lows of my study abroad journey. At its core, this work embodies a universal narrative of transformation, challenge, and self-discovery. While rooted in my own story, it resonates with a wider audience—particularly international students and those undergoing significant life changes. By engaging with the archetypal symbols of Tarot, viewers are invited to project their own experiences onto the work, fostering moments of introspection.



Zhao Kemin

I am a multidisciplinary artist working with painting, digital art, and sculpture. My practice is rooted in an exploration of the emotional and environmental connections between nature and humanity. In my digital paintings, I experiment with composition and colour palettes to highlight environmental themes. Sculpture, on the other hand, allows me to physically engage with these connections, using materials such as clay, wood, and natural objects to foster a more intuitive creative process. My recent works examine the contrasts between the tranquility of nature and the unsettling impact of human disruption. While my artistic process is largely intuitive, it is also intentional. I am driven by questions about what it means to care for a world that is constantly evolving due to human influence. Through my art, I aim to encourage viewers to slow down, reflect, and cultivate a renewed sense of connection to the natural world and to one another.

Unleashing

Mixed-media installation with acrylic-on-canvas, clay, 3D-printed PLA, rope, netting, found marine objects, sound, dimensions variable

Unleashing explores the far-reaching impact of radioactive contamination in our oceans, specifically reflecting on the real-world consequences of the Fukushima nuclear wastewater release. At the centre of the installation are three 3D-printed Temari balls—a traditional Japanese folk art form known for its intricate, delicate patterns—now reimagined as vessels of ecological harm. These Temari balls leak a substance of gold, silver, and copper, symbolizing the spread of radioactive pollution through marine environments. Below them, hand-sculpted forms blend with real shells, starfish, rope, and netting to evoke a contaminated seascape. The canvas itself is built up with layers of acrylic and clay, creating surfaces that feel rich with potential yet tainted by destruction. A layered soundscape merges the rhythmic flow of waves with the clicks of a Geiger counter, creating tension between natural tranquility and human-made danger. Through this combination of materials, symbolism, and sound, *Unleashing* invites viewers to reflect on what lies beneath the surface and our collective responsibility to protect our ecosystem.



Judy Zhou Yuye

Originally from Shanghai, China, I now reside in Toronto. I am passionate about sculpture and photography, but my artistic practice spans various mediums, including music. My previous work, *Newborn*, a glass and wood sculpture, was a pivotal moment in my creative development. My most recent project, a work inspired by the healing sounds of music, marks another step in my evolving exploration of sculpture. My artistic journey has been profoundly shaped by my ten years of violin study, which cultivated my sense of rhythm, harmony, and adds a unique auditory dimension to my visual works. This musical foundation broadens my artistic perspective, inspiring me to continually experiment with new ideas and approaches. Through my art, I reflect on emotions and experiences at various stages of life while offering commentary on societal issues.

Reminiscence

Re-purposed rocking chair, bells, harp strings, piano pins, clay, linen, silk, 32 x 39 x 28.5 inches

This musical sculpture reimagines an assembly-line rocking chair from my university years, an object imbued with many memories from this significant period in my life. After stripping the chair's original paint, I used linen, silk, and clay to infuse it with a sense of soul—an idea rooted in Zen meditation and Buddhist culture, influenced by my mother. The piece draws inspiration from the saying, “A flower is a world, a tree is an awakening,” which encapsulates a profound meditation on the interconnectedness of the micro and macro worlds—how even the smallest things can have far-reaching impacts on our lives. The meticulously sculpted clay flowers placed all over the chair evoke a microscopic universe, inviting viewers to connect with my introspective journey toward self-discovery and spiritual awakening. Incorporating musical elements, such as harp strings inspired by a decade of violin study, the sculpture delves into the therapeutic properties of sound. From a physiological perspective, music is known to reduce stress and stimulate brain chemicals that uplift the spirit. The resonant tones produced by the ringing bells and plucking strings offer a healing, meditative effect, stirring memories of family and evoking a deep sense of comfort. *Reminiscence* merges familiar objects with emotional connections, creating an interactive experience that invites viewers to engage, offering tranquility amidst the busy pace of life and a brief escape from life's pressures.



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