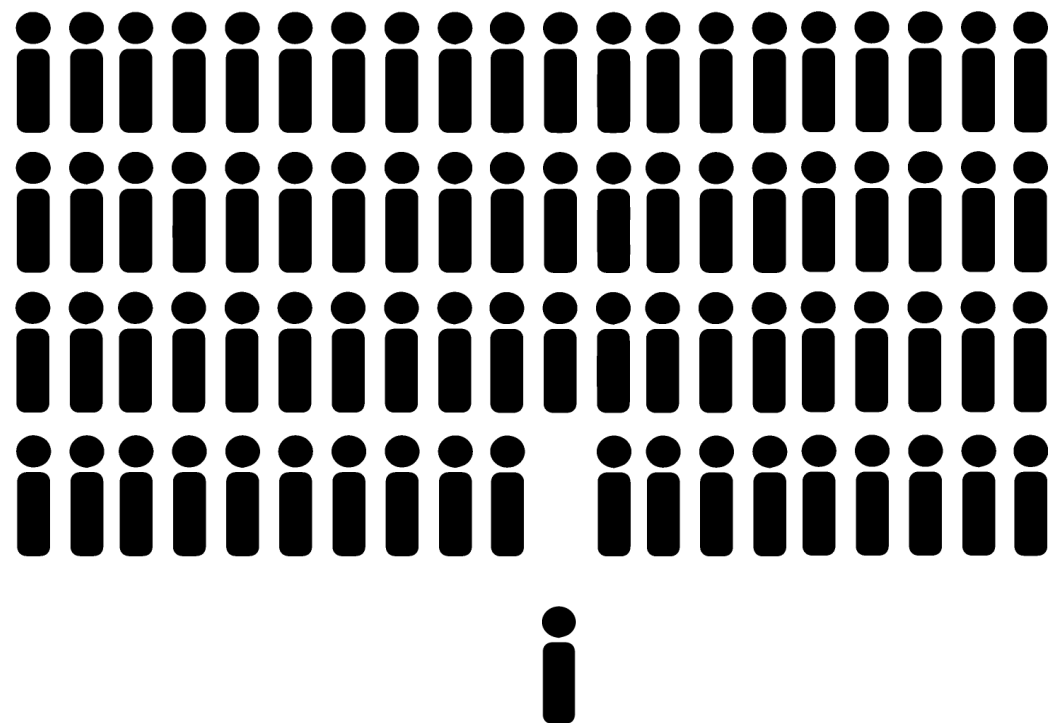
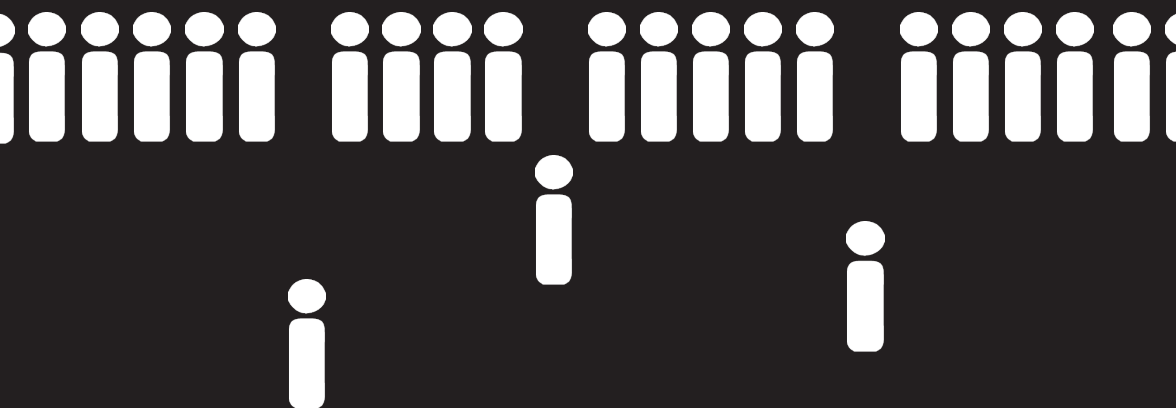


BREAKOUT

Studio Art 2022 Graduating Exhibition
University of Toronto Scarborough





BREAKOUT

Published in association with the exhibition *Breakout*, 2022 Studio Art Graduating Exhibition at the University of Toronto Scarborough (April 14th - April 21, 2022) at the Doris McCarthy Gallery

The exhibition and publication were organized by the students of courses VPSD55H3 and VPSD56H3 in the Studio Art Program with faculty mentors Hiba Abdallah and Will Kwan and technician Josh Cleminson.

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2022 Studio Art Graduating Exhibition, Department of Arts, Culture and Media,
University of Toronto Scarborough

BREAKOUT

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Message from the Studio Art Program Director

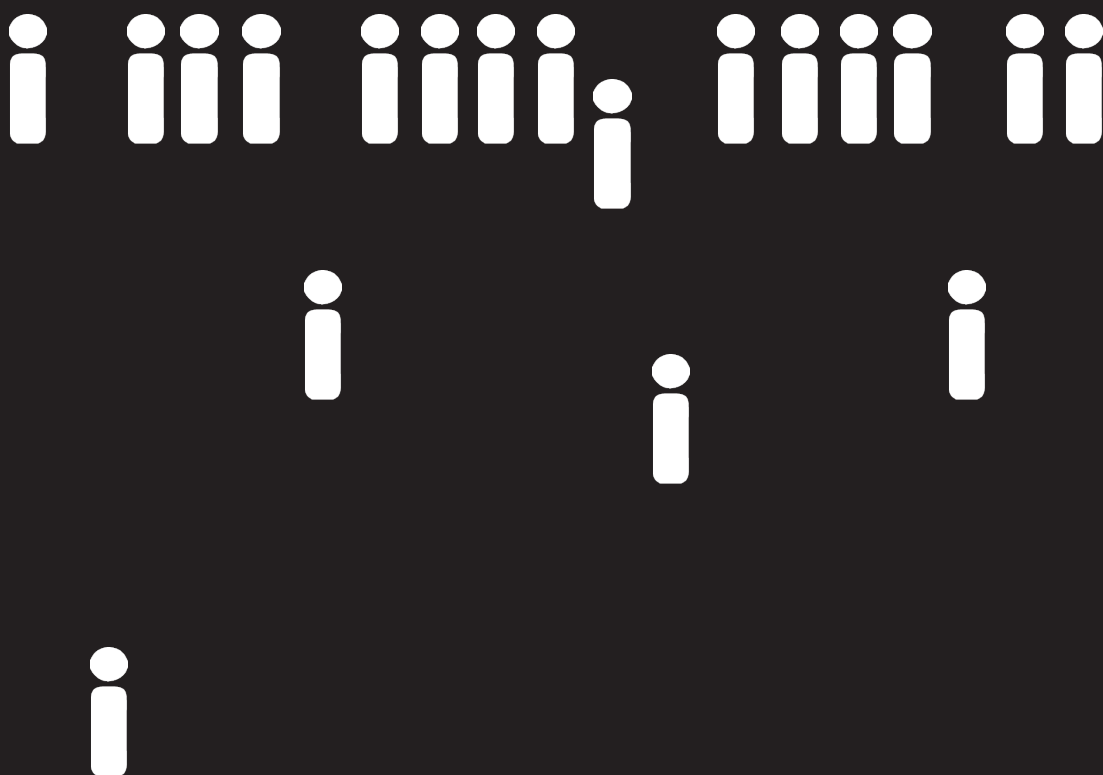
Will Kwan

At the start of each Winter semester, in the buoyant, hopeful early weeks of a new year, a group of students in the Studio Art program embark on a collective endeavour. The students reflect on their experiences of the previous three and a half years—the steady honing of technical skills while moving through courses in drawing, painting, photography, sculpture, video, animation, and digital art; the tentative experimentation with a new medium when taking a course outside one's comfort zone; the vivid moments of discovering a new talent, arriving at a new idea, resolving a vexing technical challenge, of putting on a final touch and stepping back to savour the sight of a finished work, of having a devastating critique and then dazzling everyone in the next one. All of these things are a springboard—in those early days of January—for a new set of projects that four months later become the final artworks presented in the annual Studio Art Graduating Exhibition.

Walking through this year's exhibition and flipping through the pages of this accompanying publication, a viewer will be struck—as they are every year—by the incredible scope of ideas, interests, creative perspectives, and lived experience of the students in the Studio Art program. The viewer will see technical virtuosity, conceptual depth, and creative insight. They will see political engagement and social conscience but also play, humour, and joy. They will encounter criticality and questioning but also optimism and hope. Looking carefully between the works, the audience will also discern a conversation weaving through the entire exhibition, a consequence of a semester's worth of discussion and feedback, of peers encouraging each other, of individual grit, perseverance, and commitment bolstered by a network of support.

Without taking anything away from the incredible achievement of our students, there are of course faculty, technicians, and staff who play a crucial role in supporting the students in this capstone project. I have a unique dual role of seeing the work from the perspective of the Studio Art Program Director but also as one of the instructors working with students in exhibition alongside my extraordinary colleague Professor Hiba Abdallah. In addition to guiding students through the development of their projects, Prof. Abdallah's exceptional talents as a designer is what made possible the wonderful publication that you are holding in your hands. The installation of nearly forty works in the exhibition would not have been possible without the incredible skill of our installer Josh Cleminson. Patient, dedicated, and detailed-oriented ACM staff members Sydney Cabioc and Claudia Wong provided invaluable support for exhibition events and communications respectively. And finally, the deepest gratitude for the exceptional generosity of our partner, 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 Sandy Saad-Smith and Erin Peck for offering time, mentorship, and encouragement to the students in exhibition.

As the Studio Art Program Director I beam with pride as I welcome you to *Breakout*, the 2022 UTSC Studio Art Graduating Exhibition, present you with the collection of artworks included in this publication, and introduce you to the new creative voices in our 2022 cohort of graduating Studio Art students.



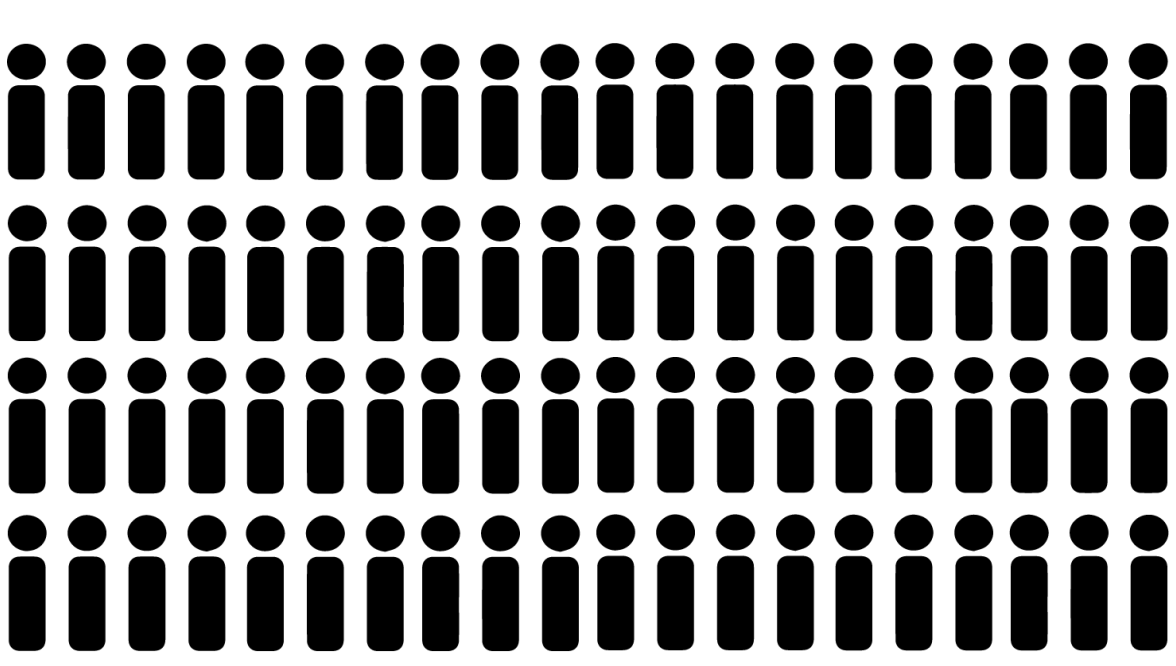
Introduction

Hiba Abdallah & Will Kwan

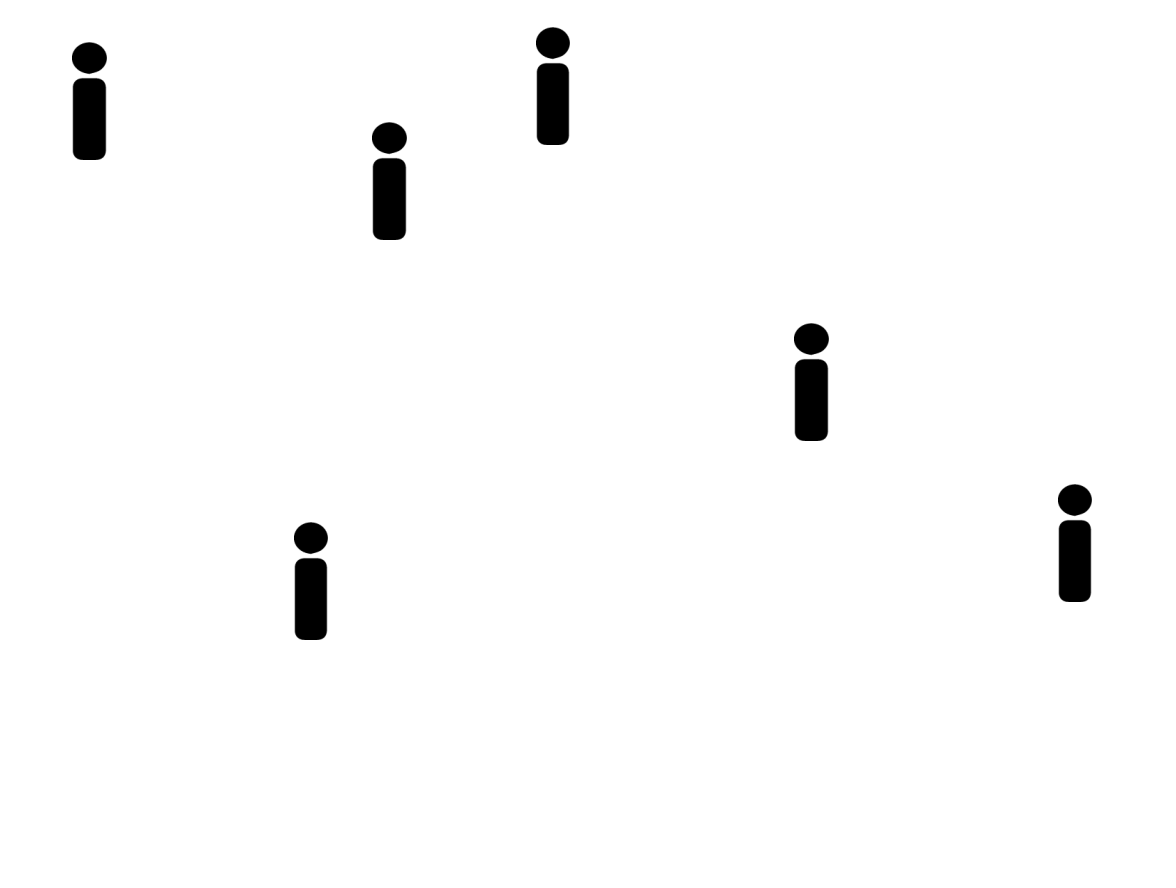
We are pleased to introduce *Breakout*, the 2022 UTSC Studio Art Graduating Exhibition. The works in the exhibition explore various states of transition—of splintering and proliferation, of emergence and escape—as opportunities to investigate reality from a new vantage point. The artworks in the exhibition use process, abstraction, humour, and play to examine topics such as cultural erasure, the climate crisis, mental health, social connection, and the passage of time. Responding to a world marked by turbulence and uncertainty, the exhibition offers a space to contemplate change as an affirmative and generative force.

As the instructors who worked with the graduating cohort whose work is represented in the exhibition and in this accompanying publication, we feel privileged to have witnessed the students' work evolve from its early research stages, through its creative development and intensive production process, and culminating in a diverse array of pictures, objects, and moving images. Much of the work starts from a personal and idiosyncratic perspective, but is also forward-looking, timely, and consistently engaged with issues of social and cultural significance in the world today.

After an almost two-year hiatus from physical engagement with art and exhibition-making, the students took on the challenge of producing new work and organizing the first in-person graduating exhibition since 2019 with courage, enthusiasm, and determination. The exhibition that the students have produced is a testament to adaptability and resolve, but also a gesture of revival and return.



ARTWORK



Jonas Anttila

I am a multidisciplinary artist from Pickering, Ontario. I make comedic, narrative art-works through the use of humour. The strategy of humour is intentionally used to bring ideas of competence and skill up against notions of inadequacy, incompetence, amateurishness, and ineptitude. I find that topics of humor are lacking in academia, and that it is a way I can fill a particular niche in my university setting.

Dragon Boy

Ink drawings
9"x12" each

This series is about a character called Dragon Boy. He is a young man who has failed to grow up—represented in his prolonged game of dress-up. He is a character more concerned with his backward priorities and juvenile problems than with those of the real world, and often finds himself in places where he does not fit in. Though these drawings depict scenes of humor and strangeness, Dragon Boy's disillusionment is much more striking and is cause for concern. This series intends to explore how feelings of humor and pity coincide.



Jonas Anttila

Conflicts of Faith

Digital photographs
18" x 27" each

My artistic work endeavors to visually represent feelings of internal religiosity. Though religious actions are commonly and rightly attributed to people that consider themselves believers, I suppose there to be a lingering of a religious instinct in people in modern society. My work explores how this tendency towards ritualism and tradition might surface and be expressed in matters of a non-spiritual nature. Through the photographic medium, I try to capture scenes in which the secular starts to blur with the religious.

Conflicts of Faith, is a visual representation of internal conversations, arguments, and judgements that I have with myself regarding ideas in Bible and the Christian faith. The triptych of scenes focuses on a character who is at odds with an inner voice. The panels depict struggles relating to different aspects of faith— where to find truth and meaning, feelings of judgement and disapproval. The work makes references to early Renaissance paintings with their use of halos and other religious symbols. The halos are used to mark the spiritual significance of the actions the character is engaged in. Recalling art historical material evokes additional ways that faith and religion might be understood in a modern context: the juxtaposition allows us to see how older ideas compare with new realities.



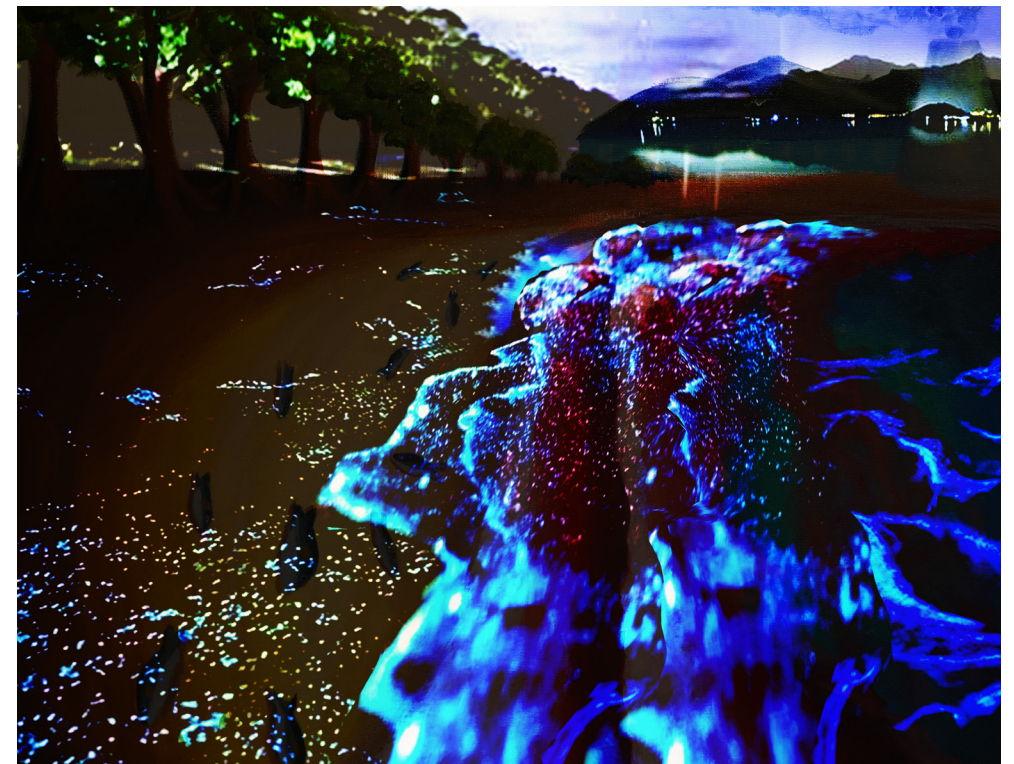
Liying Bai

I am an interdisciplinary artist studying at the University of Toronto Scarborough, with a double major in Studio Art and Environmental Studies. My practice explores photography and digital media through the topics of memory and history in the style of nostalgia as expressed in personal emotions. My paintings and sculptures explore environmental issues caused by climate change and human activities, from water pollution and conservation to wildlife and ecological balance protection. I want viewer of my work to notice the deterioration of the ecological environment caused by the development of human society and pay more attention to the harmonious possibility for coexistence of human and natural environment.

Red Tides

Acrylic paint and projection
24" x 30"

Red Tides focuses on water resources and marine ecological protection. The combination of dreamy blue beaches and decaying red waters depicts a contrasting environmental problem, that is, noctilucent pink algae that glows a beautiful blue light at night. This algae blooms in water and causes red tide pollution and serious ecological damage. As a multi-media artwork, this project is composed of painting and projection. The blue sparkles reflected on the painting cover the real appearance of the deteriorating water environment, asking the viewer to carefully distinguish the painting hidden under the projection. This work aims to emphasize our indifference and ignorance of environmental issues and reconsider the environmental crisis that may be hidden behind the beauty that is often taken for granted.



Liying Bai

The story of the pangolin

Acrylic on canvas

30" x 24"

The story of the pangolin is a painting that illustrates the man-made extinction crisis of the pangolin species in Asia, specifically in southern China. The work depicts details including the Chinese pangolin's habitat in Guangdong province, their distinct long tongues, their eating habits which help maintain ecological balance, the poachers who capture them, and their unique means of defense. The pangolin is a species that feeds mainly on termites and ants, protects forests from termites and maintains a healthy ecosystem. However, at least one million pangolins have been poached and illegally traded around the world in the past decade. They are considered the most threatened mammal in the world by the illegal trade. Due to misinformation about their meat and scales having valuable medicinal properties, wild pangolins are trafficked for use in medicine shops and restaurants. They are being driven to extinction by human desire. The pangolin's story is little known. I don't want this beautiful species to quietly disappear from the earth. This painting is intended to introduce the audience to their plight.



Evelyn Benoit

My body of work consist largely of colourful and surreal works of art ranging from painting and drawing to digital art and design, and more recently, three dimensional and mixed media work. I am interested in exploring concepts surrounding death and decomposition, as well as topics such as identity, and queer culture. I explore these ideas and subjects to learn more about my identity and beliefs.

Death and the rituals surrounding it are a subject in my work because of my interest in how death has become a cultural taboo and commercialized industry in North American society. Whereas in many other cultures death is seen as a norm, something taken care of by the family, rather than a funerary industrial complex.

My work also explores concepts of identity and queer culture. Through my work I seek to portray the complexity, nuance, and individuality of queer culture and people. By celebrating and lifting up contemporary and historical queer people I am also able to combat negative stereotypes surrounding the queer community, and to amplify queer voices and issues.

From Here to Eternity

Mixed media
40" x 28"

The piece *From Here to Eternity*, uses layering techniques to simultaneously depict images of life, death, and love. In doing so, I hope to impart a fleeting sensation of beauty and wisdom which can be found in all three topics. The artwork consists of queer imagery including a rainbow colour palette for its background, as well as two women embracing. Doing so allows me to depict a moment of personal intimacy and closeness.

A drawing of two skeletons is overlaid with a semi-transparent painting on glass of the same two figures as they would look in life. The purpose of this is to demonstrate the idea that death is something which is a normal part of life and allows fleeting moments of beauty to have meaning. *From Here to Eternity*, seeks to remind its viewers to cherish every moment that we have with our loved ones, honour the memories of those we lost, and remember that death is a natural part of life.



Evelyn Benoit

Mushrooms on My Mind

Acrylic on canvas, yarn, plexiglass, wood
27" x 18" x 18"

Your Brain on Mushrooms

Acrylic on toy ball, yarn
57" x 8.3" x 8.3"

Mushrooms on my Mind and *Your Brain on Mushrooms* are two interconnected works which draw parallels between imagery of fungi and the human brain. Mycelium and neurones interweave between two and three dimensional forms within these works to demonstrate the cognitive ability which allows mycelium function as a network of communication for fungi. The use of textiles in this work allows for the traditional painting surface to expand past the edges of its border, creating a sculptural piece. The mycelium is growing through the surface of the canvas allowing the viewer to glimpse the network of organic material growing underneath, paralleling the composition of scientific diagrams. The fruiting bodies of mushrooms growing out of the sculpture, are connected to chains of mycelium that interact with the surface of the painting, suggesting themes of decomposition as the fungal network overtakes the neurones. I am interested in the parallels between mycelium, which allows fungi to think and communicate, and the neurones which allow for humans to do the same. In depicting these parallel networks, the artworks references the idea of the hive mind and its role in organisms' survival and mutual support.

Your Brain On Mushrooms references the influence of psilocybin mushrooms on the human brain. The use of colour in the work mimics the colour pallets employed by psychedelic artists of the 1960's in order to normalize the use of psychedelic drugs. The piece seeks to bring awareness to the benefits of psilocybin mushrooms in mental health treatment, to normalize their use, and to stop the stigma which is preventing people from these treatments.



Mortasha Chan

I often work with digital media and photographs that capture identity, culture, and the landscape in a methodical documentary style. I like to photograph the easily ignored objects in our lives, so my practice often involves everyday spaces and everyday objects. By taking daily life as my subject matter, I can incorporate my personal experience into the artwork as well.

Intersections

Photographic series on satin paper

11" x 14"

As a Chinese person living in Canada, my work explores the Chinese culture and traditions as they appear in a foreign country. I am fascinated with how the Chinese culture has integrated in the West. In the series, *Intersections*, I capture various unique makers of Toronto's Chinatown through architectural features and objects. *Intersections* focuses on the colors that we commonly see in Chinatown, including red and green. Each color has a specific meaning and symbol in the theory of the five elements (wood: green/blue, fire: red, earth: yellow, metal: white, water: black). Red symbolizes fortune and joy while green represents growth and fertility. Both colors are popular in ancient Chinese architecture, as well as the decoration in modern Chinese structure. By documenting Chinatown in the city, I hope viewers will see the cultural diversity in Toronto, specifically the fusion of Chinese and Western culture.



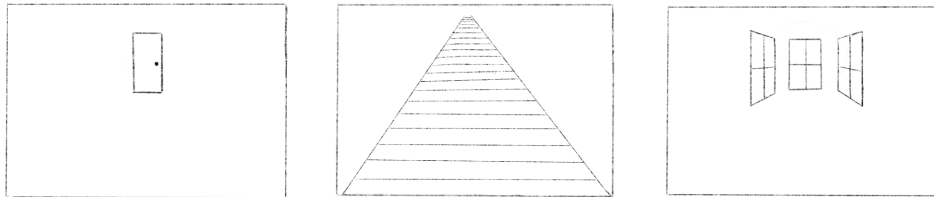
Mortasha Chan

Into the Unknown

Digital prints

11" x 14" each

Our lives have changed since 2020 when the pandemic started. The shift to an online environment, limitations on human interaction, and struggling to survive: none of these things were expected. We confront uncertainty in this crisis every day. This series of three print depicts the world of the unknown, where the space ahead is unclear: an entrance, a suspended bridge, a bank of windows looking out onto a blank landscape.



Abandoned, Forgotten, Ignored

Digital photograph

18" x 24"

The mask has become part of our lives, and it is everywhere. *Abandoned, Forgotten, Ignored* documents the masks discarded by people throughout the city, ending up in green spaces and waterways. The pandemic has also led to loss and grief: lost loved ones, lost relationships, lost opportunities. I sense that loss in the many masks that are abandoned and buried in the soil, slowly forgotten but also something we learn to live with.



Xintong Chen

My practice often looks at how to convey understanding and empathy through photography and sculpture. My work sheds light on details that people often do not pay attention to. The source of my practice comes from my own life experience.

Beginner

Sculpture
7" x 18.5"

Beginner uses sculpture and sound to explore the object side of a violin. Through an agonizing rendition of "Twinkle, twinkle, little star", the uncomfortable sound is further pushed by the needles extending from the violin's body. The bow of the violin has been replaced by a saw, adding to the abject nature of the work. This artwork's intention is to convey a visceral uncomfortable feeling.



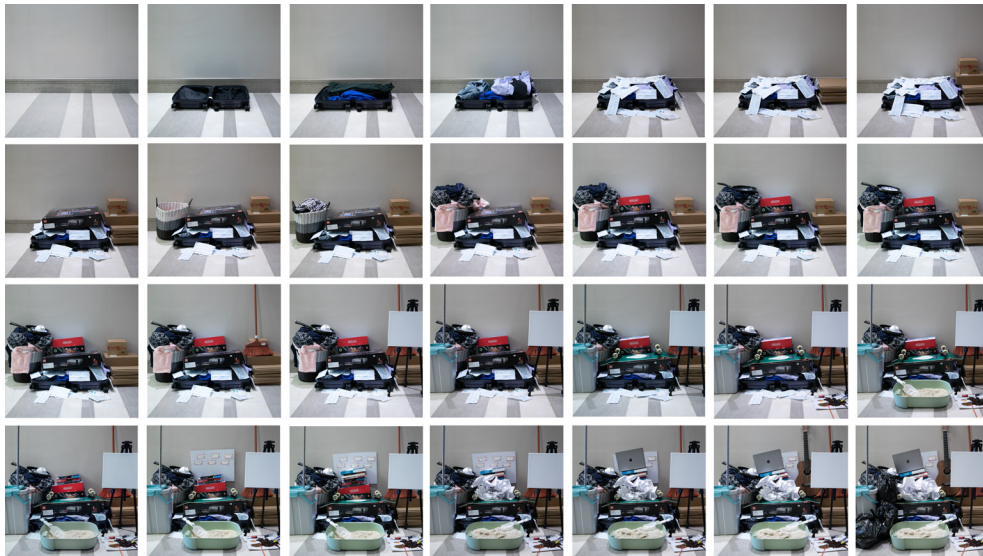
Xintong Chen

Procrastination

Digital photographs

7.5" x 7.5" each

This series of photographs depicts the subject of procrastination. The photos show a growing to-do list: luggage to be packed, mail to be opened, clothes to be washed, a painting to be completed. There are also things that get in the way: the pandemic, toys, a guitar, things to watch, social media. More and more things pile up. More and more things need to be done. This work is about anxiety, distraction. I hope the viewers can feel the sense of being overwhelmed in the work.



Joanne Devanathan

Memories, dreams, and the formulation of thought are things that I explore with my artwork. My works have a reflective, self-aware and sometimes uncanny tone. I like layering colors with different values to create a sense of luminescence, being careful to not make color schemes that are too vibrant and cheerful. I tend to use dark backgrounds to impart a sense of eeriness. Sometimes the backgrounds or negative spaces are manipulated to have a lot of depth, either through brushwork or texture. I do this to express the unfamiliar aspect of my mind. Human imagination can be regarded as a vast space, a bit like looking into a deep cave speckled with a few gemstones near the opening. I make sure to keep my subject matter specific enough to represent an idea about the human mind, but vague enough so there is a better chance of the viewer identifying themselves in the work. I want some viewers to look at the images and think to themselves that at least a part of their own mind is understood to some degree.

I'm glad you were there

newsprint, gouache, ink, graphite
9" x 12" each

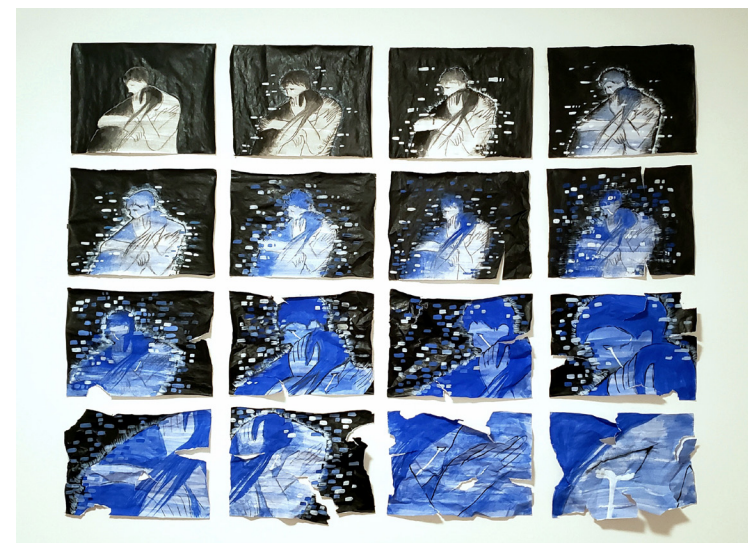
I'm glad you were there depicts an increasingly distorted picture of a man and a woman in a tearful embrace. The series of images have a monochromatic colour scheme with blue as the most vibrant colour and a background consistently painted black. Each piece is painted on newsprint for its malleable and wrinkled quality. The effect is enhanced by crumpling each image after the paint had dried. The distorted and glitchy effect was achieved with white and blue gouache after drawing the basic outline of the couple using charcoal. Each outline was traced on every image using light shining through a transparent surface.

This artwork was inspired by a memory of a traumatic experience with my boyfriend in which our lives were at risk. The artwork is a depiction of what I think we looked like in third person, as if the viewer were witnessing the moment live. At the same time, it depicts how my memory of that moment is undergoing a process of change. No matter how frightening or traumatic an experience is, the memory of it will fade and become distorted over time. Something to note is that no matter how distorted the pictures get throughout the artwork, the images still have a vague depiction of a man and woman embracing with tears from their eyes painted with detail and clarity in contrast to the surrounding brushstrokes. This element symbolizes that no matter how distorted or faded a memory becomes, there is always something about it that remains untouched.

Inner Formations

Acrylic on canvas
18" x 24"

Inner Formations depicts a set of abstract glass panels facing an unspecified point in the distance. Their luminescent quality contrasts the dark and eerie background. The painting has a contemplative and mysterious tone. This piece attempts to depict how I perceive the formulation of my thoughts. The vast space is a part of me which is not fully discovered yet. One's imagination can never be fully discovered and accurately depicted. I chose glass to represent the fragile and delicate process of thinking and imagining.



Mahin Fatima

I am a multidisciplinary artist based in Toronto, Ontario. My practice focuses on exploring the concept of human rights, injustice, and social conflict taking place in the world today through painting and sculpture. My work tells a story, guiding viewers through events that have taken place, and exposing the emotion that these individuals have felt while being tortured brutally, mentally, and physically in their homeland. My paintings and sculptures use elements such as light, and the way it falls on the figures evoking depth and emotion. I use textures and colors to emphasize the scenes, as well as text to help the viewers understand the story and direct their attention to the conflict. My aim is to use my artwork as a tool and be a voice for those who cannot express their voice.

Liberty, Our Dream

Three dimensional sculptural piece made using linen fabric and white fabric paint
Sculpture size: 40' x 30'
Installation size: 60' x 30'

Liberty, Our Dream is a textile sculptural work that focuses on the injustice Kashmiris face in Jammu and Kashmir, India. The freedom of Kashmiris is being taken away from them through the removal of Article 370, which gives the state independence and a separate flag from India. By removing this Article, the government is taking control of that state, stripping away their rights, cultural values, and land. Due to this, Kashmiris have been protesting for their rights for years and are being killed for speaking up.

The text on this three-dimensional sculpture depicts the chant that is repeated during rallies, demonstrations, and funerals of the deceased as a statement of defiance to what the government is doing. The bright red pigment of the fabric and the white paint used to write the text represents the colors of the old flag of before Article 370 was revoked. The government not only eliminated their flag but also considered eliminating the Kashmiri traditional garment, the pheran, depicted in this work. The public swiftly objected to the law, but the very concept of taking away their cultural freedom is why I choose to highlight the pheran. Through combining all these elements in the three-dimensional piece, I want to extend the voice and be a voice for the freedom of Kashmiris.



ہم کیا چاہتے ہیں؟ آزادی!
اسے اونچی آواز میں کہو - آزادی
یہ ہمارا حق ہے - آزادی!
ہم اسے اپنے لیے چھین لیں گے - آزادی!
خوشبودار - آزادی!
جان سے زیادہ قیمتی - آزادی!
اوہ! اللہ تعالیٰ ہمیں آزادی عطا فرمائے
شہداء کی قربانیوں کے لیے - آزادی
میں شہید ہو جاؤں تو میرے کفن پر لکھ دینا
آزادی

What do we want? Azadi!

Say it loudly – Azadi

It is our right – Azadi!

We will snatch it for ourselves – Azadi!

The fragrant one – Azadi!

More precious than life – Azadi!

Oh! Almighty grant us – Azadi

For the sacrifices of martyrs – Azadi

If I become a martyr, write on my shrouds – Azadi



Mahin Fatima

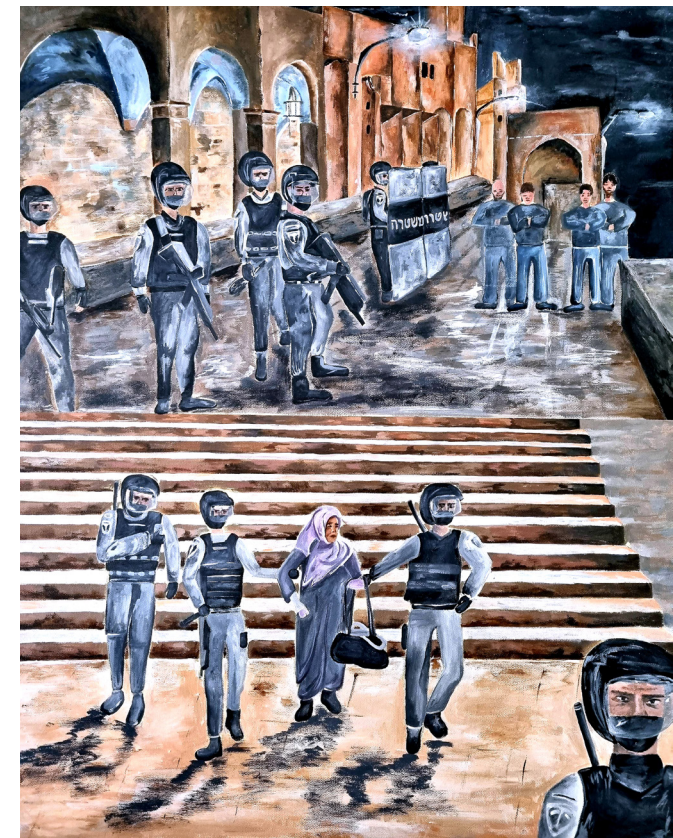
With Our Soul and Blood, We Will Redeem You, Aqsa

Acrylic on canvas

3 paintings, 24" x 30" each

With Our Soul and Blood, We Will Redeem You, Aqsa depicts the injustice, violence, and oppression Palestinians face due to the ongoing conflict between Israel and Palestine. This series of paintings were created using reference images from photojournalism. The images on the canvas are arranged to reveal how the particular incident occurred. The story begins on May 7, 2021, with the raiding of one of the three holiest sites in Islam, Masjid Al-Aqsa, which has served as a symbol of Palestinian resistance to Israeli rule. However, during this holy month, Israeli soldiers restricted Palestinian access to the mosque and attempted to expel numerous Palestinian families from their home, the Sheikh Jarrah neighbourhood, to make way for Israeli settlements. This tension is what led to the protests and violence taking place in Al-Aqsa.

The paintings depict a variety of viewpoints, as well as close-up shots that show the intensity of the situation. The dramatic effect of the light and shadows on the figures bring to life the emotion felt by these individuals. Through the expressive use of paint, as a Muslim artist, aim capture the pain of Palestinians' religious and human rights being taken away.



Jingyi Gao

The art I create often explores themes that pertain to me personally. My experience is that of a Chinese woman, an immigrant, and a student. I incorporate many of these perspectives into my work and explore them through motifs that are culturally significant to me. Though my experiences are personal, they aren't necessarily unique in the sense that many of my peers have experiences in common and will be able to see themselves reflected to some degree in my work: themes of aesthetics, social criticism, reflection, education, livelihood, and feminism are fairly universal and always relevant. I work with varied media, from sculpture and photography, to illustration and painting whichever works best for a piece. I want my work to resonate with the audience while also moving them towards reflection through metaphor and symbolism.

School memories

Acrylic on canvas
3 paintings, 15.5" x 19.5" each

In *School memories*, my aim is to awaken people's understanding of Eastern education by creating a series of paintings. Standardized testing measures students by the same metric leading to homogenization and lack of self-expression. Children are often required to conform to learning and discipline, rather than the freedom of expressing their individuality. In a militarized management environment, children are raised to be robots that accomplish tasks. I use a painting style that is straightforward and simplified, with vivid colors to convey a legible message. *School memories* aims to subvert and bring awareness of this system. I modeled the style of the paintings to appear childish to tie into theme of the work, with the characters resembling woodblock toys.



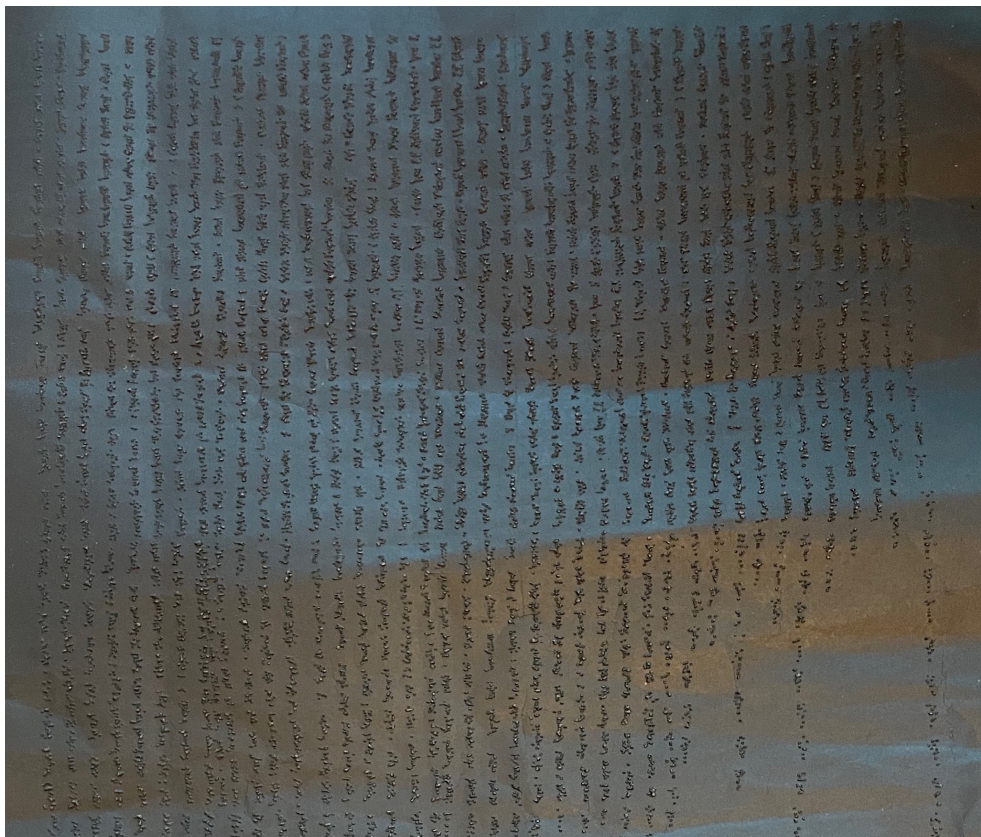
Jingyi Gao

Lost in Translation

Black paper

22" x 22" x 75"

In my sculpture, *Lost in Translation*, the visual parallel with the biblical story of the tower of babel brings to mind the themes of language and understanding under a new light. English is not my first language, but it is the one I study and work in. While every letter and every word come painstakingly to me, the knowledge I am building out of the material of this language is what will create my future. The paper bricks and constructing the sculpture represents this. The tactile nature of this work is important to me. I want the audience to feel the painstaking effort of the thousands of little punctures that make the words. To come back to the tower of babel imagery, I think it important that no matter what language a person is able to read or speak, they can understand the meaning of my work through the tactile aspect of it rather than through the “words” that cover it.



Beier Gu

I make installations and paintings that explore the connection between human beings and nature, how they affect the other and how each is represented through symbols.

If

Acrylic on canvas, thread, beads
30" x 40"

The emergence of a crack is not an imperfection. A crack in a stone emerges because of wind or water washing over it again and again. Every crack tells a story that only it can hear. If you look closely you will see the energy, glow, pain, and beauty of the "imperfection".



Undercurrent

Acrylic on canvas
30" x 40"

Layers of green and black. The dripping reveals what is in the background: a mixed, dim colour is created. What you see is just the surface. The struggle underneath, turns into a single drop.



Taylor Xiaohui He

In my artworks I experiment with sculpture, painting, drawing, video, photography, performing arts, interface design, game design, and web design. My recent photography and graphic design focuses on urban life and the environment.

The Moments

Photographic series
6" x 8" each

The Moments is a series of photographs on the theme of Chinese New Year. There are 12 photographs that capture the events and colours that take place during Chinese New Year, such as the lanterns, the spring festival couplets, the tangerines that represent good fortunes in China, and the lucky money pockets. My hope for the series is to convey the warmth and happiness felt throughout Chinese New Year.



Taylor Xiaohui He

Another Way

Digital print
25" x 35"

Another Way is inspired by 'front-line' workers who faced more risks during the Covid-19 pandemic. They are the groups devoting themselves to the others. In this work, I focus on food delivery workers in China. In media coverage from the hardest time during pandemic, when almost everyone was in lockdown, the few cars and motorbikes allowed to run on the street, were those of delivery people. Delivery workers also faced the highest risk of getting infected. This project aims to show my admiration for these front-line workers.



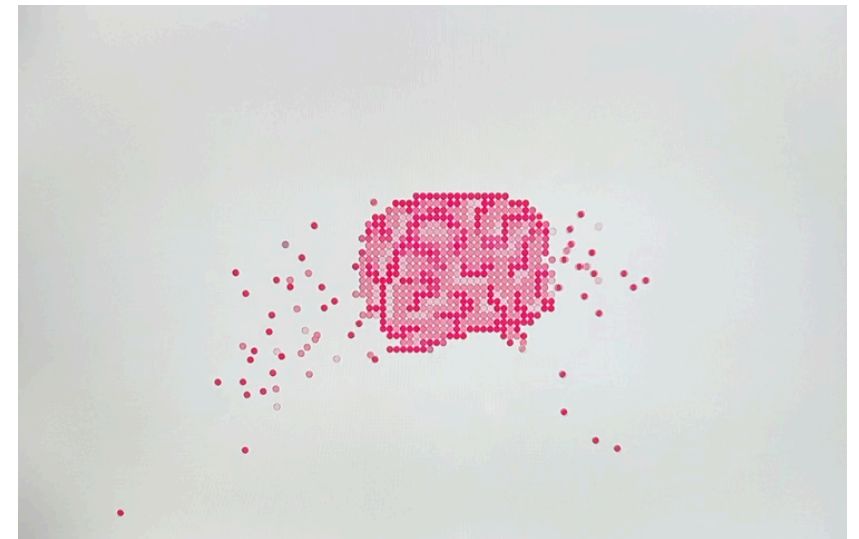
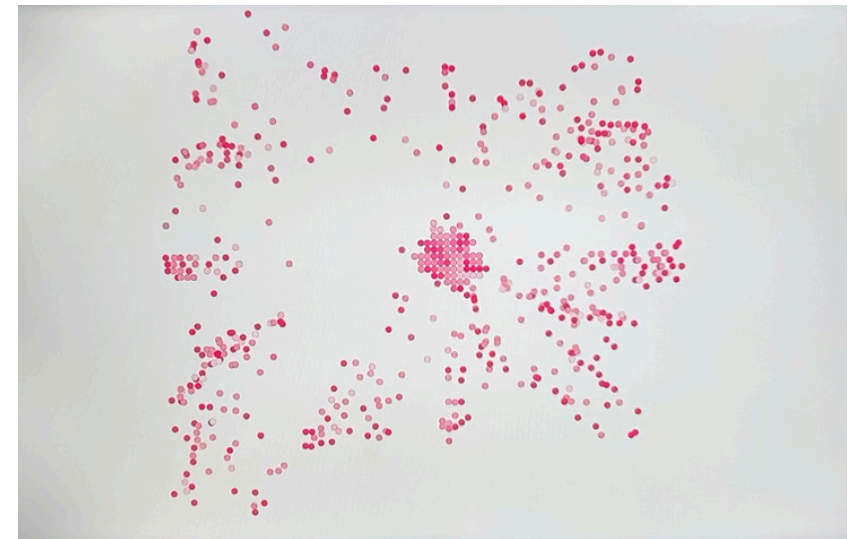
Millan Khurana

With a background in computer science and visual art, my artistic work investigates algorithms, data, and various social issues including racism, class, mental health, religion, and cultural stereotypes. My work often uses design, coding, typography, photography, and filmmaking to create work situated at the intersection of art and science. I work in a methodical way to create provocative pieces that aims to inform viewers about the social issues around them, but also aiding them in reflecting upon internal issues they may be struggling with.

Peace of Mind

Interactive media installation with custom software, monitor, microphone, sensor
Dimensions variable

Peace of Mind is an interactive artwork that explores themes of stress, mental health, and resilience. Inspired by my experiences and of those around me, the work is a visual depiction of how one's mind can feel scattered and pulled apart by stresses, distractions, and overwhelming thoughts. Using live audio input triggered by viewers, a graphic of a brain on a monitor spreads apart according to the volume and length of audio that the microphone detects. Yet, regardless of how long or loud the audio is, once the sound reaches a calm silence, the image of the brain steadily reconstructs itself. The process is symbolic of mental resilience. *Peace of Mind* aims to challenge the stigma surrounding the brain's physical connection to mental health, while also acting as a reminder that despite struggles one may face, things will work out in the end.



Jennifer Kuang

Born and raised in Guangzhou, China, I have been deeply influenced by the Canton culture and traditional Chinese culture. After studying abroad in Toronto, being immersed in western culture enabled me to appreciate a different cultural perspective. My artworks explore controversial social topics inspired by news, social media, and the people around me. I believe art has a strong ability to influence social change and raise awareness through creating dialogue. I work mainly in time-based, sculpture, digital media and graphic design.

Let Me Tell You Who I Am

Collaborative installation
5' x 3.2'

Let Me Tell You Who I Am is a collaborative installation piece that examines people's unconscious tendency for stereotyping. The project invites visitors to anonymously write their own reflections on stereotyping on a label that is then hung on the wall. As the audience participates in the project, the work will provide an opportunity and platform for people to rethink, share, and reflect on the topic of stereotyping.



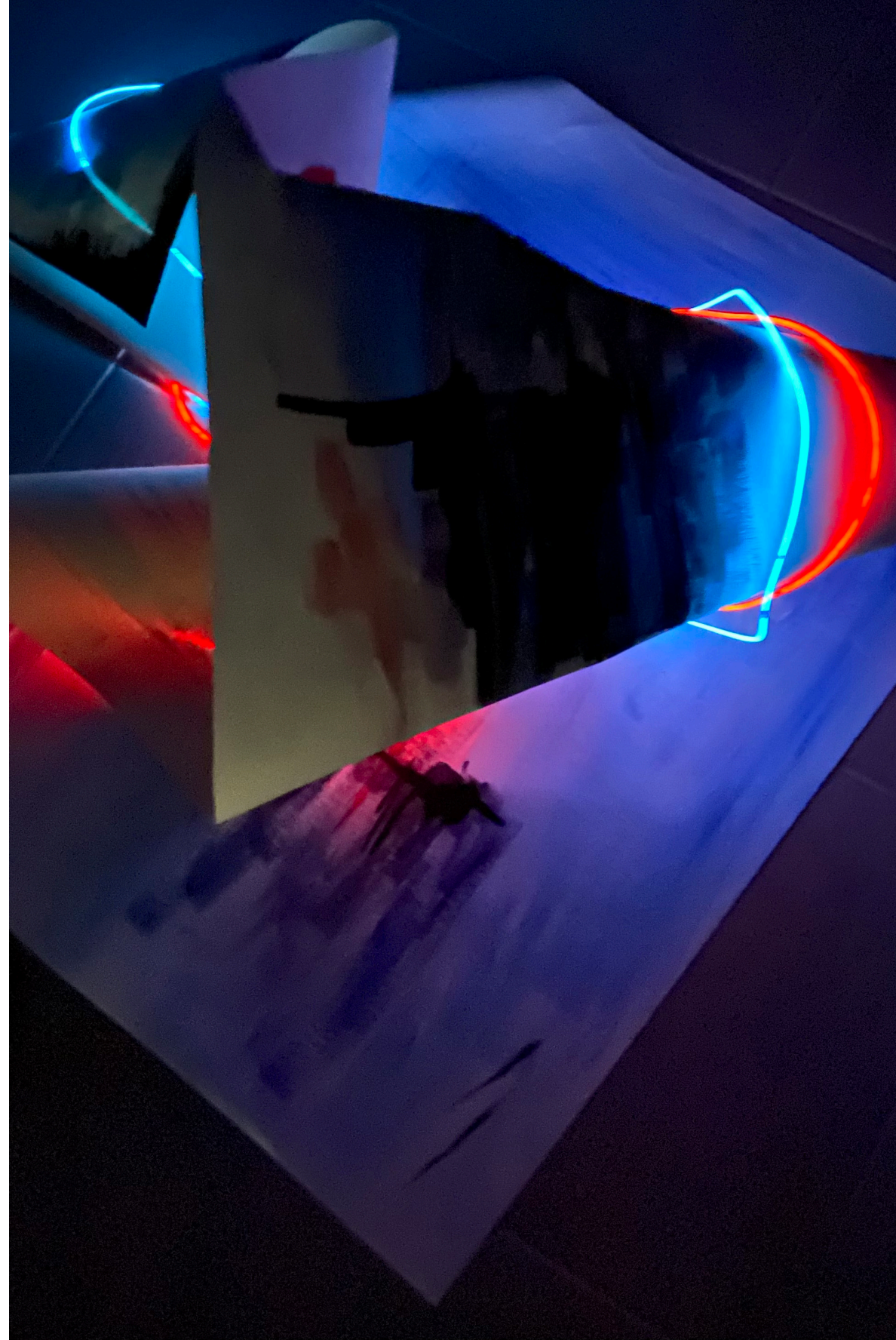
Bryan Lai

In my artistic practice, I work primarily with painting, sculpture, and photography to explore, test, and push the limits of the medium. I often express my artistic ideas through the language of abstraction. My creative process is strongly led by intuition, which often makes the artworks ambiguous and open ended. The ambiguity is a core part of my work aiming to leave viewers with questions through the act of looking.

Untitled

Acrylic on canvas, LED light rope
10" x 30"

Untitled, explores the effect of light on painted surfaces. Using LED light rope, I created a floor painting that has woven lights throughout. The work aims to provoke reflection on the nature of painting. The painting consists of a large sheet of canvas, paint, and fluorescent LED lights. The paint is applied using abstract brushwork. The fluorescent LED lights are there to compliment the colour of the paint and the characteristics of the brushstrokes. The lights are woven seamlessly into the canvas, becoming one with the surface, presenting intricate patterns onto the canvas.



Bryan Lai

Untitled

Acrylic, plywood, plexiglass on canvas
Diptych, 30" x 40" each panel

Untitled explores the relationship between light and shadow. The work manipulates and directs light by obstructing or allowing it to pass through sculptural elements affixed to the canvas. The light and shadow then express themselves onto the surface, creating forms. There is an added layer of illusion in this artwork with the presence of false painted shadows.



Alina Li Zixuan

The media I consistently use in my work are painting and drawing, and the subject matter often revolves around memory, nature and politics. My recent work uses traditional Chinese painting techniques to create scenery that is both impressionistic and detailed. Using traditional compositional methods, the foreground is realistic and characterized by fine brushwork while the background is made with freehand brushwork which show vivid expression and bold outline, focusing on inner feelings. I grew up looking at Chinese painting, and their style can make me feel something inside heart and my spirit, a magnificence or tranquility. I yearn for the scenes in the paintings. With digitization and the rapid development of technology, there is less time to appreciate and feel the calmness of nature. I hope people who see my work immerse themselves in the scenes and feel peace. I also hope my work inspires viewers to pay more attention to conservation and resource utilization if they can see that nature is a gift.

stay with me

Digital drawings
12" x 16" each

With nostalgia as a starting point, the work, *stay with me*, is painted in a modern gothic style, showing the negative ways people use to express their regret or try to bring it back from the aspects that most of us have experienced before: the broken relationship between friends, the death of family member, and the broken lover. The work reflects people's psychological escape and self-hypnosis in the face of the pain caused by loss.



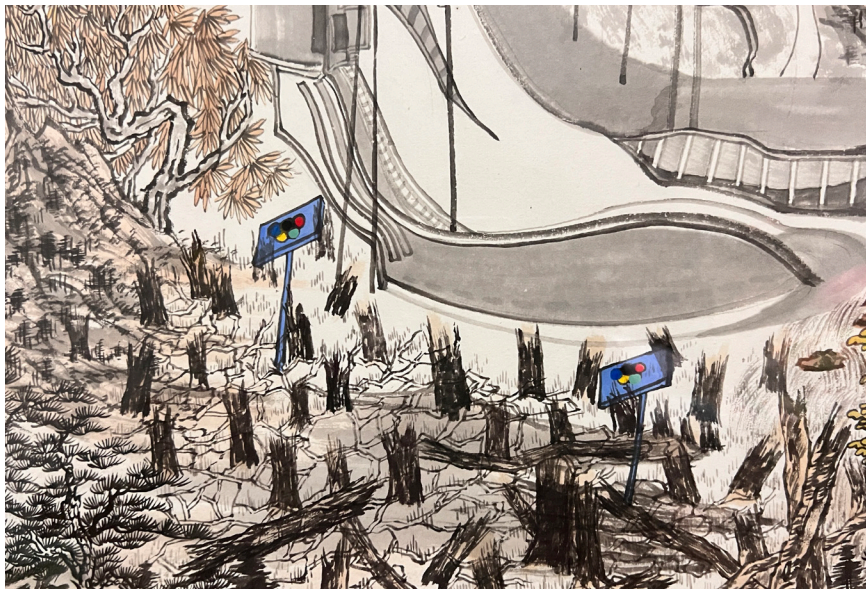
Alina Li Zixuan

Erenow

Ink on paper
54" x 27"

The subject of *Erenow* is the Winter Olympics and the environment. Using traditional Chinese freehand brush techniques, I have created a winter mountain scene covered with artificial snow, competition venues drawn in modern architecture style, and mountains rendered using a traditional landscape painting method. There is snow making equipment working beside the track that shows the preparations before the competition. Trees have been cut down for space to build the venue. Streams and nearby land are dry because of the extraction of water needed for producing artificial snow. These elements give the viewer a sense of the ecological devastation involved.

In my research, I came across various reasons why communities boycott the Olympics but mainly from three perspectives: economy, politics, and environment. There are fewer cities willing to bid for the Olympics because hosting them requires huge costs for maintaining the venues. But the environmental issues are the ones that I am most interested in, and I think are the most suitable themes for the traditional Chinese landscape painting. The construction of Olympic venues and parks has destroyed ecological systems, affected the appearance of cities. It is a global issue.



Yixuan Lin

I am an emerging artist studying arts management and studio art at the University of Toronto Scarborough. My practice focuses on digital media and photography, specifically the idea of the obscure side of the commonplace, such as loneliness and isolation by composing staged photos to visualize negative emotions. My artworks have been featured in the ARTSIDEOUT arts festival 2020 at the University of Toronto Scarborough, the ACM annual student exhibitions 2020 and 2021 at the University of Toronto Scarborough.

Fit In

Photographic series
17" x 30" each

Fit In focuses on my experiences as an Asian female the media's concern with physical beauty and its relationship to an idealized perception of women. The photographs show exaggerated scenes of the subject trying to "fit in" with so-called social beauty standards. The excessive pursuit of good looks among females, especially in Asian countries, has been a phenomenon that is difficult to ignore. *Fit In* discusses the societal importance placed on vanity, materialism, the quest for perfection, and perpetual youth.



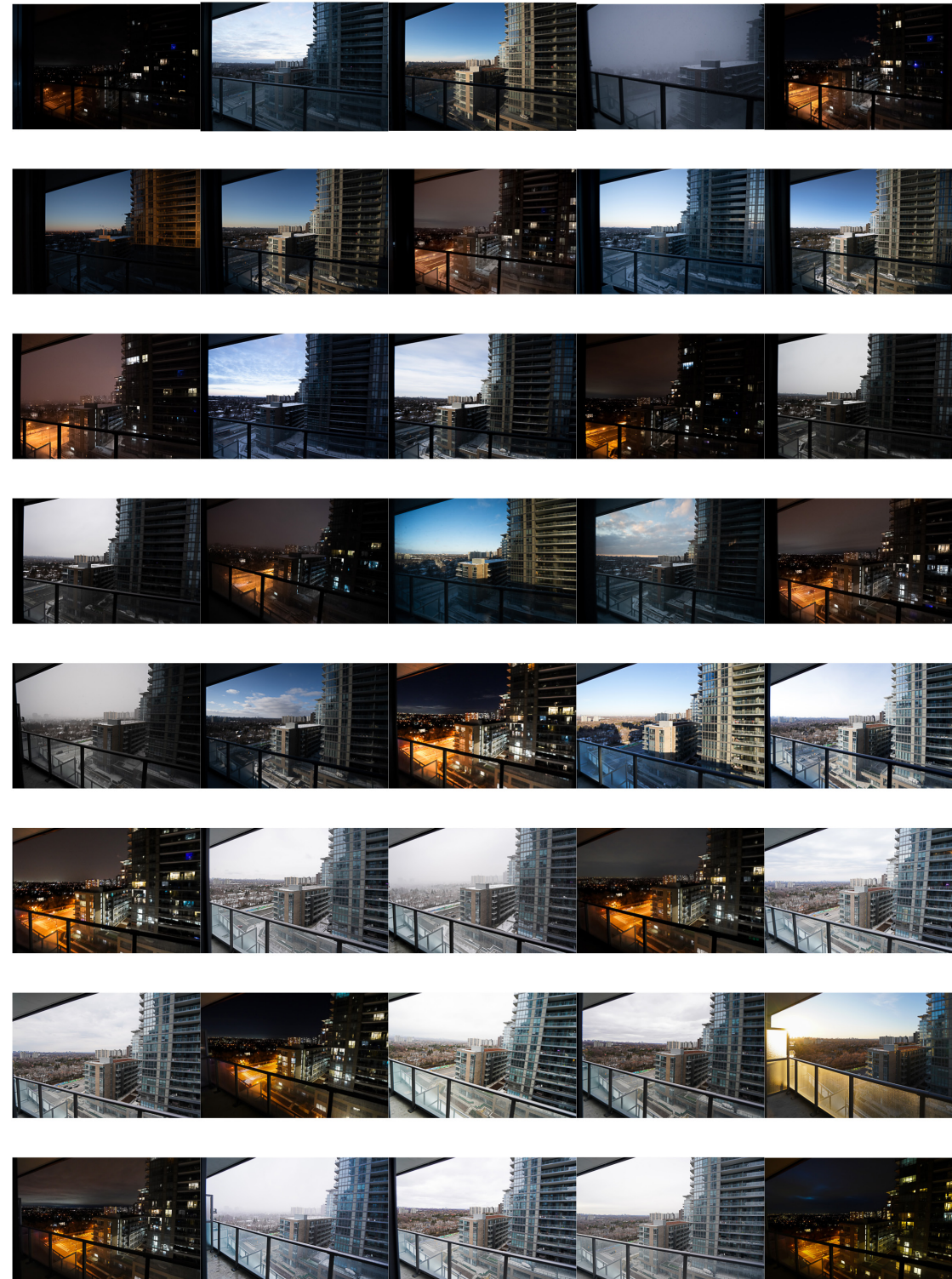
Xueying Shirley Liu

As an artist interested in social issues, my work focuses on photography and videography. I am currently studying at the University of Toronto Scarborough in Studio Art, Political Science, and Gender Studies.

Life Timer

Photographic series
12" x 20" each

Life Timer is a series of photographs shot from an apartment balcony. This is the place where people have spent most of their time over the last two years throughout the pandemic. It is not time-limited, it costs nothing, and it is a landscape that changes every day. The recording of daily views is the history of each passing day that also counts down the days that we have experienced.



Xueying Shirley Liu

Freedom or collective care?

Digital prints
7"x 12" each

My artwork combines my studies in political science and art. Today, discussions about social problems are more easily discovered and spread on the Internet. At the same time, many people do not understand public policies in depth, which leads to beliefs and behaviours that disrupt and distort the social environment. For this project, I focus on the philosophy of freedom. In Rudolf Steiner's 1964 text, he defines freedom "as the ability to think and act independently".

In my project, I am showing 12 different iterations of response to mask mandates that have been imposed in many places in the world to prevent the spread of the coronavirus. I want to show the struggle between freedom of choice and the responsibility to collective care.

Mask adoption and resistance is a very complex subject that cannot be reduced to a simple "yes" or "no". My series of photographs focus on behaviours and characteristics of different perspectives shaped by social and environmental factors.



Ada Persaud

My art explores everyday life. Through playful notes, my work looks at reality in a candid way, exposing its beauty and its complications. I do not limit myself to one medium, style, or concept as my inspiration, knowledge, and ideas change constantly. One medium I work with consistently is painting, as it allows me to be imaginative and to make thought-provoking images. I am also drawn to illustration, working with character design, storyboards, mixed media, digital art, ink drawing, and block printing. Each piece I create is at once an extension from the past (where I've come from, and what I've learned), an exploration of present, and an interpretation for the future.

In Hiding

Acrylic paint on canvas, latex paint on wall
Dimensions variable

Inspired by the French artist Édouard Manet, and his works *Chez le Père Lathuille* and *Masked Ball at the Opera House*, my work *In Hiding* illustrates the mundaneness of normal life and the continuous thoughts that haunts the mind of a person suffering from mental illness. It shows how sufferers tend to hide their thoughts under a mask of "happiness".

The images emerging from the female figure's head reveal a state of being trapped; experiences of anxiety, depression, and disassociation. The dark cloud grips her shoulders, visualizing the effects of mental health that are attached to her like a shadow.

The restaurant setting appears happy, busy, and lively. The colors are warm, faces are blurred. The woman's thoughts, in contrast, appear overwhelming, rendered in dark colors and cold tones; rough, irregular, and chaotic. This painting shows the overpowering thoughts and the silent struggle of mental health that people face in daily life.



Nicole Tang

My work explores the codependent relationship between society and nature. Without restricting myself in the choice of mediums, I experiment with several mediums with the goal of understanding topics and problems that are buried underneath the surface of what we are told. Living in a world full of limited truth that is carefully selected by people with power, I seek to discover and explain the hidden facts to viewers of all ages.

Explore – Realization – Improve

Digital prints
8" x 10" each

Explore - Realization - Improve is an interactive public artwork located at University of Toronto Scarborough with a focus on the toxic effects of fast fashion and textile pollution on the environment. The work deploys human communication and behavior towards the understanding and awareness of the damage fashion industries have inflicted on nature, leading to environmental issues for future generations to be responsible for. I chose used clothing that I found either from thrift stores or friends and family with the goal of providing alternative ways and ideas on how to create a better and more sustainable environment.



Anyi Wang

My work uses installation, photography, and multimedia to observe the world around me and to depict my idea of an ideal world. I am also fascinated by words and how they can be integrated into the visual. My work is inspired by a passage written by the Northern Song Dynasty philosopher Zhang Zai: “To ordain conscience for Heaven and Earth, to secure life and fortune for the people, to continue lost teachings for past sages, and to establish peace for all future generations.”

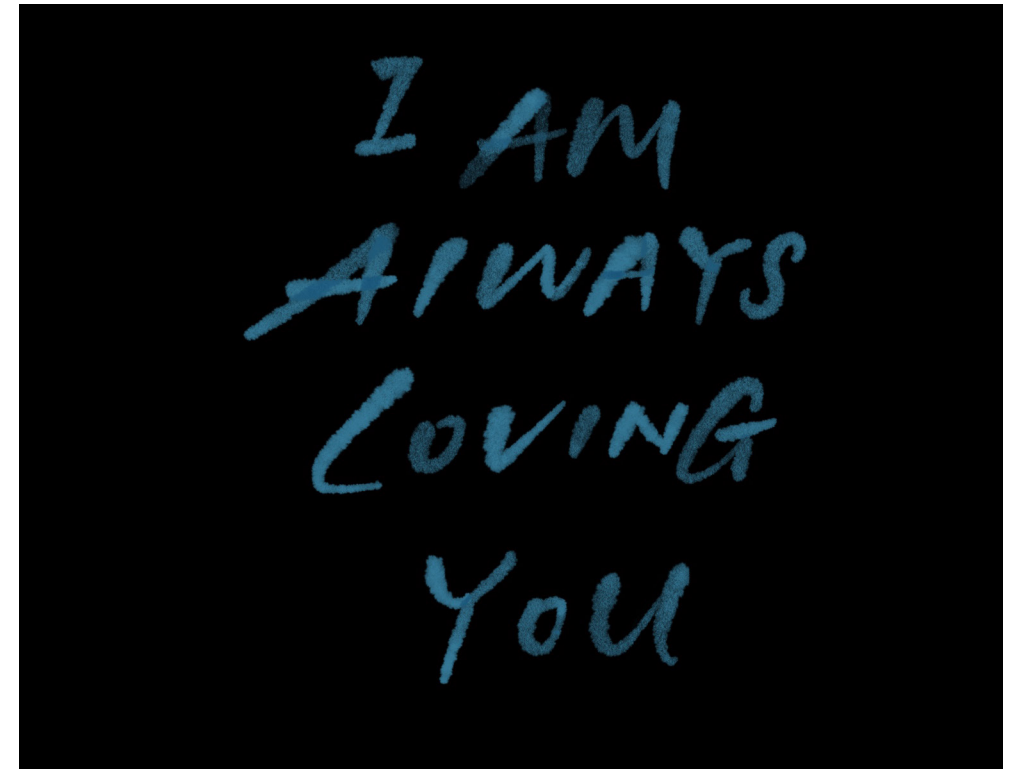
The tone of my work is usually neutral, restrained, and cold. At the same time, my work also embraces a dimension of humanity. I hope my work makes the audience think about the small things in the world—an unspoken feeling, an awareness, or an impulse. These paths, shaped by the world and influenced by the surrounding environment, are rarely traveled, but always bring people to similar feelings.

Unspoken Love

Video
3:05 minutes

In *Unspoken Love*, I recorded the hesitations and heartfelt feelings behind the communication and expression of messages with my family through a video piece. The work focuses on the understanding and expression of love by families and individuals under the teachings of Confucianism. The act of not speaking out is also an expression in the film.

The work focuses on the complex psychology behind the screen and the love that flows in space of the unsaid. The work encourages the viewers to think about the diverse ways of expressing oneself, which is oftentimes learned through culture. At the same time, the work also tries to show the different psychological encounters and ideas faced by communication across cultures and times.



Anyi Wang

Illuminated Spaces

Digital photographs

8" x 10" each

Illuminated Spaces focuses on light and shadow in a space, and how it creates a sense of three-dimensionality within a two-dimensional visual plane. The photographs focus on the same subject but create different scenes in natural light through fixed and zoom lenses.

The work seeks to create an image of the effect of different light on memory. The softness, vividness and realism of natural light cannot be replicated in many artificial light sources. The work's use of light leads to specific memories that need to be captured and remembered by the viewer's own eyes.

Photography is an art of light that caters to the thing being observed. The observed part consists of light and impressions in everyday space, which are associated with the "unconscious" or "unnoticed," unlike the usual moments scattered in the corners of memory. My work aims to create an atmosphere that allows people to reflect on the small and the overlooked. Light as a memory carrier may not necessarily be the brightest protagonist, but it enables people to notice things and make these observed things the subject of the space.



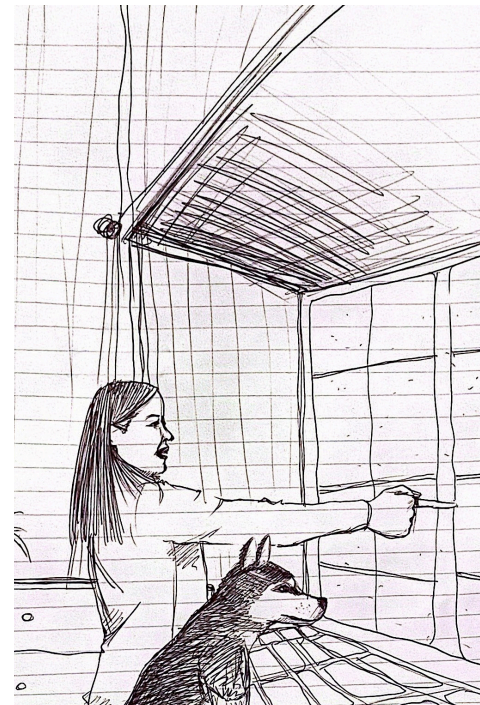
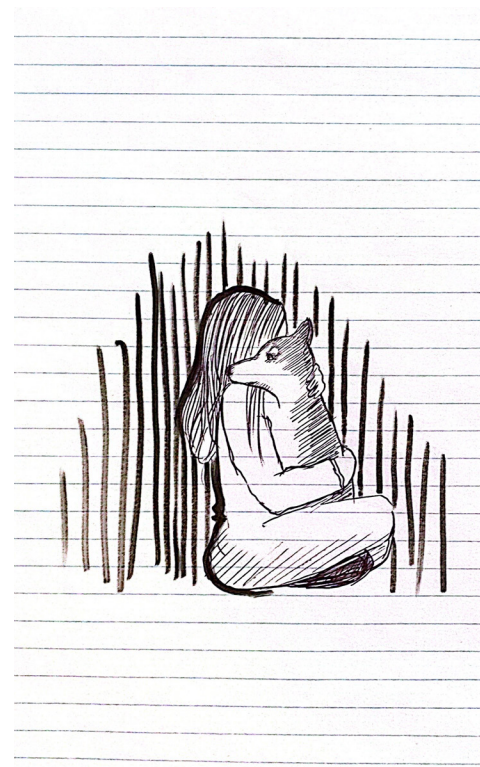
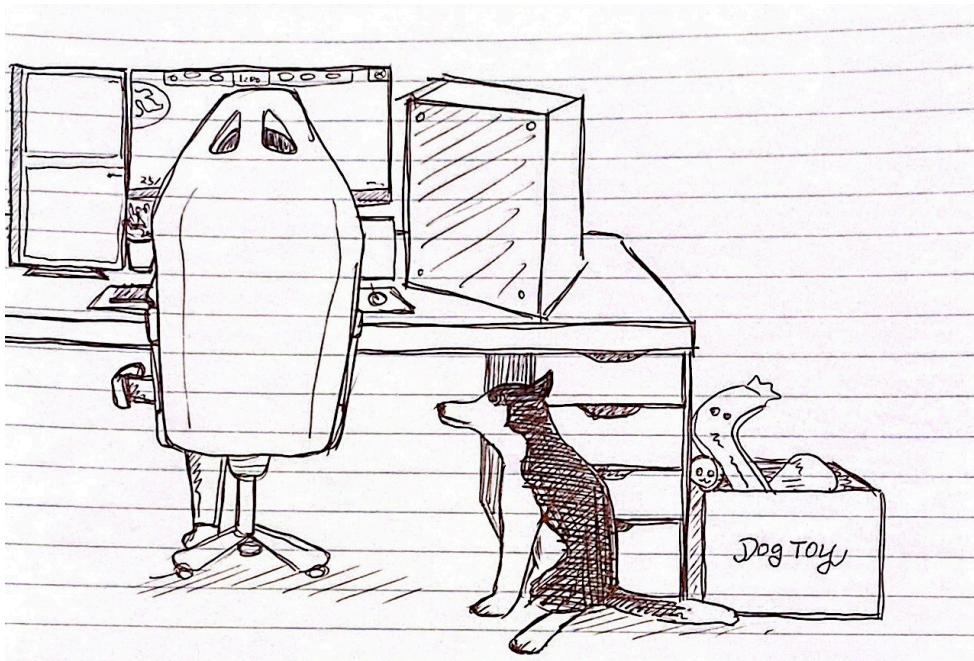
Kewen Miko Wang

Journal

Ballpoint pen on paper
Dimensions variable

Journal is a series of ballpoint pen drawings that record me and my dog Odin's everyday life. There are sweet memories, but sad ones as well. The work has a feeling of storytelling with a subtle black and white mood. The pictures are drawn on lined paper of different sizes. The work is like a journal. The drawings focus on different things. Some highlight Odin's postures: upright, sitting, supine ones. Some capture his facial expressions. Some only show Odin, while others show us together. A clock was added to some of the pictures, indicating the passage of time. The work is realistic but leaves the viewer to ponder over my relationship with Odin.

Odin is as loyal and loving as an animal could be. He is always by my side, whether we are out on our routine walks or sitting snugly on his soft and comfortable sleeping cushion. There were times when I was overwhelmed and Odin would come to me, licking my hand to comfort me. But there were also times when Odin was sad or disobedient. There were many of these moments. These sketches present such a mixture of memories. Realistic as it is, the work contains a deeper truth and the touch of emotion. Hopefully, viewers will be brought into our life through these drawings.



Cici Li Wenxi

My practice examines social and environmental issues with the hope that viewers will become more aware of growing environmental problems.

Experience

Photographic series
8" x 10" each

Experience focuses on my interest in photography as performance art. I used the imagery of plastic trash to pose and photograph myself like the animals who are harmed, effected, and trapped by the growing ocean pollution.

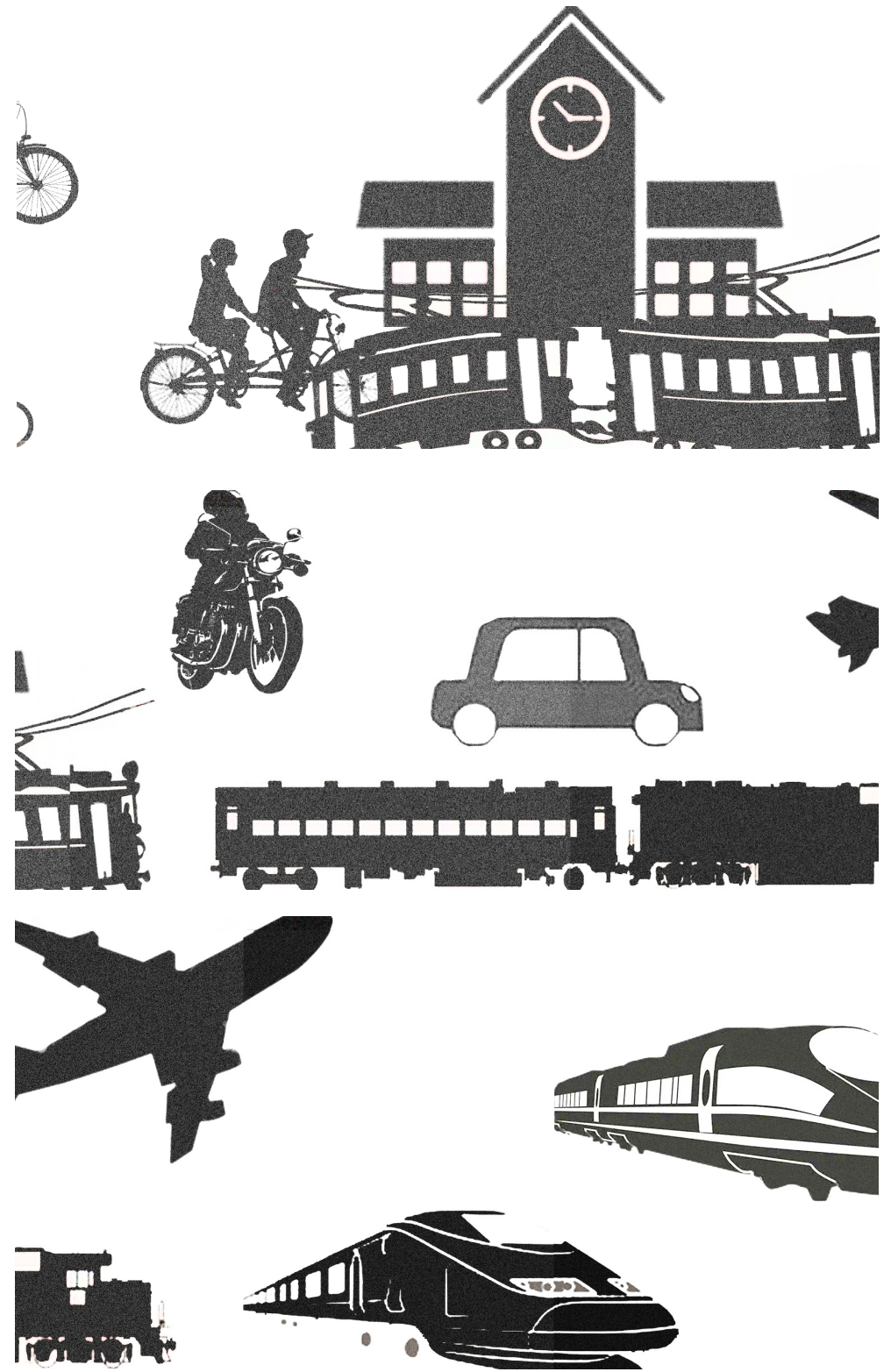
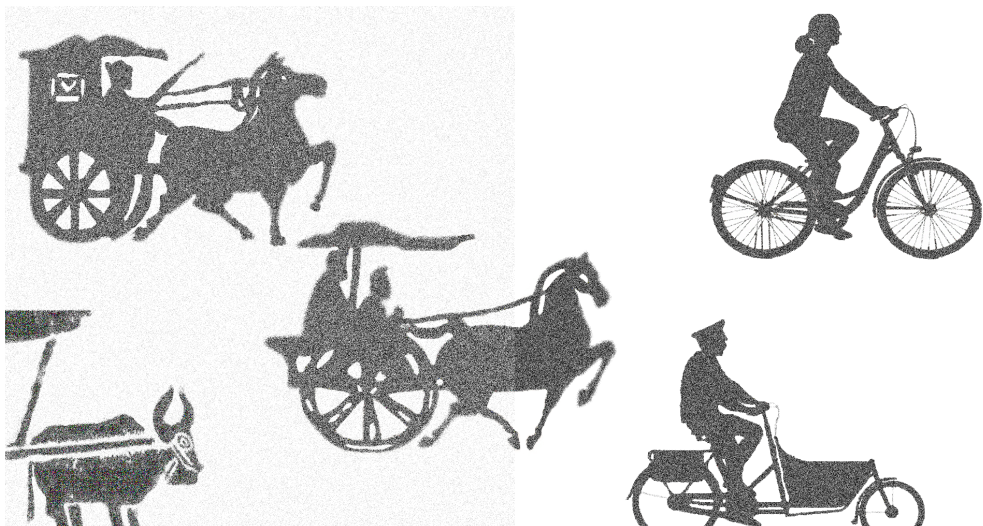


Cici Li Wenxi

Development

Digital prints
197" x 20"

I feel that development in transportation is the most important technological change that can show us broader social change. I was born in China and transportation there developed rapidly, and it altered our daily lives. Using Photoshop, I created a long print of collaged silhouettes to evoke the speed of this experience of change.



Han Yu

I work with the mediums of sculpture and photography to connect my personal experiences with social issues. My work has explored the relationship between cyberspace and personal space, social phobias, procrastination, and the concept of time. My current interests explore the anxieties around of female appearance, and the necessity to appreciate oneself.

Emotional Face

Photographic series
8" x 10"

Inspired by Johnson Tsang, *Emotional face* is about female emotions, including happiness, sadness, pain, and shock. The stereotype of women as sentimental is frowned upon, and even from an early age, we are taught that women should not show their "negative" emotions. Women have a high ability to perceive emotions, which should not be seen as a problem but as an excellent asset in understanding the world. My work aims to show that women should not be limited in their ability to express their emotions because of stereotypes, but should honestly face their emotions and express them openly.



Han Yu

We are perfect

Digital photographs
14" x 20"

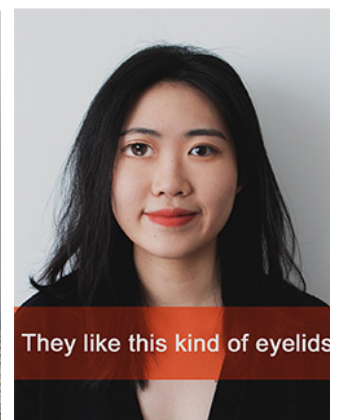
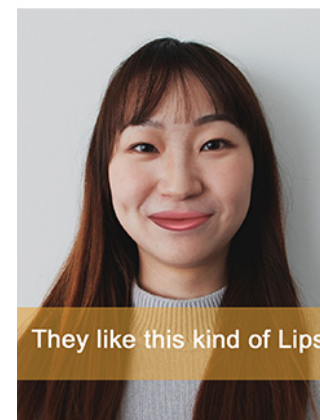
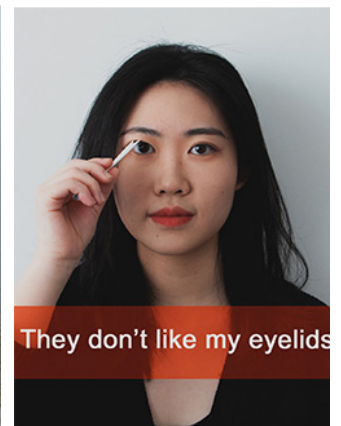
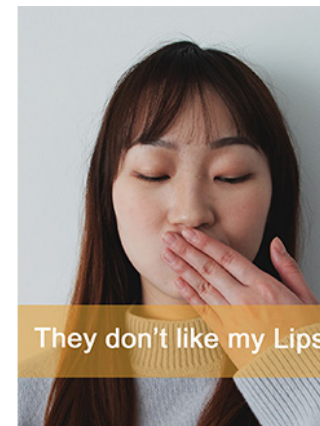
We are perfect is a collection of anti-look-anxiety photographs in which women no longer refuse to face the camera without any filters, especially close-ups. They no longer question their appearance but can be themselves with confidence. I took portraits of myself and three friends, and the style was based on fashion magazines. But in the action, I want to show women appreciating rather than scrutinizing each other.



Beautiful?

Digital Photographs
11" x 14" each

Beautiful? shows the common condition of women having anxieties about their physical appearance, wanting a certain part of their face to match up to the standards and ideals presented to them in cultural and media representations. I photographed four of my friends and paired them with corresponding statements to show conventions around lips, eyelids, noses, and cheeks. The first column of images shows the feature that the individual does not like. The second column collages an image of the "ideal" facial feature taken from the Internet onto the subjects' face. The result, however, is that the features do not fit: the ideal is no longer what is best.



Yanting Zhao

Focusing on photography and film, my practice uses metaphors to present work that reflects real life. I explore ideas of the everyday and make work in response to current social topics.

Coexistence

Photography and sculpture
Photograph size: 17.5" x 25"

Coexistence focuses on the symbiotic relationship between humans and plants. The sculptural form is used to better portray the integration of humans into plants and the significance of plants in human life. The theme is reinforced using colour accents. This is a new challenge for me, as it is the first time I have presented my work in the form of a photographic sculpture.



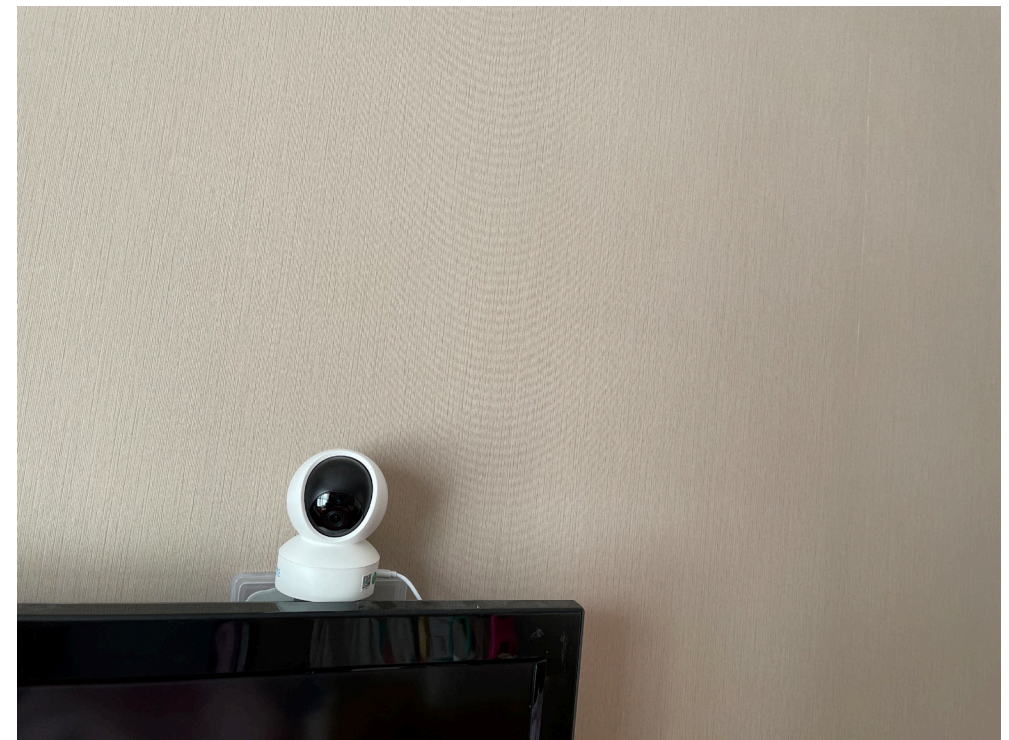
Yanting Zhao

What kind of a day

Digital photography
11" x 17" each

My work takes a photographic look at the chaotic day of my sister, who is a full-time mother. Through spending time together and through observation, I was able to capture the wonder of working mothers and the challenges they must resolve every day. After a few days of being together I discovered that were things that mothers do daily things that are done from the time the baby is born. Many stories about full-time mothers that do not focus on how tedious a full-time mother's day-to-day life can be.

Through this work, I want people to understand what it's like to be a caregiver. For some viewers it may be difficult to empathize with this role, but I try to make the photographs as real and honest as possible to offer the viewer an understanding of the struggles of motherhood. The most important part of my work is the detailed observation. Even though the pictures seem so ordinary, it is possible to find greatness in the ordinary.



Karida Jiayuan Zhang

As an artist I work with different media including drawing, painting, and 3-D media such as kinetic sculpture. Playfulness is always found in my work in some way.

Hooray

Mixed media
Dimensions variable

Hooray involves ready-made household electronics—an eggbeater and a hair dryer—and viewer interaction. An infrared motion sensor is wired to each “machine.” When activated, the eggbeater will begin clapping and the hair dryer will start blowing a windmill. The sculptures utilize household objects because I believe that happiness accumulates from the little joys we notice and collect from our daily routines. Interaction between my work and the audience is my way of spreading joy.



Zhehan Zhou

I am a Chinese multidisciplinary artist based in Toronto, Ontario. My work focuses on the use of installations and digital art to criticize, expose, solve and imagine the issues that our society has today and issues that might happen in the future. I like to explore what people think, whether it is about society, politics, or everyday life, and use various media in ironic or surreal ways. Most of my works are not straightforward because they are created with the intention to encourage people to think and reflect.

Handshakes Make Magic

Sound installation
47" x 19.5" x 19.5"

Handshakes Make Magic is designed for auralizing the potential positive affects of social interaction. It focuses on people's fear of socializing and the increasing tendency to self-isolate in society. I decided to use sound through an interactive device to hint at the wonderful chemistry that occurs in social interaction and encourage people to connect. *Handshakes Make Magic* is based on my desire to explore social interconnectivity more deeply.



Jiaoe Zaneta Zou

I work mainly with portrait and conceptual photography, but also digital media and sculpture, to explore themes of human character, relationships, and anxiety. My work responds directly to the environment around me and uses daily experience as a starting point. I often use the Internet as a source for themes, but also to deepen my ideas. Shooting pictures is my process of conceptualization.

Dreamland

Photographic series
16" x 12" each

DreamLand is a series of photographs about my dreams. Dreams are diverse, they can be blurred boundaries, scenarios that cannot be realized, or events that are thought-provoking. Using staged photographic methods, I produced five scenes that appeared in my dreams. I find dreams to be free and unpredictable spaces for interpretation, ripe for exploration.



Jiaoe Zaneta Zou

Relationship

Digital photographs

16" x 12" each

Relationship is a series of photographs that explore intimate relationships, both romantic and platonic. The first image shows an emotional contrast between openness and a gesture of avoiding intimacy. The second depicts two people eating a strawberry in a very intimate way. The third picture shows an ambiguous connection between two friends through the contrasting elements of smoke and sugar.





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