

without trying to be moved...

2020 Art & Art History
Graduating Exhibition, Part 1

March 18-28, 2020
Blackwood Gallery

Curated by Title TK

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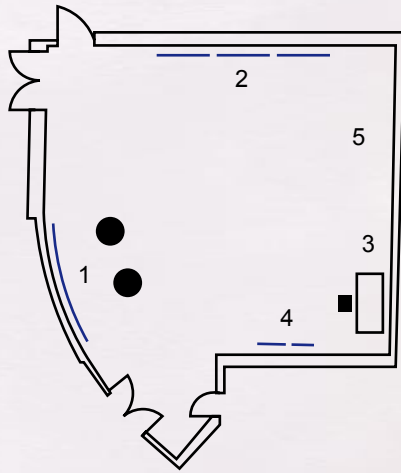
Works by: Angela Clarkson,
Emma Juliette, Francine (Frey)
Quintia, Isabella Varrasso, Jen
Liu, Ryanne Florence, Veronika
Garkowska, Elenora Zivkovic

without trying to be moved... we fall like light is a two-part exhibition presenting works by students of the 2020 graduating class of the Sheridan College and University of Toronto Mississauga joint Art & Art History program. The exhibitions are curated by students of FAH451: *Curating Now*. Presented across two gallery spaces, the Blackwood Gallery and elgallery, works by eighteen artists collectively explore the space between questions and statements—navigating through the tumultuous waters of emotion and memory, and dispersing light throughout the world by reflecting on their surroundings.

Through a variety of media including photography, painting, printmaking, textiles, and audio recordings, the artists in *without trying to be moved...* explore modes of storytelling, inviting viewers into an intimate space to engage with memories, experiences, emotions, and self-knowledge.

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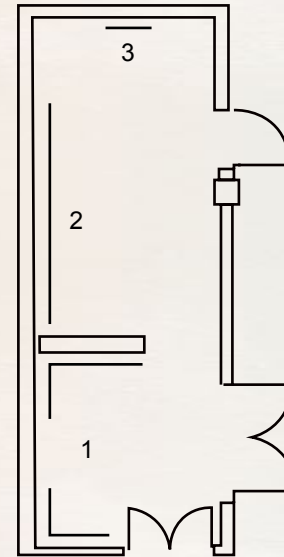
Blackwood Gallery, Kaneff Centre



- 1 Ryanne Florence
Entanglement, 2019.
Cotton fabric, yarn, acrylic paint mixed with blood meal and water; dimensions variable
- 2 Emma Juliette
Collision, 2019–2020.
Photographic prints, 60.96cm x 91.44cm
- 3 Francine (Frey) Quintia
Words on the Wind, 2019–2020.
Ink on reclaimed/recycled paper, 1 2.70cm x 16.51cm
- 4 Angela Clarkson
Sisters, 2019.
Sisters 2, 2020.
Acrylic on canvas, 15cm x 25cm, 32cm x 21cm
- 5 Eleonora Zivkovic
I need you to relax, 2020.
Photography on Print
193cm x 114cm

without trying to be moved...

elgallery, CCT Building



- 1 Isabella Varrasso
Keep Your TV On At Night, 2020.
Acrylic, dimensions variable
- 2 Jen Liu
The Bean Series, 2019.
Silkscreen prints, 15.24cm x 17.78cm, 27.94cm x 38.10cm, 38.10cm x 55.88cm
- 3 Veronika Garbowska
A Personal Religion, 2020.
Oil on wood, acrylic and marker on plexiglass, 91.44cm x 91.44cm x 7.62cm

without trying to be moved...

without trying to be moved... is the first in a two-part exhibition presenting works by students in the 2020 graduating class of the Sheridan College and University of Toronto Mississauga joint Art & Art History program. As if in a river, the artists featured in *without trying to be moved...* are caught in a current that seems steady and calm. But rivers are constantly moving under the surface. They are fed by different sources and flow towards a goal, carving through the tumultuous environment around them. The eight participating artists in this exhibition use their

own memories and emotions as sources of inspiration, or invite the active participation of other viewers—just as a river receives a range of inputs from its environment. Through a variety of media including photography, painting, printmaking, textiles, and audio recordings, these artists explore modes of storytelling, using illusion, distortion, abstraction, and surreal representations. Each artwork's own story invites viewers into an intimate space to engage with memories, experiences, emotions, and self-knowledge.

Presented in two gallery spaces on the UTM campus, *without trying to be moved...* invites viewers into the artists' inner worlds. Works in the Blackwood Gallery explore the stirring emotions of comfort, uncertainty, warmth, power, calm, fantasy, longing, and anxiety. The elgallery features works focused on language (personal, symbolic, and real) and its impacts. Across the exhibition, the eight participating artists explore the flows, tides, and pressures that dictate how they carve out space in the world at large.

RYANNE FLORENCE

Entanglement, 2019

Variable dimensions

Cotton fabric, yarn, acrylic paint mixed with blood meal and water

Entanglement is a tapestry artwork that viewers are encouraged to touch, feel, hug, or engage with as they choose upon approaching the space the work occupies. *Entanglement*, at its core, is a work that aims to activate the five senses of an individual—inviting viewers to listen to their feelings upon looking, touching, and even smelling—because each person brings their own expression to the work.

The tapestry can be read from left to right as a narrative, representing Florence's five years in university through colour. Each panel of colour represents a period of time and an emotion that filled that time: white for the hopefulness of her first year, burgundy for the pain of the third year. Light and dark

colours switch back and forth as her emotions have. The final panel is white once again to represent growth and returning to a hopeful period; the process the artist finds herself in currently.

The looped yarn throughout the piece, evocative of a chandelier, illustrates the delicacy of time for Florence—leaving a fractured memory and a history full of holes. Each colour of yarn represents a constant emotional force—in variations from light to dark. Green representing subtle changes in the artist's personality over time, and purple representing the lingering effects of mental darkness. Colour is a subliminal nostalgic trigger and, for Florence, a primary tool in the expression of memory.





EMMA JULIETTE

Collision, 2019-2020

60.96cm x 121.92cm

Photographic prints

Collision is based upon the manipulation of nature and analog photography through digital editing. The work photographically “collides” fantasies and realities, resulting in the creation of a dreamlike space throughout three individual prints. The combination created from these photographs has a dominant primary image (representing reality) and another complementary photograph (representing fantasy) as a ghost layer. Juliette has placed, manipulated, and transformed specific parts of each photograph into larger prints and created a “breathing room” for a viewer to gaze at every detail up close and far away.



FRANCINE (FREY) QUINTIA

Words on the Wind, 2019-2020

12.70cm x 16.51cm

Ink on reclaimed/recycled paper

Words on the Wind is a Fluxus-inspired postcard project. The imagery on the postcards is made via handmade linocut stamps. Each image can be combined in a variety of ways, making the permutations of imagery on the postcards practically limitless. Each stamp is inspired by an object—some collected in parks and beaches, and some old antique objects from Quintia’s own home. Some imagery is also inspired by the concept of travel and immigration, drawing from the “Treasures from Home” exhibit and museum collections of Ellis Island, featuring artifacts donated to the National Park Service by immigrants to the U.S. in the 19th-20th centuries. Other images portray cooking and the value of sharing food, a practice shared across political borders, languages, and cultures.



Born to immigrant parents and raised in Canada, Quintia reflects on the role of immigrants in the development of the country throughout this interactive project. Participants in the project are asked to write a story based on the image they have received and send it back to the artist or off to another person. Opening the work up to interaction beyond spectatorship in the gallery, Quintia seeks opportunities for new insights and interpretations of the work. By allowing the audience into the relationship between art and the artist, Quintia seeks chances to evolve and grow her work in new directions she probably would not have explored otherwise.



ANGELA CLARKSON

Sisters, 2019, *Sisters 2*, 2020

15cm x 25cm

Acrylic on canvas

Fragmentation is a series of autobiographical paintings based on family photographs, which explore how relationships in Clarkson's life impact her identity. Though photography is often viewed as a medium that depicts the truth, Clarkson's relationship to her family photographs contradict this notion. Through interacting with these photographs, she uncovers, revisits, and builds upon memories. Discovering parts of herself, she analyzes her recorded memory and edits the experience of the photographs through the distortion of the image. Focused on capturing the essence of her experience of these photographs, Clarkson minimizes emphasis on the distinguishable features of figures in her paintings. To reflect on personal understandings of trauma and relationships, she works at an intimate scale which requires viewers to come in for a closer look if they are interested in discovering these fragments of her identity, encouraging close exploration and contemplation. *Sisters* (2019) and *Sisters 2* (2020) are connected pieces within the *Fragmentation* series, as they highlight the nature of sibling relationships. These paintings capture moments of Clarkson's childhood, including cherished



moments with her sister. As in any sibling relationship, the two have certainly dealt with tension—but the works also explore how Clarkson's sister has both offered continuous support and protection and allowed Clarkson to support and comfort her as well.



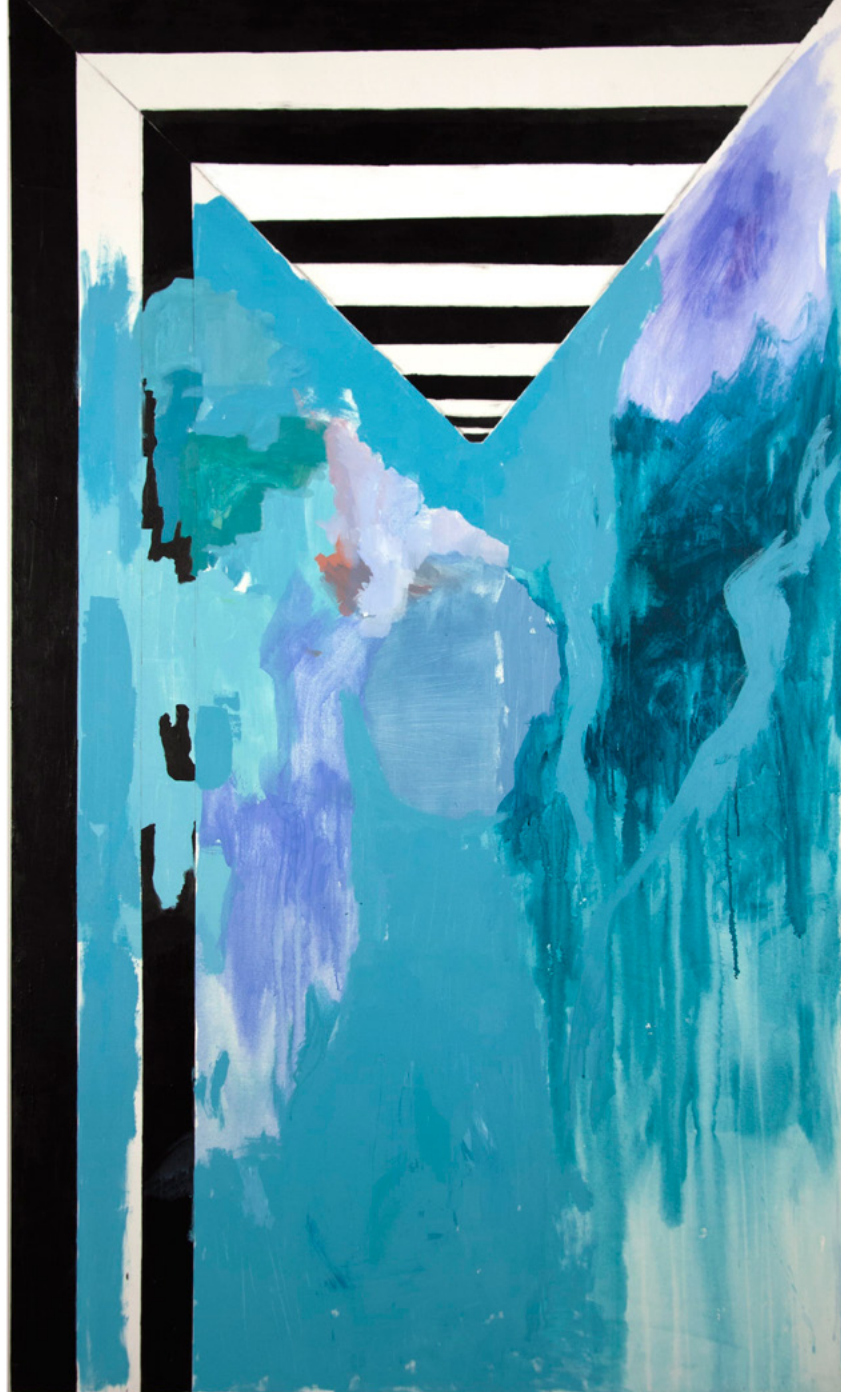
ELEONORA ZIVKOVIC

I need you to relax, 2020

193cm x 114cm

Photo on print

In *I need you to relax*, Zivkovic explores how much value she places in creating artwork, materially and temporally, such that she often treats her work as a “near-sacred” object. Attachment to the work and obsession with its permanence seemed illogical—destined to present a future hindrance. By “destroying” and then reproducing the artwork, Zivkovic pushes her boundaries and tests the limits of the media she works with. Zivkovic hopes this representation of the life-cycle of an artwork can act as a space for meditating on creation and life.



ISABELLA VARRASSO

Keep Your TV On At Night, 2020

Variable dimensions

Acrylic

This work is part of an ongoing series titled *Keep Your TV On At Night*, in which Varrasso presents her fears and secrets in an attempt to grow from them. In her previous works, Varrasso used distorted perspective text to obscure its meaning. Here, distorted words and phrases on an intimate nature require some work on the audience's part to decode. Varrasso likens the series to a diary—one which can be painted over. In disappearing its words, she hopes to also disappear her fears. In the work presented in this exhibition, Varrasso struggles with the concept of time and the future, including graduation and anxiety for future plans. Putting this “diary entry” into her final undergraduate exhibition is an opportunity for reflection on the past four years and the next ones.



JEN LIU

The Bean Series, 2019

15.24cm x 17.78cm

27.94cm x 38.10cm

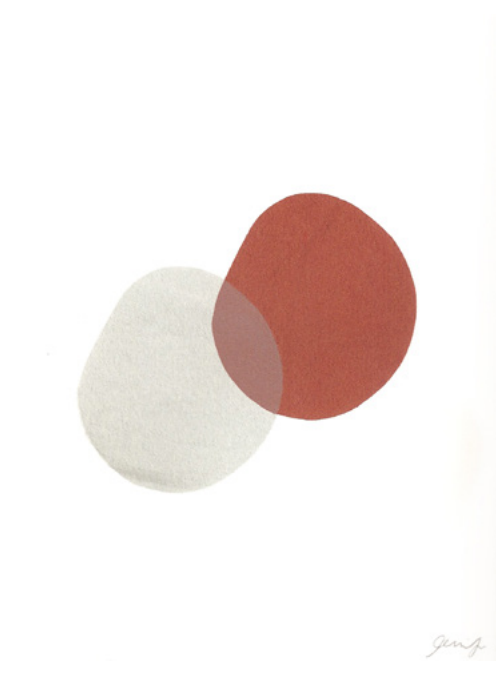
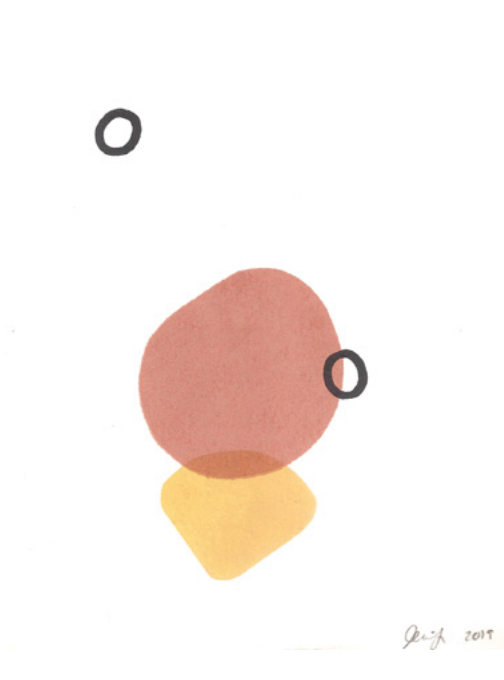
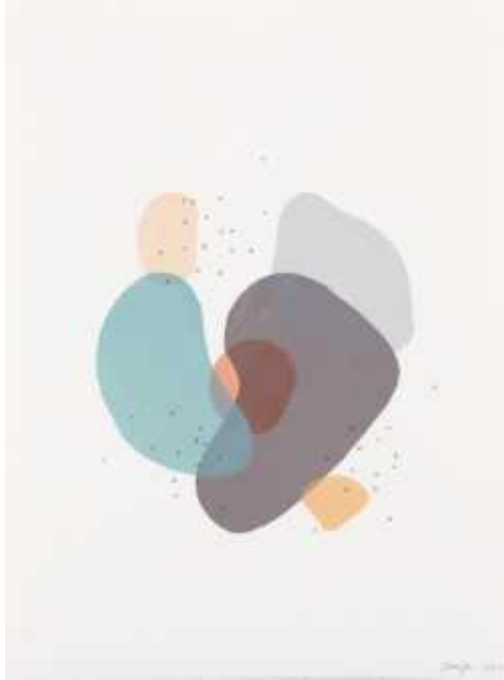
38.10cm x 55.88cm

Silkscreen prints

Jen Liu works with a personal lexicon of symbols—her signature shape is an organic form called a bean, which can represent anything or nothing. In compositions with natural tones, the beans resemble rocks, while more vibrant colour combinations resemble candies.

The Bean Series explores relationships of colour and shape. The process of creation was highly experimental, resulting in a series of 30 completely unique compositions and additional artist proofs. Driven by formal considerations, some prints in the series are finished with hand-drawn elements to create new shapes and textures that enhance the compositional cohesion and effect.

Liu takes advantage of silkscreening as a medium, which is fast and allows for endless combinations of shapes and colours. Hand-drawn elements effectively contrast the flat silkscreened shapes, introducing new, organic ones at a different scale and texture. Viewers are invited to read the bean in a composition according to their own creativity and imagination.



VERONIKA GARBOWSKA

A Personal Religion, 2020

91.44cm x 91.44cm x 7.62cm

Oil on wood, acrylic, and marker on plexiglass

For Veronika Garbowska, painting is a form of cognitive therapy, a vehicle for exploring religious ideas and reaching self-understanding. Based on religious texts—specifically, the book of Ezekiel—and portrayals of angels, the work also explores emotional wildness and overwhelm. Garbowska likens her process to early Christian art, which had a meditative function, and sees painting as a space to explore ideas of loneliness, pain, and other muddled emotions which are challenging to articulate. Her paintings blend traditional elements of Christian art such as the interplay of light and shadow, and also introduce illustrative qualities.

The layer of plexiglass atop the painting includes modern illustrations (in paint and Sharpie), casting shadows that interact with the painting's traditional focus on light in Christian art. Garbowska's paintings have an element of storytelling present, but she does not create continuous narratives. Instead, they evoke captured snapshots of specific stories, which are presented without explicit details, allowing the viewer to spend time with the paintings and interpret them as they wish.



ARTIST BIOS - BLACKWOOD GALLERY

RYANNE FLORENCE

Ryanne Florence is an emerging artist from Ontario currently completing her final year of university in the Art & Art History Program at the University of Toronto Mississauga and Sheridan College. Throughout her studies, Florence has enjoyed working in a variety of media, including painting, drawing, photography, video, and textile-based installations, but has been creating art since she could pick up a pencil. As she grew up, her interest in pursuing art only increased and she completed high school in the International Baccalaureate Program in Art, English and French, and had the opportunity to take a course in welding and metal art. Now as a young adult completing her studies, Florence's work has become largely about her relationship to the self, including traumatic memories, deep thoughts, depression, and her ever-growing knowledge about her connection to the subconscious.

EMMA JULIETTE

Emma Juliette Sherland uses her own negative experiences to start conversations. Juliette's main focuses in the Art & Art History program are printmaking and photography, although she also works in other media. Juliette believes that there are physical and mental attributes that can be shown independently and

shown harmoniously from any medium. Working in the studio, Juliette experiences repetition and allows the process of art making to provide spontaneity and variation in her works. In her recent projects, Juliette has started to transform her negative emotions into positive ones by concentrating on exploring the notion of what beauty means to her. Through her journey to understand beauty, her works combine varied approaches to repetition, size, composition, aesthetics and compromise, reflecting on emotional experience and studio process.

FRANCINE (FREY) QUINTIA

Francine "Frey" Quintia is a fifth year Art and Art History student who explores storytelling and collaboration in her work. Between her third and fourth years at the University of Toronto, she transferred to the Art Fundamentals program at Sheridan College in pursuit of refining her portfolio for Sheridan's Animation program. After completing the one-year program, she decided to return to UTM and finish her degree, choosing printmaking as her upper-year studio area. Here, Quintia was able to explore her interest of storytelling and collaboration and her love for comic books through printmaking. Quintia hopes to continue her Art History education and pursue Art Conservation: the art of preserving objects and artifacts so future generations may learn from the stories they can tell.

ANGELA CLARKSON

Angela Clarkson was born and raised in Mississauga. Since 2011, she has primarily worked in acrylic, allowing her to paint with a sense of immediacy. In Clarkson's practice, she tends to focus on the relationships that have impacted her identity. Via the use of family photographs as source material, she combines captured, "objective" images of reality and recollections of her own subjective experiences, altering and filtering the information she reveals to the viewer.

ELEONORA ZIVKOVIC

Eleonora Zivkovic is an Ontario-based artist whose work focuses on painting and photography. Chance-based decision-making is central to her creative process, tempered by a systematic approach. She understands her work as akin to an excavation, where a state of un-knowing is essential to the unearthing process. Zivkovic is influenced by the Automatistes and techniques championed by the Dadaists who realized artistic expression through chaos, randomness, and chance in the face of the supposed logic of a destructive modern world. In adopting these approaches in her own work, she often lets the medium dictate the process, thereby giving the work its own agency

ARTIST BIOS - E|GALLERY

ISABELLA VARRASSO

Isabella Varrasso is a Canadian artist specializing in design and drawing. Her practice is mostly installation-based and deals with ideas of the surface and its relationship with typography. She explores the relationship between viewing and understanding, and how typography creates meaning through legibility and illusion. For Varrasso, inspiration stems from a feeling of anxiousness about what creating “good art” would require her to say.

JEN LIU

Jen Liu is an Art and Art History specialist who has pursued design and print as her upper-year studio areas. After spending a year studying theatre and acting, she decided to transfer into the Art and Art History program to study art once again. Graphic design has been part of Liu’s life since high school, but she tried print media for the first time in her second year in the program. In her work, Liu has focused on formal elements such as colour, shape, and composition, often using non-representational or abstract forms. In her time at Sheridan, Liu has been a part of a Tiny Fist salon exhibition, The Middle Child Exhibition for third year students, and the Project Project exhibition for second year students. Her print media work has been published in BUFF 2019. Liu has been involved in the Department of Vis-

ual Studies in a multitude of ways: as a research assistant under Evonne Levy, a participant in a UTM-abroad trip with Alison Syme, a designer and liaison for the Department of Visual Studies Student Society, and has worked with first year DVS students living in residence as a Peer Academic Leader. Liu hopes to continue her creative practice as she pursues a Master’s in Art History. Her research interests focus on the Italian Baroque and Dutch Golden Age painting.

VERONIKA GARBOWSKA

Veronika Garbowska is a Polish-Canadian artist whose practice focuses primarily on oil painting. Garbowska likes to share snapshots of a narrative within her paintings without sharing the whole story. Her paintings are personal and often act as vehicles for her to confront aspects of herself. They deal with her struggles with mental health and the sources of her anxieties. Garbowska uses historical and religious imagery and text as launch-points for her projects, in which they become her main source of inspiration.

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Titled TK:

Cassandra Adams, Sam Hill, Vincy Liu, Francine (Frey) Quintia, Andrew Tso, BiXuan Zhang, ZiXuan Zhang

The exhibition was developed with the support and guidance of the Blackwood Gallery staff.

Christine Shaw, Director/Curator
Alison Cooley, Assistant Curator
Saša Rajšić, Exhibition Coordinator
Fraser McCallum, Project Coordinator
Michael DiRisio, Curatorial Assistant & Collections Archivist
Laura Tibi, Community Engagement Assistant

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