

the world as new voices and forces of creative production: to fall like light. Just as light bounces off the world and illuminates its constituent elements, organizing systems, and malfunctions, these artists shed light on the makings of their distinct life experiences. To understand how environment, inclusive of the geographic, the cultural, the political, and the natural, shape life: refraction. To inquire, to throw oneself to the wills of the world to reach new understandings: dispersion. To seek answers and voice assertions, to call attention to one's surroundings: illumination. To disrupt, to emphasize, to bring to light: interference. To critically engage with one's position in this new decade and all its histories, physical makings, and conditions: reflection. To enter into the world as new voices and forces of creative production: to fall like light.

In the album's second half, *we fall like light*—a phrase from Anderson's *Transitory Life*, a commentary on the album's themes of alienation, displacement, and distrust in authority—and the artists explore human bodies and psyches. These experiences are taken up by the ten artists in various ways who work through drawing, painting, sculpture, and video to confront underlying forces at play in their world: namely, the malleability of personal experience in relation to one's culture, contemporary environmental crises, worldwide strife, and resistance to establishment power structures.

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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 the elgallery, works by nineteen 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.

The title of the exhibition's second half, *we fall like light*, cites Laurie Anderson's *Transitory Life*, from the artist's album *Homeland*. A commentary on life in America, the album explores alienation, environmental collapse, mistrust in authority—and their impacts on human bodies and psyches. These same concerns are taken up by the ten artists in the exhibition, who work through drawing, painting, sculpture, and video to confront underlying forces shaping their world: namely, the malleability of personal experience in relation to one's culture, contemporary environmental crises, worldwide strife, and aresistance to establishment power structures.

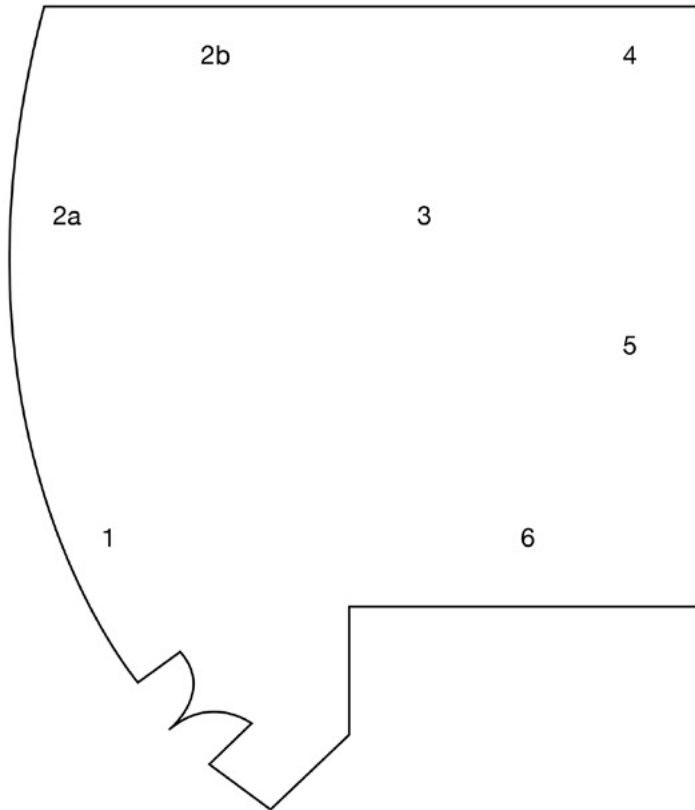
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Blackwood



1. Manroop Bhogal

Untitled, 2019

Graphite on paper, 122cm x 122cm.

2a. Mackenzie Boyd

B athr oom, 2019

Oil and acrylic on canvas, 183cm x 140cm.

2b. Mackenzie Boyd

Di nin groo m, 2019

Oil and acrylic on canvas, 200cm x 140cm.

3. Nada Hafez

Sar fi bena 5ebez w mele7, 2019

Plywood and found materials, 213cm x 122cm x 30cm.

4. Sabrina Bilic

It's My Birthday, 2020

book, 21cm x 13cm, on chair, 45cm x 45cm x 92cm.

Rock and Rope, 2020

rock on plinth, 183cm x 11cm x 11cm.

Installation, 213cm x 213cm.

5. Sarah Pereux

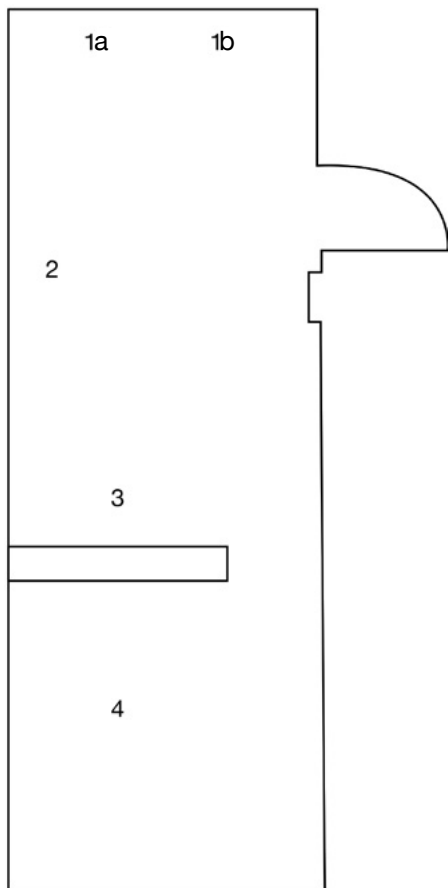
An ego like a bloated body eventually pops, 2019-20

Graphite on paper, 274cm x 243cm.

6. Tina Wang

Untitled, 2019

Watercolour, 10cm x 10cm each.



1a. Jasaña Alleyne

Madonna Lactans, 2019

Oil on canvas, 61cm x 91cm.

1b. Jasaña Alleyne

Donna's Child, 2020

Oil on panel, 51cm x 61cm.

2. Samuel di Gianni

Opposite Forces, 2020

Charcoal and conte on paper, 61cm x 45cm each.

3. Andrea Shen

Cities of mine, 2019

Digital prints on paper, 28cm x 43cm each.

4. Jasmine Canaviri

@PeelRegion do something, 2020

Video installation with audio, 9 min 30 sec.

Andrea Shen

Cities of Mine features images of three cities which are personally significant to the artist—photographed, digitally edited, and printed onto postcards. The first city is Nanjing, where her parents attended university twenty years ago. Nanjing is also where the artist took her International English Language Testing System (IELTS) exam in order to attend high school in Canada. Yangzhou, the second city, is Shen's hometown, where she spent most of her life—approximately seventeen years. Toronto is the last city pictured and the first place Shen has lived alone, away from her family, and where she spent the past six years. On the back of each postcard is a quotation from Jill Scott's song *Golden*, expresses the artist's wishes for herself and her loved ones: "Live your life like it's golden."



Cities of Mine, 2019
Digital prints on paper, 28cm x 43cm each.

YANG ZHOU

揚州



Place
Stamp
Here

Live your life like its golden.

NANJING

南



Jasña Alleyne

Jasña Alleyne articulates her relationship to the discipline of art history by saying “I love the history of art, but I do not love art from history. More specifically, I do not appreciate or respect the canon that constitutes art from history, and the Western worldview that much of the art from history perpetuates.”

Alleyne’s work takes a critical view of art history’s gaps, such as the exclusion of people of colour—save for slaves and savages—and the dearth of female artists. These social, racial, and political issues fuel her work. In her paintings, she aims to re-represent the misrepresented, make visible the invisible, disrupt the familiar, and spark conversations.



Madonna Lactans, 2019
Oil on canvas, 61cm x 91cm.



Donna's Child, 2020
Oil on panel, 51cm x 61cm.

Alleyne's work is heavily informed by art from history and historical texts (such as Ovid's *Metamorphoses*). Her current project, *Renaissance Reimagined*, analyzes familiar subjects and themes from art history and reimagines them through a contemporary, inclusive lens. The works in *Renaissance Reimagined* are mostly large-scale, hyper-realistic oil paintings, sometimes complemented by other materials and processes including photography, sculpture, and print media.

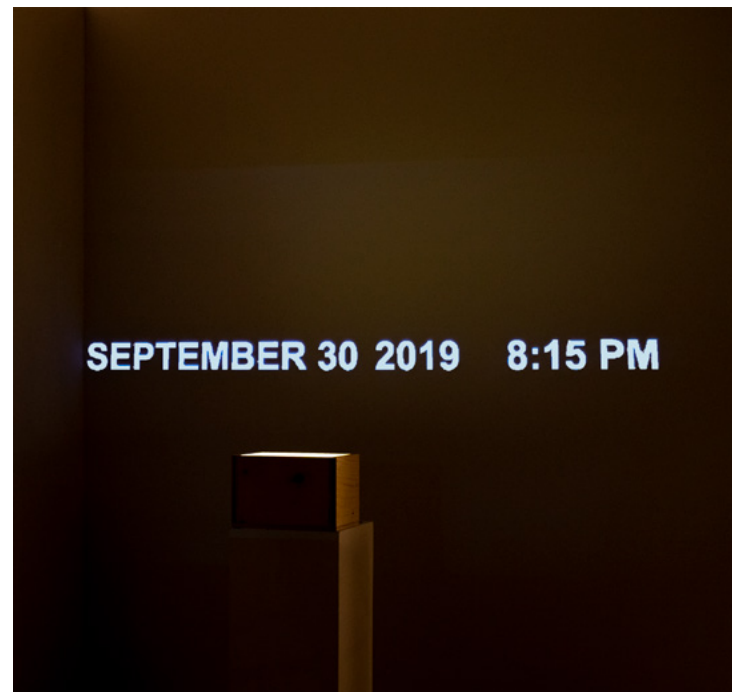
Jasmine Canaviri

Jasmine Canaviri's work makes use of words through revision and repetition. Exploring dystopian worldviews (including complex realities of violence or mistreatment based on ethnicity or sexual orientation), her work also alludes to a utopian future in which there is no longer a need for artwork that explicitly conveys urgent messages.

@PeelRegion do something is a work evaluating the frequency of pedestrian-car collisions in the Peel Region as of March 18, 2016 (the date the artist received her driver's license and joined other drivers as a threat to pedestrians). The data collected for this work comes from 100+ news articles as featured on *City News Toronto*. The artist found the *Brampton Guardian*, *Mississauga.com*, and *Caledon Enterprise* insufficient sources of information about pedestrian-car collisions, and looked to sources outside of the Peel Region to see if and how this information is broadcast to a broader public.

The dates and times including in the installation are small fragments of the information collected from these articles. As the video counts down reverse-chronologically, connections form through days with multiple collisions, the repetition of collisions on holidays, or through the viewer-dependent-yet-arbitrary connections to specific dates.

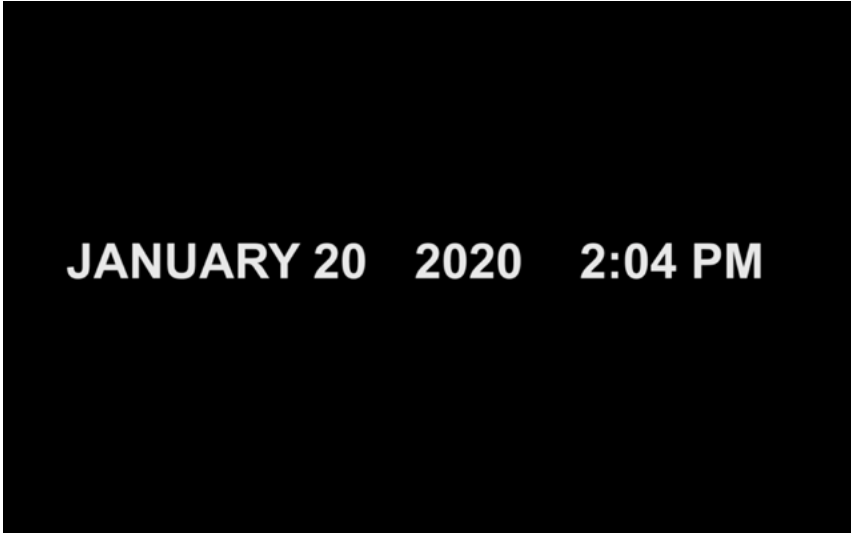
@PeelRegion do something concludes with an ominous question: what would happen if we referred to each pedestrian-car collision, reported or not, with the same gravity as we do other regional alerts? Would we begin to pay attention? Or would it all just become white noise?



@PeelRegion do something, 2020
Video installation with audio, 9 min 30 sec.

I've spent most of my life in between feeling alive and feeling nothing. In the nothingness, I wallow and watch the world around me go on as I remain fixed in the background. There's always something or someone looking for the right words to say to loop me back in, to keep me breathing—then I'm alive. I'm fired up and angry. I'm out of control and I'm yelling. I can't stop finding the right words. Or the wrong ones.

I am drawn to words because they are all I have left in the nothingness, and when I eventually succumb to the nothingness myself, these words will be the only thing to remain of me. They will carry on through my children and through my children's children, and at some point, I will be forgotten as the source of these narratives, but the essence of the story will remain intact. It's in my pursuit of trying to find the right words to tell these stories that I begin to discover my place in the world and become confronted with experiences pertaining to my location, gender, ethnicity, sexual orientation, and so forth. Within this confrontation, I am left to discover how we can make these words tangible.
—Jasmine Canaviri



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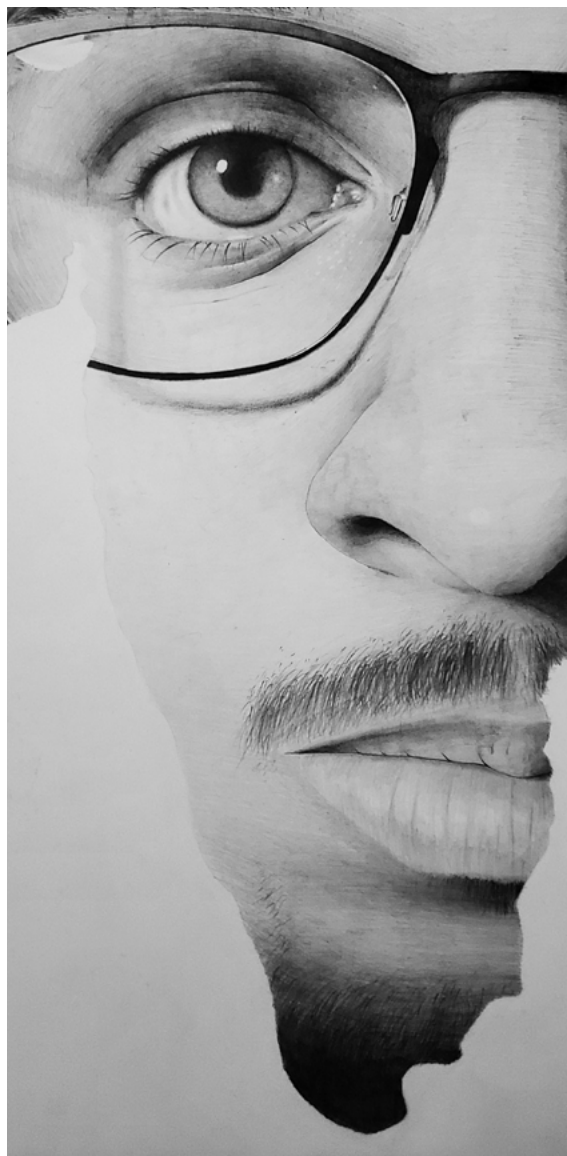
@PeelRegion do something, 2020 (still image)
Video installation with audio, 9 min 30 sec.

Manroop Bhogal

Untitled is a work engaging with the long, strenuous process of self-reflection. In this self-portrait, Bhogal explores the self and the very act of self-reflection; the process of drawing himself allowed him to scrutinize the experiences, struggles, successes, and achievements that have led to the skills he developed and used within the drawing. Addressing himself through an intrapersonal and cultural lens, Bhogal sought a deeper understanding of his own identity. The colourlessness of the drawing points to the stereotypically “white and/or black characteristics, traditions, and/or cultures” that have made up his personality traits. Recognizing his Indian background and ethnicity as the most explicit traits that define him, Bhogal addresses his experience of being Canadian-born and struggling with cultural dysphoria in this work, as he continues to learn and become in tune with his Indian background, culture, and traditions.

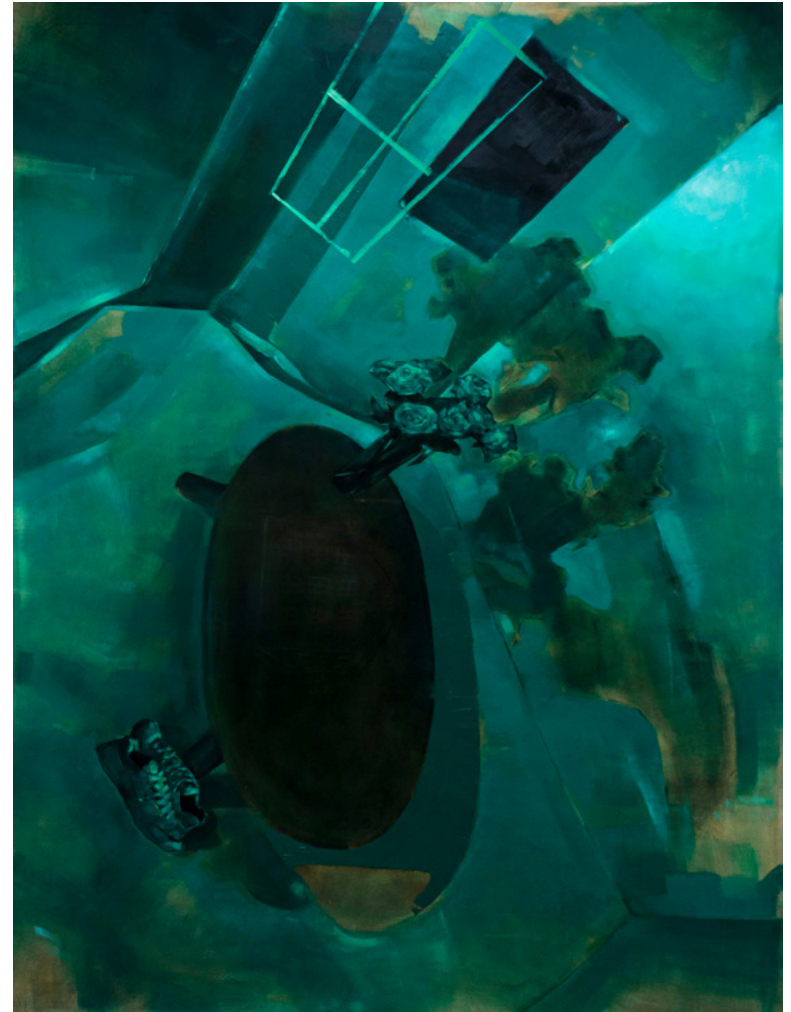


Untitled, 2019
Graphite on paper, 122cm x 122cm.



Mackenzie Boyd

B athr oom and Di nin groo m emerged from Mackenzie Boyd's exploration of her own strange and often contradictory relationship with domestic space. Diagnosed with Obsessive Compulsive Disorder, the artist often experiences her home simultaneously as a sanctuary and a trap. This tension mediates her perception of certain spaces and objects within them—they become imbued with a sense of uncertainty and an almost anthropomorphic power ("do they actually have any power over me?" "Will anything bad really happen if I don't adjust that pillow?") The artist engages with a heightened sense that her domestic space is emotionally charged, describing how the strange experience of navigating it requires her to question what is and isn't grounded in reality. Reflecting on how domestic space can be imbued with psychological and emotional intensity for anyone, Boyd's work constructs subtly unusual and confusing domestic scenes (using familiar objects or imagery), encouraging viewers to consider their own relationship with domestic space and alternative experiences with the familiar or mundane.



Di nin groo m, 2019
Oil and acrylic on canvas, 200cm x 140cm.



B a t h r o o m, 2019
Oil and acrylic on canvas, 183cm x 140cm.

Nada Hafez

Nada Hafez's work often explores different tones of communication between artwork and viewer, which she describes as a desire for viewers to communicate with her work in the same way one would with a book. *Sar fi bena 5ebez w mel7* consists of a cabinet showcasing a collection of items. Each item is linked to an event or memory signaling momentous social traumas in the form of humanitarian crises. The elements used in the making of the objects all relate to parts of these international tragedies.

Hafez cites her initial anger at the lack of global media attention to these problems, the emotional toll of researching each event, and solution-seeking as inspirations behind this work. Reconciled to the fact that many turn a blind eye to these issues, she is also critical of the tendency to understand humanitarian crises as unapproachable enormities happening somewhere far away. "These events are there and we feel for the people affected by them," she says, "but only for a second; if we were to feel for all of them all the time, we would not have time to breathe."



Sar fi bena 5ebez w mele7, 2019
Plywood and found materials, 213cm x 122cm x 30cm.



Sabrina Bilic

Recently, I have been planning a party. My birthday party. I have never been great at planning, but it ends up being a simple task when I am inspired. This party will not revolve around ordinary things or space but will simply be a way of thinking. My artwork is the life of the party. I follow my aesthetic, which consists of a janky way of making and a focus on the colours red, blue, yellow, and orange. I will bring joy to my guests and myself by creating an environment that encourages play and exploration. I want to put my viewers in a space filled with colours and textures, bringing them back to a childlike way of thinking. At my party, I want people to engage with their natural senses, touch, smell, sight, and sound, while encouraging them to be mindfully present.

You may be wondering how this all fits into “planning a party?”

Well, when planning a party, you must think about decorations, entertainment, and most importantly, you must make sure everyone has a good time. As a host my guests are my priority, but this is still my birthday party, so I pick the theme (aesthetics) and I want the activities (my artwork) to be the things I like best. My party will be filled with books, sculptures, drawings, and paintings meant to be enjoyable to others that also become a therapeutic process for myself.

Sabrina Bilic’s work responds to colour—in particular, the frequent use of red, blue, yellow, and orange as utilitarian signals for attention. Bilic often switches between writing, drawing, painting, sound, and sculpture, combining natural and human-made materials in her work, in order to create experimental and immersive viewing experiences. Each media serves a purpose within her practice: drawing, painting, and writing to release and encounter specific emotions; and video, sound, and sculpture to physically alter spaces and playfully explore different materials.



Rock and Rope, 2020
rock on plinth, 183cm x 11cm x 11cm.



It's My Birthday, 2020
book, 21cm x 13cm, on chair, 45cm x 45cm x 92cm.

Samuel di Gianni

This series of drawings are metaphysical landscapes (a term that originates in surrealist painter Giorgio di Chirico's work). Dragged out of the familiar fabric of time and space, the landscapes look as if they were paused views from another reality absent of any time-specificity. In other words, they depict instances in which reality glitches and is momentarily incomplete, existing as a screenshot of a temporary error in the laws of physics. Representations of tornadoes, simultaneously deadly and beautiful, explore these tensions in nature—two opposite yet very basic forces, hot and cold, unite and create a new form. That new form, even though a product of nature, hedges the unreal. di Gianni's use of a contrast-heavy grayscale palette is meant to render this reality as a meditative and contemplative space. No scenario or story exists for the worlds pictured in these works—only a feeling of near emptiness, or of paradoxical existence.

Since the beginning of his Fine Arts studies, di Gianni has been interested in a lot of notions simultaneously; politics, economics, spirituality, and history. Throughout his research he has come to think of all these things as linked, not directly or in an easily read manner, but with complexities that trickle down and shape our society. Those strings don't show themselves in broad daylight.

The world and all that it is made of is not just a soup of dead and still matter. Everything pulsates and lives in synergy with everything else, every part of the whole playing its part. di Gianni is interested in the ways these connections resist organization, comprehension, and tangible categorization, instead imagining artistic process as a way to access and serve as a vehicle for these mental landscapes, as nebulous as they are.



Opposite Forces, 2020
Charcoal and conte on paper, 61cm x 45cm each.



Sarah Pereux

The Woodland Caribou

*became extirpated from
Prince Edward Island by 1873,
New Brunswick and Nova Scotia by the 1920s.*

*Today, there is only a small herd left in the Gaspé Peninsula,
near the St. Lawrence River.*

*Travelling down the
spine
It's cold and rigid*

*Sacks of flesh are melting
Dripping. Drooling
My weight is on display*

*Take me
Wrap yourself in my body
Breathe for me*

Maggots tear apart tissue with their mouth hooks



*An ego, like a bloated body, eventually pops, 2020
Graphite on paper, 274cm x 243cm.*

A coatrack always asks three simple questions: What would you like to contribute? What would you like to take? Or would you, perhaps, ignore me?

In *A swollen ego, like a bloated body, eventually pops*, the flesh of a woodland caribou hangs from the spine of a coatrack. Alarmed by the circulation of caribou pelts on the internet, especially considering the species' threatened status in Canada, Sarah Pereux explores the status, attraction, and beauty often attributed to fur objects. Recognizing the Canadian fur industry's deep origins in the early days of European settlement and ongoing presence in contemporary fashion, the work asks: How can an object have this much power? And at what cost? By operating within the transitional zone of the coatrack, this deflated body begs viewers to question their relation to environmental ethics. What can we take away from this image? In what ways do our consumer habits contribute to the problem? Will we continue to disregard these issues?

Pereux's work harnesses the beautiful grotesque, creating allure through naturalistic graphite tones, playing with subtle dark humour, and defining an eerie and sterile ground. The objects in her drawing exist within an unspecified time and space. Picturing an absurd moment that speaks both to the past and our present, the drawing exists, ultimately probing concerns of the environment's future.



Tina Wang



Untitled, 2019
Watercolour, 10cm x 10cm each.



In this series, Wang explores nostalgia and its use as a coping mechanism—a way of temporarily reliving the past. Having spent most of her childhood moving between two countries, Wang always found comfort in food as it was a way for her to remember the people and places of her past. The food illustrations in this series bring together a cluster of moments, as each food item is associated with a different point in the artist's life. Memories of these consumables allow her to reminisce about meals shared with friends and family, or about the places in which she has previously lived that she can no longer return to.



Biographies

Huiyu Andrea Shen is an emerging artist from Yangzhou, China, currently working and residing in Toronto, Canada. Shen uses photography to reflect on how geography directly and indirectly shapes her life through personal history. Shen is completing her Bachelor of Arts in the University of Toronto Mississauga and Sheridan College's joint Art and Art History program.

Jasaña Alleyne is an emerging, multidisciplinary artist based in Mississauga, Ontario. Alleyne is concerned with the negative, if not absent, representation of Black people in art education, in addition to the absence of Black Art History courses to counter such negative associations. The "Lack of Black," as Alleyne calls it, is too loud to ignore. Alleyne's work thus looks at the gaps in the art world, in its institutions, and in Art History, such as the exclusion of people of colour and the dearth of female artists. She then connects these historical oversights and misrepresentations to current social, racial, and political issues. Specializing in painting, Alleyne analyzes familiar subjects and themes from Art History and reimagines them through a contemporary and inclusive lens.

Jasmine Canaviri is an installation-based, multimedia artist operating in the region west of the GTA. Canaviri primarily works in sculpture, sound, and video. Her work often uses text rooted in sociopolitical contexts of violence, feminism, gender, sexuality, and memory. She often expands upon a personal experience within these areas and addresses it across a larger framework, for a broader audience. Canaviri's current sculptural works explore and critique a range of political, social, and religious ideologies using text, casting, and found objects. Her sound and video works explore similar themes. She is currently a resident at Visual Arts Mississauga's Creative Residency and will be exhibiting work with the other residents at the Small Arms Inspection Building in May 2020.

Mackenzie Boyd is a Canadian artist currently living and working in Oakville, Ontario, where she is completing her undergraduate degree in the Art and Art History joint program between the University of Toronto Mississauga and Sheridan College. She is also pursuing a Certificate in Curatorial Studies. At present, she works at Blackwood Gallery through the Work-Study program and as a Gallery Assistant at General Hardware Contemporary. Working primarily in painting and drawing, she uses her experience living with Obsessive Compulsive Disorder as a source of inspiration, as a means of self-discovery, and as a platform for discussion. This experience has led her to explore psychological and domestic spaces, often confronting her own irrational fears and compulsions in the process.

Manroop Bhogal is a fourth-year student at the University of Toronto Mississauga. In April 2020, Bhogal will be graduating with a Bachelor of Arts (Specialist in Art and Art History, Minor in Education Studies, Certificate in Curatorial Studies). In September 2020, he will be attending the Ontario Institute for Studies in Education's (OISE) Master of Teaching Program. An artist working in graphite, he produces medium-to-large scale drawings that address sociopolitical issues in the past and present world, and personal experiences regarding person-of-colour identity. Combining his art practice with his interest in education, Bhogal employs advocacy and social justice frameworks to his work. Recent works serve as a platform for speaking on race-based issues of everyday life; namely, violence against minorities, police brutality, stereotyping, and most relevant to the artist, cultural dysphoria.

Nada Hafez is a Canadian artist. She is currently living and working in Toronto, Ontario where she is completing her Honours Bachelor of Arts in a joint program between the University of Toronto and Sheridan College. She is currently undertaking an internship at the Power Plant Contemporary Art Gallery. Her works typically make connections between audiences and contemporary sociopolitical issues. Hafez is a recipient of the Artcast Award for Outstanding Academic Achievement (2017), Faculty of Print Media Award (2017), Canadian Art Award for Excellence in Volunteerism (2018), the Therese Bolliger Award in recognition of Excellence in Sculpture (2018) and the First Place Award from Visual Arts Mississauga for her work in the 2020 Now Streaming Youth Exhibition.

Sabrina Bilic is an artist working in Mississauga, Ontario, currently completing the joint University of Toronto Mississauga and Sheridan College Art and Art History program. Her work focuses on the use of materiality and colour to engage with childlike modes of play. She is one of five founders of the student-run Tiny Fist Gallery, located at Sheridan College's Trafalgar campus. Along with curating and co-directing shows, recent experience includes exhibiting work in Now Streaming at Visual Arts Mississauga, and at Toronto's Redhead Gallery.

Samuel di Gianni is an emerging artist currently completing his education at Caen's School of Media Arts and studying abroad at Sheridan College in Canada. Notions that come up in his work include politics, economics, spirituality, and history, but their interconnectedness is what excites di Gianni. He views all these ideas as linked—not directly or in an easily read manner—but with complexities that trickle down and shape various areas of society.

Sarah Pereux is an artist working in Toronto, Ontario. She is an undergraduate student in the joint Art and Art History program at the University of Toronto Mississauga and Sheridan College, currently employed by the Blackwood Gallery through the Work-Study program. In conjunction with her Bachelor of Arts, Pereux is working towards a Certificate in Curatorial Studies. Working primarily in drawing, and sculpture, Pereux explores issues of environmental ethics while critiquing consumerist trends and kitsch.

Tina Wang is a Taiwanese-Canadian artist who works primarily in drawing and design. She is currently studying at the University of Toronto Mississauga and Sheridan College in the Art and Art History program. Her practice reflects on her Taiwanese-Canadian identity, explored through memories and culture-specific experiences. Wang is interested in the idea of nostalgia, investigating how sentimentality and memories affect her and those around her.

Acknowledgments

without trying to be moved...we fall like light is a two-part exhibition curated in partial fulfillment of FAH451: *Curating Now*, as part of the Curatorial Studies Certificate Program in the Department of Visual Studies at the University of Toronto Mississauga (UTM). The graduating Exhibitions are capstone experiences for students graduating from the UTM and Sheridan College joint Art & Art History program. Students graduating from the program receive both an Honours Bachelor of Arts from UTM and a Diploma in Art & Art History from Sheridan College. The program is designed to provide students with a strong and diverse base of knowledge that prepares them for a broad spectrum of careers within the arts community and beyond.

we fall like light is curated by (UN)TITLED, a collective comprised of Christine Pacheco Le (Project Liaison), James Legaspi (Writer), Celine Polidario (Social Media Coordinator), Thang Vu (Printed Matter Designer), Charlene Bea (Exhibition Designer), Emma Juliette (Installation Technician), and Coleen Mariano (Public Programming Coordinator).

(UN)TITLED would like to thank Blackwood Gallery Director/Curator & Assistant Professor Christine Shaw, Assistant Curator Alison Cooley, Exhibition Coordinator Saša Rajšić, Project Coordinator Fraser McCallum, Curatorial Assistant/Collections Archivist Michael DiRisio, and Community Engagement Assistant Laura Tibi for their guidance throughout the development of the exhibition. We would lastly like to convey our gratitude to the artists for their generous collaboration and participation in the exhibition. Thank you all.

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The Blackwood Gallery promotes LGBTQ2 positive spaces and experiences and is barrier-free. The gallery is FREE and open to the public.

we fall like light

2020 ART & ART HISTORY GRADUATING EXHIBITION PART 2

CURATED BY (UN)TITLED

APRIL 1-14, 2020

ANDREA SHEN

JASAÑA ALLEYNE

JASMINE CANAVIRI

MACKENZIE BOYD

MANROOP BHOGAL

NADA HAFEZ

SABRINA BILIC

SARAH PERUEX

SAMUEL DI GIANNI

TINA WANG