

2023 Art & Art History
Graduating Students' Exhibition
March 29–April 15, 2023

EVERYDAY

ENCOUNTERS

RECENT POINTS OF VIEW



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2023 Art & Art History
Graduating Students' Exhibition

MARCH 29–APRIL 15, 2023

Blackwood Gallery, Kaneff Centre room 140
e|gallery, CCT Building
University of Toronto Mississauga

OPENING RECEPTION

March 29, 5–7pm
With special performances by Candace
Minott and Jing Han Yang

PUBLIC PROGRAMS

Paint Your Everyday Encounters

April 5, 12–2pm
e|gallery, CCT Building

Lunchtime Artist Talks

April 12, 12–2pm
Blackwood Gallery, Kaneff Centre room 140

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Shannon Bogert
Natalie R. Chiovitti
Talia Gonzales Perez Palacio
Emma Goodman
Antonia Grujic
Saira Khalid
Abigail Kohut
Gladys Lou
Madison McEwing
Candace Minott
Natalie Ng
Anandita Patel
Sierra Peca
Suki Wong
Zeting Xu
Jing Han Yang

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CURATORIAL STATEMENT

 *Everyday Encounters: Recent Points of View* is a group exhibition of new works by the 2023 graduating class in the joint Art and Art History program at the University of Toronto Mississauga and Sheridan College. The exhibition highlights often overlooked moments of everyday life and invites the audience to explore identity, memory, and place-making.

By including works ranging from prints and drawings of domestic spaces, photographs taken on public transit, sculptures made from found objects, and more, the exhibition represents the interconnectedness of our experiences, reminding us that despite our differences, our daily lives share many common threads. Together, the selected pieces illuminate the many relationships between materials, artists, and modes of creation.

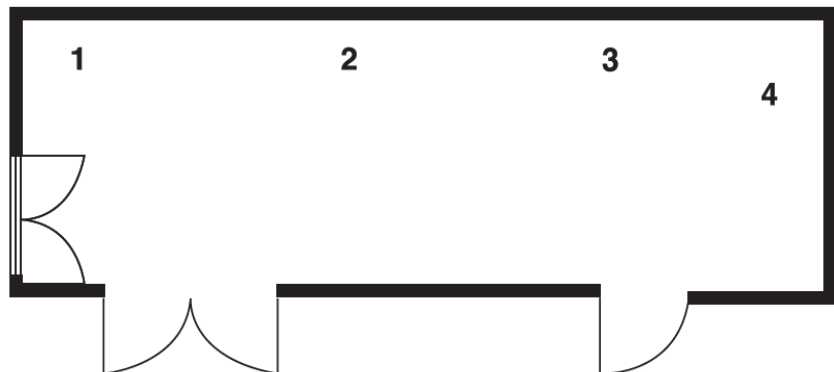
Focusing on people, places, and objects, the exhibition draws on artists' experiences of navigating between complex identities and representations. The artists' diverse perspectives prompt a conversation about different interpretations of the world and their experiences of them. For some artists, it means exploring ideas of a sustainable future by delving into their surroundings, observing cityscapes and infrastructures. For other artists, it means presenting objects and textures of significance to them, recalling personal memories of childhood, family, and relationships, and collecting memories of culture and communities.

Everyday Encounters asks: *How is one's sense of self and belonging developed through daily encounters? How do surrounding environments shape personal and collective identities as well as relations?* This exhibition offers the audience an opportunity to see the world through varied perspectives to foster a more empathetic and harmonious society.

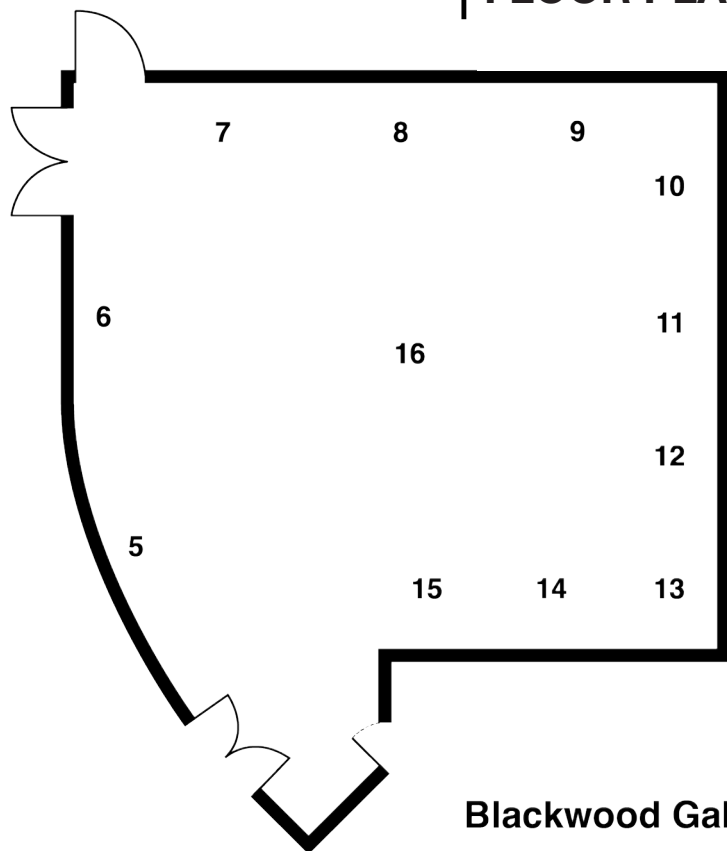
CURATED BY

Zac Chen
Natalie R. Chiovitti
Emily Edwards
Jennifer Fan
Stephanie Ivanyshyn
Luna Lee
Melody Liu
Gladys Lou
Elizabeth Provost
Rasandeep Singh
Xiaoyi Wang

elgallery



EXHIBITION FLOOR PLANS



Blackwood Gallery

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ARTIST STATEMENTS

**THE ARTISTS' DIVERSE
PERSPECTIVES PROMPT
A CONVERSATION ABOUT
DIFFERENT INTERPRETATIONS
OF THE WORLD AND THEIR
EXPERIENCES OF IT.**

FOR SOME ARTISTS

**THAT MEANS EXPLORING IDEAS OF A
SUSTAINABLE FUTURE BY DELVING INTO
THEIR SURROUNDINGS, OBSERVING
CITYSCAPES AND INFRASTRUCTURES.**

FOR OTHER ARTISTS

**THAT MEANS PRESENTING OBJECTS AND
TEXTURES OF SIGNIFICANCE TO THEM,
RECALLING PERSONAL MEMORIES OF
CHILDHOOD, FAMILY, AND RELATIONSHIPS,
AND COLLECTING MEMORIES OF CULTURE
AND COMMUNITIES.**

**“ MY HOPE IS
FOR THE LISTENERS
TO FIND SOLACE
AND COMFORT
IN KNOWING
THAT THEY
ARE NOT ALONE
WHEN FEELING
UNCERTAIN
AND ANXIOUS. ”**

01

CANDACE MINOTT

Tell Me I Would Leave

2022

Live performance, sound

5:08 minutes

Tell Me I Would Leave, a sound piece consisting of repeated phrases and constructed through a looping machine, asks questions representing my innermost dilemmas, which I believe many people share. The song tells a story that transports the audience to a space, set in an atmosphere of tension and uncertainty. For instance, the line “Tell me that I would run away if I could?” is repeated in the audio to present a contradiction. As I repeat this phrase to the audience, I am demanding a response that only I, the artist, would know for sure. These contradictions demonstrate the idea of self-reflection, uncertainty, anxiety, and not fully understanding who you are and if you are ready to face a difficult situation. My hope is for the listeners to find solace and comfort in knowing that they are not alone when feeling uncertain and anxious.

02

MADISON MCEWING

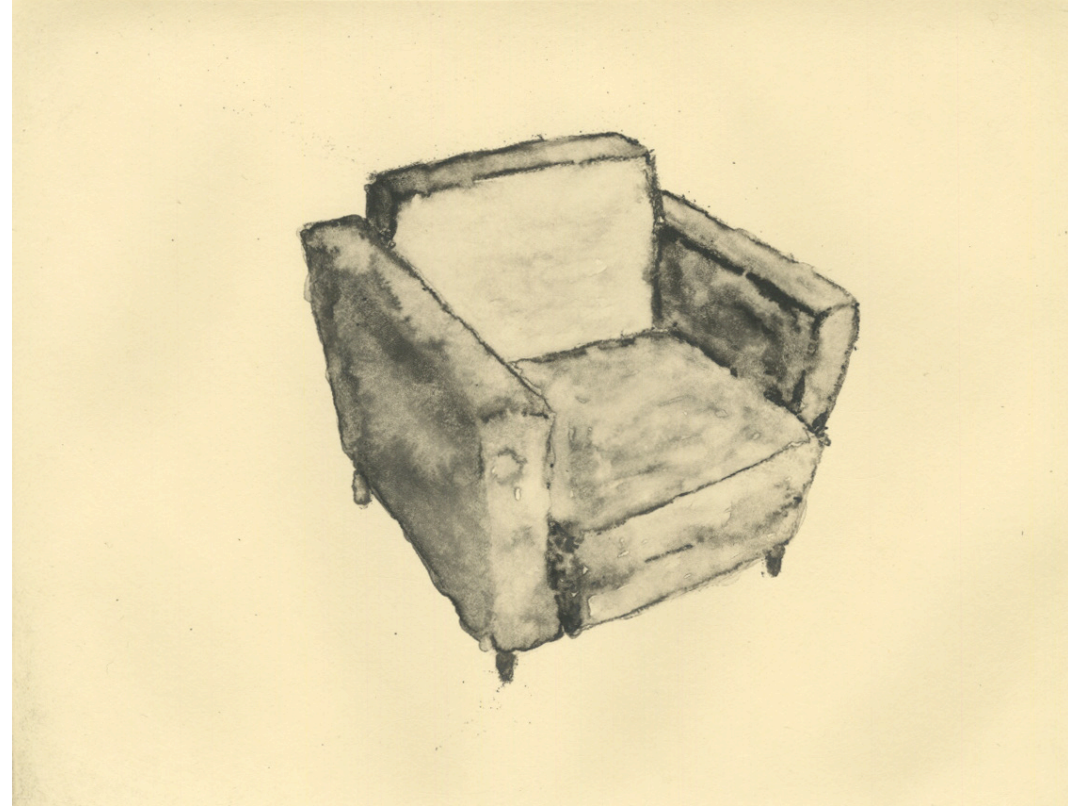
v2

2022

Animation (waterbased
monoprinting) with audio

2:12 minutes

Within my work, I tend to gravitate towards small, everyday details and moments in life, the moments most people don't notice or find all that important. Moments such as the sound of walking to school in the morning, always sitting on a specific chair in between classes, or waiting outside for two hours because the bus is late. This work highlights seven different audio recordings I have taken from random moments that I wished to remember. The audio is spliced up so that conversations become disjointed as if the listener is hopping into different moments of time, only getting brief glimpses into the everyday sounds. While these are mundane moments, there is something special about them, as they will never again occur and would have otherwise gotten lost in time.





丑 featuring: untitled (masking and presenting) is a work I had mostly created in public. The project consists of phallic shapes made from large and small panels of multi-coloured and multi-textured knit. This work plays with feminine and masculine artistic conventions. The work is monumental, phallic, and weighted, while utilizing media which has been female-coded.

丑 featuring: untitled (masking and presenting) is a short film where I perform as a Pietro-like character. Similar to the Commedia dell'arte character, I play as a miserable servant entertainer for a formless master. I acknowledge my role to entertain but I am equally aware that I lack autonomy. The film serves as an allegory of the relationship between transgender and cisgender people. As a person who defines themselves

outside of the gender binary, my outward appearance and how it is read is controlled by cisgender people. Although every person will read gender differently, control is seldom held by the minority.

03

JING HAN YANG

丑 featuring: untitled (masking and presenting)

Co-directed by Adela Hua and Jing Han Yang

2022-2023

Video

2:11 minutes

04

GLADYS LOU

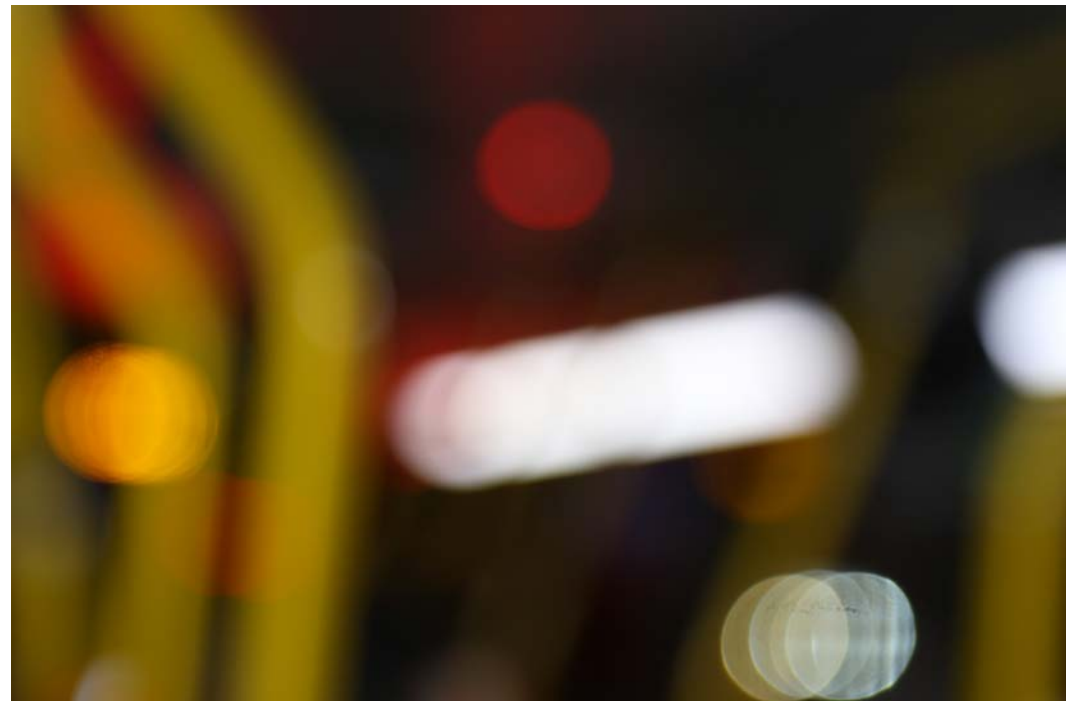
Afterimage

2022

Backlit film in lightbox

23.6 x 35.4 in, series of 2

Afterimage is a photographic series displayed in lightboxes that explores shifting perceptions of light, colour, and memory by immersing the viewers in a surreal realm of light, inviting them to experience an alternative reality. “Afterimage” is a term in cognitive psychology to describe what continues to appear in the eyes even after the original visual stimulus has passed or disappeared, as any light that enters the eyes leaves an imprint on the retina, forming an image. The series draws on collective experiences of visual phenomena in order to blur the boundaries between natural and built environments, transforming the space into a new reality synchronized with the passing of time. This series aligns with my other works which visualize emotions and explore the unconscious.



05

SUKI WONG

intro-

2022–ongoing

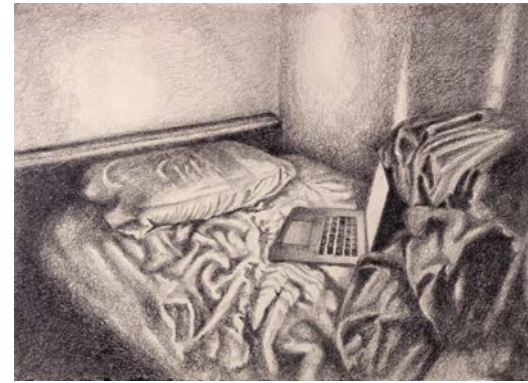
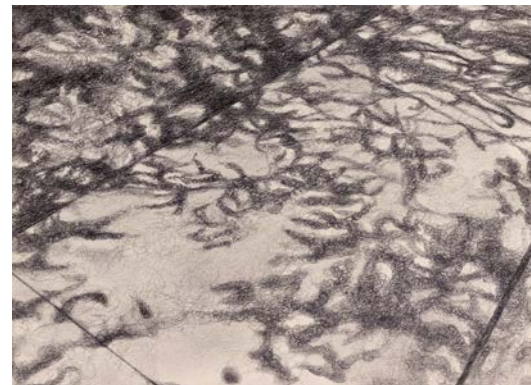
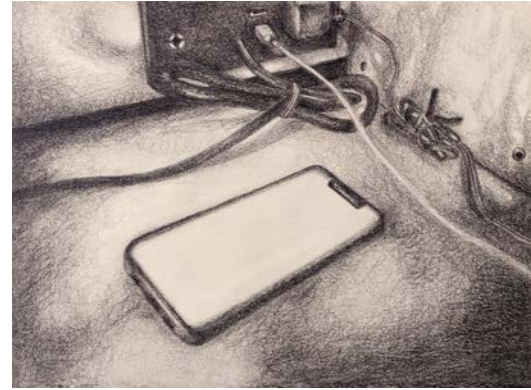
Graphite on

Stonehenge paper

5.5 x 7.5 in

6 of a series of 15

intro- is an ongoing series of miniature graphite drawings that explore the tendency to find comfort in solitude and loneliness. Through depicting public and private spaces, and more importantly, the absence of these spaces, my drawings foreground my introspective perception of the world and my inclination as an introvert to avoid social interaction. The monochromatic drawings are displayed at a distance from one another to allow the viewers to look at one drawing at a time. They are also placed in consideration of my point of view, contextualizing how I see things. This element of intimacy is emphasized by the small-scale and personal aspect of the work, and by the meticulous detail that invites the viewers to slow down and contemplate their relationships with the world.





06

SIERRA PECCA

Friday Morning Market

2022

Oil on canvas

48 x 36 in

Instead of focusing on the extravagant or exceptional, my paintings capture the frozen moments in daily life in an attempt to unite viewers through shared human experiences. I find it easier to discover simple moments of beauty and appreciate mundanity as an observer, so I begin my artistic process by referring to photos that I've taken or found in family photo albums. Cultural references have been a useful tool for me to present my interpretation of the world, with hope that the viewers will see glimpses of their own life, family, and identities from my work.

07

TALIA GONZALES
PEREZ PALACIO

Asphodel

2022

Photography print

8 x 12 in

4 of a series of 22

I work with different techniques in printmaking and photography including etching and digital photography. My digital photography works explore the visual aspects of the atmosphere and the interconnectivity with a more grounded setting of the Toronto transit system. Through my work, I aim to showcase the Toronto Transit Commission (TTC) system and the way it provides connection throughout the city while conveying a sense of melancholy.



08

NATALIE R. CHIOVITTI

Lenses

2022

Digital drawing on paper
and augmented reality

(AR) installation

33.2 x 43 in

Lenses is a digital drawing that explores the creation of a collective sustainable future, specifically through a variety of perspectives that serve as lenses for sustainability. As a visual metaphor for the three social, environmental, and economic (S.E.E.) lenses for sustainability, a person in the foreground is wearing three pairs of sunglasses and is looking at the viewer. The person is lifting one pair of sunglasses away from her eyes to suggest the existence of multiple perspectives in addition to her own views. To visually situate the work in my local Mississauga community, I used my drawing studies of the plants from my garden and buildings located in Mississauga. One example of this is the Monroe buildings, seen amongst my fictitious depiction of a cityscape. Viewers are invited to immerse themselves within the drawn people and symbolically become a part of a collective sustainable future through the augmented reality extension of the work.



09

ANTONIA GRUJIC

Five Mile & Beech Daly

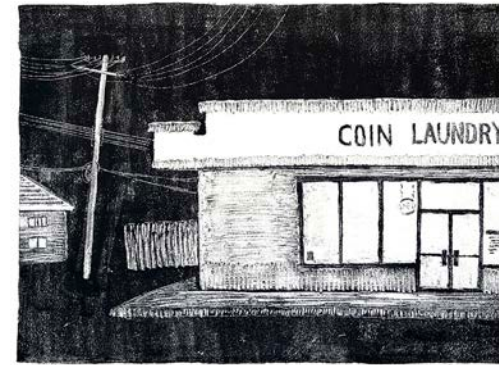
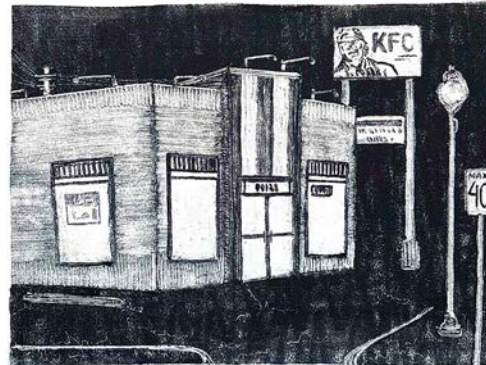
2022

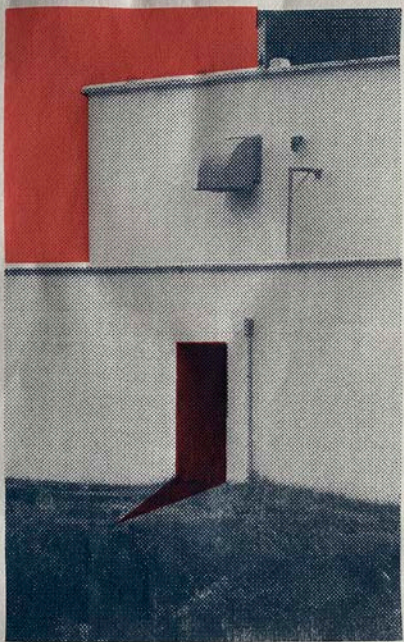
Monoprint series

14 x 17.5 in

4 of a series of 15

Interactions and observations of the everyday world around me have pushed me to reflect on my sense of belonging, identity, and concept of home through my art. I feel disconnected from my current environment and often desire to return to my hometown in Michigan. My monoprint series, *Five Mile & Beech Daly* captures a street view perspective of a local neighbourhood intersection near my father's laundromat. This work is a reflection of home and personally evokes a deep feeling of gratitude towards the environment that has shaped my identity. Although the beauty of mundane surroundings is often overlooked, emotional attachments to place emphasize the influence of the environment on one's everyday experiences.





1/3 "Mania" E Goodman '22



2/3 "McDonald's Misery" E Goodman '22

10 EMMA GOODMAN

Clockwise:

Mania
McDonald's Misery
Melancholia

2022

Acrylic ink on washi paper
11 x 14 in, series of 3

My three pieces: *Mania*, *Melancholia*, and *McDonald's Misery* are a documentation of how I felt as a child, living through the recession in small-town New Brunswick, with the added pretense of the looming divorce of my parents. The images are drawn from a collection of photos I have taken on the eastern coast of Canada and are a graphic narrative of the ups and downs of pre-teenhood during tumultuous times. *Mania* is the initial stage of disbelief and suspension, *Melancholia* is the in-between stage of negligence and distancing, and *McDonald's Misery* being the acceptance. The colours used all have particular associations with specific children's advertising, as television was one of the main ways I was able to separate myself from what I was feeling at the time.

MELAN
CHOLIA



3/3 "Melancholia" E Goodman '22

11

ZETING XU

Opponent

2022

Mirror and sword (wood)

69.7 x 20.1 x 26.4 in

“For now we see in a mirror, dimly; but then face to face.” (First Epistle to the Corinthians, 13:12.) My work is inspired by “La Verdadera Destreza,” a conventional term from the Spanish tradition of fencing in the early modern period. The term describes the gravity and tension that builds up during a duel. Through this work, I aim to deconstruct the concept of dueling in a poetic and contemporary way. When the viewer stands in front of the mirror and holds the sword, the reflection reacts by holding the sword in hand like an opponent in fencing. The distance between the audience and their reflection is measured in the way described in Spanish fencing manuscripts. The interactive piece encourages the audience to complete this work by participating in a duel with oneself.



12

SAIRA KHALID

72 Ants

2022

Felt, image prints, fake
moss, embroidery floss,
wood logs cut, glue, yarn

18 in (folded)

32 in (unfolded)



72 Ants explores the relationship between humans and the natural world, and the impact of human actions on the balance of life. The log serves as a metaphor for the interconnectedness of all living things, and the intricate web of connections that exists within the natural world. In my artwork, I depict ants as a reminder of maintaining balance in nature and how even the smallest creatures play a vital role in the ecosystem. My artwork

delves into the interactions between humankind and the environment and the ramifications of human behaviour on the precarious ecological equilibrium. By highlighting the essential function that even the most minute creatures play in the ecosystem, the artwork serves to underscore the significance of conserving and safeguarding the environment for generations to come.



13

ANANDITA PATEL

Top to bottom:

café secret, 2022

4.72 x 4.72 in

the smell before the rain, 2022

4.72 x 4.72 in

she cares he cares, 2022

4.51 x 8.5 in

Charcoal and graphite pencil
on paper



My work explores everyday encounters between people using charcoal and graphite pencil. I illustrate couples embracing their vulnerability in various settings. Through this process, I seek to challenge and explore contemporary notions of love, and express how loved ones should not be taken for granted. By depicting men and women feeling relaxed with each other, I aim to highlight their shared vulnerability. I have always been fascinated by ever-changing concepts of love, and the way love informs our understanding of self and community. In my recent pieces, I have incorporated elements such as coffee tables, hands, hair, and smiles to symbolize communication, appreciation, and relaxation. I believe that art has the power to spark conversations and encourage reflection, and I hope that my work invites viewers to consider their own relationship with their loved ones, and the world around them.

14

NATALIE NG

Top to bottom:

Coffee with Tim Hortons -

Celebration of Commercialism

Trash We Made - Objet Trouvé

Childhood Memories - Nostalgic

Still Life

2022

Photography print

8 x 12 in, series of 3

Coffee with Tim Hortons - Celebration of Commercialism mimics the visual strategies commonly used in advertising. The products are arranged with decor for aesthetic purposes in order to attract the viewer's attention. The addition of leaves emphasizes the branding of Tim Hortons coffee and Timbits, and how they will keep you warm and fulfilled during the cold weather. *Trash We Made - Objet Trouvé* is a critique about the garbage humans create daily. I reveal the vile consequences of overproduction through depictions of commercial packaging and one-time-use products. The messiness is meant to emphasize the negative impact of consumerism and the ugliness we create in society. *Childhood Memories - Nostalgic Still Life* reminisces on childhood nostalgia. As a child, life is about expressing creativity without judgment, embracing happiness with toys and playing without worries. The black background and warm light allow viewers to focus on the objects and connect with their memories.



15

ABIGAIL KOHUT

This Arrangement of Mine

2022

Acrylic on canvas,
embroidered floss on tulle
8 x 10 x 2 in

I have been experiencing an epiphany of sorts for a while now. For the longest time, I was trapped by this notion of having to produce works that made sense in an academic context and were monumental in their meaning. I adhered to academic rules that excluded craft from fine art, and others' points of view. Only recently—as my chronic pain has grown worse—have I realized that I should be producing work for myself. If I can find the strength to create art through my pain, why not let it be something that I enjoy? *This Arrangement of Mine* describes my complex relationship with artmaking by directly depicting my hands, the part of me that is simultaneously capable of creating such beauty and causing such pain. This work is one of many iterations that follows the same canon-breaking logic in an attempt to visualize my preoccupations.



16

SHANNON BOGERT

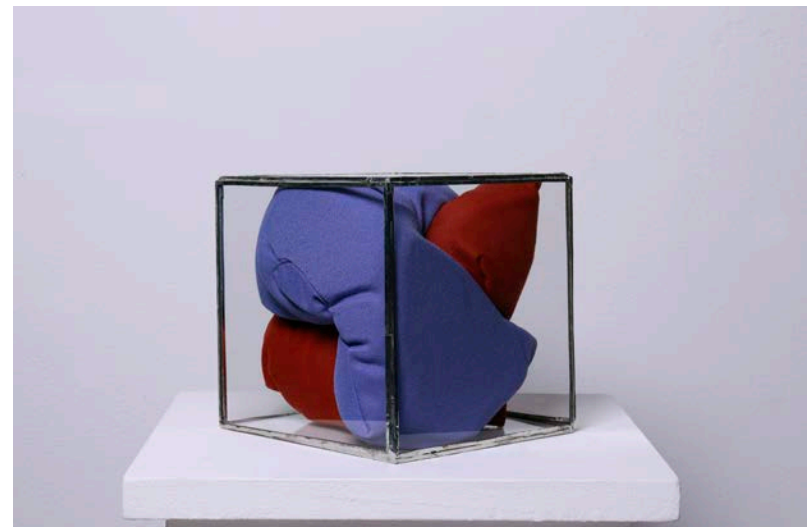
Memory Make Up

2022

Mixed media cubes

5 x 5 x 5 in, series of 20

In the years of developing my work as an undergraduate student, I have gravitated towards a focus on viewer interaction, material nature, and material history and consumption. My observations on how viewers have responded to my previous work is influential in the formal decisions of my current practice. This exploration has led me to an interest in the tactility of materials, and the results from merging contrasting materials. By focusing on the surrounding materiality, I aim to create work that stimulates the viewer's curiosity in similar ways to my own. In this series, my intention is to mediate tactility through the sense of sight and through the viewer's existing knowledge of the contained materials.



ARTIST BIOGRAPHIES

01 CANDACE MINOTT is a Mississauga-based artist and musician who grew up with an affinity for storytelling, illustration, and music. She followed her passion for the arts and discovered making art through sound. Her work, which spans a multitude of different mediums, explores emotions, mental states, and storytelling, often combining music, design, illustration, and writing. Minott was awarded the 2022 Curatorial Project Award for her student work with the Blackwood Gallery in the 2022 Art & Art History Graduating Students' Exhibition, "Oneness: Autonomous Individuality and the Exploration of the Self."

02 MADISON MCEWING is a fourth-year artist who utilizes printmaking, often combining her prints with audio to create animated videos. Specifically, she has taken a liking to water-based monoprinting as she enjoys the one-of-a-kind results that each print produces. McEwing's work gravitates towards calling attention to the small, everyday moments in life. She finds that there is something magical about these moments that often go unappreciated, therefore her work is mainly centered around these slivers of time.

03 JING HAN YANG is a multimedia artist, student, and instructor. Yang works with fine arts and craft techniques to create sculpture-based work. They mainly work with print, and through the combination of other media, their artwork also takes on three-dimensional forms. Their works exist to be monumental and strange, begging their viewers for attention in a visually oversaturated world. Through the experimentation of materials, Yang's work often expands into maximalist forms, becoming a product of memory.

04 GLADYS LOU is a Hong Kong-Canadian artist and writer completing a double major in Art & Art History and Psychology. She works with experimental media including video and sound to challenge the boundaries between visual art and performance. She is a member of the RBC Emerging Artist Network at the Power Plant Contemporary Art Gallery in Toronto, and she has interned at the National Gallery of Art in Washington, DC with the Time-Based Media working group. Lou was awarded a Fulbright Scholarship with a placement at the University of Washington, where she studied Digital Art and Experimental Media.

05 SUKI WONG is a Hong Kong artist currently based in Toronto. Working with drawing, Wong thematizes solitude and introspection to explore her relationship with the world. She is a recipient of the 2021 Catherine Quesnel Prize in the Art & Art History program and the 2022 ARTiculations Art Supply Award for Excellence in Drawing III at Sheridan College.

06 SIERRA PECA holds a double major in Art & Art History and Professional Writing & Communication. Her work depicts the beauty of human experiences by focusing on the motionless and quiet moments in everyday life. Peca's work focuses on Maltese and Italian subjects to explore her family origin and culture. She plans to expand her references as she travels, and for now, she uses her own personal nostalgia to build intercultural and emotional connections with the viewers.

07 TALIA GONZALES PEREZ PALACIO works with different techniques in printmaking and photography including etching and digital photography. Palacio's digital photography works explore the visual aspects of the atmosphere and the interconnectivity with a more grounded setting of the Toronto transit system. Palacio aims to showcase the Toronto Transit Commission (TTC) system and the way it provides connection throughout the city while conveying a sense of melancholy.

08 NATALIE R. CHIOVITTI is a visual artist and graphic designer. Within her interdisciplinary practice, Chiovitti engages in a combination of material and digital approaches through drawing, design, illustration, projection, photography, and installation. Chiovitti is interested in the convergence of art, design, and technology; and explores notions associated with pop culture, social engagement, identity, consumerism, community, sustainability, nature, and human experiences. She integrates her work as a graphic designer and illustrator in marketing, advertising, publishing, and education fields. Chiovitti is the 2022 recipient of the Women's Art Association of Canada Helga Scott Scholarship, and the Excellence in Design 3 Art and Art History Faculty Award.

09 ANTONIA GRUJIC is a mixed-media artist who specializes in print-making techniques, ranging from drypoint to monoprinting. Her work investigates her sense of self, her surrounding environment, and her engagement with the world by combining photographic references and translating them into the expressive medium of printmaking. Grujic's work explores topics surrounding mental health and her relationship with society. She is originally from Metro Detroit, Michigan, and has completed her visual arts undergraduate degree in Toronto, where she continues to produce work from her home studio.

10 EMMA GOODMAN is a nonbinary lesbian artist whose work focuses on topics of personal narrative and seriality. They specialize in design, print, and painting, and have been making art since they could walk. Their work explores topics of gender, sexuality, and pop culture through modern cultural references such as video games, comics, and tabletop role-playing games. Their work ranges from film photos to screen prints, and they hope to continue to broaden their portfolio post-graduation.

11 ZETING XU is a Chinese artist and designer currently based in Mississauga and Oakville. Xu employs sculpture, fashion, and graphic design in his practice to explore the possibilities within these fields. Xu investigates the evolutions within art history and positions himself within an artistic and intellectual framework. Xu has completed an Experimental Fashion Design course at Central Saint Martins, University of the Arts London.

12 SAIRA KHALID Saira Khalid is a visual artist based in Toronto. Her multi-media works express the timeless celebration of seasons, narratives, and the meaning of "home." She finds inspiration from cooking, antique tools, holidays, colours, folk art, nature, and animals. Nonetheless, the central theme of Khalid's work is celebration. For her, celebration can mean party hats, loud music, and giant cakes, but it can also simply mean lighting a candle for dinner on a weeknight. We all have the power to make ordinary moments special, and that's why she chooses to make art. You can view her work at: www.sairakhalid.com.

13 ANANDITA PATEL is an artist based in Toronto who has exhibited work digitally through social media platforms such as Instagram under the name “nibtazi”. Her work is characterized by dark graphite pencil and charcoal with minimal use of colour, and explores the themes of solitude, love, and loneliness. Patel has received recognition for her art from various artists and musicians around the world through social media and has been invited to run art workshops. In her current artistic practice, she is interested in researching connections between art and the mind.

14 NATALIE NG is a fourth-year student double majoring in Communications, Culture, and Information & Technology and Art & Art History. She specializes in graphic design and hopes to further hone her skills in photography, video editing, and animation. Ng is passionate about design and aspires to become a graphic designer. In her spare time, she loves binge-watching game streams and figure skating, as well as creating chibi illustrations and linocut prints.

15 ABIGAIL KOHUT has always found joy in art both as a spectator and as an artist. It is through art that she struggles with and seeks refuge from her chronic pain. This dichotomy motivates much of her practice, wherein Kohut often finds references in her own body and her surroundings. Her exploration of combatting personal pain and a dysmorphic body image is reflected in the time-consuming and labour-intensive practice of painting and embroidery.

16 SHANNON BOGERT is a fourth-year Art & Art History student who enjoys working with various materials including relief printing, fabric, glass, and metal. Self-taught in sewing and pattern making, Bogert creates unique forms that suit the themes of her work. Her work focuses on ideas of existence and critical evaluation of relational experiences. Influenced by viewer interaction and organized curiosity, Bogert creates informal works that forgo symbolism. Cautious of her ecological footprint, Bogert prefers creating with recycled and repurposed materials.

ACKNOWLEDGMENTS

On behalf of the curatorial team, we would like to thank each and every one of the artists who have participated in the exhibition. We are beyond grateful for your efforts and cooperation throughout the development of the exhibition. Congratulations on your well-deserved success and we wish you all the best in your future artistic journey.

The exhibition and catalogue were realized because of the enthusiasm and support of our mentors and staff members at the Blackwood Gallery, including Director/Curator Christine Shaw, Assistant Curator Karie Liao, Exhibition Coordinator Aidan Cowling, Project Coordinator Fraser McCallum, Curatorial Assistant/Collections Archivist Jacqui Usiskin, and Curatorial and Research Assistants Ciar O'Mahony and Lea Rose Sebastianis, who guided us along the way and steered us towards the right direction.

We would like to extend a special thanks to Dr. Elyn Walker, who led the class of *FAH451: Curating Now: Turning Concepts into Curatorial Projects* and supported us through our learning and practice of professional, hands-on curating. Her kindness and professionalism have been an inspiration, and she has been a pleasure to work with on this project. Last but not least, we would like to thank the Department of Visual Studies at the University of Toronto Mississauga, and the Department of Art & Art History at Sheridan College, for providing us with the opportunity to curate this exhibition.

Everyday Encounters: Recent Points of View is presented at the Blackwood Gallery, University of Toronto Mississauga. For more information visit: <https://www.blackwoodgallery.ca/program/everyday-encounters> and the Instagram account [@_everydayencounters](#).

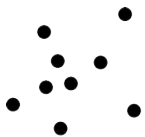
The Art & Art History graduation exhibition is created in partial fulfillment of *FAH451: Curating Now: Turning Concepts into Curatorial Projects*, taught by Dr. Ellyn Walker. This course is a part of the Curatorial Studies Certificate program in the Department of Visual Studies at the University of Toronto Mississauga.



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Additional support for the Art & Art History graduating exhibition is provided by the Experiential Education Unit, Office of the Dean, University of Toronto Mississauga.



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