

AUTONOMOUS INDIVIDUALITY AND THE
EXPLORATION OF THE SELF

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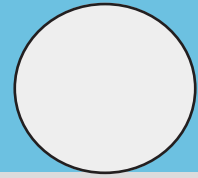
Acknowledgments

Curatorial Statement

Oneness brings together a collective body of works that speak to artistic individuality and personal experience in an effort to honour both similarities and differences. Participating artists include the 2022 graduates from the Art and Art History Program at the University of Toronto Mississauga and Sheridan College. Presented in this exhibition is a variety of their works produced in 2021, concerned with exploring identity and the self in relation to others. Works include paintings, drawings, digital illustrations, prints, installations and sculptures, videos, animation, mixed media works, as well as photography.

The exhibition highlights the artist's unique perspective as they traverse their own lives. This exhibition displays art that explores different aspects of life. Each artwork falls under different themes including personal and collective histories, cultural and familial examinations, processing emotions, and mortality. Personal and collective histories pertain to issues of identity, belonging, and life experiences, positive and negative. Cultural and familial examinations offer a glimpse into the pride and pressures of upholding cultural heritage. Processing emotions addresses how the individual understands the world and demonstrates ways one may cope with mental health and trauma. Within mortality the artists grapple with the subject matter of death and its inevitability. In the exhibition design, these themes are represented through the symbolism of transit to further demonstrate that these experiences, conveyed through the artworks, are part of one's journey through life.

The featured artists responded to a call for submissions, resulting in a unique exhibition that captures the similarities and differences in both personal and collective experiences during a time of uncertainty and upheaval. COVID-19 has forced all of us to look both inward and outward—to consider our surroundings and adapt everyday rituals and practices. In order to provide a safe and engaging experience for participants and the public, the 20 artists are featured in an online exhibition accompanied by their respective artist statements that illuminate the motivations behind each creation. As this exhibition shows the many different facets of life and individual experiences, viewers may realise the complexities of identity and the multitude of perspectives that are facilitated within the concept of oneness.

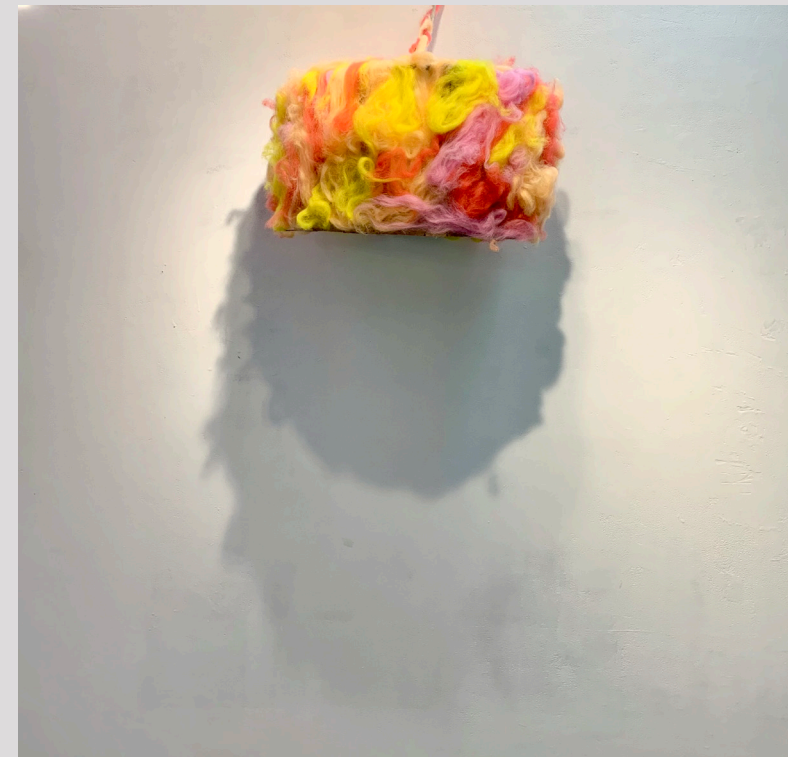


Personal and Collective Histories: Memories

This theme encompasses personal and shared experiences. This includes representations of the self and of personal memories, as well as captured visualisations of places in time. Moreover, it examines collective and relatable experiences.

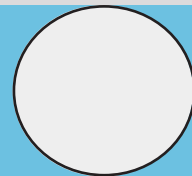
Chunzi Chen

I created a hanging helmet based around the word "narcissist" with mylar attached to the inside so audience members can place it on their heads and see their faces multiplied endlessly within. The helmet creates an isolated area and illustrates how humans psychologically put themselves first. The blurry reflection in the mylar displays how, even though the face isn't clearly seen, narcissists will still be captivated by images of themselves. The outside of the sculpture is made of brightly coloured wools which form a wig that exudes pompousness, showing how people display narcissism through what they deem superior looks. It also shows how humans build up their identity through physical appearances.



Extreme Narcissist,
2021. Wool, Mylar, and
Cardboard, 16.14in x
25.9in x 25.9in.





Kathleen Gonzalez



Untitled, 2021. MDF Panel,
11in x 17in.

All You Can Eat, 2021. MDF
Panel, 11in x 17in.



August, 2021. MDF Panel,
11in x 17in.

the identity of each detail and painted them as colourful shapes, which formed together to create the suggestion of buildings and stores. This work made me fall in love with cityscapes.

My *Untitled* work references a rainy day in April when I finished work early and went out with my friends. As we reached the top of a parking garage the rain stopped, giving way to the most beautiful sunset I have ever seen. The most important feature of this painting is the reflection of the sky on the wet roads. I wanted to evoke the sound of cars speeding down the rain-soaked highway to bring viewers into the moment and bring it back to life for myself.

All You Can Eat is a work in progress referencing my walk to the subway station after work. One thing I love about the city is all the glowing signs against the night sky. I made sure to incorporate neon in my piece, as the signs speak to Toronto culture. The city is also a huge part of my life, therefore painting it is almost like painting a personal portrait. I grew up here and have walked these streets thousands of times. I would like to continue with my realistic approach to my work, which incorporates my personality between shaky lines and crooked letters. I hope my audience feels welcomed into my memories and can feel the stories I share with them.

My work consists of a series of paintings: *August*, *Untitled*, and *All You Can Eat*. To me, painting is about emulating specific memories or times I've experienced in my home city of Toronto with people I know. These different places within Toronto carry memories which tell stories based on the time I've spent there. My art both shares these experiences and reminds me of my path in life and how the most beautiful moments are unexpected. I first take the photos without the intention of painting them. They are exciting moments, or simply scenes I think are beautiful. I eventually combine photo and painting to realise a work. These photos were not taken with the intent of being painted.

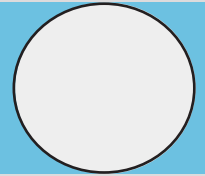
August was a photo I took this past summer while my friend visited from Victoria, British Columbia. When I took this photo, the contrast between the orange building and blue sky grabbed my attention. I removed

Pora Lee

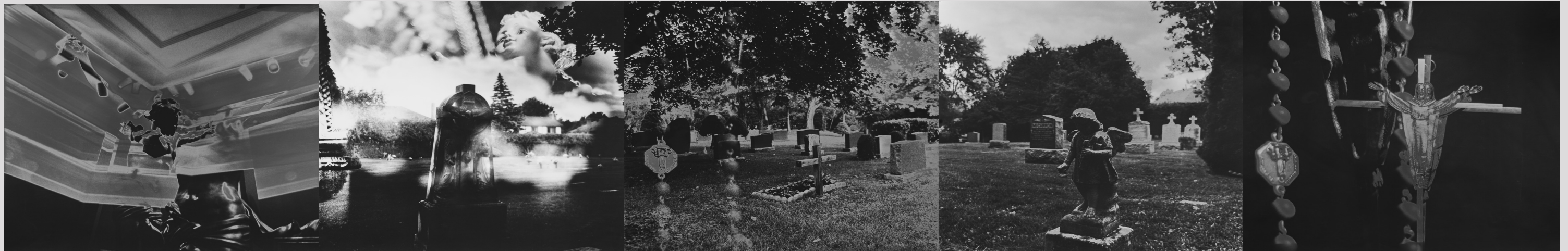
The Lights in the Dark is a series of coloured pencil and China marker drawings on black paper which come together as a single artwork. The endless variety of positions, angles, colours and shapes of each lantern explores the possibility of uniqueness within what may at first be considered homogeneity. From a spiritual perspective, the light emanating from each lantern could be thought of as a soul, drifting in endless darkness. Perhaps this floating existence does not have to be lonely, though. This project attempts to grapple with ideas of light and dark, and what both might convey in regard to life and existence.



The Lights in the Dark, 2021. Pencil
Crayon on Black Paper, 8in x 11in.



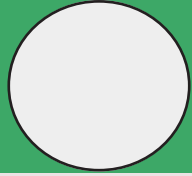
Sofia Sue-Wah-Sing



Fall from Grace, 2021. Analog Prints, 16in x 16in.

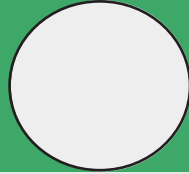
My work is largely photography-based. I work with both digital and film photography to explore aspects of identity and express thoughts about my culture and experience which are hard to voice beyond art.

These photos are from my most recent project where I explore Catholic spaces as an ex-Catholic, an atheist and a queer person in order to process my disillusionment with religion. This is conveyed through abstractions achieved with film photography on fibre-based prints.



Cultural and Familial Examinations

The works within Cultural/Familial Examinations share the experiences of people from different cultures and marginalised groups. Some works portray the clashes between the Western and the non-Western, upholding family values and traditions, and constant code switching in languages, while others show the treatment of marginalised bodies.



Ayden Beck



Untitled Figure 1, 2021. Print Paper on Wall, 11in x 17in.

Throughout last year I focused on my mental health and looked at the more playful aspects of my art. I find I often go back to the female body. Throughout history we see a narrative surrounding undervalued women whose bodies are manipulated and used against them, so I wanted to spin this into something new. Instead of reinforcing a damaging gaze I wanted to create collaged figures that move the body in confusing yet exciting configurations. My work celebrates overlooked perspectives and encourages audiences to see things differently. I look at my pieces and see fun disturbances that make people smile or want to engage with what they're seeing.

Veronica Cheung

My work depicts my emotions and childhood memories regarding Cantonese culture. I also explore the struggle of maintaining personal identity between Western and Eastern cultures. I want to preserve and promote traditional techniques, as well as public and personal memories. This work is named after my home address in Hong Kong, and I wanted to bring this dining space to my home in Canada. I included traditional elements like tile patterns embossed on cardstock and Hong Kong dinnerware styles, which embody personal memories. The tiles crackle when stepped on and the patterns pick up dirt from shoes, which makes them pop. The whole work is white to create a dreamy, fragile space. It's meant to show how families aren't always perfect, and this dreaminess in a domestic scene

highlights the contrast between the expected world and the real world.



Flat 07, 17/F, Block 28, Heng Fa Chuen, Hong Kong, 2021. Paper, Cardboard, Plaster.



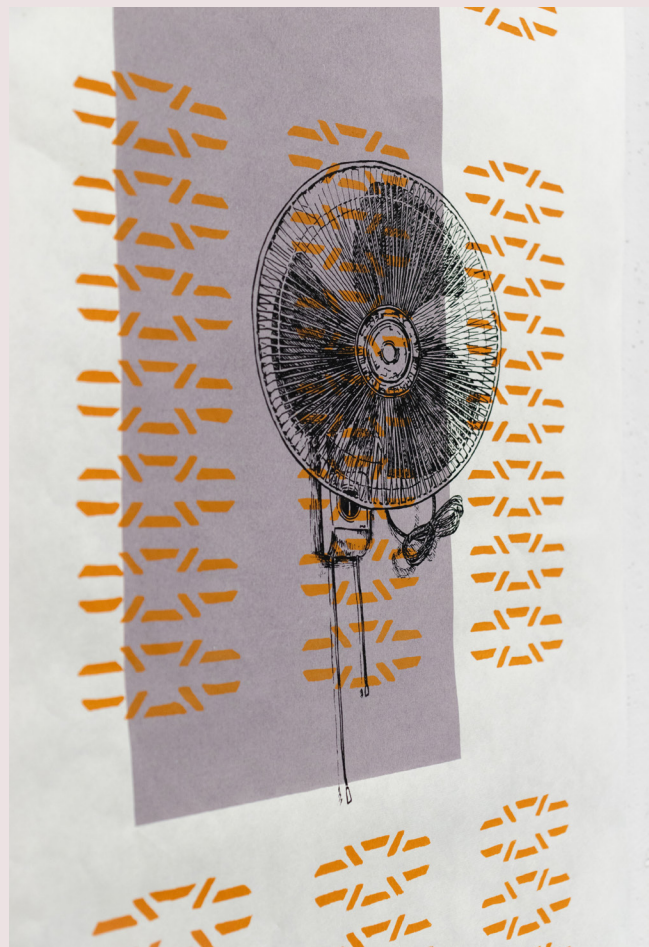
Tooba Ijaz

My *Do Not Travel* photo book focuses on how Canadian and United States Travel Advisory websites currently suggest taking extra caution and reconsidering travel to Pakistan. The photobook juxtaposes images representing Pakistan's peaceful and serene side with contrasting text that tells the viewer to consider rescheduling or canceling travel plans due to violence and terrorism.

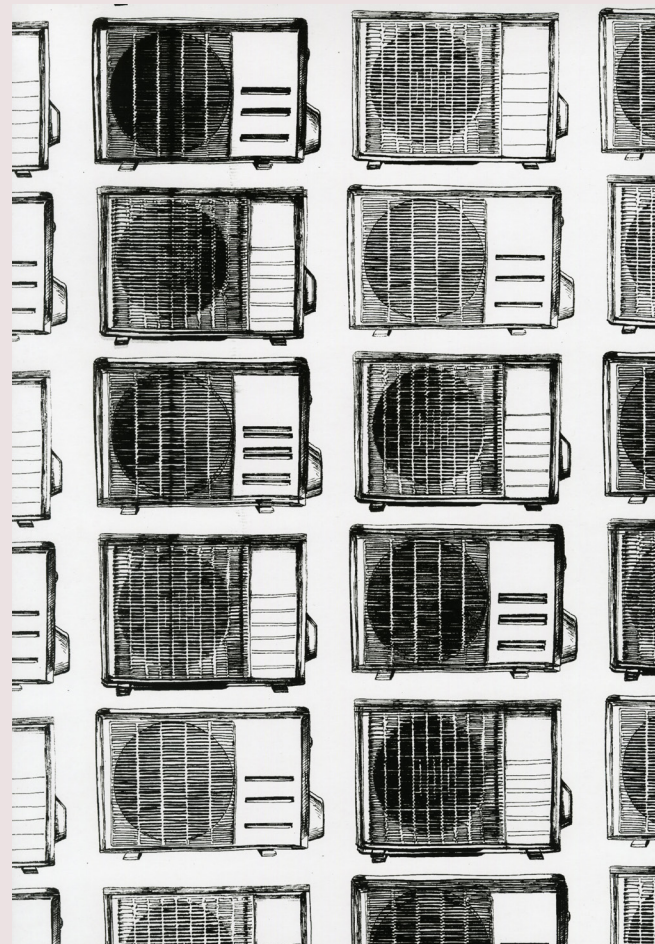


Do Not Travel, 2021. Photobook, 8in x 8in.





Those Shadows on the Ground and Distant Chatter in the Halls, 2021. Screen Print, 13.25in x 60in (each).

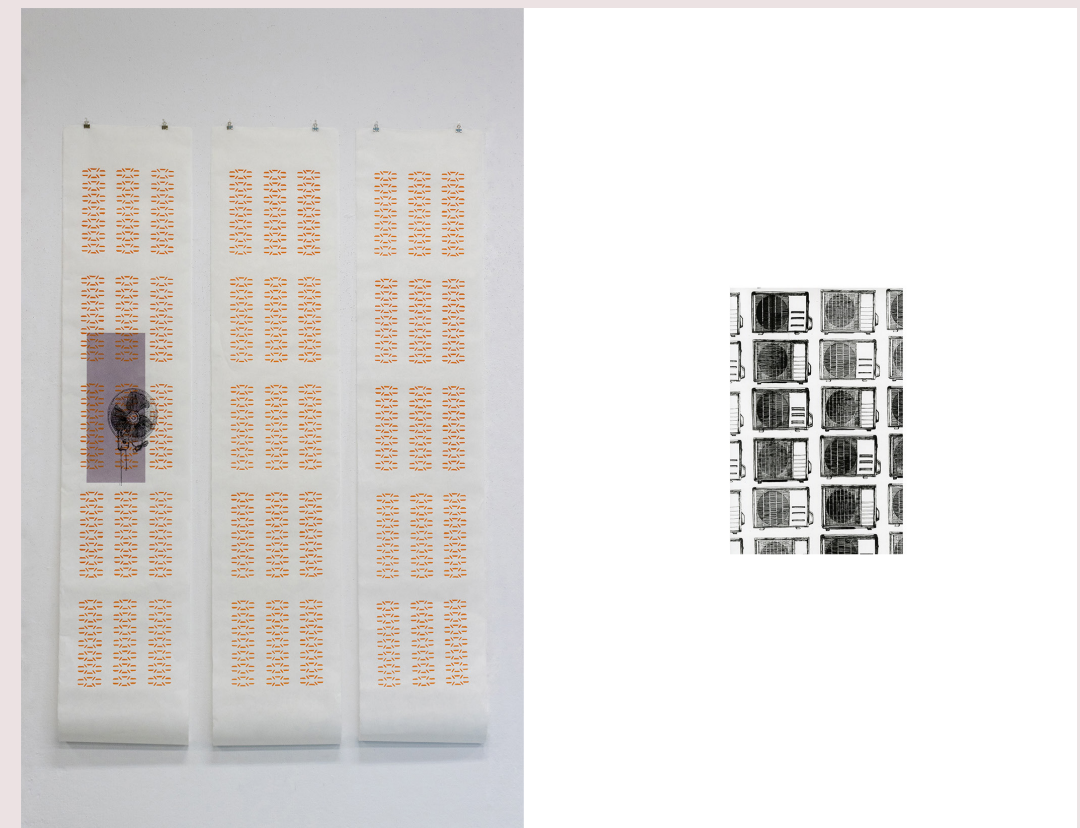


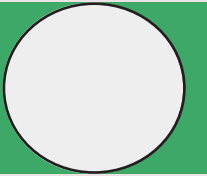
Loud Buzz on the Terrace, 2021. Screen Print, 12in x 18in.

Lydia Lai

Those Shadows on the Ground and Distant Chatter in the Halls and *Loud Buzz on the Terrace* are a pair of screen prints that represent recollections of my past home in Hong Kong. *Those Shadows* combines the pattern found on brick walls of apartment buildings in Hong Kong for ventilation purposes with images

of an older model of wall fan that is commonly used in each household. *Loud Buzz* depicts the outdoor air conditioning units often installed on apartment terraces in Hong Kong and represents a familiar and personal sound from my life.



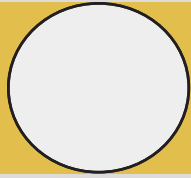


Dania Sabri

My subject matter is people — their everyday lives, inhabited societies and communities, and ideologies, which I express through portraiture. *Shafaq* is based on a photograph of my mother in her late teens to early twenties. I incorporate the history and materiality of the original photograph through painterly marks dashed over the work's surface, as well as vignetting. As for my mother — with her all-white shalwar-kameez (traditional South Asian suit), red bindi, pearl necklace, and silver bangles catching the light — she epitomises youth and beauty. The walls around her are bare with the exception of a clock and a mirror, which evokes the passing of time and represents a literal and metaphorical reflection of my mother. I wanted to explore who she was prior to motherhood.

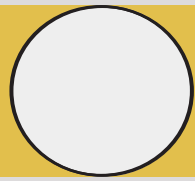


Shafaq, 2021. Oil on Canvas, 24in x 36in.



Processing Emotions

The works that fall under this theme all include elements of understanding one's emotions. There are works that deal with the process of accepting trauma, some that explore ways to heal from anxieties and also artworks that express emotions of joy and a state of calm.



Jiachen (Coral) Zhu

The first painting depicts a skateboarder in a tunnel. I was inspired by Albert Camus' *Le Mythe de Sisyphe* and my personal experience observing skateboarders. The endless labour of Sisyphus is a strong symbol of the absurdity of human existence. I drew a connection to this absurdity when I saw skateboarders practising the same trick continuously. No matter how they failed they never gave up. This reminded me of people today; they do the same work every day and may feel exhausted, but they continue working to survive. I used bright green for the tunnel to evoke simplicity and to contrast the red skateboard. I also cropped the figure so viewers can pay more attention to the movement.

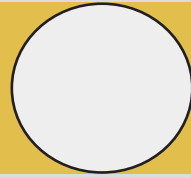
In my second painting I focus on themes related to societal outlying, loneliness, and death. I was inspired by the video *Crazy Alien* by Liang Long, which made me think about outcasts on the margins of society. I painted four hands lined up which move as though they're walking forward together, but the outlier and others are disconnected through colour. The outlier is desaturated and stands at the back. I also included a reflection of a skeletal hand in the water to represent the outlier's shadow, which shows the possibility of death caused by social isolation.



Where Is The End?, 2021. Oil on Canvas, 20in x 30in.



Sorry, I Have Tried, 2021. Oil on Canvas, 20in x 30in.

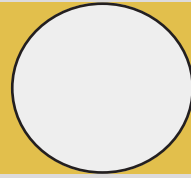


Elham Numan



Black tiger parents, 2021. Digital Illustration, 1280px x 720px.

Black tiger parents is an illustration I did from the perspective of a child who's up against an authoritarian parent. It's difficult for the child to understand the dominant attitude of the parent — that attitude depicted as a looming tiger — and it's even more difficult to see how this controlling nature can be rooted in necessity and even survival for a Black parent. While the colourful, organic shapes are meant to evoke childlike wonder, the solid rigidness of the tiger's outline acts in contrast, representing the parental figure's strict control.



Gladys Lou

Breathe Easy is a meditative performance inspired by the idea of a mantra. I collaborated with songwriter Davrielle and music producer Ahmed Hegazy to create a piece that helps audiences calm down and focus during anxiety-induced panic attacks. The colours flicker and change to mimic shifting mind states and uncontrolled thought streams that arise from anxiety. Sounds of ripping paper and hitting objects represent my personal associations with emotional release while waterfalls and candle flames are elements that bring me peace of mind. The choreography follows the music's rhythm and lyrics to amplify the emotionality.

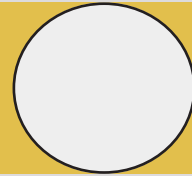
Shadow: A Monologue is a story of identity told from the perspective of a shadow. It poses questions around existence, expectations, and the meaning of selfhood. The work is inspired by my experiences with social anxiety, and the psychological barrier built up around me. This video collage was made by overlaying clips of my choreography with obscure objects around my flat, emphasising ideas of hiding and burying. A reading of my original poem is accompanied by my singing, sounds of water, and piano melodies to create moments of dissonance, peace, and chaos.



Shadow: A Monologue, 2021. Video, 2:17min.



Breathe Easy, 2021. Video, 3:17min.



Manjot Pabla

Pierce is about darkness – how it creates isolation and how it brings forth emotional thoughts. The darkness represents multiple psychologically impacting forces: trauma, existential crises, dissociation, or other personal interpretations on part of the viewer. The pitch-black space then becomes a visualised extension of the mind as the body becomes invisible, separating the mental and physical form. This is the place where pain is processed, understood, and accepted. Though my animation is about exploring acknowledgement of pain, the title calls to the moment just before it starts: the pain's origin.



Pierce, 2021. Digital Drawn Animation, 00:50sec.



Chocolate Series: The Three Graces, Mixed Media, 2021.
28in x 150in x 33in.



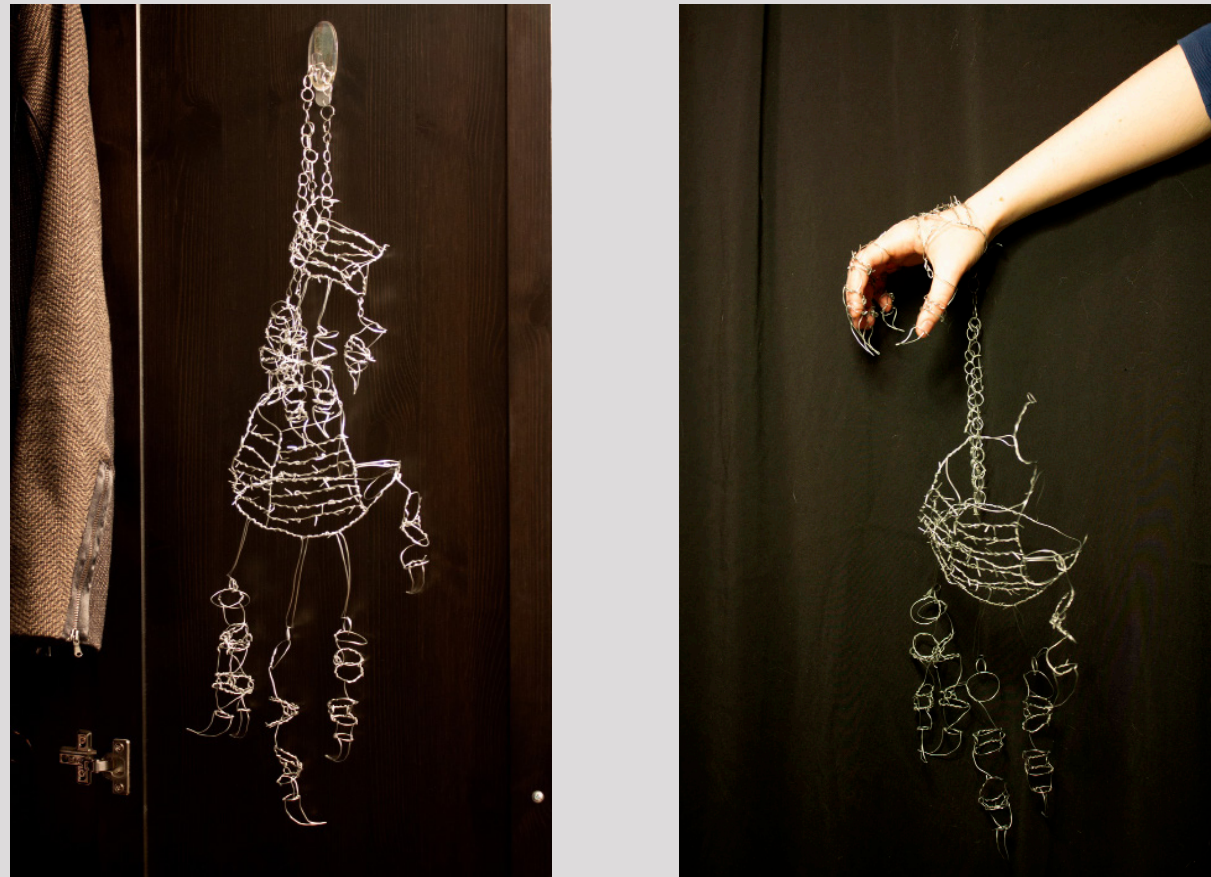
Mary-Rebekah Reyes

For my work, I was inspired by 100 Trinidadian chocolate-covered peanuts called Bobbies which were given to me to rectify a broken relationship. I was insulted by the patronising gesture and ate them all to get sick of them, but it didn't work. So, I made two artworks to make sense of my pain, betrayal, and heartbreak. For *How Dare You Bribe Me with Chocolate*, I collaborated with a bakery to produce a transparent sugar sculpture made from casts

of my own body and inlaid with an anatomical heart to show how humans can be strong yet fragile. I then placed Bobbie wrappers onto moulds to infuse them into three sculptures also cast from my body, called *The Three Graces*. These two works became a performance where I sledgehammered them into pieces to parallel the destruction of a crafted work to the destruction of a crafted relationship.



Chocolate Series: How Dare You Bribe Me with Chocolate,
2021. Mixed Media,
28in x 50in x 33in.



Dependence, 2021. Mixed Media, 27in overall length, 7.5in x 3.5in x 2.5in (small hand), 7in x 13in x 3.5in (large hand).



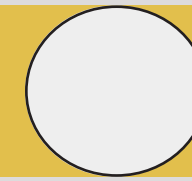
Morrigan Crotty

Dependence is a pair of wire gauntlets representing emotional dependency. Both gauntlets are for right hands; the smaller one for the dependent and the oversized one for the dependee. The oversized gauntlet is representative of the dependee's unreasonable expectations and the chain between the two forces both to remain close. When the oversized gauntlet is removed, it hangs off the dependent, reminding them of their insecurities. There's also a performance element around handshakes. To have any confidence, the dependent needs others' approval, yet wire jabs the approval giver's wrist as the hands connect, representing how this individual also suffers on account of the dependent.

In the Coils of a Dream is a wire mask based on a creature from one of my unpublished stories which describes struggles differentiating reality and fantasy. It delves into maladaptive daydreaming, which played a part in the process of this work's creation. I lost sight of reality and as I returned, I found the piece before me. The mask covers the head, representing a loss of conscious function during these episodes and showing how the fantastical form eclipses the wearer's real form. The piece incorporates a short video that shows a bit of process work and a sudden loss of function once I don the mask.



In the Coils of a Dream, 2021. Mixed Media, 18in x 9in x 9.5in.

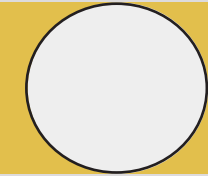


Masha Le Do



WndrInd, 2021. Digital Photography.

This work is derived from my experiences as a private person. I link these pieces to my desire to protect my inner world, as well as my past struggles. The works tell a story about mental instability resulting from the fear of losing the self, a story that is also heavily inspired by the famous choice between the red pill and the blue pill from *The Matrix* movie as well as *Alice in Wonderland*, specifically referencing the entering of a fantasy world.



Jessica Velasco

I really wish I weren't living through a major historical event right now! I wake up and make myself a coffee. A few hours later, I make another, and then another, each time hoping the caffeine will supplement my motivation instead of amping my heart rate. I stare at my workspace waiting to be used but I don't go to it. I gaze at my phone full of unanswered messages and see my mother's text, unopened after 5 days. I open Instagram instead to distract myself from the unease, mental stimulation until my next coffee. I wonder if it's becoming an addiction, but even as I can't sleep for the 13th night in a row, I tell myself it's a small dependency at best.

a guide to coping in
quarantine



coffee coffee coffee, 2021. Video, 1:58min.

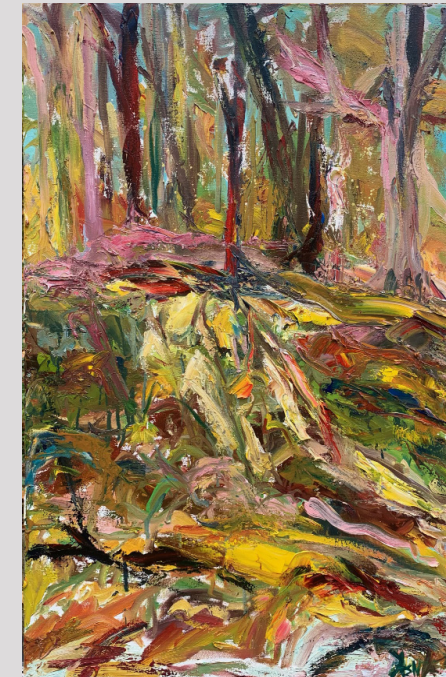


Pots and Mugs from Sculpture Class, 2021. Cone 10
Ceramic Clay, 8.3in x 5.5in x 5.5in.

My goal is to make work from my energy and express my everyday feelings. When I create, I use the subject as a starting point. I don't want to replicate; I want to extract the beauty and sentiment I get from that subject. Painting helps me release my emotions and connect myself to the subject. Throughout the last four years I practised this self-expression and examined the feelings I have towards subjects I paint.

My handmade ceramic pottery is my way of sharing things. I love working with clay and making objects people can use. The way I make them is similar to my paintings, where I let my energy guide me. The mugs have hearts carved on them and are often made as gifts; this is my way of sharing love and appreciating the beauty of an object made for pure enjoyment. These works give me the opportunity to spend time with loved ones while I create them, which is the greatest gift of all for me.

Spenta Chothia



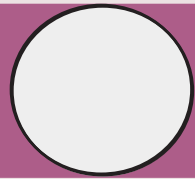
Weeds in my Backyard, 2021.
Oil Painting, 35.8in x 24in.

Weeds in my Backyard was made for pure enjoyment. I created this painting to help me vent my emotions and to depict something not normally considered pretty. I felt the weeds were calling me and I needed to express that. I had no goals aside from painting without caring about how it would look and trusting my feelings. I applied oil paint and alkyd medium to the canvas with a pallet knife, brushes, and splattering which led me to create *Weeds in my Backyard* in about three to four weeks. While painting this piece I felt happy as I was reminded of my childhood freedoms.



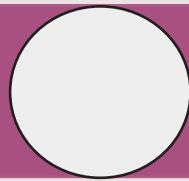
Flowers my Brother Brought Home,
2021. Oil Painting, 35.8in x 24in.

Flowers my Brother Brought Home was inspired by a bouquet my brother acquired around mid October or November. I began with a grey mid tone, then layered paint onto the work using multiple techniques and mediums: spray paint, a palette knife, oil paints. This work was different from *The Weeds in my Backyard* as I'd expected it to look a certain way, however it was ultimately more complex. My goal with this piece was to better my skills with realism, extract the flowers' energy, and release my emotions.



Mortality

This exhibition also has works that delve into mortality. This includes explorations of death and its inevitability. Both a tragedy and a necessary ecological process, death is considered a monumental event for the living in which time feels like it's at a standstill, and yet it presses onward.



Ethan Goldsmith

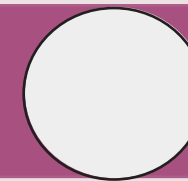
Tusk is a series of six wood relief panels depicting images of humans and elephants throughout different life stages. I once found a news article stating, "6 elephants had fallen over a waterfall in Thailand." After reading further I found the youngest of the group was the first to be swept away by rising water. There were signs of a struggle on the shore as its family had attempted to save the young one, leading to the entire herd being dragged to their death.



This work is meant to portray themes of family, struggle, and mortality in a classical yet subverted way. The panels are meant to resemble the bodies of the elephants half-submerged in the water after attempting to save one of their own.

Tusk, 2021. Fir Plywood (6 panels), 2in x 3in x 1.75in.

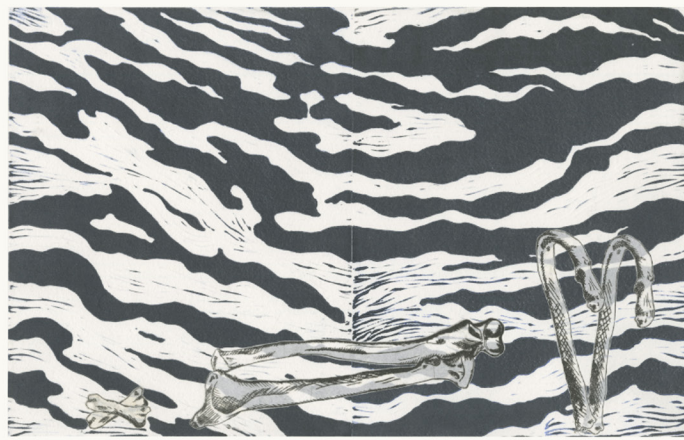




Rebecca Locke

This triptych, titled *Obscurity* consists of two linocut blocks and 5 drypoint plates. The work shows drypoint printed bones superimposed with *chine-collé* onto a linocut print of a wave pattern. It explores the human's place in the natural world and showcases how death is an essential function of the ecosystem. The presence of human bones such as a femur and a rib represent what happens to the human body after death. Their placement over the wave pattern demonstrates that the river keeps flowing, showing how all life goes on despite inevitable mortality.

Obscurity, 2021. Linocut, Drypoint, 72in x 22in.



Artist Biographies

Chunzi Chen is a Chinese-Canadian artist who has started the art journey at the University of Toronto Mississauga and is currently pursuing a degree in Art & Art History. She is passionate about digital art production, which includes filming, graphic design and conceptual installation artwork. Chunzi is curious about different cultures and embraces the aspects of her Chinese and Canadian cultures through art. Chunzi is highly focused on discussing the exploration of individuals in her artwork by observing human psychological behaviours. The most profound concepts for the artist's artwork come from her personal life, drawing from the discussion of social phenomena or self-struggle topics as Chunzi believes everyone deserves a spotlight. Normal means abnormal.

Kathleen Gonzalez is a visual artist born and raised in Toronto, Canada. Primarily working in oil painting, Kathleen focuses on hyper-realistic images of her surroundings and moments in her life. Her work involves capturing public scenes, and ultimately transferring them onto a canvas. Each piece is inspired by a special memory, or a challenging moment which she believes deserves to be shared beyond the digital world. Kathleen will be graduating from the University of Toronto and Sheridan College with an Honours Bachelor of Arts in 2022. She has worked with companies like StickerYou, as well as Bold Engineering Inc. and continues to receive commissioned work from the public. Her work will be featured in the upcoming RAWArtists Toronto "GENERATE" showcase.

Pora Lee was born in the Republic of South Korea in 1957 and came to Canada in 1971. While she was growing up in Korea, the artist liked to participate in every drawing competition. Her enjoyment of drawing continued when she came to Canada. She has been working as a dentist for twenty years. Pora has started practising painting after giving one small drawing to her employer for his generosity to his staff and his feedback has encouraged her to become an artist. Pora was not confident in her painting abilities, so at the age of 57, Pora went back to art school to improve her skills and learn more. Now, she paints and works part-time in the office, hoping that her works bring positive emotions to the viewers.

Sofia Sue-Wah-Sing is a fourth-year student at UTM studying Psychology and Art. She is also an artist working primarily in analog and digital photography and occasionally collage, print, and painting. Sofia's work largely deals with issues surrounding identity and psychology. She uses art to talk about her identity and address larger societal issues that affect multiracial people, people of color generally, and queer people like herself.

Ayden Beck is a Latin-Canadian artist who is currently in a stage of change and discovery in her practice not to be confined within one category. As a racialized person, yet growing up in a sheltered and more privileged background, she sometimes feels as if she should not be the subject of her works. Thus, Ayden's work places her more as the creator and observer than the subject. In the artist's practice, she is hesitant to be tied down to specific identifiers. Although her works are deeply introspective and personal, Ayden does not present herself as the subject. She hopes that her works can be utilised as a starting point for more discussions on the idea of representation of the self for any individual. The basis of her practice is found objects from glamour magazines, with idealised and edited models moderated to aestheticize their bodies while marginalising their individual identities. By cutting the images out, Ayden makes her pieces decontextualize the bodies, taking them out of a context that could be potentially marginalising and giving the figures autonomy with the whiteness of the walls.

Dania Sabri is a multi-disciplinary artist whose practice revolves around themes of women, community, politics, and religious extremism. Her ongoing work centers around the precarious diaspora of Pakistan's Ahmadi Muslim community. By asking questions about identity and exile, the artist weighs Pakistan's complicated history with the West. Their paintings range from political symbolism to re-imagined family portraits, where memory becomes a form of inheritance. Dania began their practice through painting and writing. She has since expanded her work to sculpture, video, and design.

Lydia Lai is an emerging artist and designer who specialises in screen and relief printing. Her work explores her relationship with the changing urban landscape of Hong Kong, capturing and retelling the visual experiences of being in and around its unique public housing architecture while exploring themes of memory, childhood, nostalgia, and temporariness.

Tooba Ijaz is a Pakistani-Canadian artist and photographer who explores world issues through sculpture and city life through photography. Tooba started her formal artistic practice in Toronto at the age of fourteen, when she had begun taking art courses at high school before becoming acquainted with the fundamentals of art and design theories. Tooba is currently a fourth-year student at the University of Toronto, Mississauga (UTM) campus. She is enrolled as a specialist in the Art & Art History program with a minor in History of Religions, and she is working on completing a curatorial studies certificate. At Sheridan College, she is working on her Advanced Diploma in Art & Art History, where she receives her hands-on practice by working in the sculpture and photo facilities.

Veronica Cheung is a Toronto-based installation artist who primarily works in the disciplines of sculpture, sound, and video. As a first-generation immigrant who was born in Hong Kong and migrated to Canada in 2014, Veronica faces many challenges of being Asian and living in a dominant Western society. She feels the constant code-switching and how living in-between two cultures have dramatically affected her daily life. The old traditions taught by her parents in combination with the local culture and society she is currently adapting to is a constant struggle. As an artist, Veronica tries to preserve and promote the traditional techniques of public and personal collective memories from Hong Kong, placing them in the Western society to raise awareness of Chinese cultural appropriation. The artist welcomes

Jiachen (Coral) Zhu was born on August 28th, 2000, in Jinhua, Zhejiang, China. She came to Canada as an international student in 2015. Coral has been attending University of Toronto since 2018 and has been doing the Art and Art History program that is joint with Sheridan College. Her artworks focus on social anxiety, psychological challenges within the human mind, and the connection between Asian and Western cultures. Coral's paintings always attract attention to social issues and mental health issues. The concepts are derived from human experiences that are based on her observations, which relate to history, mythology, philosophy, and other social phenomena.

Elham Numan is an award-winning graphic designer and illustrator who has been creating curious and colourful illustrations and editorial work that focus on translating complicated social challenges into plainly understood visual terms. Her design and illustration work has appeared in FLARE, Chatelaine, Today's Parent, The Varsity, and the ADCC Directions Annual. Elham has a growing interest in collaborative art making and co-created work with a keen curiosity towards the book as an art object.

Gladys Lou is a Hong Kong-Canadian artist and writer, currently pursuing her degree in Art & Art History in the joint University of Toronto and Sheridan College program, with minors in Psychology and Professional Writing and Communication. She works with experimental media and new technologies, including video and digital art, to challenge the boundaries between visual art and performance. Passionate about storytelling, Gladys combines art and writing to visualise emotions and explore the unconscious. Her work revolves around the themes of identity-seeking, mental health, and existentialism. Presented as a mystery to be solved, her work invites the audience to decipher it with their own minds. Gladys is a mentee artist-in-residence in the LOVE Lab at the Art Gallery of Mississauga and ACCIDA Brampton. Her art has been exhibited at the Peel Art Gallery, and her short fiction and journalism have been featured in publications, including the Varsity and the Medium. She has been awarded with the Catherine Quesnel Prize in Art and Art History by the University of Toronto, the C Magazine Award for Excellence in Art Writing, and a Killam Fellowship by Fulbright Canada with a placement at the University of Washington, where she plans to study Digital Arts and Experimental Media.

Manjot Pabla is currently in the final year of the joint Art & Art History program at the University of Toronto and Sheridan College. Manjot primarily works in printmaking and design, but the artist is also interested in animation. Manjot explores the themes of pain and suffering in the works, specifically dealing with the philosophical and psychological impact that suffering creates. Most of the artist's works deal with internalised conflicts between the mind and the body.

The environment that Mary-Rebekah Reyes grew up in is intertwined with her interdisciplinary practice as an artist. She was born and raised in Trinidad and Tobago and her work is a fusion of locally available materials and objects. Although the artist works with a variety of mediums (sculpture, painting and performance art), everything Mary-Rebekah produces is connected by a common purpose. She created her work with the intention of gaining self-awareness, and then communicating these insights to others through her work. The artist's familial and multicultural heritage is the source of her inspiration. As Mary-Rebekah becomes more aware of Art History and the contemporary art discourse, her original sources cross-pollinate with new influences and become fusions, or multi-layered stories, textures, forms and materials.

Masha Le Do is a Russian-born Vietnamese artist who lives in Toronto and works in photography, videography, and drawing. Masha is currently pursuing a BFA from University of Toronto and a diploma from Sheridan college. In previous photography works, she used themes such as nostalgia and fantasy to express her self-sabotaging feelings of being the third culture kid and not belonging to any environment the artist was brought up in. In Masha's recent works, she focuses on issues that technology and social media bring to society, as well as overconsumption and its consequences on humans. They include anxiety, loneliness, and depression.

Morrigan Crotty is a mixed media artist who majors in Art and Art History, as well as Professional Writing. Her works independently explore and mix studies of the psyche and environmental issues. Inspiration for her work springs from multiple sources. Morrigan spent much of her life wandering through ravines and marshes, studying the ecology, drawing and writing. Her life fluctuated between dream worlds and reality. The more the artist's mind bends the world around her, the more she seeks to delve into mental processes. Morrigan's work often incorporates woven wire that provides intangible psychological subjects a physical form.

Jessica Velasco is an emerging artist and curator in Toronto, currently completing her HBA at University of Toronto and her Diploma in Art & Art History at Sheridan College. They work within painting, drawing, installation, video, sound and performance. Her practice calls upon her experience being an interethnic person, Filipino and Canadian, navigating the biases and prejudices placed on her for being white-passing. Through their work, they are reclaiming their ethnic identity in the face of such prejudices. In her curating practice, she is interested in giving voice to other emerging artists. She is the recipient of the Vivian Duong Award for Mentorship (2019) and the Blackwood Gallery Award (2019).

Spenta Chothia is a Canadian Artist living in King City, Ontario. Spenta has always had a huge interest in drawing, painting and sculpture ever since she can remember. She is an Art and Art History Student at the University of Toronto Mississauga and Sheridan College.

Ethan Goldsmith's art practice currently lies between the realms of drawing and sculpture. Much of their work involves the human figure and usually takes a step into a more contemporary space when involving sculpture. However, when drawing, the artist always uses realistic styles. Themes of antiquity and modernity collide within Ethan's work, bringing the mythos and classical forms together with new technologies and ways to display their works. Many of the artist's drawings take inspiration from provided photographs and culminating aspects that are needed to enhance the final product.

Rebecca Locke is an artist from Hamilton, Ontario, who works primarily in printmaking. She is currently in her final year of the Art and Art History degree at the University of Toronto Mississauga and Sheridan College. Her subject matter often deals with life and death in the natural world and is often inspired by significant events in Rebecca's life. In 2021, she received the Open Studio award for Excellence in Print Media 3.

Acknowledgments

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Oneness is presented online at blackwoodgallery.ca/program/oneness and at the Instagram account [@oneness.exhibition](https://www.instagram.com/oneness.exhibition).

Curators:

Olivia Carina, Spenta Chothia, Yuci Dai, Zhuoer Ge, Emma Goodman, Tooba Ijaz, Saira Khalid, Bin Lin, Meiqi Liu, Candace Minott, Ava Matin Nejad, Naisha Nimkar, Anna Tarasova, Suki Wong, Jing Han Yang, and Aprill Zuniga Fonseca

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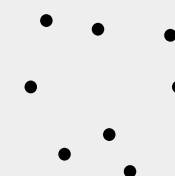
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