

## Video Transcripts

# BMO 1st ART! 2022

## Celebrating Canada's New Artists

October 26 – November 19, 2022

University of Toronto Art Centre

Art  
Museum

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## Shizuka Yoshimura — Yukon School of Visual Arts

*Transient Shine* is a collection of amulets and jewelry that hold snow and ice.

Each piece has a small hole and lets ice and snow melt. So people can see ice and snow transforming into water.

This idea comes from the first time I moved to Yukon. Last year, when I moved to Dawson, I went to Tombstone Territorial Park, which is not far away from here, and around that time all the leaves are changing the colour into red and yellow and orange—and it was just so beautiful. Art and jewelry are not limited by space.

When I make art, I feel that my mind travels to many different places through time and space. Everything in life is transient, including myself. But that is why each moment in life is shine and is beautiful, and even this disappearing is beautiful. That is why I made *Transient Shine*.

## Kaela Murphy — University of Alberta

My practice addresses my experience as a mixed raced woman. Hair is central to many politically charged interactions. I myself get many questions regarding whether or not it's real, my racial background, invasive questions, people asking to touch.

There are some people who don't bother to ask either. I have had people reach out and touch me without my consent.

I've been interested in Julia Kristeva's writing on abject theory because my hair draws such attention while it is on my head, but once it has been cut off and removed and is considered discard, it often draws reactions of disgust.

In addition, I've found interest in the works of Eva Birhanu whose works with her own hair and synthetic hair through fiber works and sculpture, addressing the intricacies of gaze and exotification of being a mixed race woman.

Karen Jones explores identity and race through fine craft; she weaves hair into intricate geometric patterns to address the intricacies of the gaze. These women working with hair have greatly influenced my sculptural and pictorial work with hair.

**Ali Cayetano — University of British Columbia**

*cope* is about the phenomenon of smiling depression, which is when people who are having a difficult time or people who are depressed, pretend that they are okay when they're really not.

Most of my artistic practice focuses on my experience as a second generation immigrant from the Philippines. So *cope* is about this kind of social economic dilemma that many immigrants are thrust into and the ways in which they deal with their challenges in order to survive.

And one of the biggest Western influences on the visual culture of the Philippines is actually Christianity, and you can clearly see this influence in the imagery that I use in my paintings. The themes of martyrdom and of sacrifice and the presence of paradise related imagery and mischievous cherubs.

One of the biggest inspirations for my artwork is the Filipino jeepney which is the working class transportation of the Philippines. So not only is the jeepney an iconic form of Philippine art and Philippine culture, but also, in my eyes, a symbol of resilience, a symbol of adaptation and survival.

It was this visual language, this blithe and happy colour palette that I wanted to utilize in my own work.

## Solange Roy — University of Manitoba

Hi, my name is Solange Roy and I am a Cree artist living in Winnipeg, Manitoba, where I have been working with clay for 6 years now.

My sculpture *You Want a Piece of Me?* is a cake sculpture. It is a chocolate cake with strawberry icing and chocolate ganache and topped with individually sculpted strawberries and chocolate pieces. It was entirely handmade using clay and painted with low-fire glazes.

The materiality and physicality of this piece were both extremely important to me because I wanted to illustrate the idea of desire in a very unique way. When you set your eyes upon a cake, you start to expect certain things: maybe a taste, a smell, a texture of icing, something like that. But with my cake, you'll never get any of those things, because clay is very hard and my cake is hollow and has a glass-like finish to it.

I wanted to illustrate the idea of desire and having it robbed from you right before your eyes.

## Oakley Rain Wysote Gray — New Brunswick College of Craft & Design

Hi, Ni'n Teluisi Oakley Rain Wysote Gray, I am a two-spirited fashion designer from Listuguj Mi'gmaq First Nation. I use the pronouns Ni'n aq neg'm, which is basically they/ them.

My work takes inspiration from Mi'gmaq culture, specifically Mi'gmaq artifacts and also the daily injustices we suffer as indigenous people. So this specific garment was actually a part of a set of two. The first one being basically the exact same piece but in white to represent the purity we had before contact, and before colonization. I wanted the blood to represent the effects and what they took away from us. Basically, it's supposed to represent the bloodshed of our ancestors.

So this specific outfit is actually for missing and murdered Indigenous women, and my reasoning for creating this black version of the outfit it is to embody the trauma that goes behind the first piece. So, basically, the demon within the trauma of knowing that we could go missing and—that's it.

## Georgia Dawkin — Grenfell Campus, Memorial University of Newfoundland

Hello, my name is Georgia Dawkin, and I created *Professional Woman Coming Soon* in an attempt to explore and understand my own frustrations towards misogyny and sexist systems that are still prevalent within our professional spaces today.

It is a 10 minute long video composed of 7 shorter clips depicting Professional Woman navigating different micro aggressions and scenarios of misogyny within professional spaces. The character Professional Woman started as just those two words: those words were resonating and inside my body for a long time before I knew what to do with them. I use this character to really express things that I wouldn't feel comfortable expressing myself in a professional environment.

Living as a woman in today's society under the many different standards and ideals that we face, is a fulltime job and life-long career.

## Ivan Flores — NSCAD University

*Mother Giant* is actually one piece from a larger body of work that I call *Sleep Spit*. *Sleep Spit* is an exploration of messages that have been told to me in my dreams that I then re-interpret into weavigns. I do this using texture and colour and by also literally weaving the quote from my dream into the textile.

In this particular apocalypse dream there was a family of giants that were walking by and the mother giant leaned over and told me and my sister: “now you’ll know what it feels like when the whole world is against you and you’ve got nowhere to go.”

So for this work in particular, I used a weave structure called double weave pick-up, which is very slow and laborious process that took, honestly, a lot of time: for this piece, it took about 50 hours just to weave all of those letters. By going to this very slow paced process I was able to process the things that were being told to me and really take the time to sit with them and acknowledge them and honour them.

## Collin Alexander — University of Toronto

*MLAGEJUO'Q* is a site specific installation made of 14 casts of Borden Dairy Company milk bottles, which are made of the same clay as the brick of the site itself. These bottles are then placed on top of the birch tabletop that is children's height to make up their own place settings.

I had been spending a lot of time working and learning in the North Borden building. I had a friend tell me a few years back that the building was formally a milk factory, and this sparked my interest in the site. This is an interest that's only grown over the last two years as I've become more engaged in the site and surrounding buildings.

I've always believed good medicine must reveal the poison in order to heal from it, and good art to be no different. My practice is one about indigenous healing and indigenous futures. Healing from my past trauma as the grandson of a Day School survivor. Because for so long settler colonialism has isolated individuals from relations, alienating us from one another.

## Chris Bailey — Holland College

My piece *Fisherman's Repose* depicts my father after we had come in from fishing one day. He ordered a load of gravel. And we raked 17,000 pounds gravel for this building at the lake where we store our lobster traps. So this piece is just—using that photo as a reference, a vector illustration that I drew using Adobe Illustrator.

The working class and and fishing tends to pop up on my work quite frequently because it's what I know and I think that it should be depicted in some way that's accurate and not romanticized. I do some writing as well and I always find that no matter what, real life would creep in—it would be a writing or design work. And I think there is a little more value, or there is a value to having someone who has lived that kind of life or done the kind of work depicted in some manner.

## Avery Mikolic-O'Rourke — Concordia University

*Center-Point Cycle* is an experimental documentary which aims to manifest and archive the point of view from a particular set of coordinates.

A lot of my work is about calling attention to the underlying systems (be they biological, social, technological, industrial systems) that go into the production of, well, everything. There is a tendency to view things only in their final form and forget where they came from, how they got here.

Another point of concern in my work is our relationship with technology. Because this relationship is just growing and expanding, so rapidly, so massively. It is truly unprecedented, and as much as we are using our technologies, we are being used by our technology.

## Aurora Wolfe — University of Saskatchewan

*Interruption I and II*, are the documentation of a land installation that I did on the University of Saskatchewan's campus.

This piece signifies forms of resistance, of indigenous resistance on these institutionalized spaces. Specifically looking at universities not only holding space for indigenous people, but for indigenous people to define those spaces themselves.

My broader artistic practice focuses on a lot of political and historical factors. I'm very passionate about examining institutions. Being that I'm in a university, I often think about what it means to be an indigenous person in those spaces. Also how these spaces function to exclude people and how we can actively work to not only make these spaces more inviting and accessible, but to define the spaces on our own terms as indigenous people.

## Sabrina Jin — Yukon School of Visual Arts

*Kink* is an attempt on my part to connect a culture in a way that's physical. Because in the past year, I've been apart from my family except for connecting through cyberspace.

The lifecycle of these materials both reflect and create the meaning of *Kink*, the message I'm trying to convey with this piece. That message can be explained via its name, kink, which got its name for two reasons. In part it's because we have this association that ropes and knots equal bondage. But in larger part, it reflects my lived experience, and that's living with the feeling that there is a kink—a kink in the metaphorical tube that connects myself to my Chinese ancestors and heritage and all of the traditions that go with that.

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