



**1<sup>st</sup> ART**  
INTERNATIONAL  
STUDENT ART COMPETITION

# START!

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## INTRODUCTION

The BMO 1<sup>st</sup> Art! Invitational Student Art Competition was launched in 2003 to recognize and celebrate the accomplishments of visual arts graduates from every province and territory in Canada. Each year promising undergraduate-level students from over 100 post-secondary institutions are selected by their schools to make submissions to the competition. These candidates are already considered “firsts” among their peers.

In 2004, a National award was added to the thirteen Regional prizes, and all winning works have become part of the BMO Corporate Art Collection. That represents another “first” from the perspective of corporate collections, which typically feature the work of established artists.

This catalogue commemorates the fifth anniversary of BMO 1<sup>st</sup> Art! The pieces produced by the 67 winners from 2003 through 2007 provide tantalizing glimpses into the studios of art schools across the country, and are as varied and diverse as the nation itself. They also illustrate the remarkable creativity, talent, and achievement of Canada’s newest generation of artists.

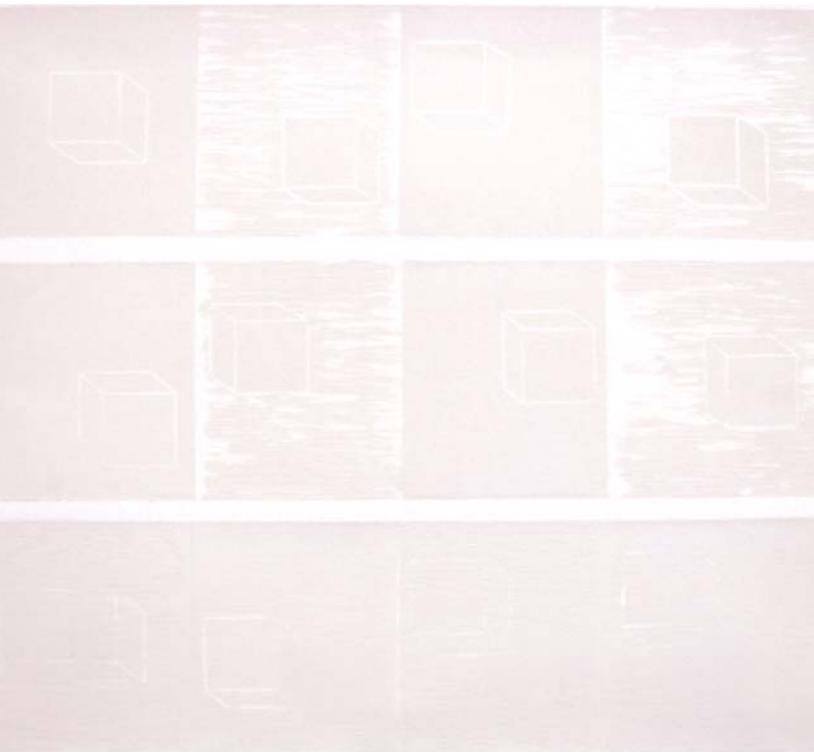
BMO Financial Group extends hearty congratulations to all of the winners, whose artwork continues to inspire and enlighten in the context of the workplace. We also thank the distinguished members of the BMO 1<sup>st</sup> Art! Selection Committees over the 2003 to 2007 period, who so generously devoted their time to the challenging task of choosing the finalists from among so many winners: David Blackwood, Jessica Bradley, Dawn Cain, Gary Michael Dault, Barbara Fischer, Anna Hudson, David Liss, Landon MacKenzie, Aaron Milrad, Melanie O’Brian, Gilles Ouellette, Joanne Tod, Michel Viau, and Marshall Webb.

### **Dawn Cain, Curator**

BMO Financial Group Corporate Art Collection

BMO 1<sup>ST</sup> ART!

2013



**DILLISON MALINSKY**

Alberta Winner  
University of Lethbridge

**Untitled  
(from The Four White  
Boxes series)**

Woodblock print on paper  
56 x 76 cm  
22 x 30 in

The areas that I explore within my works are deeply personal and rooted in my surroundings. Issues of psychological space, secrets, human frailty, inversion (reversal of form, order and relationship), memory, and perception are visually pursued. Minimalist structures reveal my personal connection with my surroundings and my questioning of their value placement. **Untitled** continues my investigation into the area of individual and intimate space. From the same block of wood – planed down over and over – a series of simple geometric forms explores my relationship with the women in my family.



**JANET KASZONYI (b. 1963)**

British Columbia Winner  
University College of  
the Fraser Valley

**Halfbreed**

Acrylic on canvas  
183 x 122 cm  
72 x 48 in

Native artists such as Jim Logan, Jane Ash Poitras, and Gerald McMaster heavily influence my work. My art reflects my ancestral mix and heritage. I am of Métis descent traced back to the Red River Settlement in Winnipeg. The Métis people experienced political and social isolation, racism, and displacement from both the European people as well as the First Nations people. The images I create symbolize this paradox. I attempt to arouse tension in the viewer on an internal level by forcing them to stand in front of my immense, monochromatic, and stony self-portrait.



**TRAVIS LYCAR** (b. 1980)

Manitoba Winner  
University of Manitoba

**Kitchen Clean**

Oil on canvas  
132 x 160 cm  
52 x 63 in

With vast interior and exterior spaces, the backdrops for all of my paintings have a clinical emptiness echoing memory, fantasy, and instinct. **Kitchen Clean** features a very young boy dressed in leather chaps and a plaid shirt, much like a little cowboy. With rolling pin in hand, he doesn't seem to fit into an English manor kitchen from the late nineteenth century. By inserting images of myself as a child into scenes representing a young boy's dreams of grandeur, I rediscover and reveal obscure, unconscious cravings from my past.



**NATALIE WOYZBUN** (b. 1980)

New Brunswick Winner  
Mount Allison University

**Tommy and the Twins**

Mixed media on fabric  
81 x 58 cm  
32 x 23 in

I am a twin. I've grown up having people associate me with my twin, to the point where I begin to question my independence in this world. Having recently completed a university degree, I am moving on to a new stage in my life. This painting relates to that experience, when the concepts of being alone and going toward something new have come together in my art. In this work, the subway is either leaving the station or just entering. There is a little boy walking alone and the viewer has to wonder: Is the boy going toward people he knows, or is he stranded?



**SHIRLEY GREER** (b. 1946)

Newfoundland and  
Labrador Winner  
Sir Wilfred Grenfell College,  
Memorial University

**Ironies - Dress**

Softground etching on paper  
69 x 81 cm  
27 x 32 in

I am a printmaker. My art is all about process – memories, ideas, and techniques. I create multiples, blending my art and my life. The **Ironies - Dress** image is part of a body of work that comments on what is valued in our society. Using images of laundry to represent Motherwork, I created a series of prints featuring articles of clothing that I call “Ironies.” I chose laundry because, like printmaking, it is repetitive, labour-intensive, and requires care in the multitude of stages involved. The “irony” is that while fine art images of a family’s laundry might be prized, the Motherwork it represents is rarely valued.



**JANET GRANDJAMBE** (b. 1959)

Northwest Territories Winner  
Aurora College

**The Sahtu and Beaufort Delta  
Meet Sealskin Mukluks**

Mixed media  
33 x 24 cm  
13 x 9 1/2 in

I was born and raised in the community of Fort Good Hope, Northwest Territories, which is in the Sahtu region. These mukluks were made in 2003 as a project for my diploma coursework at Aurora College, Inuvik Campus. I wanted this project to be special and unique because this was my first time sewing with sealskin. The moose hide I used for the mukluks is hide that I tanned myself. The beads used on the uppers were imported from the United States and are both expensive and difficult to get. I think the end result is exquisite and very beautiful.



**ALLISON HONEYCUTT** (b. 1980)

Nova Scotia Winner  
Nova Scotia College of Art & Design

**Hat Trapeze**

Mixed media on paper  
147 x 183 cm  
58 x 72 in

In this piece, as in my other recent work, I've been exploring a variety of media and images. My work is very process-based. I start with a vague idea of colour and image and let it unfold as the layers of the picture are created. Each image, colour, and texture leads me to the next step, through association. I like my work to have many different possibilities when it comes to meaning. It's not important that it convey a certain story or statement, but more that each person can find in it a story that is personal to them.



**SERAPIO ITTUSARDJUAT** (b. 1945)

Nunavut Winner  
Nunavut Arctic College

**Ravens Snow Dance**

Linocut print on paper  
41 x 56 cm  
16 x 22 in

I was born in a *qaqmaq* (sod house) at Akunneq between Hall Beach and Igloodik. I learned to carve from my parents, both of whom carve and sew wall hangings. The work of my parents tells about Inuit legends. In my own work I like to carve different kinds of stone in the form of walrus, owl, bears. This is my first print. My imagery derives from my hunting experiences on the land and at sea, as well as from traditional stories. I love hunting in the springtime and camping with my family.



**LEIF RAIHA** [b. 1980]

Ontario Winner  
Sheridan College &  
The University of Toronto

**Trailer Park Autumn**

Gouache on offset  
lithographic reproductions  
15 pieces, each piece, 13 x 18 cm  
5 x 7 in

This image is composed of a series of dollar-store reproductions with trailers painted on them. The trailers were painted using grays applied in some areas transparently, allowing the original reproductions' colours to show through. The dollar-store reproductions as support are paintings in themselves – landscapes that historically have been attached to the emergent wealth, status, and leisure activities of the middle class. The structure of the grid formalizes the paintings, but also accentuates the differences in treatment and form between the individual images. A paradoxical relationship is implied between the prefabricated subject/ground and the unique quality of a painting.



**LISA MURPHY** (b. 1962)

Prince Edward Island Winner  
Holland College

**CLICK**

Digital colour photograph on paper  
25 x 20 cm  
10 x 8 in

My experience as a student of graphic design in 2003 is that a person only needs to point and “click” to build and print a design solution. This photo is of a Line-O-Scribe Sign Machine, a manual typesetting tabletop press used by graphic design students at our College in the 1980s. Each letter and space had to be placed by hand, side by side and in reverse. Once the message was laid out, ink was applied onto the metal letters. A substrate was then placed over the letters and was pressed against the letters with a weighted bar that moved over the substrate.



**DAWIT PETROS** (b. 1972)

Québec Winner  
Concordia University

**Loungin' at the Oasis –  
Transliteration**

Colour photographic print on paper  
76 x 102 cm  
30 x 40 in

In my body of work entitled **Transliteration**, I investigate the notion of black identity. In large-scale colour images like this one, black subjects are situated within highly theatrical settings that paraphrase famous western European paintings, here Édouard Manet's *Le Déjeuner sur l'herbe* (1863). By reclaiming and referring to original paintings where black identities are negated, I invite viewers to ask questions and rethink what they may have previously taken for granted. These images serve as evocative points of departure, rather than coherent answers to larger social and cultural debates that include race, identity, and sexuality.



**ROBERT BOS** (b. 1979)

Saskatchewan Winner  
University of Regina

**Family Photographs: Fracture**

Oil on canvas  
178 x 269 cm  
70 x 106 in

In a stereotypical family snapshot the family will get close together and smile for the camera. These images often distort the reality of the family dynamic by their static, constructed nature that is mediated through the conventions of the camera. The snapshots I used as a basis for this painting were taken of my family while my father was in the hospital dying of cancer. I reconstructed the photographs on a fractured support, and painted the portraits in differing styles to reveal the different perspectives of the situation. My family and I confront the viewer with our struggle.



**PRISCILLA CLARKIN** (b. 1963)

Yukon Territory Winner  
Klondike Institute of Arts & Culture

**Untitled**

Black and white pinhole  
photograph on paper  
41 x 51 cm  
16 x 20 in

My focus as a student and emerging artist has been "self." The seductive qualities of 35 mm photography provide room for self to be altered and manipulated, yet retain familiar and familial qualities. Through pinhole photography, self is left more to chance. The longer exposure times of pinhole photography make it impossible to ascertain which self, or how self, will appear. The slightest twitch, and slower, more controlled movements, alters the image on the page to, sometimes, something unrecognizable to anyone but self: limbs are erased, clothing is blurred. A translucent quality is achieved.

BMO 1<sup>ST</sup> ART!

2004



**MATT SHANE** (b. 1981)

National Winner  
University of Victoria

**Rhizome**

Ink, acrylic paint, pencil on board  
122 x 244 cm  
48 x 96 in

**Rhizome** is a painting made over a long period of time. It was not produced quickly using digital technology to connect the elements. It is the adversity and intimacy of painting each part using only a one-haired paintbrush that ultimately interests me. The piece draws inspiration from Industrial Era American architecture, Chinese Taoist landscape paintings, comic book art, and other visual styles. Subway map lines projected over the scene become a navigational tool for the viewer. They also remind us of humanity's constructive forces, which allow the city to ebb, flow, and proliferate.



**JEANETTE PARKER**

Alberta Winner  
University of Calgary

**Untitled**

Acrylic, oil, spray paint,  
and collage on canvas  
Diptych,  
each panel, 76 x 102 cm  
30 x 40 in

Nostalgia can be described as longing for an idealized past, a past that was perhaps always a fiction. Utopia, conversely, is a longed-for idealized future that is built up as a narrative containing its own inherent impossibility. Through the recombination of photographic imagery and a disparate array of media, my work attempts to create a space in which irony and nostalgia intermingle to evoke a sense of the mutability, vulnerability and elusiveness of memory and self. I am interested in exploring these points of intersection by setting up relationships between visual elements that are unstable, textual, and playful.



**RYAN PETER** (b. 1978)

British Columbia Winner  
University of British Columbia

**Deathring**

Oil on plywood  
46 x 76 cm  
18 x 30 in

The outer perimeter of a clear cut is known as the “deathring.” This name also functions as a rather apt description. When an area is harvested, the trees on the edge of the “cut block” become susceptible to the elements. Certain species cannot tolerate the sudden exposure. Shade-tolerant varieties, such as Cedar, Spruce, and Hemlock, don’t thrive in light and wind. When exposed, some of them do not survive. For this work, **Deathring**, I chose to use plywood, leaving the grain visible. The exposed wood represents a materialist counterpoint to the illusionism of the painting.



**MATHIAS REEVE** (b. 1979)

Manitoba Winner  
University of Manitoba

**Untitled #1, Higgins Series**  
**(3 AM January February 2004)**

Colour photograph, C print  
50 x 50 cm  
19 3/4 x 19 3/4 in

The first part of my university training focused on film studies. This is important to an appreciation of my photographs, which are not “just stills” from a larger story. With a solitary photograph a single frame tells the story, defines the character, the situation, and the dramatic elements of life. In this image the locked fence, like the picture plane itself, is both a barrier and a way in. From there each viewer /actor will proceed in their own way, pondering the whys and hows of what they see.



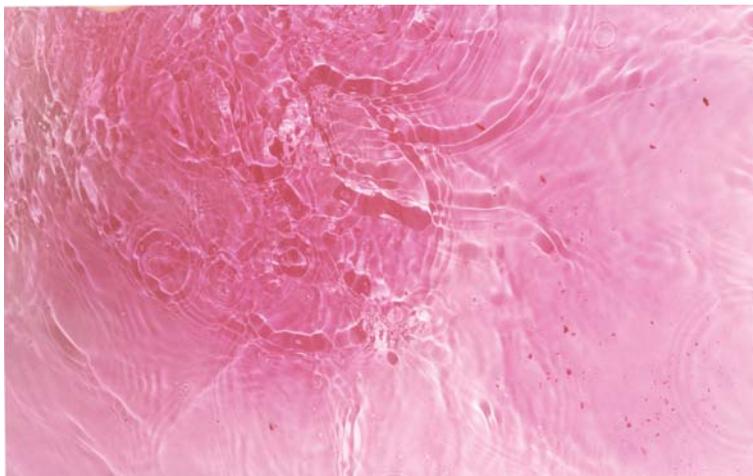
**MARYJANE GORHAM** (b. 1971)

New Brunswick Winner  
New Brunswick College of  
Craft & Design

**Modular Light**

Colour photograph  
41 x 41 cm  
16 x 16 in

The memories of my past and the hopes of my future are the elements that shape me. Growing up in a poor family, I was strangely insulated from outside influences. For hours I would listen to the birds, be absorbed by the sun, the clouds overhead, or the feeling of energy from waves crashing, spraying my face with the cool mist from the Bay. Today I try to harness the energy around me through photography. Photography allows me to embody the very nature of the sun, to visually alter the world I live in, and to give life to images that express an idea or emotion.



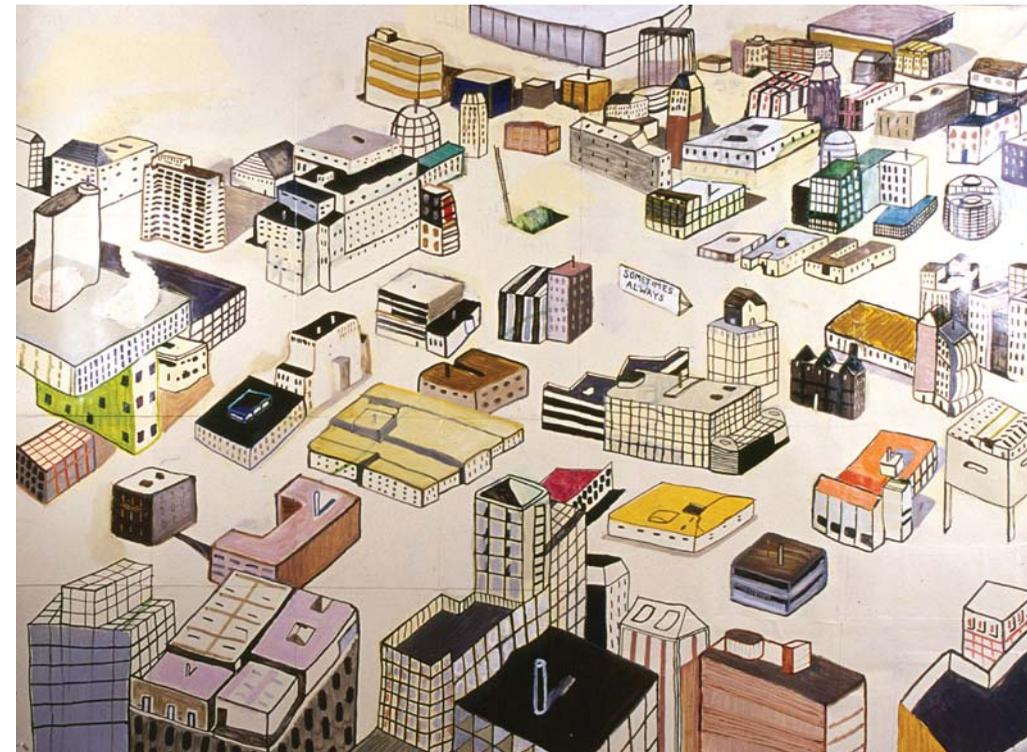
**ALYSSA ANDREWS** (b. 1982)

Newfoundland and  
Labrador Winner  
Sir Wilfred Grenfell College,  
Memorial University

**Untitled (From the Beet  
Juice Series)**

Colour photograph, C print  
28 x 36 cm  
11 x 14 in

This photograph is untitled, but it comes from a series of photographs that I refer to as my **Beet Juice** series. I selected beet juice as a dye for the water because it contains an excellent range of both vibrant and subtle pinks. I used a flash to light the water in the bathtub and make it take on an acrylic form. The **Beet Juice** series continues previous experiments in photography. Initially, I started floating personal objects in bathtubs to explore the idea of memory. Memories are thoughts that drift around in our brains, and floating my mementos in water reminded me of this.



**JONATHAN KNOWLES** (b. 1980)

Nova Scotia Winner  
Nova Scotia College of Art & Design

**Sometimes, Always**

Acrylic on paper  
178 x 245 cm  
70 x 96 1/2 in

In **Sometimes, Always** I'm creating perspectively distorted structures that are simple and awkward and appear to collide together like dysfunctional, ramshackle planning. By abandoning the true serial nature of urban landscapes through the use of a skewed, bird's-eye perspective, I'm interested in reflecting all kinds of bodily experiences that occur in social spaces, particularly when a place is experienced under anxiety. This work offers a collection of fragments rather than just one view, perhaps revealing something about the unsettling nature of our time, or perhaps an hallucination of an eternal present.



**POOTOOGOOK QIATSUK** (b. 1959)

Nunavut Winner  
Nunavut Arctic College

**Our Dream**

Linocut print on paper  
48 x 45 cm  
19 x 17 1/2 in

I was born in Cape Dorset (Kingait) and started carving linoleum blocks and stone when I was young, after watching my father Lukta work at his carving. Ancient masks are my favorite images because they reflect Inuit culture and are genuine in their expression of Inuit people and their ways. Traditionally, people would tattoo their faces and other parts of their bodies. I enjoy using this imagery in my artwork. This print, **Our Dream**, was one of the linocuts I made for the Nunavut Arctic College's Portfolio course. I live in Iqaluit with my wife and children.



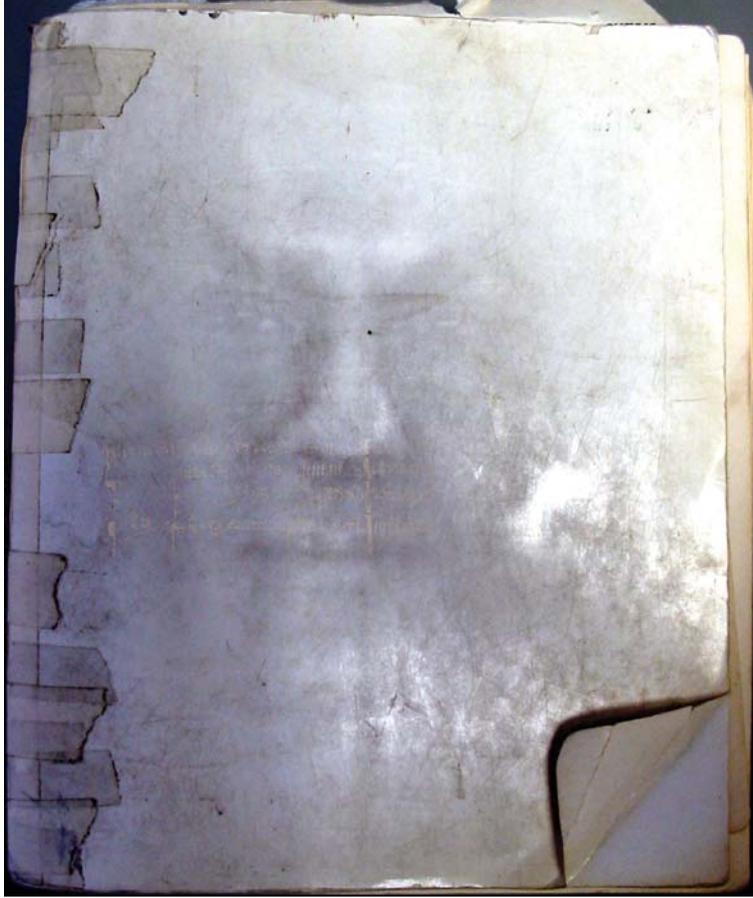
**RICKI OLTEAN-LEPP** (b. 1980)

Ontario Winner  
University of Waterloo

**To: From #3 (March 2004)**

Oil on canvas  
127 x 153 cm  
50 x 60 in

The materials of painting: the canvas, the brushes, the paint. The variable qualities of painting: the gesture, motion, pressure of strokes, hour of day or night. The creation begins forming before it has physically been formed. The painting has to be created in its time with an entire history pressed up against it. The series of paintings **To: From** uses sweeping motions, intentional slips of white paint caught at the bottom, contrasted with barriers of thick darkness sealing the top. Each painting suggests the possibilities of space, the necessity of time for movement to occur, and the limits in which one must exist.



**DANIEL RASHED** (b. 1984)

Prince Edward Island Winner  
Holland College

**Hard Cover**

Digital media on paper  
37 x 31 cm  
14 1/2 x 12 in

In this piece I wished to elaborate on an individual's life. The book holds the identity of a specific person, remaining true to the hardships they have experienced. The pages are damaged, tucked back, creased. There are scratches on the cover. The dull glare, the wording, and the taped-up spine express the courage and values of this person and all of the lessons learned in the course of their life. The worn, turned corner reveals the heart of the individual, how it refuses to quit.



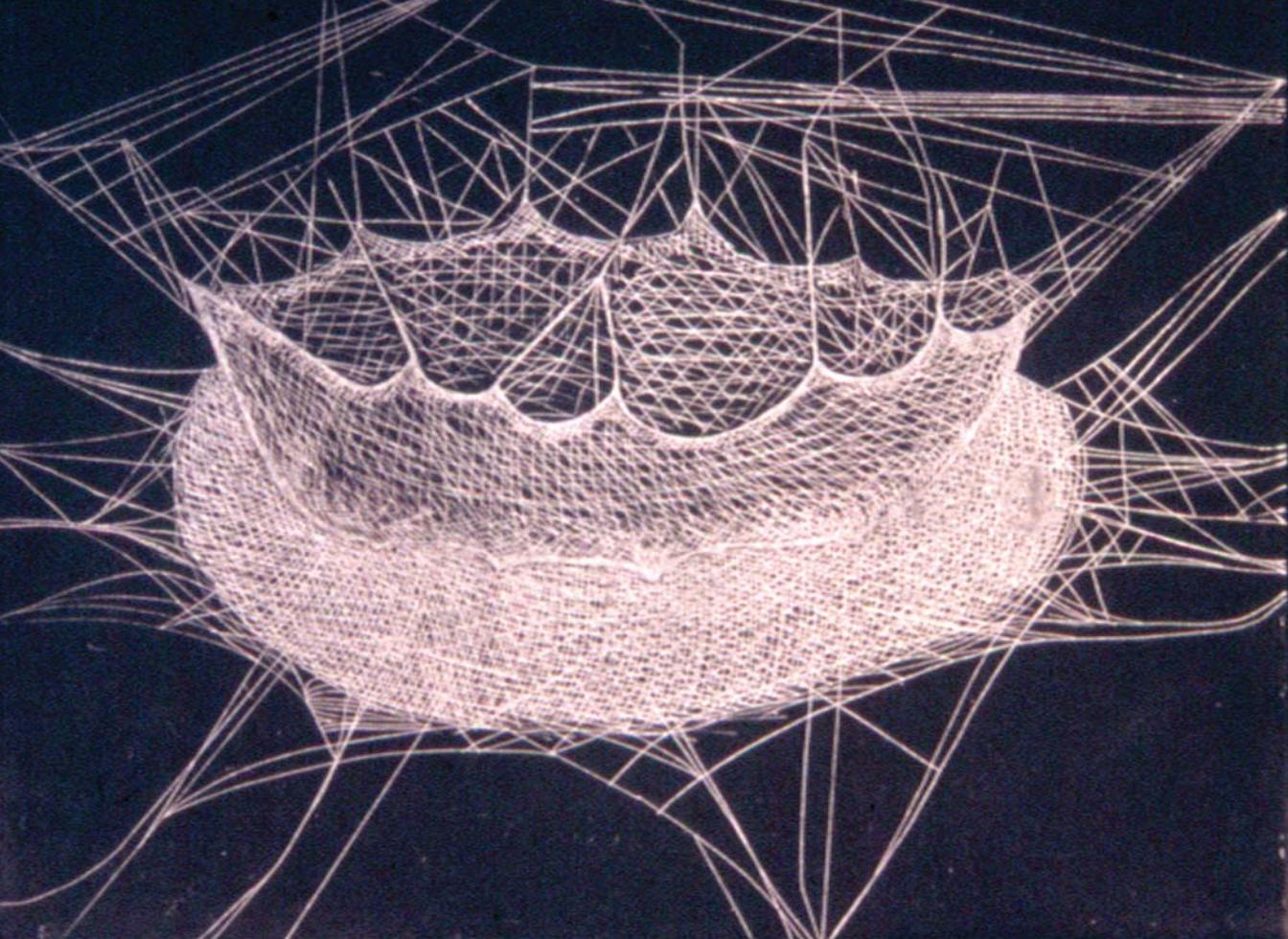
**ANNIE CONCEICAO-RIVET** (b. 1979)

Québec Winner  
Université du Québec à Montréal

**One Room, One Scene, One Genre**

Lithography, serigraphy, etching,  
relief engraving, digital printing,  
and embossing  
each piece, 33 x 36 cm  
13 x 14 in

My artistic preoccupations, focusing mostly on prints or painting, are directly inspired by human relationships and their discourse with private and public spaces. I employ a mixture of techniques in combination with spatial fragmentation, repetition of motifs, and unusual formats to upset the conventions that govern private and public spaces. I also multiply the actions of the characters within my compositional spaces, and the space itself becomes a surface. These three scenes of impossible daily activities explore my relationship with social standards and conformity on several planes, conveying the notion that private, public, and intimate spaces are all, in some sense, places of control.



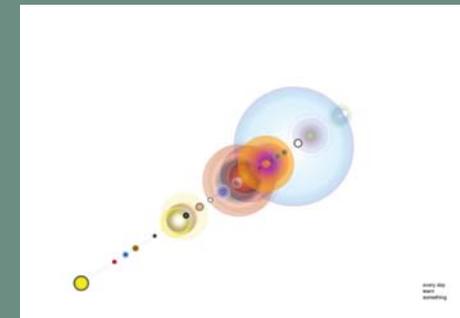
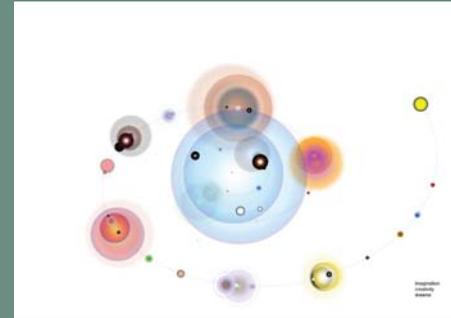
**CHERYL ANDRIST** (b. 1945)

Saskatchewan Winner  
University of Regina

**The Coliseum**

Etching with silver ink  
on black paper  
56 x 61 cm  
22 x 24 in

The spider web and the works I create in this series of images are connected through the mechanical use of skeins to entrap: the spider traps its food and these images become nets to catch the viewer's gaze. In these works I try to touch on the sensual, leaving the viewer to ponder, associate with, and be transformed by the web's captivating beauty. I also hope to communicate the interconnectedness of mankind to the natural world. In the familiar image of the web the beholder recognizes the intricate harmony, frailty, and transience of human existence.



**FLORIAN BOULAIS** (b. 1974)

Yukon Territory Winner  
Klondike Institute of Arts & Culture

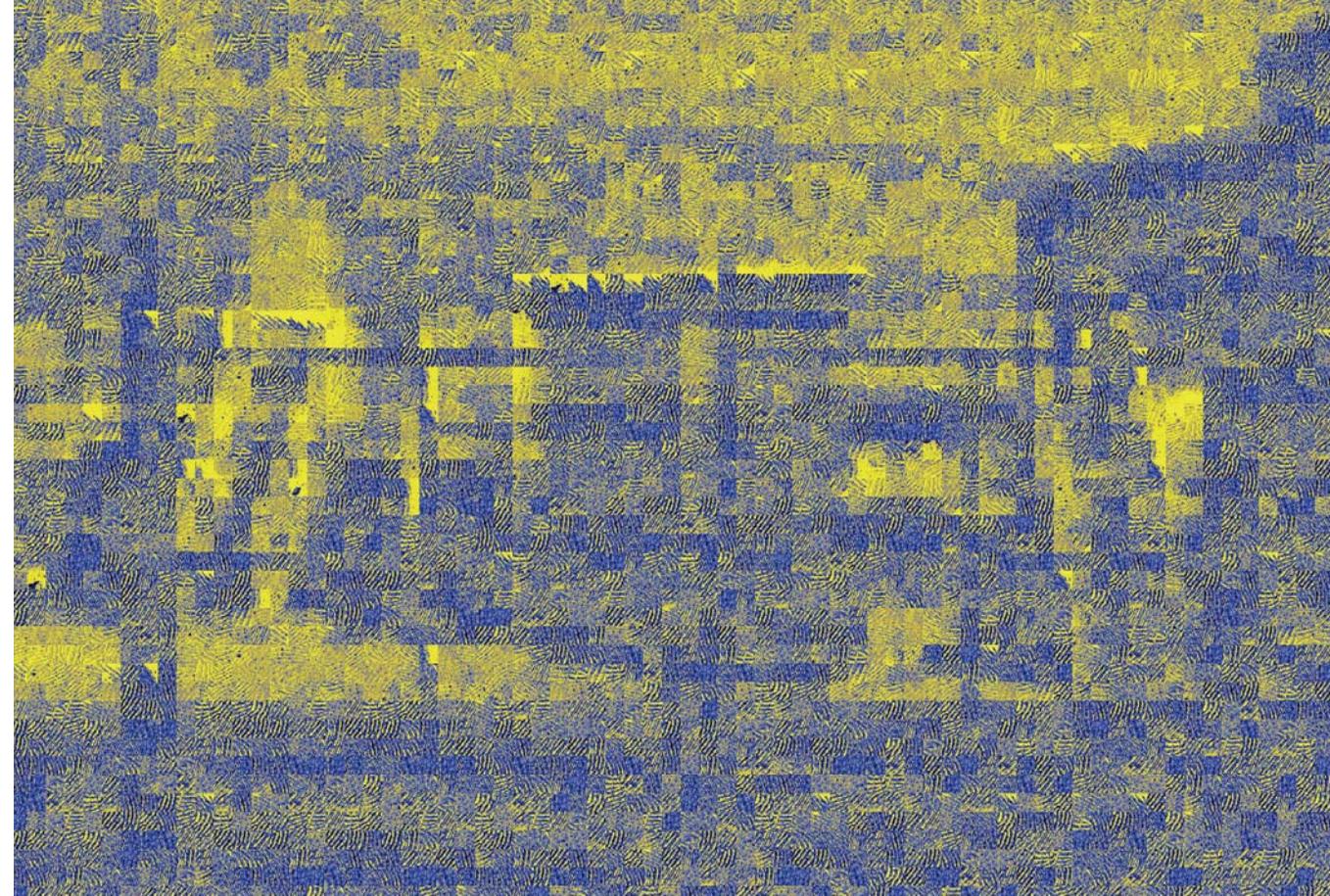
**Untitled (series of three, 2/10)**

Digital camera and  
computer design with  
Photoshop and Illustrator  
each piece, 30 x 42 cm  
11 3/4 x 16 1/2 in

I wanted these images to be spiritual but integrated with the modern world and its design trends. Including the captions in the work of art was a purposeful gesture – this is how today's designers do things. I feel that we need new ways of expressing spirituality in art, ways that are open in their symbolism and incorporate the understanding and insights of psychology, philosophy, science, religion, and politics, of all the world's cultures. The future lies in putting our fragmented visions of the world together. These images are what I think the new art will look like.

BMO 1<sup>ST</sup> ART!

2015



**TOMAS SVAB** (b. 1974)

National Winner  
Emily Carr Institute of  
Art & Design

**But Where the Danger Is  
Grows the Saving Power Also.**

**Parts 1, 2, 3: Fences, Fingerprints,  
Fences and Fingerprints**

Pigment inkjet prints  
mounted on aluminum

Part 1, 61 x 41 cm; 24 x 16 in

Part 2, 22 x 14 cm; 8 1/2 x 5 1/2 in

Part 3, 122 x 81 cm; 48 x 32 in

In our current modernist time I see more fences than windows, which is why I have chosen to focus on the ownership of identity as a topic. How safe is our personal data? Are we willing to give control of our identity to a corporation, institution, or government? This work is part of an ongoing series in which I use forensic and surveillance photography in conjunction with a custom-made computer program to create mosaics resembling a police fingerprint database. "Straight" photographs of fences from various governmental, institutional, and private spaces are re-presented as a grid, formed from a single fingerprint collected in the public realm.



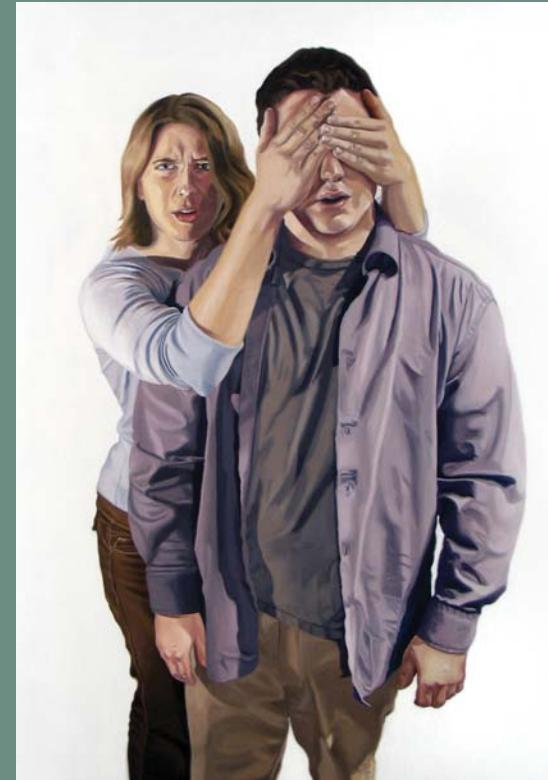
**JASON MOSHER** (b. 1979)

Alberta Winner  
University of Lethbridge

**The Trip South and  
the Mattress that Followed**

Oil on canvas  
122 x 152 cm  
48 x 60 in

My artistic integrity is based on interpretive narratives created by random objects that I integrate and bring to life using oil paint. My recipe for randomness includes an object's ability either to connect to myself or the viewer. Objects that complement paint through their formal characteristics are also on my radar for randomness. They float on a monochromatic background, often white, to reference the series of drawings that precede the paintings. Titles for each painting are derived from the objects that occupy it, becoming foundations to support narrative readings and engage the viewer's imagination.



**KYLE DICKAU** (b. 1983)

British Columbia Winner  
University of British Columbia

**Untitled # 1 and # 2  
(Looking Series)**

Oil on canvas  
Diptych,  
each work, 91 x 122 cm  
36 x 48 in



In this series I attempt to challenge or reverse the typical viewer/subject relationship, making the viewer the object of the painting's gaze, rather than being an impassive observer or voyeur of what is portrayed in the work. The series depicts two people in each painting, one directly confronting the viewer, the other an "innocent" figure, shielded from the viewer by the first. The reactions of the subjects in the paintings are intended to cause the viewer to enter into a state of conscious self-awareness, where he questions his appearance, personality, and morals, while attempting to divine the motivation for the subjects' hostility.



**MAEGAN HILL-CARROLL** (b. 1980)

Manitoba Winner  
University of Manitoba

**Untitled**

Colour photographs, C prints,  
Diptych,  
each piece, 61 x 76 cm  
24 x 30 in

I am drawn to notions of landscape and how humans interact with the natural world. I photograph mounds of earth that are the products of these interactions. Often on the urban periphery, these landforms reflect humanity's impact on the land. In representing such places, my objective is to make their origins ambiguous. This ambiguity invites contemplation and calls into question the status of the natural landscape in contemporary society. I intend to subvert the conventional depiction of the sensationalized ruined landscape versus the idealized untouched landscape. My depictions invoke emptiness, a longing for solitude within the urban sphere.



**SONIA SIMARD** (b. 1955)

New Brunswick Winner  
Université de Moncton

**...et à la fin (Cause & Conséquence series)**

Photolithograph, giclée and  
wood cut on paper  
142 x 81 cm  
56 x 32 in

Instinctively I seem to choose and develop environmental subjects, the result of an ever-awakening social conscience. While exploring organic subjects, I find myself reflecting on mankind's lack of respect for nature and on the devastating effects thus inflicted on our host planet. For example, looking closely at a piece of bark found on the forest floor provokes imaginings of the outcome of our abusive tendencies. The series **Cause & Consequence** began with such an examination. Technically, I feel the combination of ancient print techniques like wood relief with newer giclée impressions keeps traditional printmaking current, particularly as it competes increasingly with digital printing.



**DARREN WHALEN** (b. 1978)

Newfoundland and  
Labrador Winner  
Sir Wilfred Grenfell College,  
Memorial University

**Self Portrait after Lucien Freud**

Oil on canvas  
127 x 102 cm  
50 x 40 in

In a young artist's search for inspiration every once in a while he or she discovers someone whose work truly makes an impact on their art practice. For me, that artist was Lucien Freud – a realist who also explores the expressive possibilities of the portrait. In this "Self Portrait," the exaggerated scale of my eyes makes me appear on the verge of tears, at the edge of an emotional breakdown. This portrayal of emotion is in no way reflective of my character. Rather, it's an exercise in the theatrics of portraiture, an illustration of how emotion can be projected through creative portrait painting.



**BETH LETAIN** (b. 1976)

Nova Scotia Winner  
Nova Scotia College of Art & Design

**Days Are Where We Live**

Mixed media on paper  
183 x 244 cm  
72 x 96 in

This piece evolved from tiny drawings made while working at my part-time library job. The small scraps of paper began to multiply, eventually becoming the source for large drawings and paintings. The map-making, squiggles, doodles, organic forms, and blobs could be perceived as a landscape, a pattern, or simply overzealous doodling taken to its not-so-logical extreme. In all of the pieces, forms hang on the edge of being "something," a building, a sock, a cell, a jujube – attempting precariously to find a vocabulary for happiness via an assemblage of humble drips, shapes, and marks.



**POOTOOGOOK NOAH** (b. 1960)

Nunavut Winner  
Nunavut Arctic College

**Walrus**

Linocut print on paper  
10 x 15 cm  
4 x 6 in

This is the first print I made as part of my studies at Nunavut Arctic College. I like to make earrings, pins, pendants, containers, brooches and bowls out of copper and silver. I have also carved in soapstone, caribou antler, and ivory. I like making art because it gets my mind off other things. It eases your pain. I used to watch my father carve. Memories of my father inspire me to do art. He was a carver after retiring from work. It's important to have art in the world because when you make art, people see art, and they like it.



**LAURA MILLS** (b. 1977)

Ontario Winner  
Ontario College of Art & Design

**Inside Out/Outside In  
(Image # 5 in the Series)**

Digital photographic print  
81 x 102 cm  
32 x 40 in

Bearing witness to the effects of Bipolar Disorder on the self and surrounding family, I've explored the stigmas associated with mental illness and the historical treatments used to facilitate social understandings of this disorder. This photograph is part of a larger series and installation piece that utilizes both video and photography. The completed installation combines performative interpretation in an environment with a personal connection to the history of an Ontario mental health hospital. Commenting on such a subjective experience, as an "outside," leaves much to interpretation. But my predisposition to this genetic disorder justifies this exploration into an uncertain future.



**ELLERY RICHARDSON** (b. 1979)

Prince Edward Island Winner  
Holland College

**Contrast and Balance**

Digital print on paper  
48 x 58 cm  
19 x 23 in

The theme of this piece is contrast and balance, which can be seen many times within. The piece also represents a stage in my life, completing a graphic design course and entering into a cutthroat industry. Contrasting hues of blue and orange give both sides their distinct feelings of cold and warm. They also provide contrasting light and dark, representing notions of positivism and negativity. The warmer upper half is meant to represent life in the womb, and the fear of what is beyond its secured surroundings. The bottom, colder half represents death, and the fear of what is beyond this life.



**PIERRE-YVES GIRARD** (b. 1982)

Québec Winner  
Université du Québec à Montréal

**Monumental Organoconic Bromide**

Oil on canvas  
89 x 46 cm  
35 x 18 in

At the present time, my artistic practice essentially focuses on painting, since this medium best adapts to my interests. I believe that imagination has a definite effect on contemporary art, and I am attempting to show this conviction without falling into a simple illustration of fiction. I'm also looking for inspiration that, like certain pieces of music – Debussy, Penderecky, Phillip Glass, for example – can take us on an imaginary voyage, full of meaning and interpretations. In practical terms, I'm immersed in the technical knowledge of my materials, which are complex and temperamental, but offer textural effects that are fascinating and almost inexhaustible.



**JASON THIRY** (b. 1981)

Saskatchewan Winner  
University of Regina

**Dear M.O.M.A.**

Wallpaper, acrylic, ink, adhesive  
and lacquer on masonite  
122 x 244 cm  
48 x 96 in

Wallpaper has become an intrinsic element within my art-making practice. Historically, it was intended to adorn the homes of those who aspired to emulate the wealthy, but couldn't afford extravagant materials. Wallpaper designs, which often employ floral motifs, must be organized into grid patterns to be effective. Nature reorganized into a grid parallels how we organize our cities. By reconstructing monumental urban structures using materials from the domestic realm, I seek to open up a dialogue about how these places have become icons to our sense of progress and prosperity, and also about where these ideas of progress are held and perpetuated.



**JESSE WOLFE** (b. 1983)

Yukon Territory Winner  
Klondike Institute of Arts & Culture

**I Remember a Couple of  
Years on the Moon**

Chalk pastel, waxed string on paper  
48 x 64 cm  
19 x 25 in

My work is primarily process-oriented, as I believe the act of creation to be one of our most direct ways of acknowledging, understanding, and interpreting the true nature of spirit and its manifestations. **I Remember a Couple of Years on the Moon** came to me after having stayed for a week alone in a three-bedroom house in Dawson City. The piece is dirty, muddied, and rough, representing hazy memories of some past. It's meant to be reminiscent of a film reel, as all that is left tangible from that past are old photographs, or rolls of film yet to be processed.

BMO 1<sup>ST</sup> ART!

2006



**EMILY GOVE** (b. 1982)

National Winner  
Sheridan College &  
The University of Toronto

**The Naughty Secretaries' Club**

Giclée print of digital  
photograph on paper  
61 x 158 cm  
24 x 62 in

Within this large-scale photograph I have created imaginary scenarios meant to be both humorous and disturbing. Using digital photography as my medium, I have staged scenes of murderous and mischievous women, playing all the characters myself. Through using myself as a model, I hope to express my personal experience as both propagator and victim of this behaviour – parts that I have played on many occasions in my life. The cartoonish violence I have portrayed is all being perpetrated on an unsuspecting victim, quite literally “behind her back,” referencing gossip between females in a playful fashion.



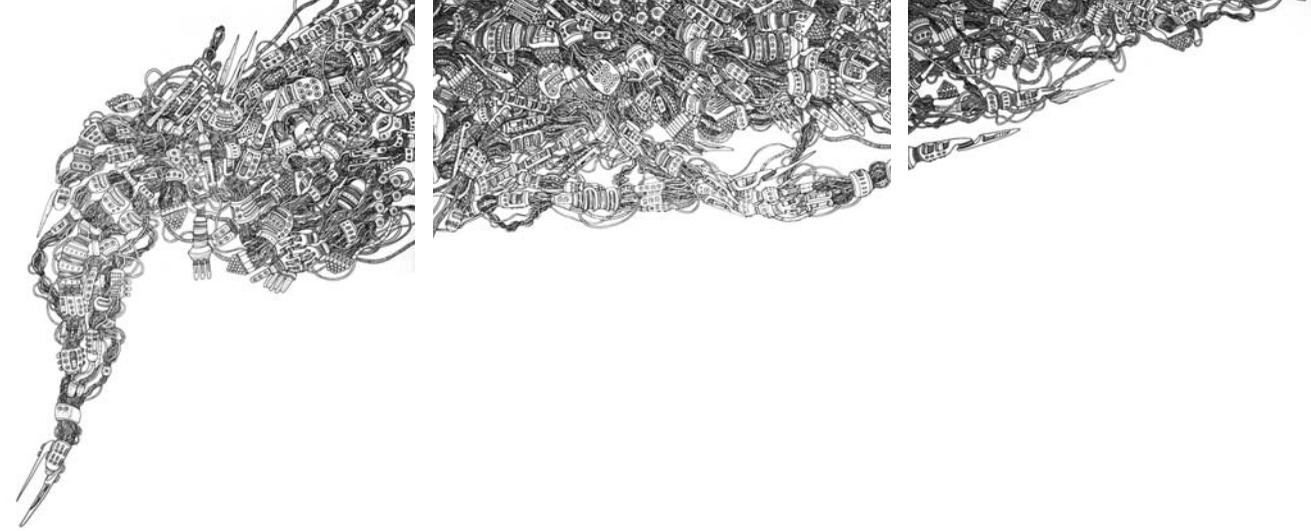
**SHELAGH CHERAK** (b. 1960)

Alberta Winner  
University of Calgary

**South Tower View**

Acrylic and oil on canvas  
244 x 122 cm  
96 x 48 in

I turn to the Canadian landscape for inspiration, searching for “subliminal beauty,” but it is often interrupted by airplane contrails, cell phone towers, power lines, roads, or development. The aerial scene represented in **South Tower View** is normally seen from the Calgary Tower, although the horizon line has been greatly exaggerated to remind the viewer of our spherical planet. Planes, helicopters, and vehicles are woven into the landscape. Are the planes on the ground or in the sky? This ambiguous approach to their placement allows the viewer’s imagination to come up with their own answer, also referencing the 9/11 tragedy.



**HAYDEX LI** (b. 1984)

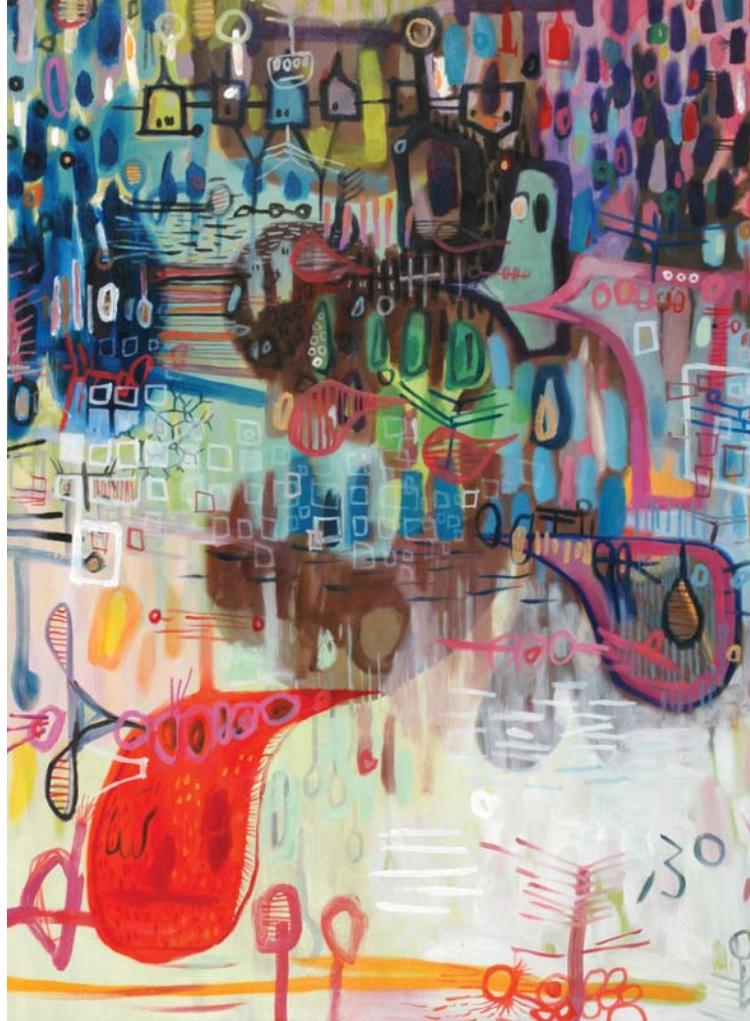
British Columbia Winner  
University of British Columbia

**Expansion 2005**

Pen on paper  
Triptych,  
each panel, 119 x 84 cm  
47 x 33 in

I am interested in human construction and technological advancement. Humans today have excelled in the expanding field of technology, to the point of excess. I am interested in this striving towards excessiveness. Most of my drawings contain intricate imagery because I am pushing myself in a similar way, to reach the extreme limits of my artistic ability. The visual elements contained in the work are inspired from different sources, including traditional Chinese painting, Hollywood sci-fi movies, and ancient Roman architecture. **Expansion** suggests Marshall McLuhan’s ideas on the global village, particularly electronic mass media’s collapsing of space and time barriers in human communication.





**TAKASHI IWASAKI** (b. 1982)

Manitoba Winner  
University of Manitoba

**Boomcity**

Oil and enamel paint on canvas  
122 x 91 cm  
48 x 36 in

My current interest and motivation is to create positive abstract images as a counter-response to the negative themes and images that are used in newspapers, broadcasting media, and the world around us. I believe negative thinking will continue to increase the number of depressed and unmotivated people. In this sense, paintings like **Boomcity** are intended to act as a means to convey positive messages of optimism and playfulness to the viewer. The titles for my work are often purposely vague, in the hopes that the viewer will look at my work freely, with their own unique point of view.



**SHANIE STOZEK** (b. 1977)

New Brunswick Winner  
New Brunswick College  
of Craft & Design

**Caught in Time**

Photo silk-screen under  
glaze transfer, ceramic  
56 x 71 x 5 cm  
22 x 28 X 2 in

Much of what we know about history comes from the ceramics that have been left behind. Pottery shards have been recording our history since 12,000 BCE. Photography is a more ephemeral and recent development, but its place in the recording of my memories is strong and solid. Both photography and ceramics have been important to me because of their ability to register the passing of time. In this work I chose an image of my father, who passed away when I was just two years old. I attentively transferred his photograph onto ceramic wall platters, using under-glaze material through a silk-screening process.



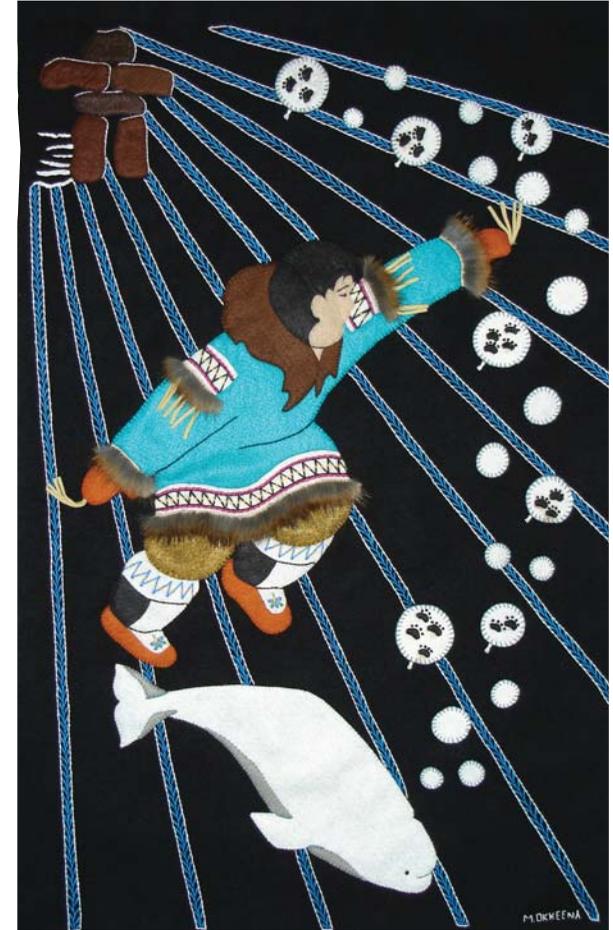
**MEGHAN FLIGHT** (b. 1984)

Newfoundland and  
Labrador Winner  
Sir Wilfred Grenfell College,  
Memorial University

**Dragon's Lair**

C-type photographic print  
27 x 34 cm  
10 1/2 x 13 1/2 in

My images are both documents and narratives, which may at once inspire a sense of dread and fascination in the beholder. I have always been interested by things that make me want to touch and recoil from them simultaneously. I want to convey the putrid, rusty odour, the humid heat, and the ear-splitting noise generated by the monsters of technology and production. This is where **Dragon's Lair** came into my photographic mix. An ordinarily bland industrial scene, when photographed, imparts a fantastical narrative, dark and eerie, the halogen light creating an environment that speaks of a dragon breathing emerald fire.



**MARY OKHEENA** (b. 1957)

Northwest Territories Winner  
Aurora College

**Dance of Life**

Coloured felt, cotton,  
embroidery thread, fur  
74 x 48 cm  
29 x 19 in

I started drawing as a small child. I feel that I am able to express my feelings through my art. When I am home, I spend much of my time out on the land. I enjoy spending time in this environment, watching the land and animals. My father taught me the art of Inuvialuit drum dancing. Drum dancing tells a story. All of these elements are brought into my art. My children also inspire me to create art. I include all their sayings and the things they like to do on a daily basis.



**AMANDA RHODENIZER** (b. 1984)

Nova Scotia Winner  
Nova Scotia College of Art & Design

**Hits**

Ink, acetate, acrylic paint,  
epoxy resin on canvas  
152 x 213 cm  
60 x 84 in

I am fascinated with the historical properties of figure painting. I wanted to create a large-scale "pastiche" work that references the paintings of Pieter Bruegel as well as forms of collage. I used online search engines to gather source material – grayscale printouts of anonymous people. I started with pen and ink, tracing each figure onto sheets of acetate, using a clear epoxy resin to adhere them to the surface of the canvas. The choice to use many small parts to create one large whole was based on my experience with society and the divide between "real-life" and "online."



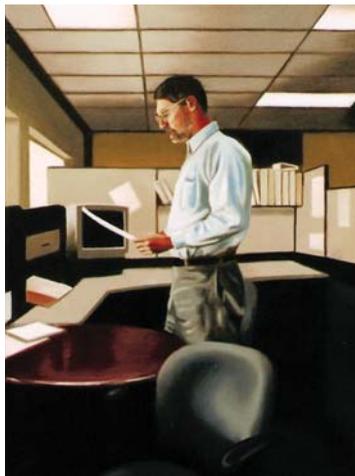
**SARAH NOVALINGA** (b. 1979)

Nunavut Winner  
Nunavut Arctic College

**Sanikiluaq's Way of Hunting**

Woodcut print on paper  
53 x 27 cm  
21 x 10 1/2 in

This woodcut print was inspired by the legend of my hometown. Sanikiluaq is the man that my town is named after. He is famous because he hunted in a unique way. When he saw an animal he wished to kill, he would run as fast as the wind and kick it. If he saw a seal peer out of its hole, he could run over and kick it before it went back down to the water. In my print, Sanikiluaq is running after a fox and I wanted to show just how fast he was! I hope I did him justice.



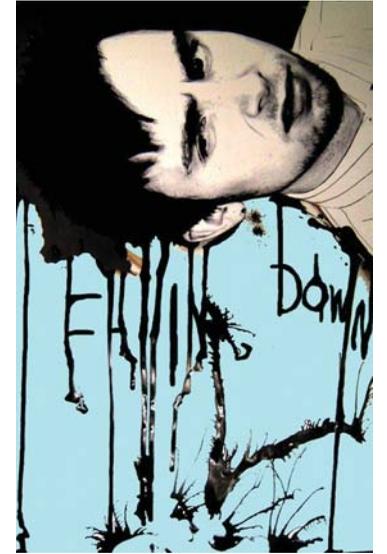
**DIANA KRYSKI** (b. 1983)

Ontario Winner  
University of Toronto

**People at Work (The New Domestic Interior)**

Oil on canvas, series of four works  
72 x 97 cm  
28 1/4 x 36 1/2 in

**People at Work (The New Domestic Interior)** consists of four framed canvases displayed as a unified whole. Drawing from Johannes Vermeer's seventeenth-century compositions of men and women at work in their homes, I wanted to record such moments of daily life in a contemporary context. I see the office space as the new "domestic interior"; people spend so much time at work and there are just as many opportunities for stolen moments of solitary contemplation as there were in Vermeer's interiors. The window arrangement of the canvases creates simultaneity, drawing the viewer into distinct but "equivalent" moments of time and experience.



**ANDREW BENNETT** (b. 1985)

Prince Edward Island Winner  
Holland College

**Falling**

Indian ink and digital photography  
46 x 46 cm  
18 x 18 in

**Falling** is composed in two parts. One side is about falling up, the other about falling down. The two figures each represent aspects of all people. Some fight for what they believe in, but are pulled down by everything around them. The male figure is falling from himself. But at the same time he is falling up, as he is shown "dripping" upward against the scream of the female, which represents the thing in each of us that tries to pull us down. The image was created to be thought about. For me, this is how I perceive our generation falling.



**LAURA DUTTON** (b. 1981)

Québec Winner  
Concordia University

**Water (from the Fractured Images series)**

Inkjet print on paper  
112 x 244 cm  
44 x 96 in

This piece, **Water** (from the **Fractured Images** series), arose out of a desire to work outside the usual constraints and frameworks of a conscious theme, to explore other domains of cognitive activity that present themselves through intuition. These domains traverse a wide array of experiences such as memory, subjectivity, and the creation of what I conceive of as the spaces between images. The photographs in this series are self-referential and non-narrative. They are defined by the photographic medium and the frame of the camera, exploring both what is captured in the frame and what lies outside it.

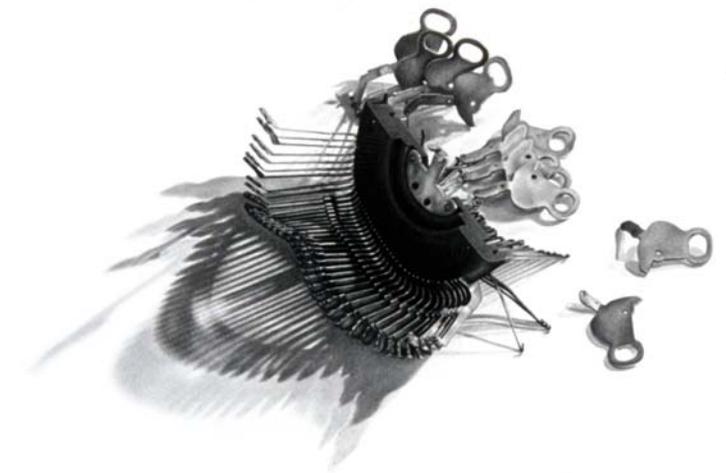
**SONYA ADAMS** (b. 1981)

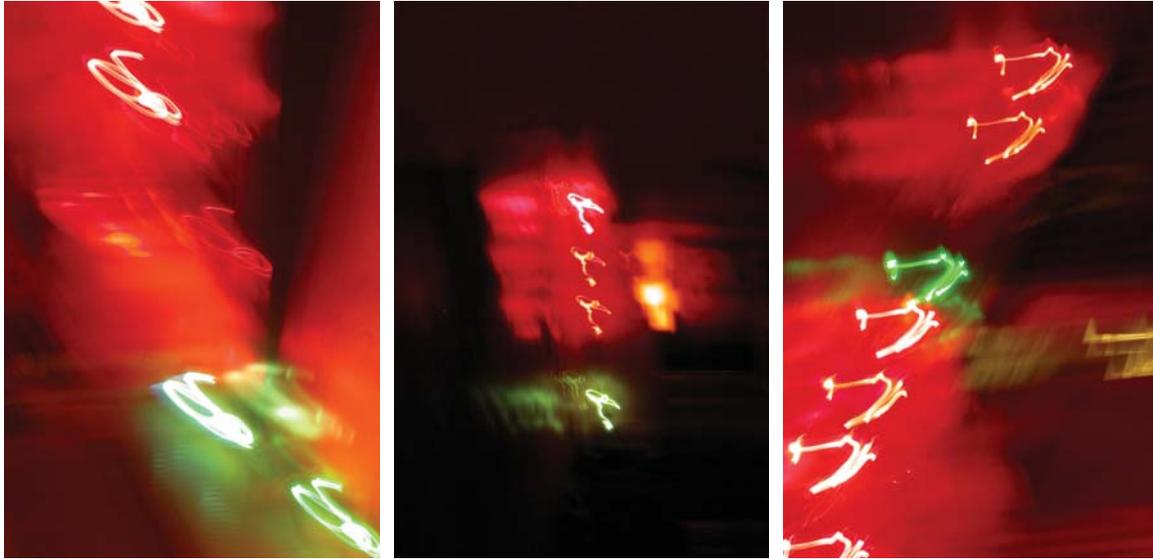
Saskatchewan Winner  
University of Saskatchewan

**Untitled**

Charcoal drawing on paper  
97 x 127 cm  
38 x 50 in

My BFA Honours graduation exhibition consisted of still-life drawings of older communications technologies, e.g., film reels, audio cassettes, a typewriter, which had been dismantled and “silenced” to various degrees. I find such objects remarkable for their ability, when allowed to recline or gather in various ways, to reference the body, hinting at subtly human “gestural” qualities. Because media objects represent forms of speech and other communication, extending our bodies through hands, mouth, and certain senses, my still lifes suggest metaphors for our interactions with the world. By representing “outdated” technological objects, my images also touch on problems of history, memory, and forgetting.





**ANDERS ALGOTTSON** (b. 1978)

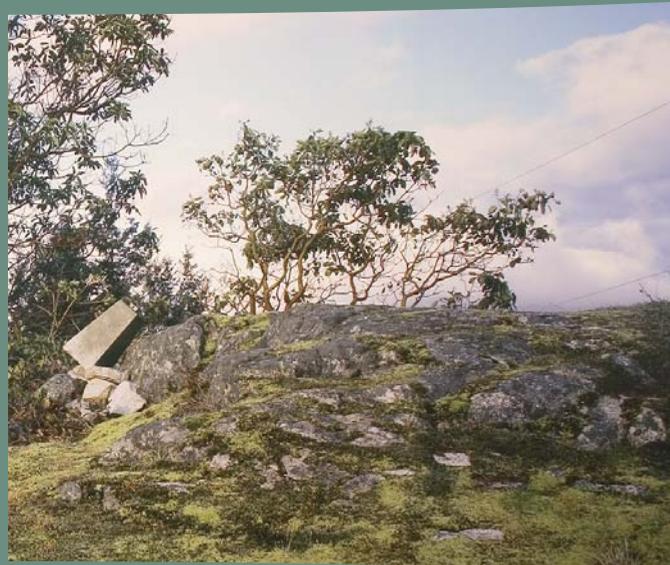
Yukon Winner  
Klondike Institute of Arts & Culture

**Hurricane Miles (triptych)**

Digital photography,  
each panel, 31 x 20 cm  
12 x 8 in

Baby, won't you make up your mind? What are you going to do? Why don't you say that we're through? Your actions are so unkind. Baby, won't you make up your mind? Just don't keep breaking my heart. It seems that you want to part. Baby, won't you make up your mind? You been tug, tug, tuggin' on my poor heartstrings. You been pound, pound, pounding on my brain. My resistance is low, so if you must go, Go, and I will refrain, from asking you to make up your mind. I'm tired of playin' this game. I've suffered just enough pain...





**BLAINE CAMPBELL** (b. 1973)

National Winner  
Emily Carr Institute of  
Art & Design

**Transient Architectures for New  
Tomorrows no. 5: The Bluff**

Lightjet C-prints, Sintra panel,  
rotary oak, brass & steel screws  
Diptych,  
each panel, 152 x 178 x 51 cm  
68 x 70 x 20 in

**The Bluff** belongs to a series of works that have two underlying conceptual bases: issues of the natural versus managed environment, and the modalities of the photographic medium. This piece depicts a section of Eagleridge Bluffs, an area of the Vancouver north shore. Highway expansion for the 2010 Olympics resulted in construction through the centre of the bluffs; the ensuing environmental impact was a source of contention in 2006. This interruption of Eagleridge Bluffs is reflected in the gap separating the two sections of **The Bluff**, while the underlying structure is inspired by the many bridge sections that will be needed as part of the highway expansion.



**ANGELA LANE** (b. 1971)

Alberta Winner  
Alberta College of Art & Design

**Untitled**

Acrylic on canvas  
122 x 122 cm  
48 x 48 in

In my current art practice, I utilize paint to engage the audience in an interesting and active perceptual experience. To achieve abstraction and an illusion of touch and vision, I employ a variety of techniques, some used in Op Art, in addition to using visual devices, such as *trompe-l'oeil*. With this array of artistic strategies I play with conventional notions of painting. In this work, as one's eye moves within the painting, unexpected experiences occur. Shapes dance around and through, as well as splice and weave into one another, losing their contents to the surrounding environment, as other parts are captured.



**JEREMY HOF** (b. 1977)

British Columbia Winner  
Emily Carr Institute of Art & Design

**Dowel Painting**

Acrylic on wooden dowel  
122 x 104 cm (varying thicknesses)  
48 x 41 in

Within my art practice, I combine materials and disciplines to create fresh visual alternatives, utilizing the sensibilities of minimalism, aesthetics, and perceptual optics. This painting started with a collection of wooden dowels. An incremental algorithm determined the pattern produced by the orientation of the dowels. By maintaining the conditions of the industrial production process, such as the colour-coded sizing scheme and pre-cut lengths of the wooden dowels, this work refers to the ideologies of some minimalist sculptors. The amalgamation of these decisions resulted in a piece of artwork that creates an optical illusion that is both beautiful and exciting.



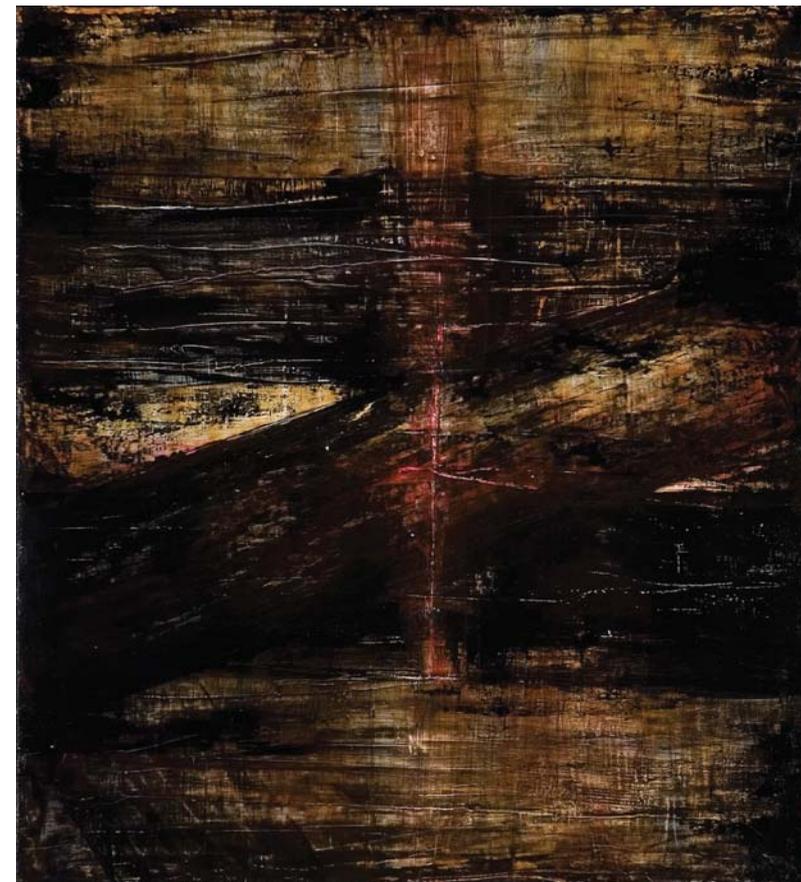
**NATALIE FERGUSON** (b. 1984)

Manitoba Winner  
University of Manitoba

**Room #2**

C-print photograph  
61 x 76 cm  
24 x 30 in

For my graduating thesis, I constructed five different fully-scaled rooms out of the same small space to produce a series of five photographs. I use colour, pattern, and texture to create a setting, which serves as a metaphor for the nuanced personalities of my subjects. By collecting and photographing items that remind me of people I know, or places I have been, I construct psychological spaces that capture the essence of a character. For me, this room has a masculine presence. Perhaps it is the outdated décor, or the glaring price tags, but this room also has a sense of desperation.



**RAYMONDE FORTIN** (b. 1957)

New Brunswick Winner  
Université de Moncton

**Rumours**

Acrylic on canvas  
102 x 91 cm  
40 x 36 in

Through an abstract and conceptual process that simplifies itself progressively, I attempt to establish a direct link to the body, to its internal space, to the invisible within the visible, and to spirituality in daily life. **Rumours** is a work produced during a period of intense conflict between the United States and the Near East. I wanted to communicate the violence of war through a dark and sombre mood, while allowing a subtle luminosity, hope, to shine through. Broad gestures, opposing horizontals and diagonals express imbalance and confusion. Finally, I accentuated gesture and texture with red, to further communicate the notion of pain.



**AMANDA DUFFETT** (b. 1984)

Newfoundland and  
Labrador Winner  
Sir Wilfred Grenfell College,  
Memorial University

**Beautiful Woman**

C-print photograph  
48 x 48 cm  
19 x 19 in

My recent work has dealt with issues surrounding the use of females in mass media and advertising, as well as my frustrations with female roles and accepted notions of beauty. This photograph is from a series of fourteen. In each print I painted directly onto the model. Using intricate designs, text, and directional lighting, I began to place emphasis on the hips, waist, and musculature of the back. The text repeats the words "beautiful woman" as it shifts through five languages. Using multiple languages carries the implication that the objectification of women is multi-cultural, and a global trend.



**KATHLEEN MANGELANA** (b. 1965)

Northwest Territories Winner  
Aurora College

**Whale Spoon**

Driftwood carving  
14 x 22 x 4 cm  
5 1/2 x 8 1/2 x 1 1/2 in

This piece of art is made from driftwood found on the Mackenzie River. I decided to make a spoon from it. When I finished the spoon part it began to look like a whale head, with a natural crack that resembled a mouth and a knot that looked like an eye. I shaped it with different files, and decided to add a fin and tail to finish the work. I'm proud of this little project. The spoon is for cooking and eating. I see the whale as a Beluga, which our people have used for survival for many years.



**JOHN VAN DER WOUDE** (b. 1978)

Nova Scotia Winner  
Nova Scotia College of Art & Design

**Dallas-Fort Worth  
International Airport**

Digital print on paper  
150 x 165 cm  
59 x 65 in

Since the events of 9/11, airplanes and airports have taken on a new significance within the context of contemporary society. They are places of potential danger, heightened security, and racial profiling. Easily found and printed satellite images of these supposed "battlegrounds" of terrorism show the tension between the freedom of accessibility and the power of having accessibility. But one cannot deny the additional layer of, simply, the aesthetics of such images. From a distance, the composition becomes a painterly abstraction. Our society is a complicated, intricate construct and my artwork emulates this complexity, attempting to balance socio-political discourse, conceptualism, artistic intent, and aesthetics.



**ALIE KIPPOMEE** (b. 1982)

Nunavut Winner  
Nunavut Arctic College

**In the World of Spirits**

Woodcut print on paper, 1/14  
31 x 23 cm  
12 x 9 in

This print depicts the world of spirits that exists in Inuit culture. It shows a man holding a wooden mask with a demonic face that dates from the Dorset Era (800 BC–100 AD). To become a shaman, a person had to be very special and own at least one spirit helper – oftentimes a dangerous animal that would give the person powers. Shamans often fell into a trance-like state, induced through drumming and chanting. I think it's important for Inuit to continue to represent traditional life in their art because it is the only way our great-grandchildren will know what life was like.





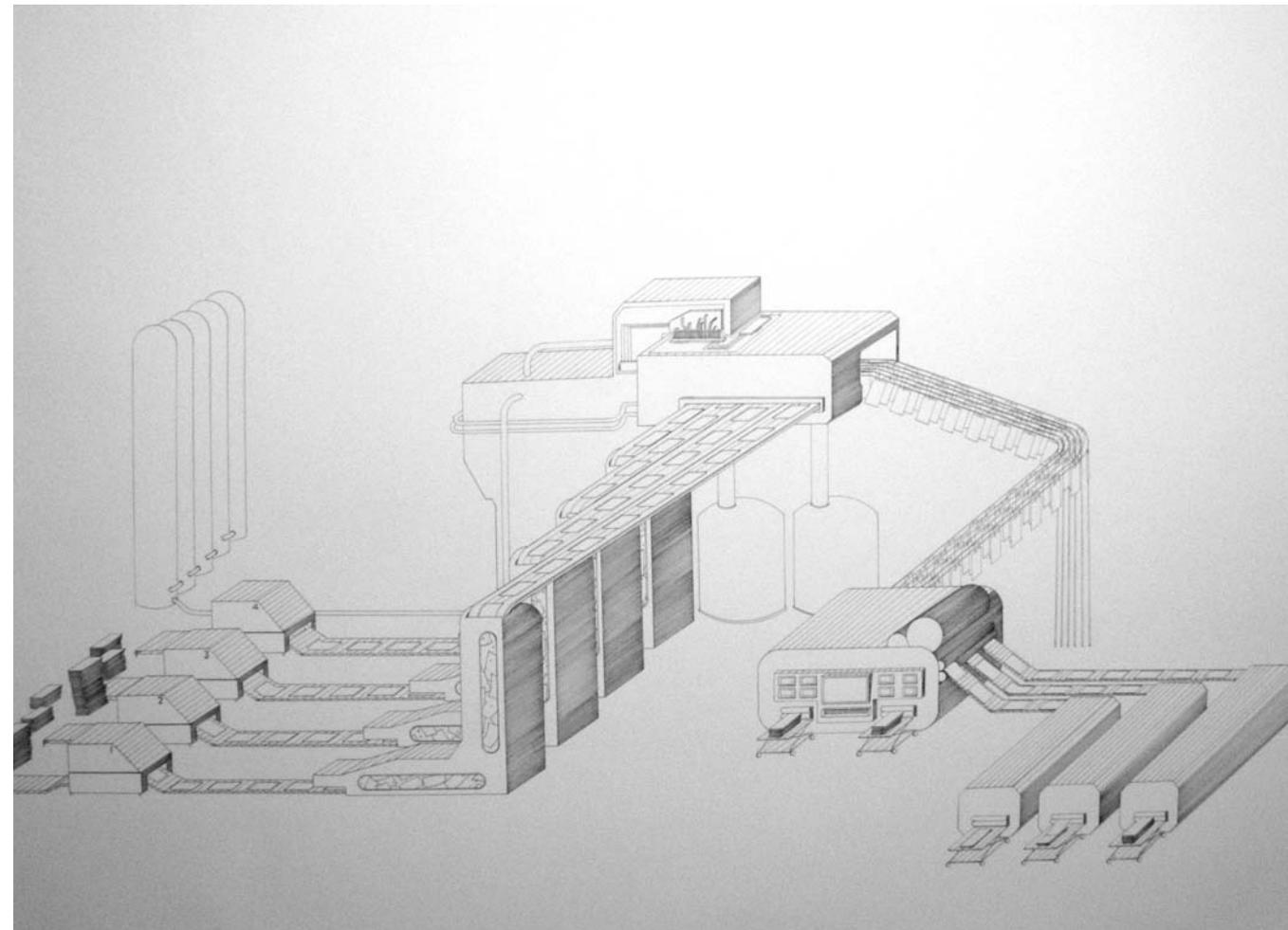
**RAPHAËLLE COULOMBE-ALLIE**  
(b. 1984)

Québec Winner  
Université du Québec à Montréal

**Frappe**

Nine ink-jet prints  
mounted on MDF,  
each image, 46 x 61 cm  
18 x 24 in

This work tackles the photographic image, starting with fragments of a real object made bigger, exploring how scale and format change the sense of the image. Inspired by a quotation by Gilles Vigneault, “violence is a lack of vocabulary”, **Frappe** [“hit”] consists of nine large-scale photographs of typewriter balls. Enlarged and removed from their original contexts, the objects take on a new meaning. The form and texture of these obsolete objects appear almost like instruments of torture or grenades. Certain letters were written in red to form **frappe**, a word that refers both to violence and the “punch” of the typewriter key.



**JESSE MACDONALD** (b. 1984)

Saskatchewan Winner  
University of Regina

**A-3**

Ink on paper  
81 x 127 cm  
32 x 50 in

The mechanical reproducibility of art now makes it readily available to the masses. The reduction of art to artificiality is diffusing the reality of the original. In contemplating this, I believe original artwork and the idea of singularity has a distinct fetish attached to it. My work deals with manufacturing aesthetics and mass production culture, using imagery of self-fabricated printing machines. Employing traditional materials of ink and paper and the simplicity and immediacy of drawing, the work evaluates the process of producing objects and ideas within our civilization, questioning the boundaries of the original in opposition to the arbitrary manufactured object.



**KENDRA BRICKNER** (b. 1974)

Yukon Territory Winner  
Klondike Institute of Arts & Culture

**Dream Landscape**

Digital print of scanned original  
painting, enhanced by Photoshop  
56 x 41 cm  
22 x 16 in

The diversity of KIAC's visual arts program provided exactly what I needed to realize my artistic self-expression. Sometimes different media are required to produce works that truly express the way you see them inside your mind. Paint and canvas can't always do that for everyone. For example, this piece began as a painting in acrylics in my sketch pad, and was later scanned and altered in Photoshop to its present form. **Dream Landscape** immediately reminds me of the prairies, with fields of wheat, canola and flax, although another viewer might envision the Yukon landscape, bursting with vivid fireweed and other native wildflowers.

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