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PULP MAG acknowledges our work is conducted on unceded ancestral lands of the Kwantlen, Musqueam, Katzie, Semiahmoo, Tsawwassen, Qayqayt and Kwikwetlem peoples. Unceded means this land was never relinquished for use by its peoples; peoples who have yet to receive justice or reparation for their loss of land rights, fishing rights and homelands.

Kwantlen Polytechnic University (KPU) takes its name from the Kwantlen First Nation. We at pulp MAG encourage our readers and community to explore all the ways to further support decolonization; we work to support the efforts of Indigenous voices.

PULP MAG aims to be a safe, inclusive space for emerging artists of all types. We want to give a platform to unique voices with important stories to tell, no matter the medium. We believe in the importance of artist recognition, exposure, paying our creative talent, and in building a strong community to hold the work. At pulp MAG, we especially appreciate the avant-garde; we are ready to push the boundaries of art with you.

VIEWS EXPRESSED IN THIS MAGAZINE ARE NOT NECESSARILY SHARED BY THE EDITORS
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Foreword

PulpMAG has always been a place for Kwantlen's emerging artists & writers to showcase their work on a semesterly basis. We here at *Pulp* are excited to partner with the KPU Fine Arts department grad show *Qualia*. This group of graduates celebrates their final semesters in a well-earned Fine Art Bachelors degree. With this special edition of *PulpMAG*, our magazine is dedicated solely to this show. **However, please check online at www.pulpmag.ca for many featured writers.** On another note, I, the managing editor am a part of this group show. I've seen such hard work, and interesting experimentation over my time working alongside these fellow graduates. It has been my pleasure to work alongside them, and the entire team at *Pulp* for making this happen together. I would like to thank the team at *Pulp* for the work they do on the curation of this book. I would also like to thank Scott Boux our operations manager apart of *The Runner* as well as PIPS (Polytechnic Ink Publishing Society). *Pulp* can't thrive without the arts departments which Kwantlen funds, we are grateful to be able to make this book for the student body & faculties alike.

- Avery Chace, *PulpMAG* Managing Editor



Acknowledgement

We at Kwantlen Polytechnic University respectfully acknowledge that we live, work and create in a region that overlaps with the unceded traditional and ancestral First Nations territories of the Musqueam, Katzie, Semiahmoo, Tsawwassen, Qayqayt, and Kwikwetlem, and with the lands of the Kwantlen First Nation, which gifted its name to this university. Many of us have had the privilege of studying at KPU for four or more years, and yet with all this education, we have little to no learning of the territories on which our homes and campuses stand. We would like to use this platform as a way to stand with the Musqueam, Katzie, Semiahmoo, Tsawwassen, Qayqayt, and Kwikwetlem and Kwantlen First Nation and do our part to help promote the importance of indigenous education.

Indigenous Studies is an interdisciplinary field grounded in the languages, histories, geographies, and contemporary experiences of indigenous peoples of which we encourage you to explore here at KPU or other educational institutions of your choosing. For more info see:

www.kpu.ca/arts/indigenous-studies
<https://indigenoustudieskpu.wordpress.com/>



Left: *Coexistence: Reject* (共存: 拒絶)

Acrylic on canvas, 4 x 15'

Right: *Coexistence: Embrace* (共存: 寄り添い)

Acrylic on canvas, 4 x 15'

Marika Bise

Throughout my academic trajectory at Kwantlen Polytechnic University, I explored several topics in my art practice. In the past I had dealt with topics of personal nostalgia and internal struggle expressed through imaginative figures and spaces, along with floral symbolism to enhance certain meanings. It has also become very important to incorporate cultural and religious aspects into my works as a way to express and constantly investigate my third-culture identity as a Japanese-Canadian. I prefer to use acrylic paint as my main medium, with touches of other materials like oils and inks.

My latest work *Coexistence: Embrace and Coexistence: Reject* (2023) is a diptych painting with two contrasting images. One work shows the figures together at peace, while the other shows the figures in a violent conflict. Each flower in this work represents an important meaning behind them: orange Lilies representing malevolence, blue Nemophilas as forgiveness, white Peace Lilies as peace, and yellow Carnations as rejection. This work focuses on the idea of the vice and virtue of mortality, the emotions relating to the love and hate that is often associated with death, and my attempt to balance the two sides. I want to capture the intense relation between the opposing forces that contrast against each other. However, when seen from a different perspective, those forces can also complement the importance of one another. In addition, the incorporation of Japanese and Okinawan culture is an attempt to reconnect to my cultural identity through my artistic practice.

This idea of the positive and negative impressions around death has always lingered within me since childhood. It has both fascinated and frightened me, but after pondering on it for quite some time, I have come to see both sides equally. My intentions are to not romanticize nor demonize mortality, but rather acknowledge the different reactions one may hold towards the idea. One side cannot be appreciated without the existence of the opposite, and hence the title *Coexistence*. I believe this theory can be applied to several other aspects in life. As an artist, I will continue to challenge myself to express such values visually with respect.



Left: *Coexistence: Reject* (共存: 拒絶) (detail)

Right: *Coexistence: Embrace* (共存: 寄り添い) (detail)



Untitled
Acrylic paint, ink, charcoal, fire, rice
paper, stonehenge paper, fax paper

Maylyn Chan

Since studying at KPU for the last 4 years, my self-directed work has largely been based around self-portraiture and what that can mean when associated with elements of self-exploration, identity, culture, and memories. I find myself to be constantly learning about myself and my own artistic practice when I experiment with materials and different approaches to making art. This is also a way of documenting my growth as a person and artist. Being in my early 20s, I feel like I have barely scratched the surface when it comes to self-discovery. Not only am I learning about what's around me, but any gained knowledge directly affects me and how I want to shape myself. This allows me to look back on my own work and figure out what works and what does not. It's interesting because I often find myself going back to certain materials that I had learned to use in my early years of university.

Oftentimes, my work is solely in black and white with an added accent colour for significance or aesthetic purposes. This is due to the fact that I enjoy using simple materials like charcoal and ink and then experimenting with various types of paper. My love for charcoal and my technique used for drawing my own portrait was gained from my first year drawing classes with Maria Anna Parolin. With those skills, I was able to experiment further by including ink, which I had learned to use as a child for Chinese painting. Both of these materials would be included in my drawings and I would expand on my techniques, such as when I rip apart my abstract paintings and create collages out of these pieces. This becomes a practice of letting go of perfection when I rip apart the ink paintings and then regaining control in the end when I choose which pieces to collage and where. This process also includes adding and subtracting, based on how I feel about the work as I am creating it. Doing this is quite therapeutic and this technique is oftentimes seen in my works.

Although each work is different and a lot of experimentation is involved, my works are generally large installations or mixed media surreal drawings and paintings with sculptural elements. The sculptural elements vary from being slight reliefs from layering different papers or creating a sculpture to go with abstract backgrounds. Balance and playing with balance is very important to me. With this in mind, I often include both ambiguous abstract elements to go with surreal elements. This yin and yang harmony feeds my soul and motivates me to continue with experimenting, learning, and creating works.



Left: *Untitled*
Right: *Untitled* (detail)



Man Meat #1-4
Digital photography, 13 x 71"

Avery Chace

Since beginning my transition, my world and artistic practice has opened up and changed immensely. Exploring the femininity within myself and how I, or others, are perceived guides my practice. The newfound challenges which are presented to me have given inspiration to explore new conversations, or new power dynamics within my life such as how I'm perceived as a trans woman, objectified as taboo by men who deem it ok to do so for their own outcomes regardless of my own humanity. Conversations about identity, the body, & persons perception are always at the centre of someone's transness in the public or private eye. My perception as a trans woman creates a challenge that has a nuance similar to cis-women, but is also different as I am objectified as lesser than, taboo, non-human at times.

My work with digital photography and photo manipulation aims to layer the subject together. Partly losing specificity, I collage the images as to relate the objectified person to a lack of individualism. Through raw animal meat (pork loin, sausage etc) I dehumanise the aggressor of objectification. I put myself (and subsequently you, the audience) in the role of the object viewer. This series of images is a retaliatory response for my own perceptions of being objectified. In previous projects I have manipulated not just the literal image but the light in terms of positives and negatives. For this project I choose to keep the light grounded in reality.

I can't control how I'm looked at in the world around myself to a minute detail, however, incorporating these newfound nuances, has given me ideas which aim to tackle objectivity in a queer and trans perspective. As I and so many trans & queer people are objectified, fetishised and sexualized. I explore the role of aggressor. As many trans women are faced with immediate objectification, emotional rejection and genital fetishization, I want to explore the objectification of men. The immorality of objectification is at play when you view my work. It can be seen as partly erotic, visceral & uncomfortable. I want you to question the act of seeing someone only as a goal, which many people (not just trans individuals) face. Losing the humanity you have through being fetishised is an inherently damaging and destructive act. And my work aims to challenge it with reversing roles within society.



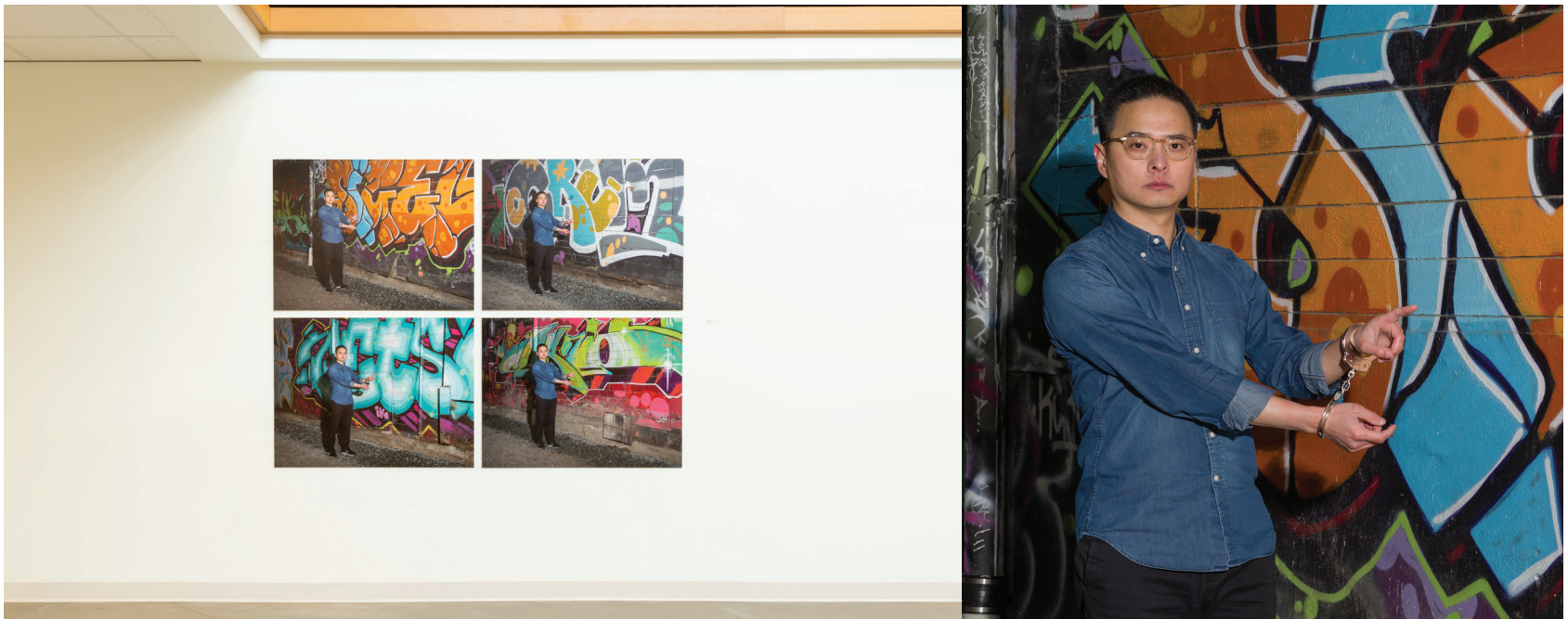
Left: *Man Meat* (detail)
Right: *Man Meat* (detail)



Wei Chen

As a photographer, my interest lies in exploring the medium's potential to challenge and critically analyze the world around me. I typically create photographic tableaux that involve staged performances captured in still images. When I come up with an idea, I conduct extensive research and gather props, sets, and actors, often using myself as a model. The careful staging and performance before the camera result in a series of photographs that go through various stages of refinement before the final images are printed digitally or in a darkroom, adjusted for scale according to the project's concept and the exhibition space.

Pleaded Not Guilty, Acquitted At Once is my latest project that showcases this approach to photography. This work is a photographic narrative that explores the relationship between street art and photography. I'm fascinated by how street artists often conceal their identities to protect themselves from criminal charges, and this anonymity provides a rich space for imagination. In *Pleaded Not Guilty, Acquitted At Once*, I take on the role of a fictional criminal who is supposedly a graffiti artist. The character is handcuffed and taken to the crime scene to identify his wrongdoing/masterpiece. However, in reality, I am the photographer performing for my own camera. The ambiguity of the character's role and the expression on his face create a humorous tension within the work. Here, photography is used not to capture the truth, but instead to create a fictional narrative that challenges the authorship of street art while respecting the integrity of the piece. To further reinforce the performative nature of the work and dilute the documentary aspect of photography, I repeat the same pose in every photograph and use a court verdict as the title and my escape clause.



Left: *Pleaded Not Guilty, Acquitted At Once*
Inkjet print, 62 x 82"

Above Left: *Pleaded Not Guilty, Acquitted At Once* (installation)
Above Right: *Pleaded Not Guilty, Acquitted At Once* (detail)



Exodus of the Repressed (In-Sight)
Mixed media installation
4 x 6.5 x 4'

Dylan Goguen

Exodus of the Repressed (In-Sight) is about how my negative behaviours manifest from my self-perception, informed by adverse childhood experiences. The fundamental building blocks of the piece stem from my fascination with the desire to understand how I perceive reality and how pliable my identity is – What started as an exploration into dreams and the unconscious in this piece, shifted in the process of doing the work to a more meditative understanding of oneself. This work explicitly explores central concepts of Buddhism, such as the three forms of suffering: the suffering of suffering (illness, ageing, and death), the suffering of impermanence, and the all-pervasive suffering (the three poisons).

The structure taking the form of a circle represents the cycles of time, while the cyclical nature of habitual actions has me stuck repeating the same patterns of action and re-action, even when those responses have become maladaptive. I have selected cardboard and paper materials to represent the transient nature of life and perception. The exterior of the piece are in direct conversation with the three poisons at the center of suffering: ignorance, attachment, and aversion. Yet, at the same time, the interior is a self-exploration of the experiences and self-labelling that have me perpetually re-enacting the behaviours that cause the conflict in my life.

The structure represents my external behaviours and internal struggles. By circling the form, I constantly revisit the actions that cause harm to myself and to others. The only way to escape from repeating these actions is to move inward and focus on the root causes of these behaviours.

Ultimately the materials used allow me to deconstruct the sculptural elements of the work, acting as a guiding principle to ease the suffering in life; By no longer attaching to the experiences and labels that we let define us, we can finally break free from negative cycles of behaviour.

I invite the viewer to witness my self-exploration; experiencing the destructive tendencies that reoccur in my life, to the struggle to understand the fundamental experiences that have shaped my behaviour. By being vulnerable and honest with the viewer, I hope to inspire their journey of self-discovery and healing.



Above Left: *Exodus of the Repressed (In-Sight)* (detail)

Above Right: *Exodus of the Repressed (In-Sight)* (detail)



Left: *Nuisance vs Nuance #1: Sky Confetti*
Acrylic on canvas
36 x 36"
Right: *Nuisance vs Nuance #2: Stormstriker*
Acrylic on canvas
40 x 30"

Eugene Kang

Life usually expects everyone in the world to find a set path or a destination in order to accomplish their goal or to live out their existence. Despite being a current student and aspiring artist, I prefer to be a flaneur in the art world as well as my own world, if anything. I studied in Langley Fine Arts School for high school, but my ambitions were murky because of my simplistic yet unorthodox mindset to post-secondary life. On top of these, as well as being Korean-Canadian and on the autism spectrum, I constantly question my place in the world and my reasons to live. But making contemporary art is important to me because I get to find, experiment, and physically create the joy, beauty, and elaborate enigmas of life in my own terms. Regardless of what I am doing or whatever stands in my way, I have a lust for life and a sweet yet bold sense of optimism that peppers or flavours the artworks I create in my wake.

I like to try every art medium I can get my hands on at least once, regardless of my proficiency. However, I prefer to be technically intimate and aesthetically versatile, hence my specialty being acrylic paint on canvas, although drawing or mixed media is sometimes incorporated. Inspiration strikes in combat through imaginative whimsy, aesthetically appealing designs, abstract forms, and conceptual or figurative interpretations of various subjects. But most of all, I love colour out of everything in the world, through their individual qualities, diverse symbolism, psychological effects, decorative complexities, and how they affect or represent things, ideas, or feelings.

My latest series of artworks, “Nuisance vs Nuance” are part of my ongoing collection, which is simply called, “Geometric Raindrops”. Inspired by the works of Vancouver-based visual artist and paper sculptor, Crissy Arseneau, I desire to subvert typical associations of rain through playful yet thought-provoking interpretations of colour, space, and shape language. I drip out, pour, and vitalize my unique take via abstracted and geometric shapes that are arranged to loosely resemble and represent the raindrops you see on a glass window. The colour palettes within the ‘raindrops’ evoke reflected light and how the rain reflects and emits colour, rainbows, and their ability to characterize the mood, atmosphere, and aesthetics within their surrounding locations or situations. Each painting from “Nuisance vs Nuance” shifts some focus towards people and vehicles because rain normally ‘burdens’ or hinders them physically or emotionally, but co-existing with the unique raindrops subvert typical thoughts towards the rainy days that affect them, giving them more positive associations or appreciation instead of the usual doom, gloom, and cold.



Above Left: *Nuisance vs Nuance* #1-3

Above Right: *Nuisance vs Nuance* #2: *Stormstriker* (detail)



Solidarity (团结就是力量)
8.5 x 4.5" diameter

Murasaki Lau

As an artist who has lived and studied in both China and Canada, my practice is heavily influenced by my experiences and perspectives from both Western and Eastern societies. Through my artwork, I explore the relationship between the individual and the masses, with a focus on social, cultural, and identity issues.

My creative practice spans a wide range of mediums, including traditional and digital paintings, sculptures, and installations. As someone who has experienced the differences between Western and Eastern education, I often felt lost and confused about my identity as an artist and as an individual. However, during my BFA studies at Kwantlen Polytechnic University, I discovered my passion for art and found the answer to my identity through the creative process. My sources of inspiration are drawn from everyday life and current societal issues, and I often use figures to portray human interactions. In my recent works, I developed a distinctive character with small eyes, a round nose, a square face, and black hair with bangs to represent both individuals and the masses, by featuring repeating figures to symbolize the masses and portraying a figure that stands out from the others to highlight the importance of individuality.

My graduation piece, "Solidarity" (团结就是力量), focuses on the power of the masses. I created an army of this same character in a three-dimensional form, which dominates the space and influences the surroundings through sheer numbers. I sculpted the prototype in air-dry clay and used silicone rubber to make the mold. Each figure is cast hollow using a roto-caster, which is a rotation device that I built in wood to create random rotational motion. These hollow plaster casts are very fragile, symbolizing the limited power of the individual compared to the limitless power of the masses. Each figure has a round base and cannot stand on its own. They are installed in an elevated structure that is filled with sand. By creating an impression on the ground, the installation represents people finding a way to stand up and rise in their unique way, despite the challenges they face.

My artworks aim to prompt viewers to think about their roles as individuals in society and to encourage them to consider their impact on the world around them. Through the use of repetition and pattern, my works often convey a sense of unity and togetherness while also highlighting the importance of individuality.



Left: *Solidarity* (团结就是力量) (detail)
Right: *Solidarity* (团结就是力量) (detail)



Gracienne Llavore

Photo series *Hypervigilance* is taken from a perspective of paranoia and self-perception that is rooted in anxiety. Adjacent to themes of surveillance, uneasiness, and vanity, my aim is to express a constant feeling of perceived judgment in mundane or self-identified “safe” spaces. This series of tableau portraiture is purposefully taken with the intent of replicating a security camera’s viewpoint to capture what is and isn’t seen from our usual perspectives. With my work focused on narrative storytelling, I use escapist elements to transport the viewer outside of their immediate physical space and invite them to step into the artwork. This is done by mimicking an atmosphere that is removed from reality and by exploring themes that I resonate with personally – The intent then being that the viewer can also relate and project themselves into the subject matter. There is the idea that by using the figure as a physical manifestation of these inner thoughts, there is then a displayed outward representation of what would be normally kept to oneself. In *Hypervigilance*, the viewer is reflected in the mirrors placed alongside the photographs to almost feel as if a part of the work, while also seeing their physical appearance juxtaposed against the subject. The medium of photography and installation was chosen for this series because I wanted to capture the feeling of being seen on camera. I am even able to express that through how my photos are shaped and presented. The medium ultimately plays into the topic at hand.

My Filipino-Chinese cultural background and personal identity are other prevalent influences seen throughout my work, regardless of the main focus of the narrative that is being portrayed. Aspects of my upbringing and personal outlook show through in my presented work, as I initially pull from these experiences to expand on these topics. While working in photography, I find that films with their curated compositions and mood-making colour grading also provide a source of inspiration for the overall undertone of my photos.

I mainly work in digital media with a primary focus in digital illustration, photography, and video production. With roots founded in drawing, I aim to use the skills developed through the traditional medium to create artwork in the digital space. Specifically with photography, I plan the installation of the work as a main aspect alongside the content. I use the presentation of the photos as another way of expressing the ideas seen in the narrative. I utilize this to connect the digital and physical aspects of my work to each other.



Left: *Hypervigilance*
Inkjet prints, mirrors, 8'9" x 5'10"

Above Left: *Hypervigilance* (close up)
Above Right: *Hypervigilance* (detail)



Yolanda Leung

When creating my work, I question motives and actions of mankind. Why do we, mankind, create customs or make certain decisions? I think about the emotion, specifically negative, that is created in us and how it is always expressed towards another being or object. Reflecting on these questions and motives, I develop my work as a response to the stupidity of what mankind has become.

For my work, *Judgement*, I created a main figure, that is meant to an observer, showing the paths the viewer can go toward. They are a representation of what man wants to find in the moment chaos and desperation—solace. The sides the figure is meant to show the depravity of humanity through indulgence of our inner selfish wants and greed. Through gradual rougher application of paint, it is meant to express the loss of control and a full takeover of these negative traits and emotions, as well as the self-destruction of mankind. Using an altarpiece format for my paintings, I use it to emphasize the central figure and a downward movement and flow through my work.

I enjoy playing with imagery of beauty and grotesque with my work. To achieve this contrast of imagery, I alter the content within my piece and the surface texture. Using these elements, it creates and emphasizes messages I aim to achieve. Through the rough, thicker application of paint and grotesque imagery, it creates chaos and emphasizes gruesome imagery. While in addition to the rough paint, a smooth finished figure creates a resting point that draws and enchants the viewer's eyes through the startling contrast of paint treatment. In addition to using oil paint, I use this medium that I believe is used primarily to create beautiful paintings, to create beautifully unpleasant work. Through grotesque imagery, there is no limit to the possibilities that can be achieved. No barrier or requirement prevents myself from expressing my thoughts and ideas freely, which is why the grotesque is a main motivator for my practice.



Left: *Judgement*, Oil on canvas, 6 x 4' (middle piece), approx 7.5 x 20' (overall)
Right: *Judgement* (detail)



Jerry Qiu

I am Jerry Qiu, an international student from China, and I have a strong passion for exploring movement expression through various forms of performance, particularly street dance, which I enjoy in my spare time. This love for movement and dance led me to delve into the world of video art.

Over the past four years, I have delved into the study of performance art and videography. The artistic creations of figures such as Marina Abramovic and Yoko Ono's documentaries have motivated me to explore the limits of performance art and uncover how even uncomplicated movements can forge powerful connections to a subject or an individual. In videography, I have honed my skills in areas such as production progress, performance design and I especially enjoy crafting a cinematic aesthetic in my work.

My artwork focuses on the expressive potential of nonverbal communication as a means of transmitting information directly and vividly. In the context of the COVID era, nonverbal communication has emerged as a significant form of communication, and I explore its impact on human interaction through my video installations. As visual creatures, humans tend to find nonverbal cues, such as gestures, eye contact, body language, facial expressions, and personal space, more impactful than verbal language. I believe that nonverbal communication has the ability to convey everything from simple physiological responses to complex business or political intentions. Nonverbal communication has become crucial during the pandemic, as masks have limited our ability to communicate verbally. I examine how the pandemic has impacted nonverbal communication and video conferencing tools in my works. The use of these tools has increased due to prolonged periods spent at home, limiting physical activity space. This has both helped and frustrated those who prefer working in private spaces. Inspired by Gary Hill's "up against down," I use multiple projections for my video installations to explore mutual interaction and convey nonverbal cues.



Left: *The Dialogue Chart*
Right: *The Dialogue Chart* (detail)

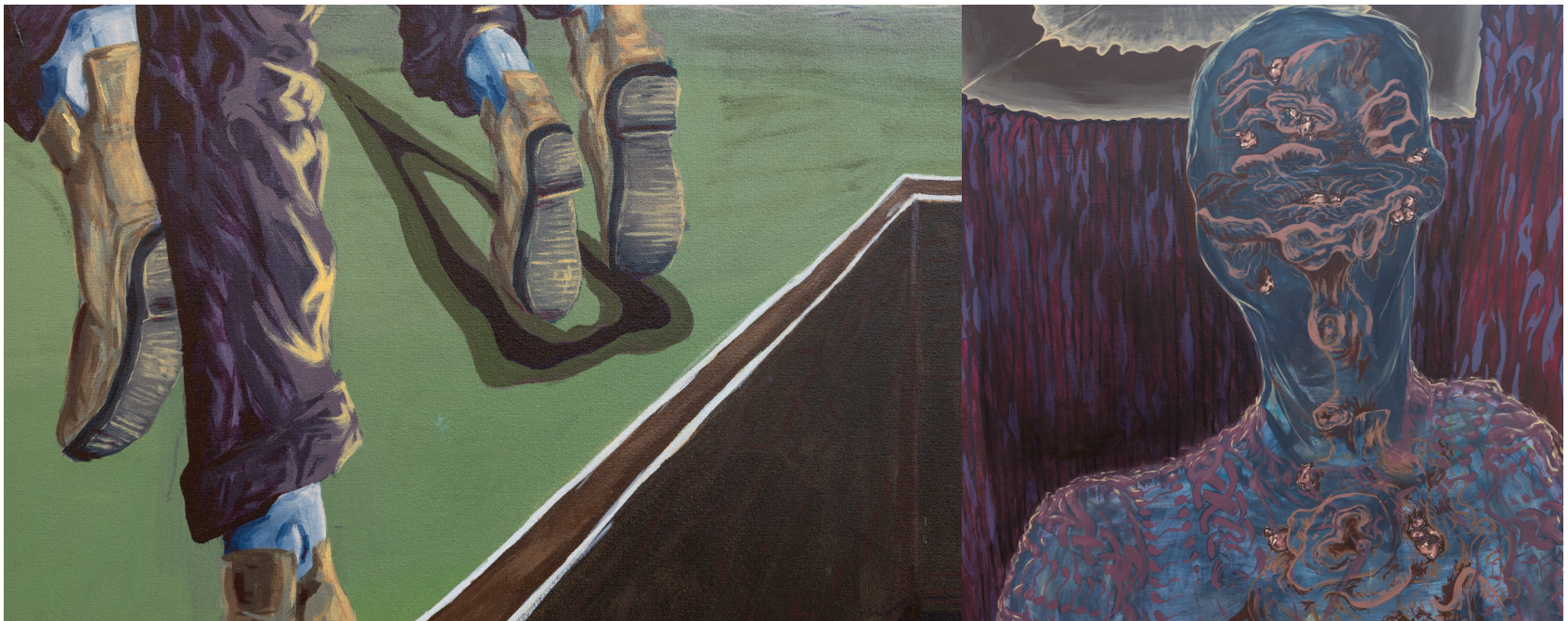


Mark Robinson

My practice and art-making stems from a curiosity of how people express emotions. Primarily looking at the connection and the juxtaposition of how a person feels in relation to how they visually communicate or withhold their emotions. Human emotions are far more complex than the labels and categories we have created for them. My current work is developing as an investigation of the emotional journey a person takes as they process and come to terms with traumatic events. I depict the complex layering of emotional psychology through surreal spaces and non-representational forms as a means of investigation and understanding through imagination, instead of being limited by the rules of reality and realism.

My recent works are a consolidation of my experiences with the spectrum of emotions that is layered within grief and the compartmentalization people develop through interacting with their surrounding society. *Six-foot Homestay* (2023) is an expression of detachment and deflection as people experience loss and death. The death of someone close to you is a loss of comfort, a loss of the sense of home they give you. *Six-foot Homestay* (2023) is an embodiment of depression, acceptance, and the reconciliation of comfort that is associated with a person and their absence once deceased. My work *Swallowing Marbles* (2023) is a depiction of an individual being consumed by frustration and anger. The imagined act of swallowing marbles is a physical metaphor for the repression of an individual's emotional outlets as they fester through frustration, into regret and grudges, represented by pustules and marbles. The figure is in an enclosed space, their emotions enclosed within their being, and are twisted as they deepen within their personhood. *Swallowing Marbles* (2023) is a layered repression from a physical to subconscious toll of enduring loss.

I begin the projects in my practice with an investigation of subject matter and the organization of keywords and phrases, which then act as the beginning framework for visual experimentation and representation. *Six-foot Homestay* (2023) began with a mind map that allowed me to create a composition from the words "detachment", "home", and "acceptance". Producing in surrealism allows me to work within a realm without the physical and social constraints of how human beings encounter, display, and react to psychologically taxing experiences. The medium of paint allows me to explore imagined spaces, objects, and figures with the intent of creating the imagined as visually consumable windows in which the audience can engage with.



Left: *Six-foot Homestay*
Acrylic on canvas 48 x 36"

Swallowing Marbles
Acrylic on canvas 36 x 36"

Above Left: *Six-foot Homestay* (detail)
Above Right *Swallowing Marbles* (detail)



Francis Bacon, *Two Figures and a Car*, 1962



Francis Bacon, *Two Figures and a TV*, 1962

Carson Selman

I see my work as an exploration of queer anxieties, sexuality, and masculinity in the modern world. Acrylic paint on canvas allows me to experiment with gels and mediums, while providing a fast drying time that is conducive to spontaneity. While I find my ideas form in a narrative, cinematic approach, I am interested in how this spontaneity of the acrylic medium can break up my compositions, and create energy or emotive qualities through the brush-stroke.

I consider how one envisions gay or queer life, such as commercialized depictions of drag shows and raves. In contrast, I reflect on my own life as a gay man and find myself drawn to the moments in-between. I ask questions like: without connections to the greater community, what do gay men do away from 'the scene'? Where is sexual gratification found outside of gay clubs or bathhouses? I intend for my work to reflect the idea of not just meeting in person, but meeting online or in fantasy. I also imagine how queerness appears as it manifests into everyday life - a banal visibility that challenges expectations of celebration and liberation.

Salman Toor and Doron Langberg are contemporary queer painters who apply loose brush work and non-representational colour in their images. While greatly influential to my work in their quietly affectionate scenes of queer intimacy, I like to present nude figures in liminal, unusual spaces to suggest the psychological aspect; a primordial longing due to one's sexual orientation. I am beginning to explore the aesthetics of webpages and cam sites in order to depict the current avenues we resort to for connection and gratification.



Left: *We Will Meet Here*
Acrylic on canvas, 30 x 40"

Age Gap
Acrylic on canvas, 30 x 40"

Above Left: *Age Gap* (detail)
Above Right: *We Will Meet Here* (detail)



Acceptance
Assorted unfired & high fire clay
bodies, porcelain, electric, soda
& raku fired, wood, glass, and
plexiglass

Kelly Yorke

Through my conceptual ceramic artistic expression, I have been engaging in the uncertainties, sensualities, and intimacies of life which often tease the boundaries that lay between awkward and sophisticated, proving that imperfection is not always a shortcoming but can also be a source of beauty. Inspired by my recent autoimmune disease diagnosis, my current body of work explores the internal deterioration of the human body as well as my need to embrace the slow transition in which my body is shifting from functional to non-functional. As a ceramic artist, I have the ability to shape and mould clay into any form I desire however, unlike the traditional ceramic artists that create functional ceramic forms, I have intentionally removed that functionality from my ceramic pieces.

Through the application of natural, corrosive materials I can mimic the erosion that is currently occurring in my bones and apply it to the surface of my vessels. By deliberately choosing to keep my work unglazed and unfired, the vessels have the potential to remain in a state of perpetual, unplanned deterioration from simply being exposed to the environment in which they are placed. This slow, uncontrolled treatment encourages the pots to absorb the moisture that is found in the air around us and will slowly begin to eat away at itself. Much like that of my bones, the surface is then left with a hauntingly beautiful texture of what was.

I have chosen to create this body of work by using only lighted toned, high translucency porcelain clay bodies, as it is these bodies of clay that not only resemble bone the best, but they also have a high level of plasticity within them. It is this plasticity that gives the vessels the extra bit of strength they need for the vessels to remain somewhat whole, even after the corrosive mixture has been applied to the surface of each vessel. As a way to reflect just how beautiful even a damaged human body can be, I have made a point to create and shape each vessel slightly different one another, much like people, no two are the same.



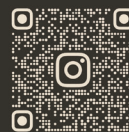
Left: *Acceptance* (table detail)
Right: *Acceptance* (wall detail)





2023 BFA Graduate Exhibition

@qualiaexhibiton



KPU Surrey - Fir Atrium March 31st - April 13 2023

Opening March 31st 2023, 6pm



QUALIA

qua-li-a
/'kwɔːliə/

The internal and subjective component
of sense perceptions, arising from
stimulation of the senses by phenomena

Marika Bise
Maylyn Chan
Avery Chace
Wei Chen
Dylan Goguen
Eugene Kang
Murasaki Lau

Gracienne Llavore
Yolanda Leung
Jerry Qiu
Mark Robinson
Carson Selman
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