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# matière

m a t t e r







Aggie Veale — 10

Celia Victor — 12

Fuli Sun — 14

Guy Labbé — 16

Kyle Nierlich — 18

Sabrina Somersall — 20

# Entrée en matière :

Qu'est-ce que la matière, et qu'est-ce qui la définit ? Si sa définition sémantique première rappelle la matérialité de tout objet, elle évoque aussi le sujet comme contenu plutôt que contenant. Malléable et transformée par une démarche technique, la matière première est la propriété même de l'œuvre, qui s'articule au moment où l'artiste lui insuffle sa substance, sa raison d'être.

L'acte de création joue sur ces parallèles entre matière et concept, sur sa capacité à opposer l'objet à sa perception, afin de donner corps à un discours et de permettre, l'espace d'un instant, une communion entre l'artiste et le public.

De colorée à bouleversante, l'exposition des finissantes et finissants en beaux-arts de l'Université Bishop's invite à l'introspection face à la matérialité du monde, au travers d'œuvres hétéroclites mais au discours rassembleur. C'est au commencement d'une nouvelle décennie, marquée par la convergence des opinions sur les enjeux sociopolitiques et identitaires, qu'a lieu cette 22<sup>e</sup> exposition annuelle, apportant toutes deux avec elles une lueur d'espoir quant à l'écroulement des barrières entre les êtres humains.

Rencontre entre modes d'expressions, droits de la personne, redéfinition des genres, santé mentale et minorités invisibles, la présente exposition est bien campée dans la réalité contemporaine des étudiantes et étudiants. De tous horizons et appartenances, ces artistes semblent mus par des influences communes, à l'aube de ce nouveau départ, laissant derrière leurs questionnements et redéfinissant plus que jamais une identité qui leur est propre.

Amélia Abran  
Student Curator

# Subject matter:

What is matter, and what defines it? If the root definition of the term emphasizes physical substance in general, a subsequent meaning points to the subject as content rather than container. Malleable, translated through a technical process, the source material is the artwork in its most fundamental state, waiting to be given form, meaning and a rationale by the artist.

In these physical and psychological parallels, the act of creation plays on its capacity to oppose the object with how it is perceived, the better to flesh out an idea and enable communion, however fleetingly, between artist and viewer.

By turns flamboyant and disquieting, the Bishop's University Fine Arts Graduating Student Exhibition invites viewers to question the materiality of the world through works that, if deeply diverse, yet offer a rallying discourse. The 22<sup>nd</sup> annual exhibition unfolds at the dawn of a new decade marked by clashing ideologies and identity politics, bringing with it a glimmer of hope that the barriers between us will one day fall.

Touching on human and gender rights, mental health, invisible minorities and pure self-expression, the exhibition is firmly anchored in today's context. The graduating students, diverse in their backgrounds and affiliations, would appear to be driven by a shared sense of purpose as they face this new beginning, leaving their questionings behind to move forward with a heightened understanding of who they are and what they have to say.





les  
étudiants

t h e s t u d e n t s

Matter of fact



# Aggie Veale

Agatha Veale's work uses sculptural materials as a conceptual framework for discourse surrounding questions of sex, gender, and the body and its place in society. They challenge preconceptions about the "female" body and the practice of gendering bodies in general. Her works consistently address themes related to (in)visible minorities, reproductive rights, medication and mental health, sexual assault, masturbation and sexual health, intimacy, and loss.

Originally from Ottawa (ON), Agatha has recently completed a double Honours B.A. in Fine Arts Studio and History & Global Studies at Bishop's University, specializing in mixed media sculpture and queer history. She has an undergraduate certificate in Arts Management and will be continuing her studies in Arts Leadership at Queen's University this Spring. Her work has been exhibited at Pallas/Projects Studios in Dublin as part of *Nasty Women Dublin*, at local Sherbrooke galleries, and at Art Mûr Montreal as part of the annual *Fresh Paint / New Construction* exhibition of Canada's most promising student artists in 2018 and 2019.

# Célia Victor

Célia Victor's work focuses on the mysterious and magical aspect of nature through the representation of animals and natural elements. Growing up surrounded by animals and nature, she was always fascinated by the conflicting relationship between humans and nature; between destruction and preservation. Célia creates art in order to find comfort and satisfaction in her everyday life. Her pieces are calm and simple, and usually gravitate towards bright colors. Her main inspirations are representations of nature, notably illustrations and photographs, circulating online or from her own source material. Célia likes to work on a rather small

scale, she believes it creates intimacy between her work and the viewer. She is interested in the mysterious and the magical representations of animals across cultures and religions and plans on continuing the exploration of these themes after graduating from the Honours program in Studio Fine Arts at Bishop's University. Célia mostly gravitates towards acrylic painting, but she also enjoys using other mediums such as sculpture and printmaking. She feels a strong connection with her pieces and is very much attached to every new artwork she creates.

All Lives Matter

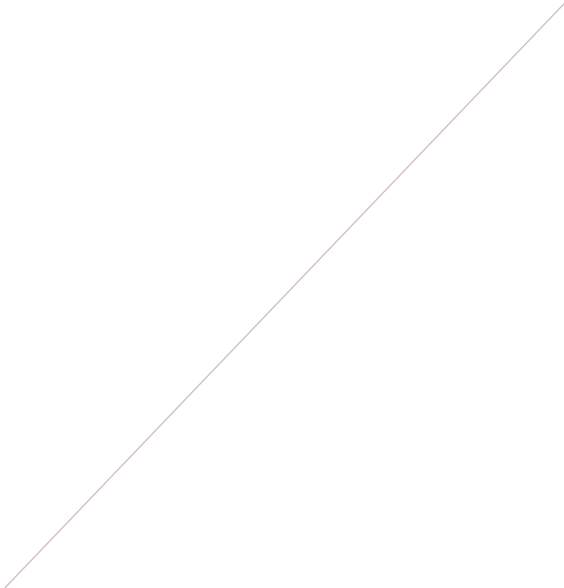


Complex matter





# Fuli Sun



Works of art from different periods in time reflect the ideals of the people who created them. Artists' feelings about timeless concepts, such as light and air, take on many forms.

There are thousands of ways to record this world. Fuli has found her preferred method as the entry point to creating her artwork - finding the balance between man and nature. Combining acrylic painting with other materials, her aesthetics combine realism and abstraction to give shape to her observations and reflections on today's society and environment.

In her opinion, the more distress and frustration experienced in the process of creation, the stronger the sense of accomplishment and satisfaction will be in completing the work.

She hopes that people will re-examine their relationship to nature while enjoying her works of art, which are a reflection of this point in time.

# Guy Labbé

La pratique artistique de Guy Labbé s'appuie sur des intérêts formalistes tout en cherchant à établir un dialogue avec le modernisme. Il vise dans la conception de ses sculptures une certaine forme d'esthétisme, d'équilibre et de simplicité, pour un résultat à la frontière entre le réel et l'abstrait.

Guy tente avant tout d'établir un dialogue entre le geste et la pensée, entre la matière et les mains. Ses sources d'inspiration sont autant les échos du quotidien que la matière elle-même. L'imprévu, le hasard et le dissimulé retrouvés dans la matière stimulent son imaginaire dans la recherche d'un lien avec le vécu de l'être humain. Par des formes simples et des rondeurs organiques, il cherche à insérer du mouvement dans ses sculptures et à

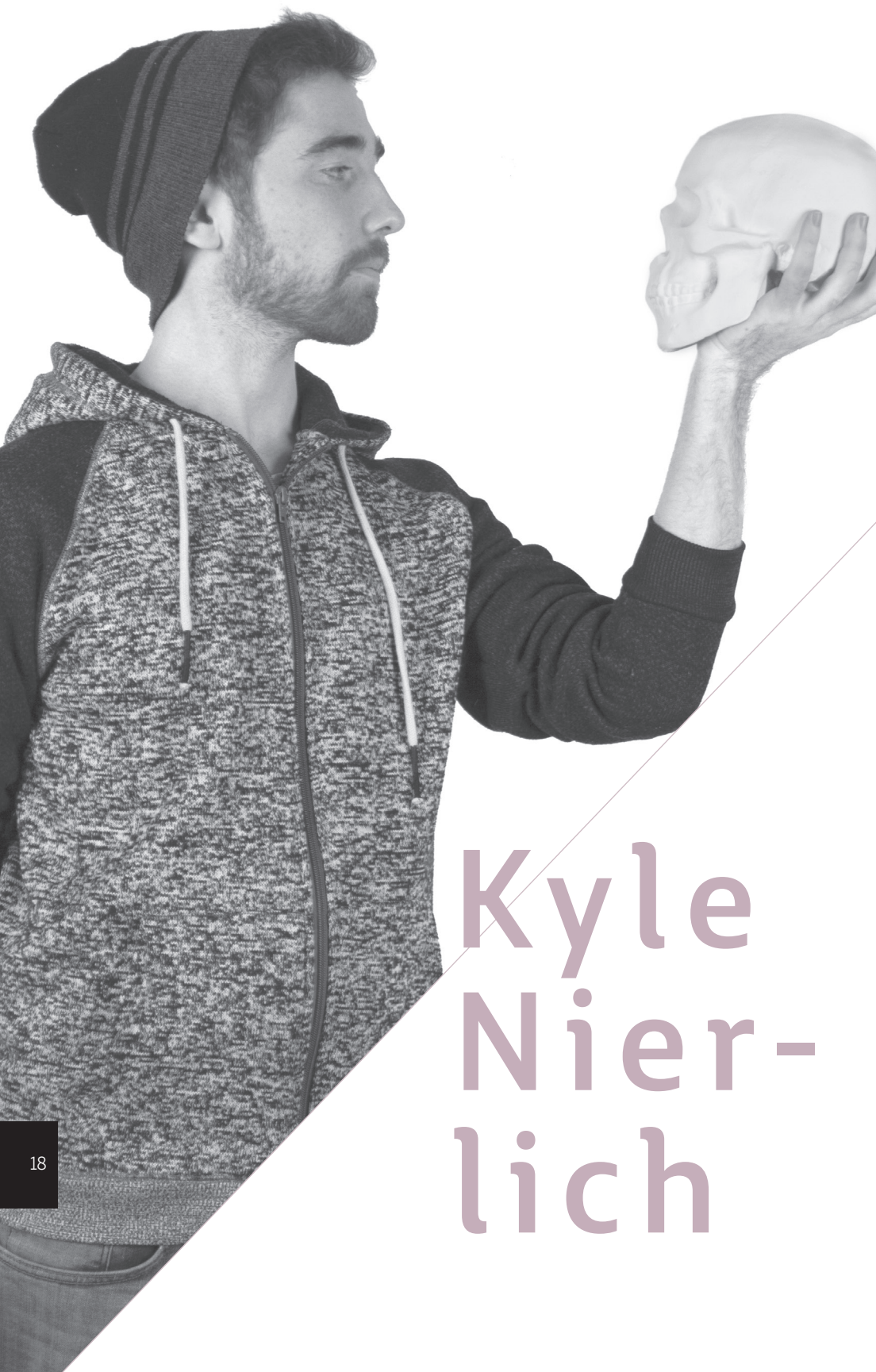
capter l'émotion. Privilégiant le travail en ronde bosse, il travaille rapidement par taille directe et les sculptures qu'il réalise sont semi-figuratives ou abstraites.

Guy Labbé complète actuellement ses études à l'Université Bishop's en vue de l'obtention d'un diplôme (Honours) en beaux-arts (studio). Détenteur d'un certificat en Arts visuels de l'Université de Sherbrooke, il cumule un bagage artistique de près de 30 ans. Son travail a été présenté au Grand salon de la sculpture à Montréal (2016), à la Galerie du Centre culturel de l'Université de Sherbrooke (2013), à la Galerie Art-Azo (2002) et à la Maison de la culture de Bromptonville (2000). En 2017, il obtient le prix Claude Métras remis par la Grande virée artistique de Sherbrooke et la firme Raymond Chabot Grant Thornton.



**Matière première**





# Kyle Nier- lich

## Grey Matter

From Cold Lake (AB), Kyle Nierlich originally came to Bishop's University to study Neuroscience. In his second year of university, he discovered a passion for arts he never knew he had, which eventually led to the simultaneous completion of a Double Major in Neuroscience and Fine Arts. Through painting and drawing, Nierlich endeavors to express his fascination for the beautiful and mysterious. He hopes to one day become an illustrator with a focus on fantasy, and design landscapes and characters in the goal of telling stories that entertain and inspire the viewer.

The painting series *Losing focus/ learning to let go* allows for artistic agency to contingency. Due to his scientific background, Nierlich always had a very rigid and analytical approach to art which had long been holding him back. In this series, he specifically used

methods which did not permit him to have full control on the outcome of the paintings in an attempt to embrace the more chaotic and intuitive nature of painting. The title is metonymic, referring to the work's method and to its content. Nierlich wants to have a sense of nostalgia embedded in his paintings, each representing a sort of fading memory—one that can no longer be pictured in full detail, only in fragments. The nostalgia comes from the desire to hold on to the memories which Nierlich believes is the essence of what makes us who we are. Memories are precious, and the desire not to lose them is something we can all relate to. As such, to be nostalgic for the past is part of the human condition and Nierlich finds a certain beauty in that which he will continue to explore.

# Sabrina Somersall

Originally from Ontario, Sabrina N. Somersall is a multidisciplinary artist focused on crafting representations of people of color (POC), Womxn, LGBT+, and other marginalized identities through a decolonial framework.

She is currently completing undergraduate studies in Fine Arts and Psychology, in hopes of becoming a Ph.D. Candidate in Art Therapy. Somersall pursues both fields in order to align with her holistic philosophy that art and science are not subjects that should be on opposing sides of the knowledge spectrum, but should be integral in the understanding of each.

She uses this holistic philosophy to create pieces that resonate with audiences, by focusing on mindfulness and expression. Her ongoing projects attempt to relay the experiences of women of color (WOC), primarily black womxn, as well as provide a platform for voices that aren't usually acknowledged within the artistic communities.

Representations  
Matter



# Matter

**Grey Matter**  
complex matter

All Lives Matter

of fact

Matière première

Representation Matter



Ce catalogue documente la 22<sup>e</sup> exposition des finissants  
en beaux-arts de l'Université Bishop's, intitulée *Matière*,  
produite par la Galerie d'art Foreman.

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This catalogue documents the 22<sup>nd</sup> Annual Graduating Fine Arts Students Group Exhibition, titled *Matter*, produced by the Foreman Art Gallery.

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