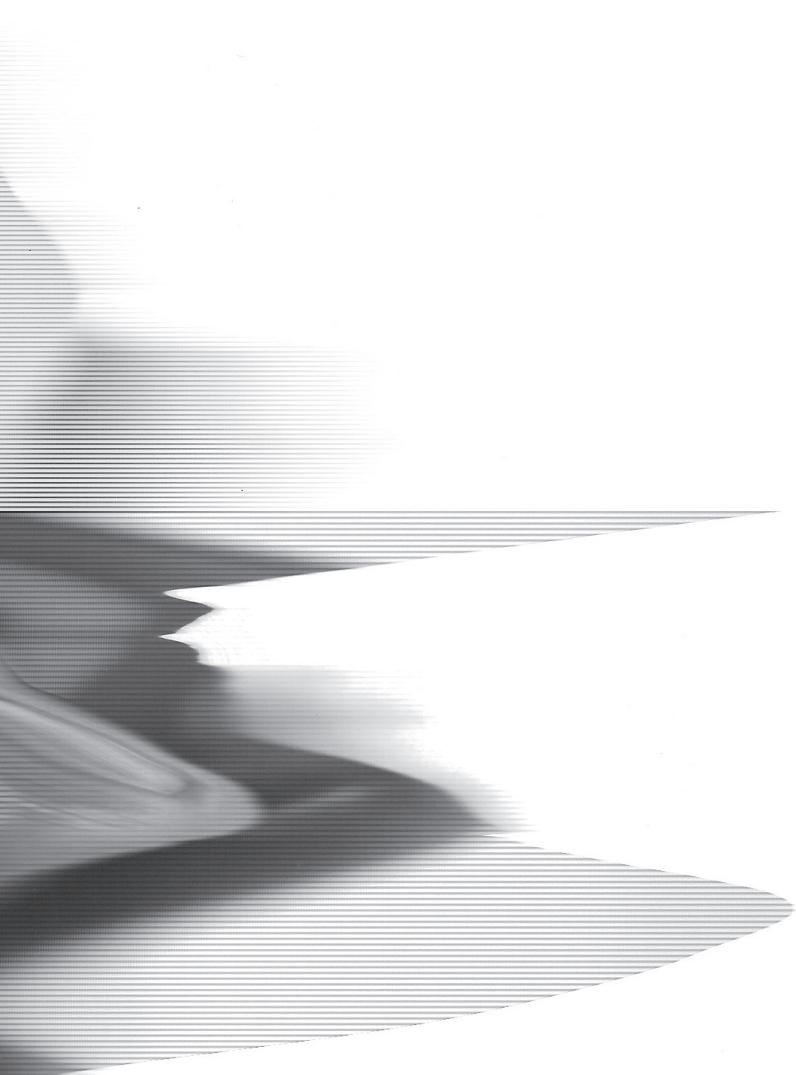


Mirage



04	AVANT-PROPOS / FOREWORD
07	ESSAI DE LA COMMISSAIRE / CURATORIAL STATEMENT
16	TOSHA CALLAWAY
22	MAÏTHÉ CYR-MORIN
28	EMMA HUEBCHEN
34	MAJD SHAMMAS

Dans cette vingt-quatrième édition de l'exposition des finissant·e·s en beaux-arts, trois étudiantes et un étudiant confrontent leurs représentations respectives de la réalité. Une lutte s'engage entre leurs propres perceptions de la réalité et les diverses interprétations de cette réalité par le public. Les œuvres exposées résultent de ce dialogue entre les intentions individuelles de ces artistes aux prises avec la forme et le matériau. La Galerie d'art Foreman et le Département des beaux-arts ont invité ces jeunes artistes non seulement à présenter leurs œuvres individuelles, mais aussi à travailler ensemble à la conception de cette exposition. L'œuvre d'art ne se limite pas à ce qui est donné à voir, mais englobe la totalité des décisions prises pour rendre cet événement possible. Nous félicitons nos finissant·e·s pour le

In this 24th iteration of the Fine Arts Graduating Students Exhibition, four students are contending with representations of their respective perceived realities. They are engaged in a struggle between what they perceive as reality and various interpretations that the viewer might have of that reality. The works on display are the result of this dialogue between their individual intentions while contending with form and material. The Foreman Art Gallery and the Fine Arts Department have engaged these students to not only present their individual artwork, but to work collaboratively to create this exhibition. The artwork is not limited to what is on view but encompasses the totality of the decisions involved in making this event possible. We congratulate our graduating students for their courage to engage in the

courage dont il et elles font preuve en s'engageant dans cet acte collectif de création. La formation artistique ne se limite pas à l'acquisition d'un langage visuel. Elle consiste aussi à offrir à nos étudiant·e·s la possibilité d'exposer leurs œuvres dans une galerie professionnelle. Cette expérience fondamentale les prépare à prendre leur place en tant que créatrices et créateurs averti·e·s dans un domaine public et professionnel. Nous leur souhaitons le meilleur des succès.

collective act of creation. Art education is more than the acquisition of a visual language. Providing our students with the opportunity to exhibit their work in a professional gallery is a fundamental component to their education. It prepares students to participate as informed creators in a public and professional domain. We wish them all the best success.

— **Dr. James Benson**

Chair, Department of Fine Arts

— **Dr James Benson**

Directeur du département des beaux-arts

Mirage

Mirage est plus qu'un phénomène lumineux ou une figure de style : c'est le fil d'Ariane conceptuel qui fait converger l'aboutissement créatif de quatre artistes émergent·e·s.

Il y a de ces étudiant·e·s qui, au terme de leur formation, quittent le campus plus vite que l'éclair et partent à l'aventure, leur diplôme dans la poche et des idées plein la tête. Pas de regard en arrière, pas de rétrospective : on fonce dans la vie, et puis c'est tout.

Mais à tout lièvre sa tortue.

Il y aura toujours parmi nous, étudiant·e·s finissant·e·s, quelques intéressé·e·s qui savourent les détours et qui modulent leur parcours académique au gré des opportunités. Par curiosité ou passion, ces individus se démarquent et cadencent leurs études à un rythme particulier, à l'image de leur sensibilité.

À l'issue de leur baccalauréat en beaux-arts, quatre élèves ont choisi d'enrichir leur toute dernière année scolaire en se prêtant au grand jeu de l'exposition des étudiant·e·s finissant·e·s en beaux-arts de l'Université Bishop's. Exposer le fruit de l'évolution de sa pratique artistique demande beaucoup d'introspection,

There are students who, once they've finished their studies, can't leave campus quick enough. Off they head in search of adventure, degree in hand, brimming with ideas. There's no looking back, no pause for thought: just full steam ahead.

But to every hare its tortoise...

Then there are those who like to meander, let their studies be shaped by opportunity and circumstance. Whether driven by curiosity or passion, these students stand out, their academic trajectories unfolding to the cadence of personal sensibility.

Four graduating students have chosen to crown their final year with a showing of their work in the 24th Bishop's University Fine Arts Graduating Students' Exhibition. Putting the end results of one's artistic development on public display calls for a great deal of introspection and organization, a certain pride and above all, courage. In a year marked by uncertainty and caution, Tosha Callaway, Maïthé

une bonne dose d'organisation, mais surtout, de la fierté et du courage. En cette année marquée par l'incertitude et les précautions, Tosha Callaway, Maïthé Cyr-Morin, Emma Huebchen et Majd Shamma ont bravé l'adversité pour tenir l'affiche de cette vingt-quatrième édition de l'exposition des finissant·e·s. Dans le contexte éprouvant d'une pandémie qui s'étire et qui s'ajoute à l'épaisse brume cérébrale communément ressentie à l'approche de la remise des diplômes, Callaway, Cyr-Morin, Huebchen et Shamma ont su reconnaître et saisir l'occasion que représente l'expérience d'une première exposition professionnelle, au cœur même de leur université. C'est de cet amalgame à la fois formateur et familier que s'esquisse *Mirage*.

Cyr-Morin, Emma Huebchen and Majd Shamma have all braved adversity to present their work. Despite the lingering pandemic—a situation whose challenges only served to compound the brain fog that typically accompanies the end of an academic program—these four young artists were able to recognize and seize a golden opportunity: the chance to exhibit professionally for the first time, and in the very bosom of their alma mater. This amalgam of formative and familiar is what has given rise to *Mirage*.

En son sens littéral, un mirage est un phénomène optique particulier causé par un écart de température entre plusieurs couches d'air, ce qui provoque une incurvation des rayons lumineux et l'apparition illusoire d'objets¹. Sur le plan métaphorique, un mirage est un leurre, un jeu de perspectives à saveur de désenchantement. Il renvoie au rêve ou au mensonge; il fait miroiter les tensions de la psyché.

En tant que thématique sous-jacente de l'exposition des finissant-e-s, *Mirage* est plus qu'un phénomène lumineux ou une figure de style : c'est le fil d'Ariane conceptuel qui fait converger l'aboutissement créatif de quatre artistes émergent-e-s.

À première vue, les toiles de Tosha Callaway font hommage à la routine banlieusarde, au temps qui passe et à l'intimité du quotidien. Toutefois, sa pratique artistique s'articule autour

In the literal sense, a mirage is an optical phenomenon referring to the distorted appearance of distant objects caused by the refraction (bending) of light as it travels through layers of hot and cool air.¹ Metaphorically, a mirage is an illusion, a play of perspectives tinged with disenchantment. It refers to dreams or lies; it unearths the tensions of the psyche.

As the underlying theme of this year's grad show, *Mirage* is more than a refractive phenomenon or a figure of speech: rather, it is the conceptual key linking the inquiries of four emerging artists.

At first sight, Tosha Callaway's paintings pay tribute to suburban order and predictability, the passage of time and everyday intimacy. However, her practice revolves around what she dubs "dislocated elements." Deftly inserted into the photorealism

de ce qu'elle nomme des «éléments disloqués» : elle interrompt le réalisme photographique des scènes qu'elle peint pour y insérer, à la manière d'un collage, dans la plus grande discrétion, des détails factices. Les images recomposées de Callaway sont des trompe-l'œil nostalgiques de la petite bourgeoisie.

La proposition de Maïthé Cyr-Morin réinvestit le souvenir personnel et traumatisant d'une hospitalisation en service de psychiatrie. Par le biais du collage, de la gravure et de la couture, Cyr-Morin revisite l'état psychique, les mécanismes et les émotions qui l'ont habité à ce moment précis de son anamnèse. Tout en oxymores, son traitement de la matière renvoie au rythme de ses réflexions et aux symboles récurrents – souvent antinomiques – ponctuant son introspection : l'imaginaire brouille le vécu, l'invisible teinte le réel, les métaphores confondent les vérités.

of her scenes, in a manner not unlike collage, are subtle sham details. Thus recomposed, her images convey an illusory nostalgia for middle-class consumerism.

Maïthé Cyr-Morin's work draws on memory and the personal trauma that ensued from a stay in a psychiatric ward. Through collage, engraving and sewing, Cyr-Morin revisits her psychic state and the mental/bodily processes and feelings she was subject to at this specific point in her anamnesis. Paradoxical and euphemistic, her treatment of the materials follows her thought process, her introspection punctuated by recurring—often contradictory—symbols as imagination blurs reality, the tangible fades in and out of invisibility, and fact is confounded by metaphor. As it explores the mirages of the psyche, Cyr-Morin's autobiographical work exposes the flaws in Quebec's mental health care system.

1 Gallet, C. (s. d.). *Qu'est-ce qu'un mirage ?* Récupéré sur Espace des sciences : <https://www.espace-sciences.org/archives/qu-est-ce-qu-un-mirage>
lalanguefrancaise.com. (s. d.). *Mirage*. Récupéré sur La langue française : <https://www.lalanguefrancaise.com/dictionnaire/definition/mirage>

Le travail d'autofiction de Maïthé Cyr-Morin explore les mirages de l'esprit et dénonce les failles du système de soins psychiatriques au Québec.

Représentations anthropomorphiques de l'océan bordant l'île de Vancouver et des forêts emporpréées par l'automne dans les Cantons-de-l'Est, les nus peints par Emma Huebchen sont un hommage à ses deux chez-soi. La nature est au cœur de son travail et ses œuvres sont jonchées de symboles : les courbes des formes humaines prennent l'allure de paysages désertiques et les colorations insolites – presque monochromes – qu'elle utilise rappellent l'eau et le feu, éléments fondamentaux à la vie. Illusionniste de l'anatomie, des points de vue, des motifs et des couleurs, Huebchen déconstruit le familier.

Après avoir été déraciné par la guerre en Syrie, Majd Shammaa a vu sa réalité transformée par l'omniprésence de l'incertitude. Depuis, il observe ses mondes intérieur et extérieur soumis à une tension nouvelle, palpable en surface, mais prenant racine au fin

Anthropomorphic representations of two distinct landscapes—the ocean around Vancouver Island and the blazing reds of the Eastern Townships in fall—Emma Huebchen's painted nudes are odes to her two homes. Nature is central to her work, which is strewn with symbols: the curves of the human body recall deserted landscapes, and her unusual, near-monochrome palettes echo the fundamental elements of fire and water. An illusionist of anatomy, perspectives, patterns and colors, Huebchen deconstructs the familiar.

Uprooted by the ongoing war in Syria, Majd Shammaa saw his world shatter and his existence, dominated by uncertainty. He has since observed his inner and outer selves subjected to a new tension that, though palpable on the surface, has roots that run very deep. "What you see of this tension is not the whole truth," he explains. His questioning and reflections take form in his artistic practice through a large-scale production of canvases, drawings and prints addressing concepts that imposed themselves

fond de lui : «La partie visible de cette tension n'est pas toute la vérité», explique-t-il. Ses questionnements et réflexions se manifestent dans sa pratique artistique par la production en grand nombre de toiles, dessins et gravures abordant des concepts qui se sont imposés à lui, comme le visible et l'invisible, le matériel et l'éthéré, en tant que «fragments» d'une réalité. L'autoportrait et l'étude d'objets, de motifs et de formes lui servent de répertoire de ces extraits du réel. D'ailleurs, sa plus récente série d'autoprotraits aborde l'idée du miroir. Symbole universel de la réflexion personnelle et surface propice aux jeux de lumières, que Shammaa intègre toutefois pour son aura métaphorique, le miroir lui renvoie ses incertitudes et questionnements plutôt que la vérité.

Mirage se veut aussi une oasis culturelle – fugace, mais non moins agréable – dans le zeitgeist perturbé des dernières années. L'instant d'une visite, laissez l'illusion vous surprendre.

Jessica Lintz
Commissaire étudiante

upon him—visible and invisible, tangible and intangible—as “fragments” of this new reality. Self-portraiture and the study of objects, patterns and shapes are his arsenal for expressing these shards of the real. A key feature in his self-portraits is the mirror, which he includes for its metaphorical aura. As the universal symbol of personal reflection and a surface conducive to the play of light, the mirror casts back at him his uncertainties and questions rather than any hard certainty.

A cultural oasis offering a pleasant-if-fleeting moment of respite in the chaotic zeitgeist of recent years, *Mirage* beckons us to give ourselves over to the illusion for the space of a visit.

Jessica Lintz
Student curator



Tosha Callaway

Tosha Callaway sees painting as a vehicle to explore the concept of metacognition, a symptom of human nature that both causes isolation, but also motivates our desire to connect with others.

She plays with contrasts of saturation and muted tones, and layering to emphasize the fragility of human cognizance.



Tosha Callaway



*"Sonder — n. the realization that each random passerby is living a life as vivid and complex as your own"*¹

TOSHA CALLAWAY sees painting as a vehicle to explore the concept of metacognition, a symptom of human nature that both causes isolation, but also motivates our desire to connect with others. By approaching conventional subjects—such as landscapes and domestic scenes—through a contemporary lens, she investigates the value that these longstanding art practices hold for both herself and the present-day viewer.

Originally from the Eastern Townships in Quebec, Callaway has always been interested in communal sensitivities to nostalgia for small town life. Moving to the city for her studies, she began to crop together scenes from highly populated cityscapes with everyday suburban scenes and urban landscapes. By fabricating shifting environments, she seeks to reveal a sense of dislocation between these two lifestyles.

More recently, Callaway has turned to depicting figures in their domestic environments. This intermingling of the new and the old marks a fundamental synchronization between her creative process and the conceptual outcome of her work. She is inspired by non-traditional portraiture, such as the poetic and narrative-based paintings of both Hernan Bass and the artist duo Markus Muntean and Adi Rosenblum. Callaway plays with contrasts of saturation and muted tones, and layering to emphasize the fragility of human cognizance. Moreover, the mundane nature of the scenes she portrays reflects her fascination with capturing moments of emotional ambiguity between individuals.

Despite their physical proximity, her figures often embody a feeling of disconnect that she presents as inherent to modern life. Her latest series explores intergenerational relationships, and the social division between folks of different ages that often complicates our views on life's different phases.

¹ John Koenig, 2021, *The Dictionary of Obscure Sorrows* (New York : Simon & Schuster, 2021).

Maïthé Cyr-Morin

Through papermaking and assemblage as processes inscribed in time and space, Maïthé Cyr-Morin plays with facsimile and the imaginary.

Her exploration of the psyche is a way of healing and mending the tangled threads of her own experiences with mental illness.



Maïthé Cyr-Morin



MAÏTHÉ CYR-MORIN

's work addresses themes such as the visible and the invisible through the lens of fictocriticism, mainly in the form of collage, printmaking, and sewing. The artist's book is a key medium for her to investigate these ideas.

Reminiscent of personal memories and intimate in size, the book's materiality invites the viewer to access the idiosyncratic revelations of the artist, at a well-calculated pace and impelling multiple senses. Through papermaking and assemblage as processes inscribed in time and space, she plays with facsimile and the imaginary.

Cyr-Morin's most recent work revolves around the psychological complexities of the individual within the framework of modern psychiatry as a convoluted social reality. Her exploration of the psyche is a way of healing and mending the tangled threads of her own experiences with mental illness, particularly with bipolar disorder.

The catharsis generated by this creative introspection allows Maïthé Cyr-Morin to create a vocabulary punctuated with bittersweet metaphors and latent symbols.

Emma Huebchen

*Emma Huebchen distorts and carves
human anatomy, showing the fragility and
shallowness of the bodily experience.*

*Finding balance in large shapes,
expansive color palettes, and bewildering
patternmaking soothes her.*



Emma Huebchen



EMMA HUEBCHEN is fascinated by the natural patterns of the vessels we call home: the human body and the environment.

Inspired by both the vast ocean flowing around Vancouver Island—her hometown—and the flourishing, colorful forests surrounding her current home in the Eastern Townships, Huebchen’s practice revolves around her interpretation of the body’s complex and multifaceted nature, through a process of simplification. She distorts and carves human anatomy, showing the fragility and shallowness of the bodily experience.

While particularly fond of watercolor, acrylic paint, and ink on wood, she creates with any medium available to her. Finding balance in large shapes, expansive color palettes, and bewildering patternmaking soothes her.

Huebchen’s work is a reflection of her interests in nature, fashion, and the body, as well as her own states of mind. Sensitive to the pressure and expectations weighing on her shoulders as she approaches graduation, she perseveres through hardships with a dream of becoming a part-time high school art teacher and a professional artist.

Through form, color, and elongated, contorted words, she processes difficult and pressing parts of her life. She records and imprints her emotions at the heart of her creative practice; she lets her pieces speak for her.

Majd Shammas

While dismantling the whole into fragments allows for a better examination of one reality, the collecting and reassembling of these fragments offers an infinity of new possibilities.

Majd Shammas' fragmentary approach manifests itself in the coarse appearance of his surfaces, with strong brushstrokes, a marked distribution of color in space, and rough transitions of tones.



Majd Shammas



MAJD SHAMMAS

When **MAJD SHAMMAS** was uprooted by the war in Syria, a world of certainty was shattered, and tension and uncertainty became predominant. From that point onwards, Shammas has been in a constant exploration of the resulting “fragments”.

While dismantling the whole into fragments allows for a better examination of one reality, the collecting and reassembling of these fragments offers an infinity of new possibilities. This process is at the core of Shammas’ artistic process. For him, the bolder the fragmentary impressions—in terms of visceral impact, asymmetry, movement, and aggressiveness—the more vital it becomes to make images out of them.

Inspired by the realm of unconsciousness explored by Butoh dancers from Japan, Shammas’ latest series, *Mirrors* (2021-2022), consists of “inner-self-portraits” picturing daily existential reflections and uncertainties. They are abstract landscapes of hallucinations and realities derived from the tension between the emotional and the rational, the ethereal and the material, residing within, or on the body’s borders. They are reflections of the tension between what boils inside of us and what is transferred to the outside. The series portrays the inner commotion of the state of being.

Shammas’ fragmentary approach manifests itself in the coarse appearance of his surfaces, with strong brushstrokes, a marked distribution of color in space, and rough transitions of tones. His mixed media exploration spans over drawing, painting, and printmaking, while combining mediums like ink, charcoal, acrylics, and pastels soaked in canola oil to infuse his works with a specific ambiance.

Ce catalogue documente l'exposition *Mirage*, produite et présentée par la Galerie d'art Foreman de l'Université Bishop's du 6 au 16 avril 2022.

Nous tenons à exprimer nos remerciements les plus sincères à l'Association étudiante de l'Université Bishop's (BUSRC), au recteur et vice-chancelier Michael Goldbloom, à la doyenne des affaires étudiantes Dr Stine Linden-Andersen, à la doyenne de la Faculté des arts Dr Michele Murray, au vice-recteur académique Dr Miles Turnbull, au directeur du Département des beaux-arts Dr James Benson, ainsi qu'à l'Association des ancien·ne·s élèves de l'Université Bishop's pour leur généreuse contribution financière. Nous sommes également très reconnaissant·e·s à la vice-rectrice associée au bureau de l'avancement universitaire Jacqueline Scott, de

This catalogue documents the exhibition *Mirage*, produced and presented by the Foreman Art Gallery of Bishop's University from April 6 to 16, 2022.

We would like to extend our deepest thanks to the Bishop's University Students Representative Council (BUSRC); Michael Goldbloom, C.M., Principal and Vice-Chancellor; Dr. Stine Linden-Andersen, Dean of Student Affairs; Dr. Michele Murray, Dean of Arts; Dr. Miles Turnbull, Vice-Principal Academic; Dr. James Benson, Chair, Department of Fine Arts; and the Bishop's University's Alumni Association for their generous financial contributions. We are also very grateful to Jacqueline Scott, Associate Vice-Principal, University Advancement; Sterling Mawhinney, Alumni Relations Coordinator, University Advancement; and Casey Hébert, Bishop's University's Alumni

même qu'au coordonnateur des relations auprès des diplômé·e·s Sterling Mawhinney et à la gestionnaire des médias sociaux de l'Association des ancien·ne·s élèves de l'Université Bishop's Casey Hébert pour l'aide considérable qu'elles et il nous ont apporté lors de notre campagne de financement.

Nous souhaitons également souligner l'étroite collaboration entre la Galerie d'art Foreman et le Département des beaux-arts dans la coordination de ce projet. Un très grand merci tout particulièrement à la technicienne du Département des beaux-arts Brenna Filion pour son soutien et pour le dévouement dont elle a fait preuve tout au long de l'organisation de cette exposition.

Association Social Media Manager for their tremendous help with our fundraising campaign.

We would also like to acknowledge the close collaboration between the Foreman Art Gallery and the Fine Arts Department of Bishop's University in the coordination of this project. A very special thank you to the Fine Arts Department Technician Brenna Filion for her support and dedication throughout the organization of this exhibition.

FOREMAN



Coordination:

Jessica Lintz

Révision et traduction

vers le français /

French Revision and Translation:

Stéphane Gregory

Traduction anglaise /**English Translation:**

Lesley McCubbin

Conception graphique /

Graphic Design:

www.strass.ca

Impression /

Printing:

Précigrafik

Pm8wzowinnoak Bishops kchi adalagakidimek aoak kzalziwi w8banakii aln8baikik. /
Nous reconnaissons que l'Université Bishop's est située sur le territoire traditionnel,
non-cédé du peuple Abénaki. /

We acknowledge that Bishop's University is located on the traditional and
unceded territory of the Abenaki people.

© 2022 Galerie d'art Foreman de l'Université Bishop's /
Foreman Art Gallery of Bishop's University

Tous droits réservés, imprimé au Canada.

Dépôt légal - Bibliothèque et Archives nationales du Québec, Bibliothèque et
Archives Canada.

All rights reserved, printed in Canada.

Legal deposit - Bibliothèque et Archives nationales du Québec, Library and
Archives Canada.

ISBN 978-1-926859-54-5

Personnel de la Galerie / Gallery Staff**Directrice-conservatrice /**

Director/Curator:

Gentiane Bélanger

Conservatrice à l'éducation /

Curator of Education:

Noémie Fortin

Assistante à la conservation /

Curatorial Assistant:

Jessica Lintz

**Stagiaire Tomlinson à
la médiation culturelle /**

Cultural Mediation

Tomlinson Intern:

Isadora Alcindor-Limoges

Stagiaire ArtLab /

ArtLab Intern:

Gabrielle Flynn

FOREMAN