



WAYMARK

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WAYMARK

/// NIMA ARABI /// SHEA CHANG ///
ELHAM FATAPOUR /// KATELYN GALLUCCI
DAN TAPPER /// RHENIX SHI /// ARMA YARI ///
/// JES YOUNG /// NAVA WAXMAN ///

WAYMARK brings together the work of Visual Arts MFA students: Nima Arabi, Shea Chang, Elham Fatapour, Katelyn Gallucci, Rhenix Shi, Dan Tapper, Nava Waxman, Arma Yari, and Jes Young.

Within these pages you will find alternative photochemical inversions of reality, hexagons manifesting in the form of sculpture, shimmering psychedelic neon hinting at drug culture, other worldliness and the sublime, scores to navigate through crystals and paintings that investigate non-delineated and deviant embodiments of place.

The multidisciplinary artists featured in Waymark highlight contemporary methodologies for creation. Beyond a mere anthology of disparate artists, these pages are sign markers that illuminate the development of a group of peers, who were given the opportunity to have dynamic conversations, share ideas and create new artworks that represent their flourishing, diverse perspectives.

Beginning nearly two years ago, this journey has allowed each artist to produce exciting and substantial new bodies of work while pushing their own boundaries and those of the contemporary art world.

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NINE ARTISTS OF THE NEXT WAVE

BY TAMMER EL-SHEIKH

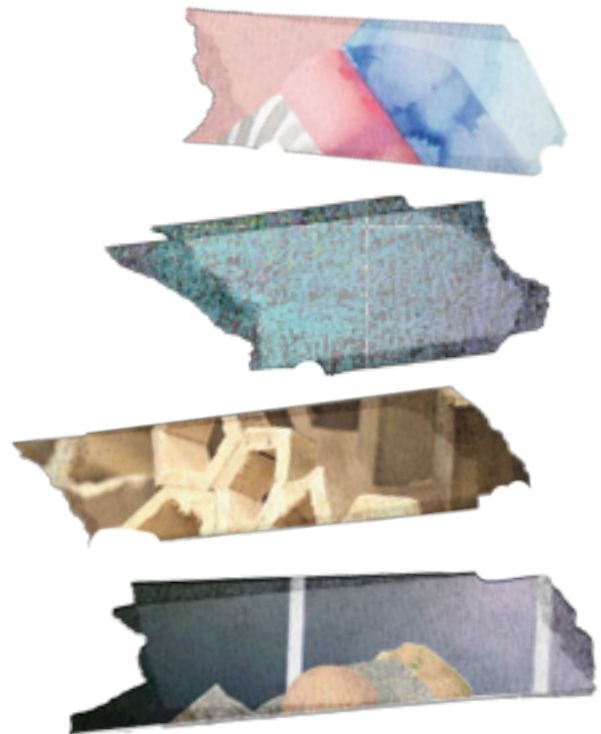
The artists in “Next/Wave” echo anthropologist Michael Taussig’s wonderment regarding the relationship between nature and culture. The same problem has occupied art historians in their efforts to classify more or less natural visions of the world, from Renaissance perspective constructions to 19th century chronophotography. The work within this publication suggests both a future for contemporary culture and the natural phenomenon of great tides. In what follows I’ll consider how the artists in it move us from the domain of the natural to that of the cultural and back again, to impress upon us the importance of thinking these terms in tandem.

“Mimesis is the nature that culture uses to create a second nature.”¹

- Michael Taussig

FROM NATURE TO CULTURE: LANDSCAPES AND INSCAPES

In Canada and elsewhere pictures of pristine nature have played a vital role in the formation of national identity. The familiarity of the Group of Seven’s images has worked against their very often hallucinogenic quality. Surely, they could not have foreseen the environmental effects of industrialization in our time, but perhaps they did wish to show the world as an arena for alienated human activity, as a place in which attempts to commune with nature lead inevitably to mediated, culturally coded pictures. Aspects of this subterranean landscape tradition are taken up in the work of Shea Chang, Dan Tapper and Jes Young.



Gathered first in memory on cycle tours in Iceland, Ontario and British Columbia, Chang's images hover between nature and culture, between optical and machinic means of access to swamps, sloughs and geysers that have provided a focus for the artist's place-based research. The image of the land drawn from these memories is abstract, rendered in force-lines or patterning that recalls the opacity of marble veining and the translucency of blood cells. Chang's paintings reveal their sources in their titles only. We are led by the title *Brackish Tendency* to read parallel curved lines as liquid, and *a Meadow is Also a Parking Lot* associates a broken cylindrical form with a zoning fence or a clearing. But these readings give way playfully to others. The void in the centre of the first painting reminded me of the critic Leo Steinberg's description of Matisse's *Le bonheur de vivre* (1905-6) – of its tangled lines emanating from points at which the solidity of the nude figure is sacrificed, like ripples in the water after a stone is thrown in.² Chang's pictures too are sacrificial. The slots in the cylindrical form of the second painting look like viewfinders in a proto-filmic device that has cast off its images. Branches, moss and rocks are clearly discernible in much of the artist's other work, but their intense colouring and frenetic lines suggest a kinship between natural things and Chang's artificial subjects: Chinese dollar-store fans, textiles and packaging. In all the work it is things, with their agency, quiddity and charm that take the place of the people who wield, capture or exploit them. Chang invites us to imagine a non-anthropocentric world in which humans make rather than occupy space.

Dan Tapper's early works like *A Machine to Listen to the Sky*, *Heliosphere* and *Deep Space Fields* signal a romantic relationship between the artist and his natural subjects. Tapper's "experimental documentary" has taken him through the Icelandic tundra, along sea-cliffs in the UK, and from Inverness to Edinburgh with rations and sensitive field recording equipment loaded on his back - a picture of the romantic artist worthy of Caspar David Friedrich. Other artists closer to us like Edward Burtynsky provide a more direct comparison. And yet, for Tapper, while Burtynsky's images of landfill and mining sites capture the enormous scale of environmental degradation, they give too much away to provoke a change in the viewer's relationship with the earth. He prefers a more technical, less explicit picture of a world in pain, one that forces us to linger over a vast crime scene rather than take it in at a glance, voyeuristically. Tapper makes use of aerial survey technologies like Google Earth to update the landscape tradition, and to point to its disavowed strategies of mediation. His "brutally ripped" images in the series *Wounded Terrain* extend that tradition prosthetically and reign-in its euphoria to call attention to our ambivalence and confusion in the age of environmental disasters. The series presents looped, slowly animated satellite views of water and air pollution, and land degradation in Bolivia, Italy, across the US, Canada, Australia and Antarctica. Tapper makes these locations dazzlingly unrecognizable, but didactic panels present the facts of the various cases, of bushfires, deforestation and pollution alongside the images to encourage study rather than mere looking. As the art historian James

Elkins notes, there is a challenge in this type of technical “non-art” imagery for a discipline organized around periods, mediums, motifs and genres.³ Tapper explodes art-historical categories like “landscape” and forces us to take account of the resources available to contemporary artists for image generation and capture. But his work is ultimately concerned with mirroring the “disorientation” any reflective human must experience in the face of climate change.

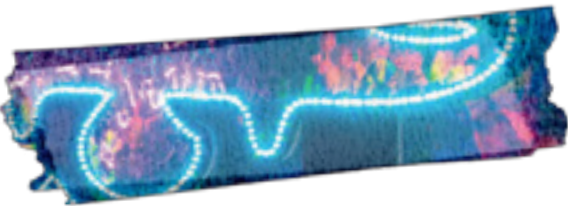
For Jes Young nature offers tremendous opportunities to detect and correct our patterns of consumption, resource extraction and waste. Young’s works are arranged like growths in the exhibition space, seemingly rising from below the floor to soar overhead in wispy lines like Cirrus clouds, or cluttered and stacked in corners before flowing out from them like spilled carpets. The artist’s natural prototypes are barnacles and beehives, selected for their uncontained repetition of a contained cellular form. The tension available in these structures between openness and boundedness is not resolved in Young’s modular sculptures but harnessed to highlight the energy and collaborative process of their making. Viewed as a kind of social sculpture the works are by-products of egalitarian community building. One recalls in Young’s practice the utopianism of Joseph Beuys for whom, incidentally, the writing of Rudolph Steiner on the life of bees was instructive.⁴ But the intimacy of Young’s work and the modesty of its strictly shared authorship are worlds away from the grand gestures and personal mythology of Beuys and his ilk.

With Katelyn Gallucci’s work we move from landscapes to inscapes, from poetic reflections on laborious bike tours, vertiginous pictures of a troubled planet, and models for human social organization in marine life and the

mazes made by bees, to images taken at the threshold of inner and outer-worlds. Gallucci’s photographs are rich with historical references. They pay tribute to the chance procedures of the Surrealists, the defiance of Dadaist performances and the literary flair of Julia Margaret Cameron’s pictorialism. Playfully traversing the “spectral boundary between analogue and digital” photography Gallucci’s works at once honour these traditions and redirect their aesthetics to take on subject matter that was simply not on the radar for 19th and early 20th century artists. Her black and ethereal white triptych of pictures of “childlike” play with a skinned-lampshade – worn alternately as a hat and a glove and held in the position of a megaphone - centre a differently-abled body and call attention to the normative power of canonical images of women from art history. For Gallucci these images expose the “ableist refusal to see possibility in difference.”

*FROM CULTURE TO NATURE:
NEGOTIATING IDENTITY
BETWEEN TRADITION AND MODERNITY*

The remaining artists in the group trouble the nature/culture binary from the side of culture. It comes as no surprise that they are all forging hybrid identities in their work, since the question of culture is very often a pressing one for new Canadians. And of course, Canadian national identity has long been nourished by newcomers for whom culture is negotiated between traditions rather than taken for granted. The contributions made by the following artists to our national culture take us beyond Europe to the traditions of Buddhism and East Asian philosophy in China, modern dance in Palestine and Islamic art and architecture in Iran. Their reckoning with cultural identity is enlivened by a tension between tradition and modernity, both in their countries of origin and in their adopted homes.



Mingling signifiers of traditional and modern aspects of Iranian life Elham Fatapour fits satellite dishes around the gallery with fabric coverings that feature floral prints - prints whose intricate designs are masterfully painted as well on the concave surface of the dishes. If the series at first seems aimed at beautifying cast-off equipment, a dish with a red-brick painted face set against an identical red-brick wall in the gallery announces a dark note loudly. Beneath their adorned surfaces, the satellites are dissimulative, hiding in plain sight as split signs of the technological achievement of mass communication and the threat it poses to authoritarian regimes. For Fatapour they are also signs of “empathy”, scattered like patient listeners around the gallery, or emissaries for the artist’s care. As part of a

recorded performance Fatapour toured her satellites through remote sites in Iran in search of appropriate homes for them. The gesture is a generous, even a protective one that finds her offering the satellites not as devices for communication but as hopeful communications in themselves, in spite of the stifling culture of surveillance in Iran. In the comparatively democratic environment of Canada one thinks of how Fatapour's satellites might figure in a history of reflection, from Harold Innis to Marshall McLuhan on communications technologies as national building blocks and sutures between our country's acoustic and visual space.⁵

Nima Arabi offers an iteration of his *Muqarnas* sculptures, reworkings in packaging cardboard of the design motif made famous by the Royal Mosque at Isfahan and Alhambra's honeycomb vault in Spain. Like these monuments, Arabi's work is a testament to the harmonized achievements of architects and astronomers from Iran to Andalusia in the Arab-Islamic golden age. The work is installed like a light-sucking chandelier or a sci-fi stalactite in the middle of a room around which brooding and distorted self-portraits hang. Arabi's draughtsmanship is arresting, channeling in portraits with deep set eyes and shadows cast by long hair the performativity and introspection of Rembrandt, and in other more wildly executed ones the frenzy of Francis Bacon's studies of heads. Behind two of Arabi's heads the artist includes in *kufic* script an excerpt from the poetry of Hossein Monzavi: "what do you see in the mirror facing you?" If Bacon's portraits were agonized and solipsistic, Arabi's are more at peace, in dialogue with his Iranian heritage as it's given in medieval Islamic architecture and science and in contemporary Farsi verse.

Arma Yari's *Sonati, Sanati* too shuttles between traditional and modern aspects of her Iranian heritage, but its sheen of modernity in an LED light installation showing a full colour spectrum on holographic and iridescent vinyl walls seriously overpowers its historical references. The lights read "sonati" and "sanati", which translate to "traditional" and "industrial" - words that separately describe features of Iran's cultural and economic history, and combine as a figure of speech for states of consciousness brought on by organic and synthetic drugs. European and American drug culture of the 60s provided Yari with a research area for a time, but we are compelled to look within Iran for more coded meanings. Like Arabi, Yari is fascinated by the deep space of geometric design in the Arab-Islamic heritage, by its architectural reflections of a multiverse. But with titles like *A Chemical Love Story*, *Alter Your Mind* and *Can you Pass the Acid Test?* her primary interest is clearly in altered states. *Sonati, Sanati* is a disorienting space that reads at first like a bad trip in front of a funhouse mirror in a Tehran nightclub. Read historically though, it critically engages a history of Orientalist dreams of the Middle East. From Delacroix's *Sardanapalus* to Coleridge's opium-induced *Kubla-Khan* and the sex and drug tourist memoirs of Paul Bowles and the Beat poets, writers and artists working on the "Orient" have habitually side-stepped the complexities of colonial and postcolonial history, the oil economy, and Euro-American military adventures in the region. In Yari's work, the double sense of "sonati, sanati" cuts through these fantasies to cast a psychedelic light on the heady choice between traditional and modern identity-formations among Iranians both within Iran and in the diaspora.

Nava Waxman's approach to the theme of migration is informed by her experience as a diasporic subject, and by her engagement with the history of modern dance in the Middle East. Her works in the exhibition are at once poetic meditations on an itinerant existence and highly technical experiments with an abstract language for human movement. The two-channel video *Variations on Blue Gestures* pays homage to the work of the 20th century Austrian-Jewish modern dance pioneer Gertrude Kraus. The video realizes particular movements for unrecorded performances contained in Kraus's sketchbooks. For Waxman these "choreographic scores" are recovered artifacts from a little-known history of dance in Palestine, reanimated and honoured but also mined to build a lexicon of "migratory gestures" in the present. Laid out on a grid, the second work *Diagram (Migratory Cycle)* highlights an impulse in Waxman's work to bring the body to speech and to free it from the visibility traps of the dance world. Inspired in part by Eadweard Muybridge's studies of animal motion the photographic wall piece includes ghostly traces of a studio performance arranged as variations around a consistently rendered circle in each of the grid's squares. A shorthand for a centre of gravity, the repeated circle provides compositional balance but cannot still the fugitive images that flit across its boundary, and the grid form's linear temporality is also scrambled by Waxman's arrangement of the images out of chronological order. I'm reminded by the restlessness of Waxman's work of a well-known quote from Paul Klee. Just as for Klee "a line is a dot that went for a walk," for Waxman our movements in choreography and migration equally can be narrated and diagrammed, but as long as it remains in motion the body refuses the kind of capture promised by a picture or a single identity.

Rhenix Shi's film *Dukkha* provides an epilogue for this story of nine artists testing the boundaries between nature and culture, and tradition and modernity. His work partakes of both the world-weary but still-romantic encounter with nature seen in Chang and Tapper's art, but his framing of this encounter with concepts, wisdom and humour drawn from the traditions of Buddhism and East Asian philosophy puts him in a closer relation with the exhibition's diasporic artists. The film strikes a tragicomic note in its vignettes of futile efforts to control nature. In "separation of love" an ink drawing of a goldfish on the frozen edge of a stream washes away soon after it's laid down. In "over-reliance on the five senses" the artist fumbles with clippers and without a mirror to shave his head. In "denial of one's desire" a kite flown over a snowy field falls to the ground during a break in the wind only to be run back up into the air for another fall. The title of the work "*dukkha*" indicates the artist's intention to examine the first of Four Noble Truths in Buddhist thought: life is suffering and unsatisfactory. Its episodes resign us to this truth and relieve us of its burden. At the same time, they inspire reverence for the course of nature – for its breaks in the wind, its spring thaws, its power within us to compensate for sightlessness with touch and hearing, and for the next devastating wave. Even in that grim prospect, there is an opportunity for humility and poetry. Shi's graphite drawing in the exhibition of the surface of a body of water rises up the wall as though it were a massive, cresting wave. In our shaky moment of confrontation with this force of nature Shi offers refuge in an equally mysterious and awe-inspiring force of culture.

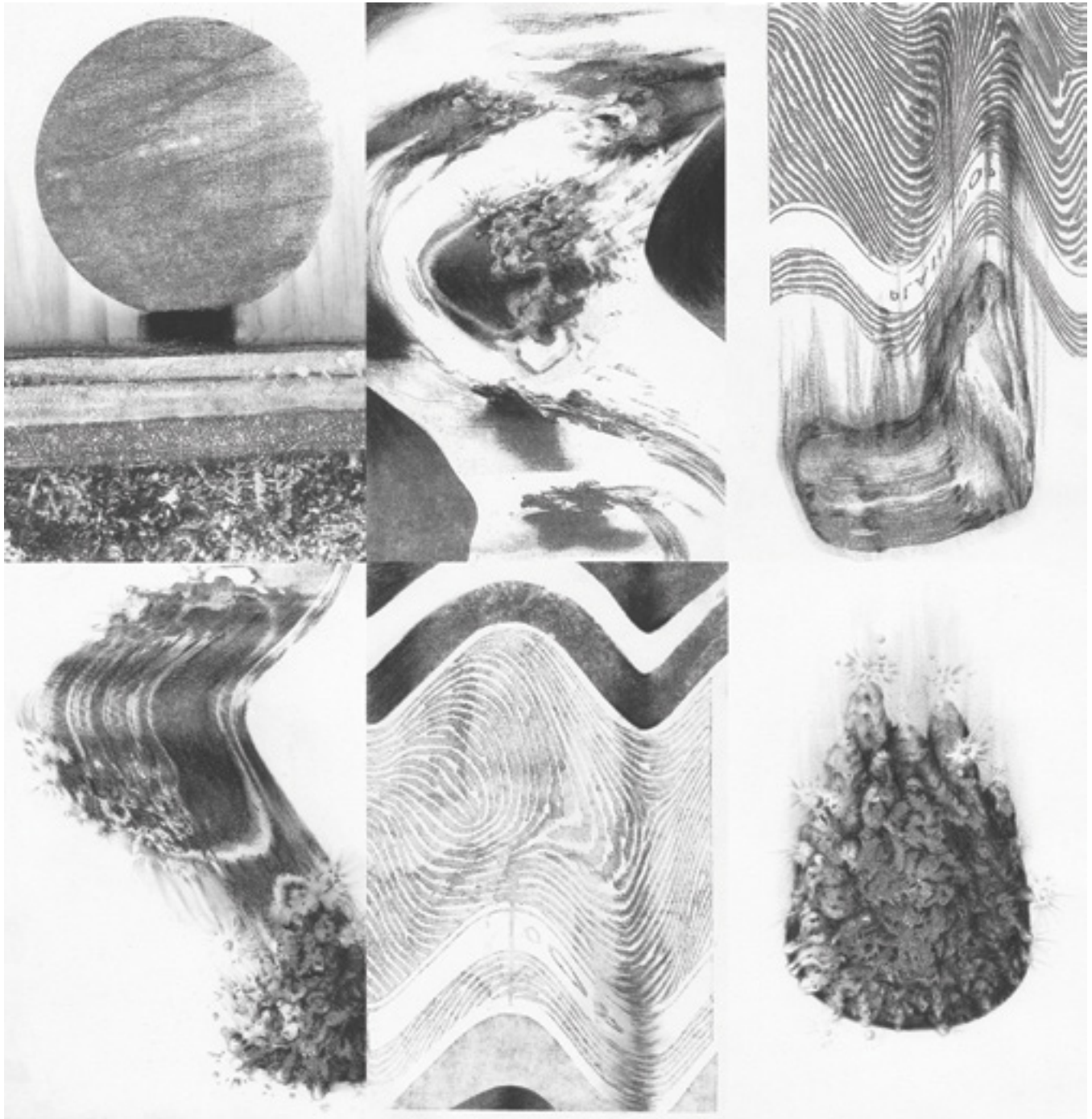
ENDNOTES

1. Michael Taussig, *Mimesis and Alterity: A Particular History of the Senses* (New York: Routledge, 1993) p. 70.
2. Leo Steinberg, "Contemporary Art and the Plight of its Public" in *Harper's Magazine* Mar. 1, 1962. pp. 31 – 39.
3. James Elkins, "Art History and Images That Are Not Art" in *The Art Bulletin* Vol. 77, No. 4 (Dec. 1995) pp. 553 -571.
4. For an account of Beuys's debt to Steiner and his (failed utopianism) see Benjamin H.D. Buchloh, "The Twilight of the Idol" in *ARTFORUM* (Jan. 1980) pp. 35 – 43.
5. See Harold Innis's *The Fur Trade in Canada* (Toronto: University of Toronto Press, 1956) and Marshall McLuhan's *Understanding Media: The Extensions of Man* (New York: McGraw Hill, 1965)



Shea Chang, *Brackish Tendency*, 2019, acrylic on shaped aluminum composite, approx. 18" x 24"





left: Shea Chang, *The Maypole, Inherited*, 2020 acrylic on aluminum composite, 36" x 48"

right: Shea Chang, *Drawings from SQUINT*, 2019 charcoal and photocopy transfer on arches, each 5.5" x 8.5"

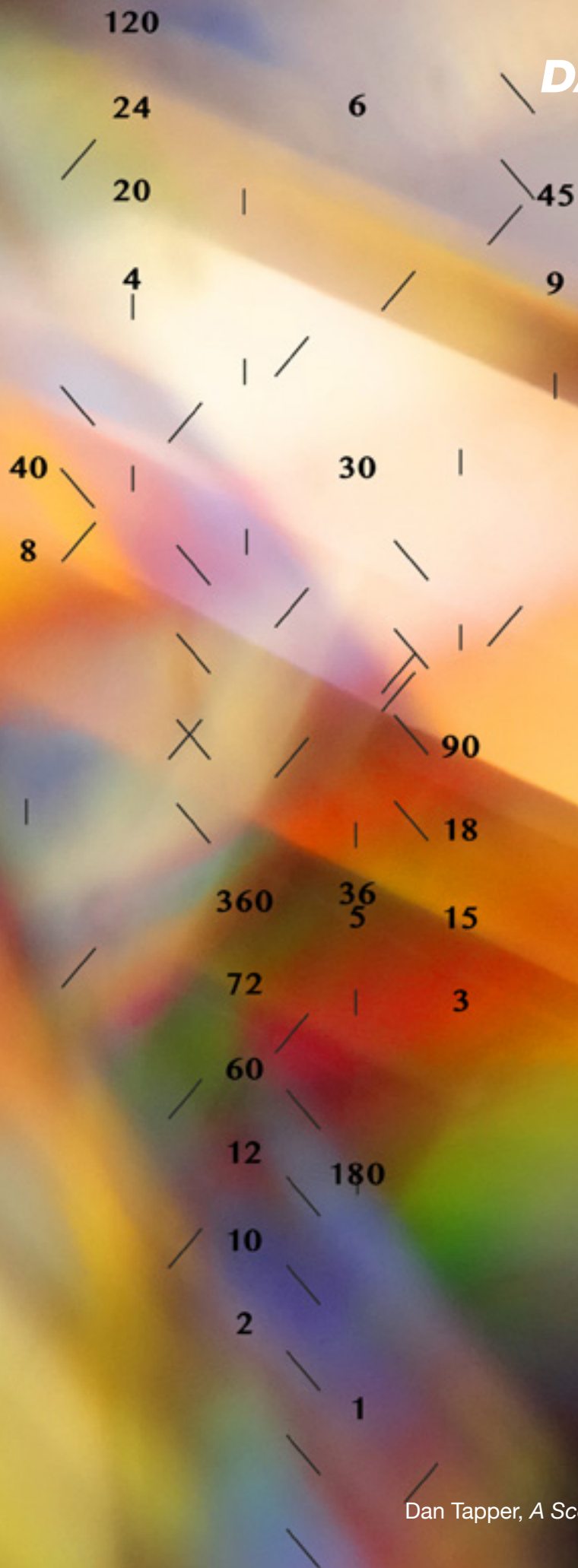
Shea Chang draws inspiration from nature and everyday experience, sourcing everything from family vases to vegetable packaging. This creative fusion is rooted in familiar imagery, which is then made strange by her artwork's hazy and dreamlike qualities. Her creative process is an ecosystem within itself, sourcing images from her explorations with photography and digital scanning, which are then embodied as paintings. This hybrid use of digital and analogue media exemplifies the central theme of symbiosis and interdependence, creating an environment that is both organic and synthetic.

Cassandra Jesik, MA candidate of Art History, York University

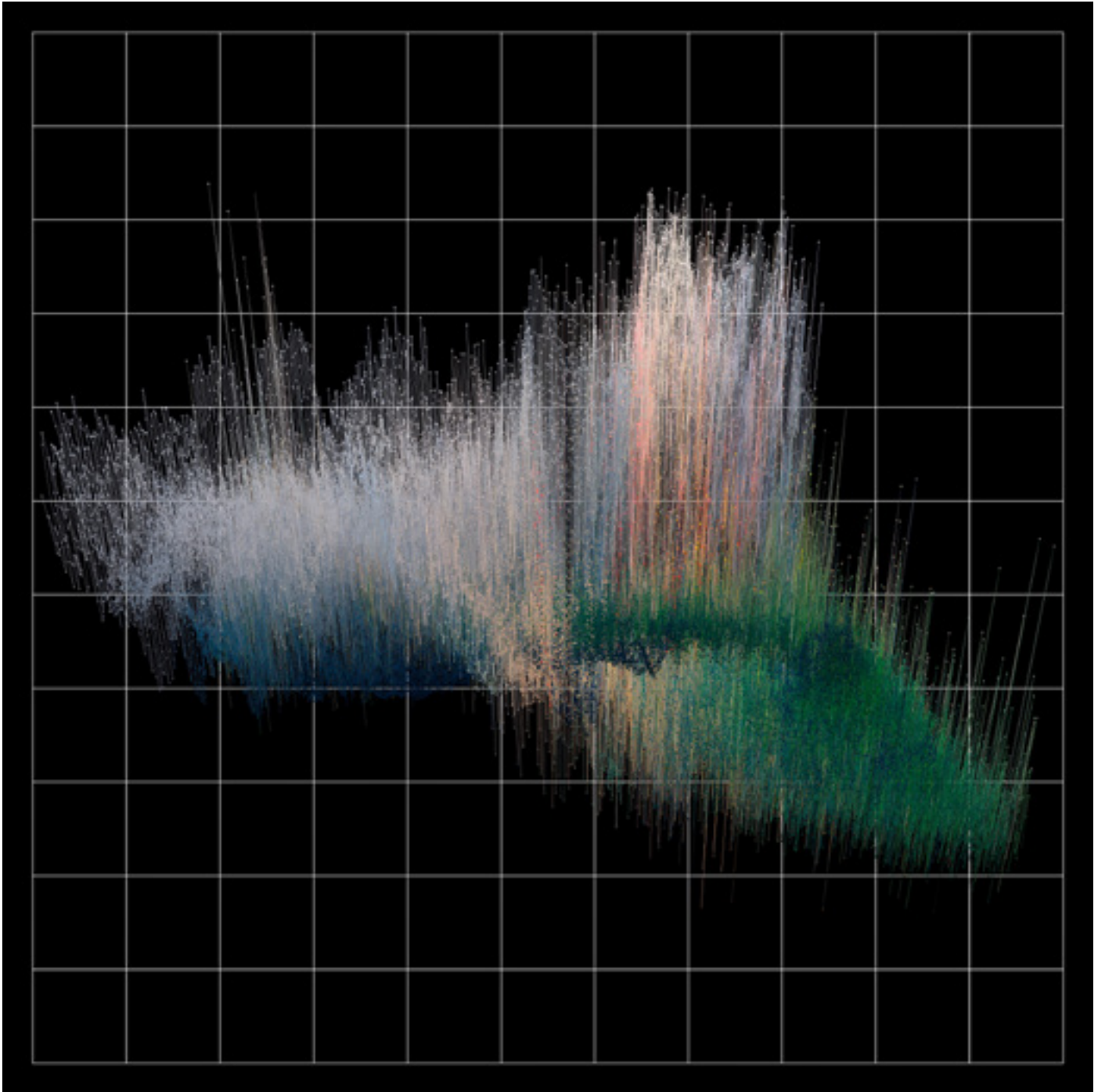


Shea Chang, *Threshold Index 1*, 2019
Ink and mixed media on Arches paper, 8" x 10"

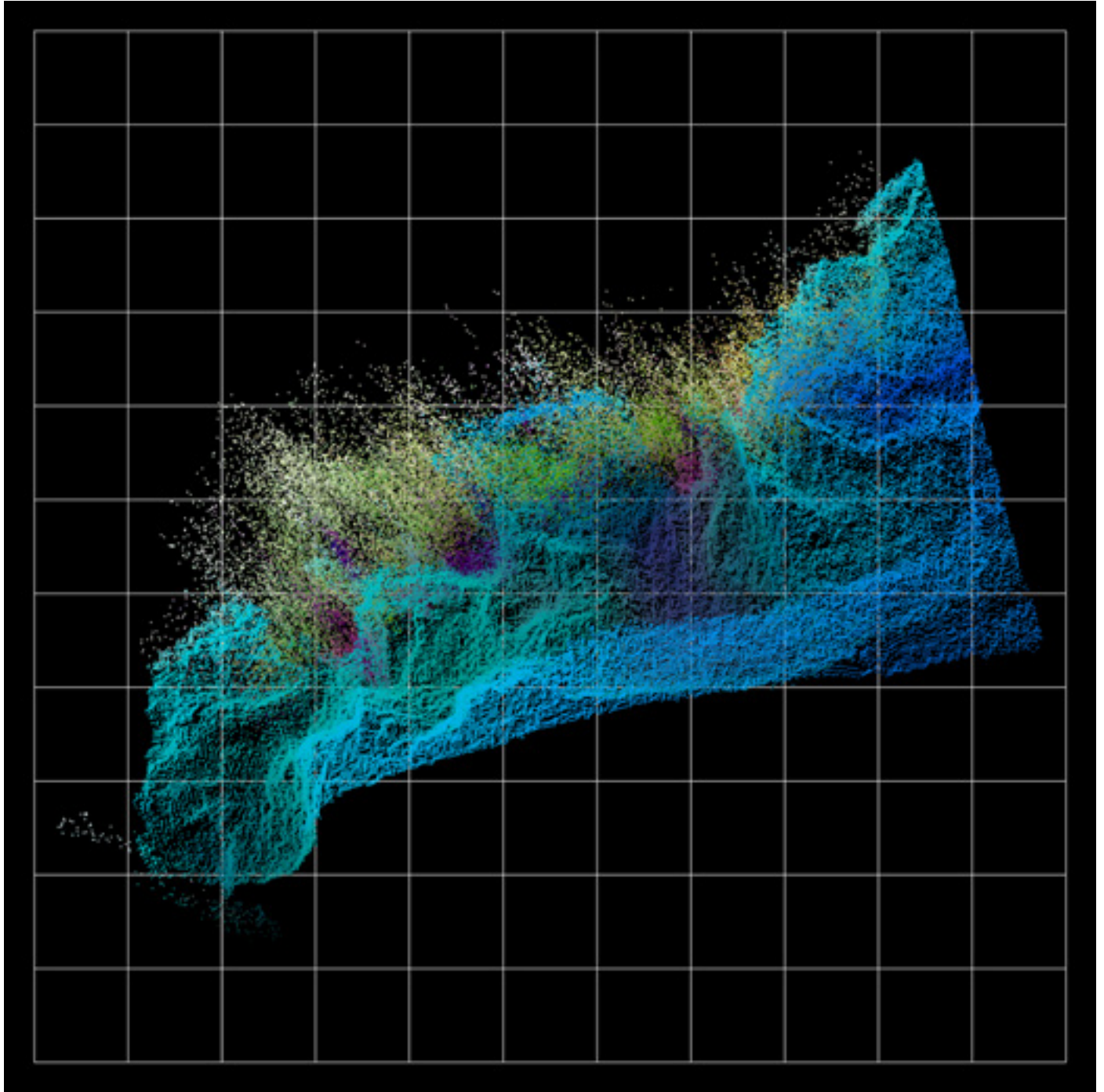
DAN TAPPER



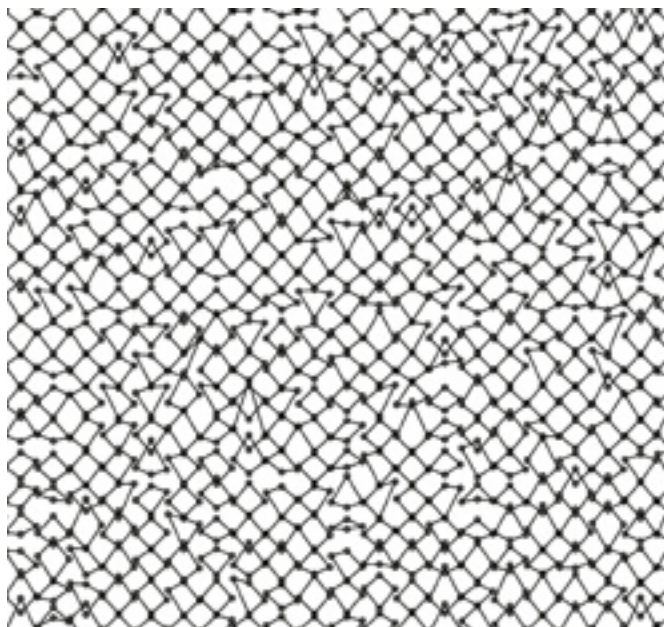
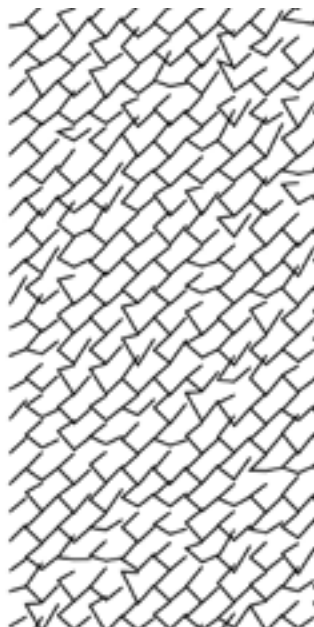
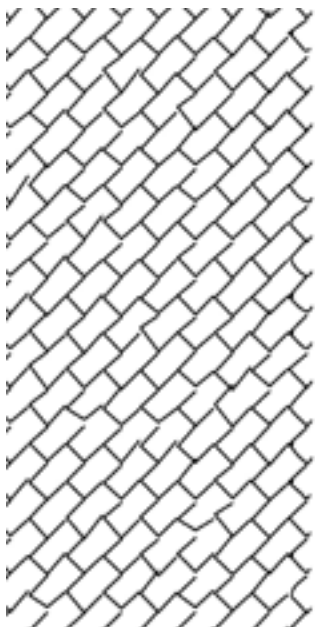
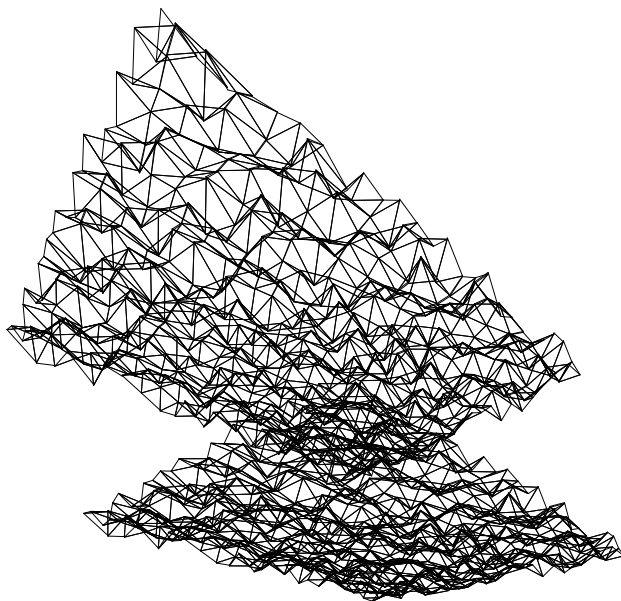
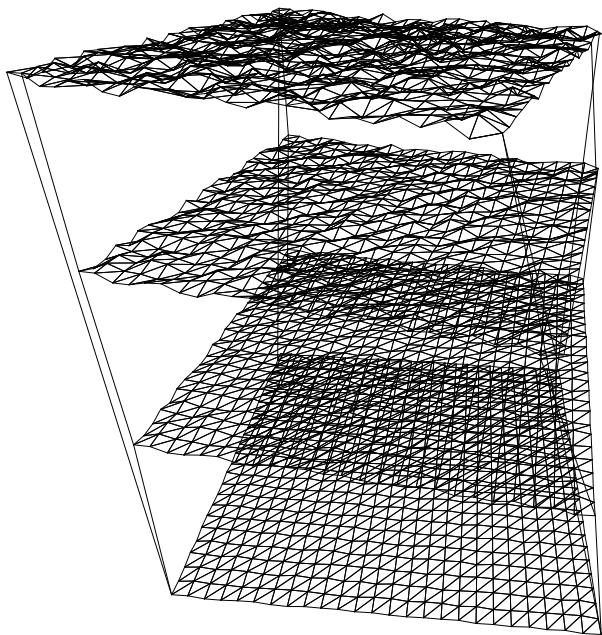
SuperLattices are stacked topologies of information. They form like stratum, navigable by orders of magnitude. Combining multiple lattices morphs and distorts their boundaries, creating hybrid objects that have the potential to carry large amounts of information.



Dan Tapper, *A SuperLattice of Californian wildfires in 2019*



Dan Tapper, *A SuperLattice of polluted rivers depositing sediment and pollutants off the North Carolina coast.*



Labour, process and multiples; these are the main components of the work of Jes Young. Finding inspiration in naturally occurring patterns and structures, such as bee hives and barnacles, they highlight the individual units and reproduce these building blocks of natural architecture. The units can be continuously produced, allowing the work to infest and adapt into any space.



Jes Young, *Untitled (clusters)*, 2019 - , basswood, wood glue, nails



Jes Young, Various installation photos
Untitled (archipelago), 2019 -
basswood, ashwood, fishline, wood glue

Untitled (clusters), 2019 -
basswood, wood glue, nails



Jes Young, *Untitled (bridge)*, 2019 -
Installation photos, basswood, cotton rope



Jes Young, *Untitled (barnacles)*, 2019 -
Installation & process photos
clay, basswood, nails

KATELYN GALLUCCI



Katelyn Gallucci, *Balcony View*, 2020
Digital Inkjet, 16" x 20"



Katelyn Gallucci, *Free, Time & Will* , 2020
Digital Inkjet, 24" x 32"

Opposite page: Katelyn Gallucci, *me & my lampshade*, 2020
Digital Inkjet, 6" x 6"



Katelyn Gallucci approaches her practice of contorting the spectral boundaries of photography with the attitude of play. Using a layering mythology Gallucci transforms everyday setting and objects in order to find the marvellous within the smallest of details. Here, the linear time is bypassed. Roses are paired with a mylar emergency blanket. A skinned lampshade is imagined as a glove, a hat and a megaphone. The photo-chemical technique of solarization inverts reality causing drinking glasses to seemingly float in space. By elevating commonplace matter Gallucci's practice investigates where we find value. Over and over she continuously mingles her interior consciousness within the exterior world.

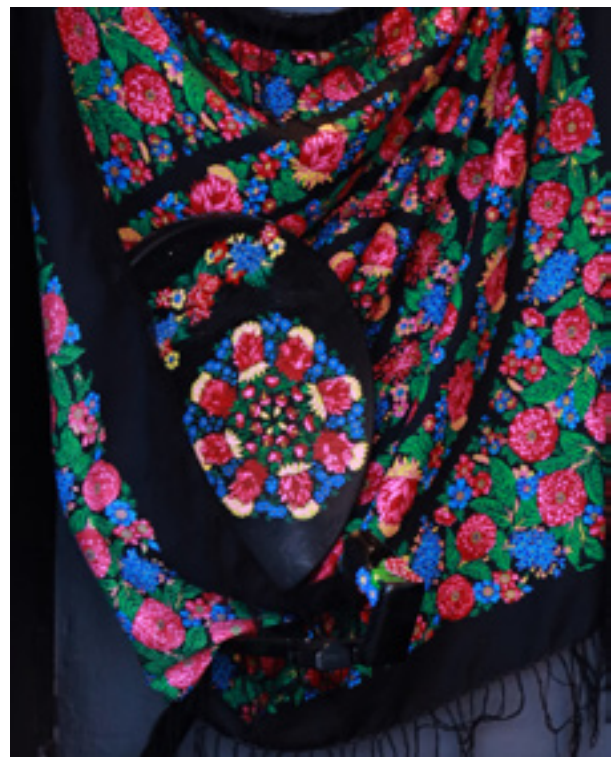


Katelyn Gallucci, *Tip of the Tongue*, 2020
Silver gelatine archival print, 16" x 20"

ELHAM FATAPOUR



Elham Fatapour, *Soil, Sand, Salt*, 2019 Video Still Image



homemade satellite dishes explores issues surrounding media, censorship and communication in the domestic and public sphere through the concept of camouflage. At its most general, camouflage is taken to mean strategic concealment within physical, social and political contexts as it pertains to surveillance, aesthetics, communities and, of course, nature. The concept of camouflage goes beyond simple strategies of mimicry; beyond the politics of appearance or beyond the art of disappearance.

Clockwise from left: Elham Fatapour *homemade satellite dishes I, II, III*, 2019 acrylic, mixed media, satellite dishes, 20" diameters of each dish"



Elham Fatapour, *homemade satellite dish IV*, 2019
mixed media, satellite dish, 33" x 33"

Soil, Sand, Salt, is a series of three videos which mine the connection between aspects of embodied knowledge, cultural pedagogy and visual autobiography.



Elham Fatapour, *Soil, Sand, Salt*, 2019
Video Still image, Videography by S.Eskandari



Inside the Mirror

What do you see through the mirror facing you?
You are the reflection of the universe, do tell, what do you see?
You confront yourself, staring at your own eyes
What do you see in those telling eyes?
You are your own wine, drinking from that wine too,
In your vessel, what do you see, except your own pains?
While you are lost in yourself with these intermediary eyes
What do you see in all these uproars and tumult?
The last chance for love and hope has been burnt on the gallows
Burnt in flares of wish, what do you see?
In that fireball that is called heart
And wind takes it everywhere, what do you see?

-Hossein Monzavi,

Nima Arabi,
Detail: *So Close; So Far*, 2020.
Cardboard and Wood Glue,
Charcoal on Flooring Paper.



Nima Arabi , *So Close; So Far*, 2020. Installation,
Cardboard and Wood Glue, Charcoal on Flooring Paper.





Nima Arabi, *So Close; So Far*, 2020. Installation, Cardboard and Wood Glue, Charcoal on Flooring Paper.



Arma Yari, *ALTER*, 2018, Neon light, mirror, glass, vinyl, wood, 35" x 35"





Previous pages:
Arma Yari, *Sonati, Sanati*, 2019
LED light, mirror, vinyl, optical fiber, wool

Sonati, Sanati pinpoints a disorientation in the consciousness of time and space caused by the schizophrenia between the past and the present. The installation explores the tensions between tradition and modernity in Iran, while identifying the sociopolitical background and the psychological consequences that have given rise to this issue. The signs are written in Farsi and read sonati (right) and sanati (left), which translates to “traditional” and “industrial”. This humorous expression is used to describe someone who is behaving uncontrollably under the influence of a combination of plant-based drugs (such as opium) and synthetic drugs (such as crystal meth). The artist adopts the phrase to talk about wider social and political subject matter, namely how this delusional state of intoxication could be symbolically applied to a young Iranian who is experiencing a mix of tradition and modernity.



The LED also alludes to contemporary industrialized streetscapes and signs, while the mirror pieces, applied using Persian techniques and patterning, imply traditional skills and tradition. The psychedelic effects on the walls intrigues the viewers while the strobe of flashing lights cause distraction. This further emphasizes the push and pull caused by this identity crisis. The psychedelic space captures a moment of unconscious complication many younger generations are facing in Iran.



Above:
Arma Yari, *Ravanat Ra Begardan*
(*Alter Your Mind*), 2018
Vinyl, neon light, 24” x 36”

Bottom Left:
Arma Yari, *A Turn*, 2019
Polyester on canvas, 24” x 36”



Nava Waxman, *Transitions*, 2019, Performance stills, photo sequence, Dimensions Variable

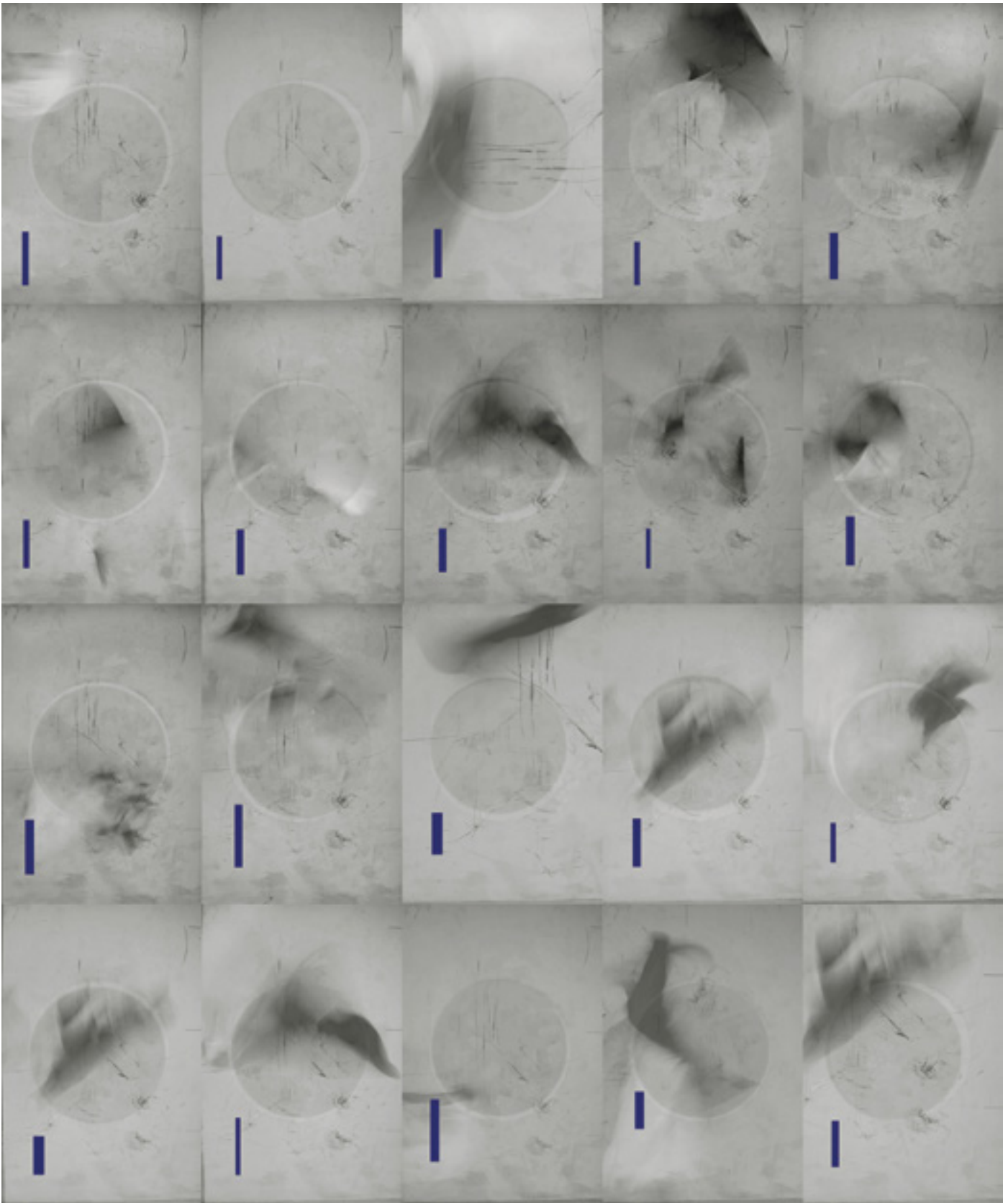
Move among the shadows
move between places
draw repetitive lines, moving lines, long lines, broken lines
Cross the space
Walk from side to side, connect
The space between the gestures, empty space, negative space, imaginary space
Pour blue paint into jars, different shades of Blue, Berber blue
Make sound, echo, listen to the silence, extend your body,
Make shapes and forms, moving lines, personified, translucent, doubled, ambivalent, blurred, transient
Objects, props, a door, fabric, mobius-like shape.
Tighten the fabric on your body
Move in-between the thoughts, unknowing, outward, across
Cover your eyes, eliminate your sight, disoriented, lost, found again
Lie on earth, supine. You are here.
Turn around, swing, stand still, draw a circle
Repeat



Top: Nava Waxman, *Untitled Text*, 2020
Bottom: Nava Waxman, *Performance Stills*, 2020



Nava Waxman, *Next Wave* Installation shot, Varley Art Gallery Of Markham, 2020



Nava Waxman, *Migratory Cycle*, 2020
Diagram, Dimensions Variable



Rhenix Shi, *Fireworks III*, 2019
Graphite drawing on paper, 60" X 70"



Rhenix Shi, *Garden I*, 2019
Interactive installation, Various dimensions
Ashes of incense, driftwood, pine trees and stones on floor





Rhenix Shi, *Dukkha*, 2015-2020. Film, 54 min. Still images

ARTIST BIOS

Shea Chang's artistic practice investigates porous, shifting and slippery ecological and cultural conditions through cross-bred modes of drawing, painting, printmaking and sculpture. As a graduate of the MFA Visual Arts Program at York University and Assistant Professor of Illustration at OCAD University, Chang's experience in creating public murals, illustrations, workshops, zines and exhibitions have facilitated collaborative visual art and design projects across Canada. In 2011, her Illustrated children's book, Tarentelle (published by Marchand De Feuilles) won a Governor General's Finalist Award, and her current visual art research has been granted the Joseph Armand Bombardier Scholarship Award from the Social Sciences & Humanities Research Council of Canada.

www.sheachang.com

Dan Tapper is an artist who explores the sonic and visual properties of the unheard and invisible. From revealing electromagnetic sounds produced by the earth's ionosphere, to exploring hidden micro worlds and creating imaginary nebulas made from code. His explorations use scientific methods alongside thought experiments resulting in rich sonic and visual environments. Dan also regularly uses his skills as a creative coder and interactivity designer to help artists and musicians facilitate projects. These range from building a 20 ton stone boat embedded with interactive soundscapes and pressure sensors to digital video feedback software and audio reactive light environments.

www.dantappersounddesign.com

Jes Young received their Bachelor of Fine Arts with Honours, Bachelor of Education with specialization in International Education and is currently pursuing their Masters of Fine Arts in Visual Arts at York University. Young teaches English and Art abroad, having started in Canada then Germany, Italy and Thailand. Young wants to continue teaching around the world and develop art-based programs.

jesyoung.ca

Katelyn Gallucci is a differently abled artist living in Toronto. She received her M.F.A in Visual Art from York University. Her image, video and object based artworks deal with how the mind and body continuously interlace external reality and internal knowing. Her work has been exhibited at Gallery 44's Proof 25 exhibition as well as across the city of Toronto. Additionally, her work has been featured in Difficult placement, Project Gallery Studios, Space Jam, YTB Gallery, and at Layers, Partial Gallery. Gallucci has continued to investigate her practice through previous residencies at Gallery 44, OCAD University, YTB Gallery and Sketch Studios. She has been awarded York University's Graduate Scholarship, the Susan Crocker and John Hunkin Award, the Project 31 award and an Ontario Art Council grant.

www.katelyngallucci.com

Elham Fatapour was born in Tehran, Iran. Currently a Toronto-based artist and a student in the York MFA program, her recent work includes painting, performance, and mixed media installation and has taken up diverse but interconnected subjects including satellite, surveillance, vernacular architecture, modes of communication, and empathy. She has been awarded CGS Master's Scholarships- Social Sciences and Humanities Research Council of Canada (SSHRC) –Joseph-Armand Bombardier Canada Graduate Scholarships for her research and York University's graduate fellowship.

www.elhamfatapour.com

Nima Arabi discovered his passion for art, as a teenager, through calligraphy and typography, where he became familiar with the Persian cultural elements. This led him to focus on Graphic Design in art school. Later, he continued his art education at the University of Art, Tehran, in the field of Textile and Fashion Design, where he explored the world of patterns and traditional forms in contemporary art. After having experience participating in different group shows in Iran, he moved to Toronto in 2013. His current research in Master of Fine Arts at York University, Toronto, focuses on his art-making process as a bridge for cultural barriers in order to define his inner journey.

www.nimaarabi.com

Arma Yari is an Iranian-born Toronto-based interdisciplinary artist. She received her B.F.A in Photography from OCAD University and is currently a Visual Art MFA candidate at York University. Arma's approach is based on blending disciplines of art, technology and engineering, and the incorporation of both social issues, philosophical theories and scientific methodologies that revolve around the notions of perception and reality. She is frequently interested in creating immersive spaces that lead a momentary expansion of consciousness, which allows one to recapture a sense of wonder, through adopting temporary freedom from our habitual perceptions and culturally-biased assumptions about being in the world. Arma's work has been exhibited locally and internationally.

www.armayari.com

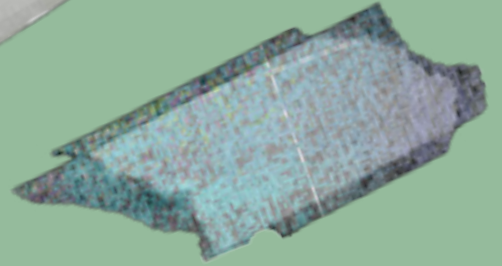
Nava Waxman is a graduate of the MFA Visual Arts Program at York University, whose practice-based research draws upon analysis from a variety of sources from within dance theories, visual art methodologies, and cultural studies and how they might produce new ways of working in body-based performance art-making processes. In 2016, Nava was awarded the Canada Art Council Travel Grant for her collaborative project "Elements Of Chance." In 2018, she was awarded the Ontario Art Council Exhibition Assistance Grant for her project "Choreographed Marks." Her current visual art research has been granted a York University's Graduate Scholarship and the Joseph Armand Bombardier Scholarship Award from the Social Sciences & Humanities Research Council of Canada.

www.navawaxman.com

Rhenix Shi is a Chinese-born multidisciplinary artist. He received a Bachelor of Fine Art from the University of Toronto, and is a current Master of Fine Art candidate at York University. Shi's work ranges from drawings, photography, installation, and moving images. Influenced by Buddhism and East Asian philosophy, his works are always meditative and mindful. He explores concepts of impermanence of nature, life cycles, and ephemerality through the lens of spirituality.

www.rhenixshi.wixsite.com

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ELHAM FATAPOUR /// KATELYN GALLUCCI
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