The logo features the word "unguarded" in a sans-serif font, with the "un" in yellow and "guarded" in white. This text is centered within a white circle. The circle is surrounded by a dense, grayscale floral wreath of various leaves and flowers. The entire composition is set against a solid black background.

unguarded

The 2020 SUMMA Exhibition, Unguarded, is aptly titled to set the climate of engagement between the viewer and the artists, while showcasing the culmination of four years of research, exploration, trial, error, and the refining of individual art-making practices. This show aims to highlight strength and growth across both mediums and subject matter.

It has been an honour to observe each artist through their unique processes and lend insight as guest curator.

Welcome to a glimpse of the world, unguarded.

- Stylo Starr, Curator & Visual Alchemist





McMaster University School of the Arts

2020 SUMMA EXHIBITION

Curated by Stylo Starr | McMaster Museum of Art | April 4 - 25

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ARTISTS

2020 SUMMA Exhibition *Unguarded*
Artists, Artwork, & Artist Statements

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PROFESSORS

McMaster University School of the
Arts Professor Biographies

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GRATITUDES

List of 2020 SUMMA Exhibition
contributor acknowledgements



SAGE BARKER

HONOURS BACHELOR OF FINE ARTS & MINOR IN PHILOSOPHY

Hamilton, Ontario





I am an emerging interdisciplinary artist currently enrolled in her fourth year of McMaster's Honors Studio Art Program where I focus on the networks and systems of communication found in nature. I portray the fragile inner-workings of ecosystems through audio and video installation,

sculpture, photography, and site-specific works. My practice is deeply rooted in environmental stewardship and ideas of decolonization. I aim to spread awareness through my work

about the autonomous nature of plants and how these organisms have agency. I was born in Hamilton, Ontario and I have completed numerous commissioned works for various private collections, and I've also exhibited at McMaster University and Carnegie Gallery.



@sagebarkerphotography 

@tree__spirit 

Left: *Natural Systems (DETAIL)*, 2019, 48" x 26" x 63"

Centred: *Natural Systems (DETAIL)*, 2019, 48" x 26" x 63"

Right: *Natural Systems*, 2019, 48" x 26" x 63",
stiffened fabric, wire, and light



MARIA BASSO-JIMENEZ

HONOURS BACHELOR OF FINE ARTS

West Mountain, Hamilton, Ontario



and capitalist wealth.

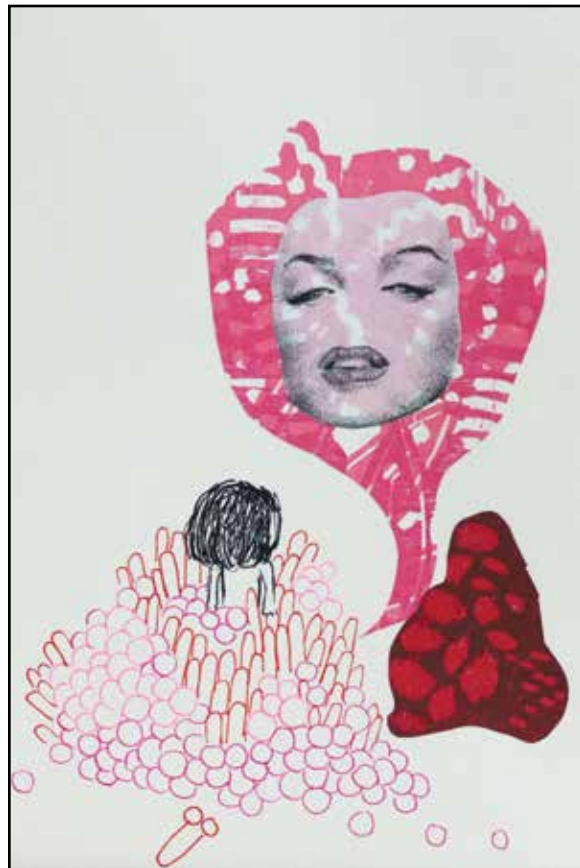
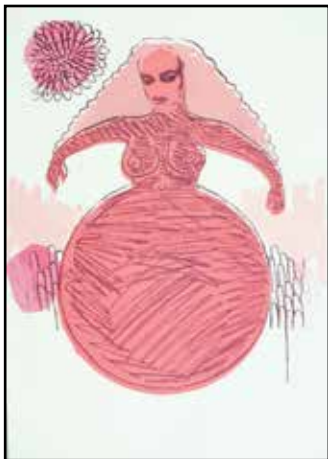
My practice explores the construction of white consumerist beauty in the West, intersectional experience, and cultural/ liminal identity. A student artist due to graduate from a BFA Program at McMaster University, I think about mixed socially constructed identities in relation to homogenizing North American values around race/ ethnicity, class and gender, the tension between white and non-white heritage, and the feelings of in-betweenness and desire that result in the context of white beauty privilege

Drawing inspiration from gender and intersectionality theory, oral narratives of culture, immigration, and loss, and the work of Louise Bourgeois, Wangechi Mutu, Yayoi Kusama, and Cindy Sherman, I consider what it means for one's cultural identity to be in a constant state of flux and what

re-envisioning the world without constructs could look like.

I approach working and creating from an economical perspective: when I am not using traditional art-making techniques, I both repurpose and reuse simple found and scrap materials, often drawing on cultural narratives and experiences. I prefer approaches that require hand-labour and using what I have at my disposal over expensive, professional processes in a move that permeates my work with ideas of class consciousness and class divisions. My ultimate aim is to question and disrupt contemporary Western notions of white beauty and cultural existence as they manifest in the lived experiences of mixed identity individuals through psycho-narrative, visual tensions, and a variety of different media.

I have participated in student group exhibitions in Hamilton, Ontario where I live and work, including at the McMaster Centre for Continuing Education and at the Hamilton Artists Inc.



bassoma90-8@gmail.com 

Left: *Untitled*, 2019, 11.75" x 12", Monochrome Wood-cut with Coloured Ink

Centred: *Untitled*, 2019, 5.5" x 8", Chine Collé and Ink Drawing

Right: *Untitled*, 2019, 5" x 6.5", Ink Drawing with Paint



JORDAN BLAKE

HONOURS BACHELOR OF FINE ARTS

Hamilton, Ontario



I come from a strong, family-oriented background. My family is the most important thing in my life, as they not only flood me with constant support, but they continue to inspire and push me every day, in both the creative and non-creative aspects of my life. I owe them everything and wish to thank and share with them, all of my achievements.

My artistic practice consists of mixed media works, exploring architectural structures, using digital photography, image transfer, oil paint, and collage. I use digital and physical manipulation, layering, and mark-making to enhance my work,

making my two-dimensional pieces textured and intricate in content. I aim to intertwine both realistic and abstracted elements of architecture in a way that will communicate with and complement one another.

I plan to continue making art after I graduate from university. I would like to focus on taking photographs and creating mixed media pieces that capture the essence of who I am as an artist. I want to continue my research on architectural structures and look forward to possibly documenting buildings from all over the world. My hope is to create, and in doing so, inspire those around me through my artistic practice, following in the footsteps of many before me.



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jordanblake@live.ca



Top: *Reconstruction*, 2019, 18" x 54", Digital Photography & Photo Manipulation
 Bottom Left: *Deconstruction 07*, 2019, 8" x 8", Digital Photography & Image Transfer
 Bottom Right: *Deconstruction 06*, 2019, 8" x 8", Digital Photography & Image Transfer



CAITLIN CINO

HONOURS BACHELOR OF FINE ARTS & MINOR IN ENGLISH AND CULTURAL STUDIES

Hamilton, Ontario





In my practice, I aim to arouse sensory engagements and evoke emotionally and sensory evoking pieces for my audience to experience individually. In my recent work I am currently exploring the conflict between themes of sexuality and what is seen as “provocative” and their relationship to conservative family values. Influenced by my own family’s values since childhood towards cultural values and religion, I was taught that anything that is “too sexual” is wrong. This is why I integrate different media including print, photography,


and installation, and incorporate lace and other evocative materials to support these themes and to ultimately confront and critique the culture of slut-shaming that is so widely enforced within these familial, cultural, and religious values.



Caitlin Cino 

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Left: *Drip*, 2018
 Centred: *Interference*, 2019
 Right: *Reputation*, 2019





AMANDA DRINKWATER

HONOURS BACHELOR OF FINE ARTS

Sault Ste. Marie, Ontario



I am an artist from Sault Ste. Marie currently based in Hamilton to study at McMaster University. As an artist my practice has been continually changing, showing my love for exploring new mediums and ways of working. Presently, I make paper cut-outs exploring themes of abstraction, illusion, and shared emotional experiences. I cut vibrantly-coloured paper into precise geometric forms that I layer or fold to create compelling compositions. These compositions explore how of shape, line, colour, and light can influence ones perception and emotion. The process of making is as important to my practice as the final work, and

this emerges through the sharing of my process and creating work with others.

Some of my influences include artists such as Darel Carrey and Kristofir Dean. Both artists create abstract line art that can transform the energy of a space, which I find captivating and would like to achieve with my own work.

I hope that my work continues to evolve into larger pieces and installations that can transform any space and give viewers an unexpected experience.



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Down The Rabbit Hole, 2019, 8.5" x 8.5", Coloured Paper



KELSEY TAMAR DYKSTRA

HONOURS BACHELOR OF FINE ARTS

Huron County/Hamilton, Ontario



Growing up on a farm provided me with the work ethic and drive that I need to pursue artistic projects; my independence and creativity has been supported by my family from a very young age, and has shaped me into the hard-working individual that I am today.

As an emerging artist, my practice focuses on concepts revolving around the idea of a home, specifically deriving from personal experience. My work currently explores the ideas surrounding nude figures in life and in art, and how they are perceived in each area. I research collections in the home such

as blue and white ware, where it originated, and the path it has taken between cultures until today's society. I make installations that are a space in which a viewer can be enveloped in, as well as ceramic sculptures and pottery exploring visual scenery and nude figures depicted on them. I work with a wide range of media including found objects, paint, textiles, digital work, sound pieces and ceramics to achieve the intended experience.

I would like my work to have a positive impact on people, moving towards creating work for artistic and handmade homes. I hope that through my work I will inspire the desire to have reason behind objects in the home.



dykstrakelsey@gmail.com



@tamarrt



Left: *Warped Delft*, 2019, 6.5" x 7"

Top Right: *Porcelain Vase*, 2019, 3.5" x 3" (left) 3.5" x 2.5" (right)

Bottom Right: *Untitled*, 2019, 4" x 3.5"



AISLINN ROSE FARRELL

HONOURS BACHELOR OF FINE ARTS

Hamilton, Ontario



I make textile-based art exploring themes of chronic pain, self-advocacy, and the confluence of physical and mental health. These themes emerge in my work through the visualization of pain, the process of taking care of fabric, and voicing vulnerabilities. I situate my practice within the larger context of artists with isolating diagnoses who find connection through art.

I am inspired by the 2019 album "Wasteland, Baby!" by Hozier in the way he uses his fear, anger, and sadness to create beauty that enters the collectively-shared experience of reflecting upon subjective pain. This is why my work focuses on com-

municating the unseen difficulties of my chronic pain in an approachable format. This has included embroidering what my pain "looks like" onto pillows and painting raw and vulnerable words onto fabric about going through the five stages of grief when I lost the capabilities of my old body. Working with textiles is like tending to their needs, and for me this mimics self-care, the process of physical and emotional reparation and healing, and performing mundane tasks to help my body both function and behave the way I need it to. I hope to further develop a practice that regularly pushes me to create work that promotes compassion and maintains a strong bond between my physical and mental health.



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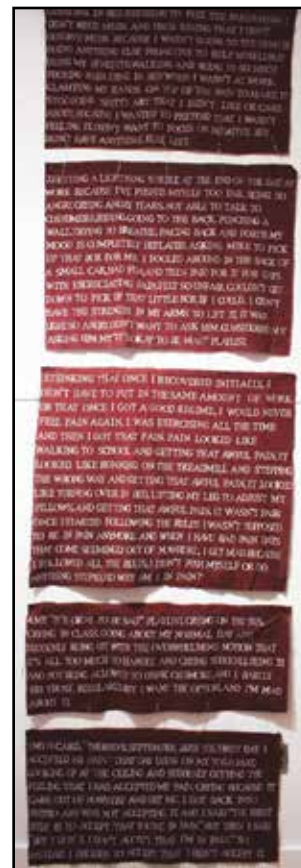
@artbyaislinn



@farrell_aislinn



The Five Stages of Grief, 2020, 12' x 3', Fabric, Fabric Paint, & Wire





BRITTANY FORREST

HONOURS BACHELOR OF FINE ARTS & MINOR IN ART HISTORY

Hamilton, Ontario



I am an emerging Hamilton-based artist who identifies as queer and works within a feminist lens when addressing themes of identity and social equality. As a print-maker, ceramist, and a multimedia installation artist, my work has been described as thought-provoking, heavily researched, and emotionally charged. At times my work has made tongue-in-cheek commentaries

that hold an undertone of sexual curiosity. I am influenced and guided by my personal experiences with identity confusion and social conditioning, allowing me to extract universal ideas that help me understand myself and others. My core objective is to bring to light social issues and create safe

spaces for unfiltered and unconventional discussions. Previously focusing on female oppression within the institution of religion, I have more recently transitioned to sexual suppression by addressing the power dynamic over the domesticated, the religious, and childhood sexual experiences. I plan on addressing a question which I have developed and which has guided my own personal healing. 'Can the psyche be healed through exploring one's own sexual identity?' I propose that by understanding the conscious and subconscious connecting to sexual desires, one can heal through trauma, communication barriers, social conditioning, low self-esteem, anxiety and other mental health challenges while completely liberating thoughts.



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Left: *Degradation*, 2019, Slip-cast ceramic with metal, acrylic paint, and glaze finish
 Centred: *Reconditioning the Bible*, 2019, Ink and graphite on bible pages
 Right: *I am a Pervert Series: DOMesticated Domestication*, 2019, Monotype on Somerset



DEAN HOSSACK

HONOURS BACHELOR OF FINE ARTS & MINOR IN ART HISTORY

Ancaster/Hamilton, Ontario

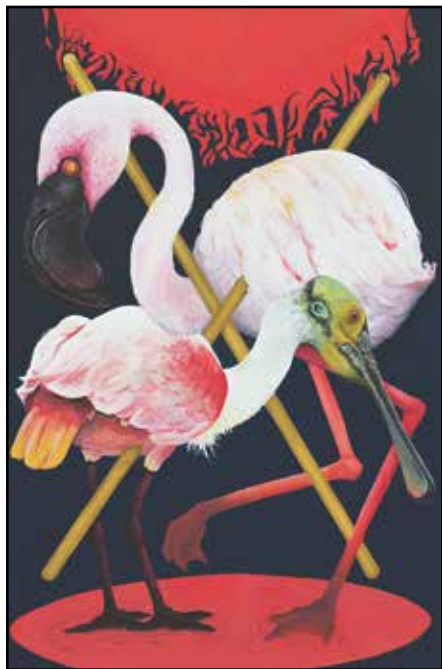


I am a Canadian born artist from Ancaster, Ontario. Through my current practice I have been exploring the correlation of birds and human relationships, coming up in and around themes of queer identity, de-colonization, anthropomorphism, and ornithology. My work is influenced by my rural upbringing, slowly coming to terms with my sexuality and heartbreak.

of bold colour, flat clean backdrops and intricate figural work evocative of an Art Nouveau poster aesthetic.

I am working with large acrylic paintings on canvas or board, using scale and beauty to articulate importance within my ideas. My goal is to contribute to breaking down colonial idealism and to question contemporary discourse around LGBT representation.

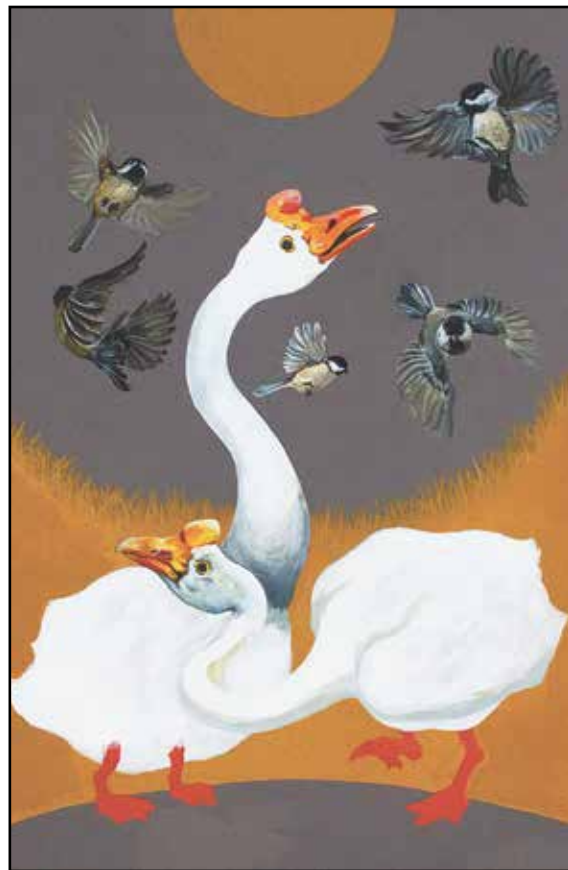
Some inspiration for me can be drawn from patterned imagery in fabric, contemporary digital media, and the work of John James Audubon. Visually becoming apparent in my use



@dutchdean35



Left: *Birds of a Feather*, 2018, 24" x 36", Acrylic on Board
 Right: *Silly Goose*, 2019, 24" x 36", Acrylic on Board





CELINE JEONG

HONOURS BACHELOR OF FINE ARTS

Georgetown, Ontario



I'm a Korean-Canadian student artist currently exploring the tensions within children's death narratives. My practice examines the multifaceted interactions between children and death—intersecting themes of apeirophobia, coming-of-age, religious authority and death anxiety. My Presbyterian upbringing has influenced my work, prompting me to explore how understandings of mortality can be shaped by religious surveillance and enforced obedience.

I am continually inspired by storybook illustration, comics, and the work of Joseph Cornell. These visual references emerge

through the use of layered paper pop-up elements, watercolors and stylized characters—reflecting the aesthetics of 80s and 90s children's storybook illustration. I also draw inspiration from fairy-tales, Victorian era art and architecture, and the symbolic objects within vanitas still life.

Currently, I am working with mixed-media drawings, installations and dioramas—hoping to engage with contemporary dialogues surrounding death avoidance, learned behaviours and children's education.



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Top Left: *Little Devils*, 2019, 17" x 6" x 1.5", Mixed Media
 Bottom Left: *Goodbye Grandma*, 2019, 24" x 12" x 1.5", Mixed Media
 Right: *Mother Sheep*, 2019, 6" x 10.75" x 4", Mixed Media





SOHYUN KIM

HONOURS BACHELOR OF FINE ARTS

Burlington, Ontario



My current practice is to visualize human emotion expressed through a specific body posture. I have been fascinated by wide range of body movements and the considerable amount of information that body action or posture provide in response to one's emotional state. With the study of which mood is associated with particular body postures, I challenge myself to convey

emotion expression through body action and posture without showing facial expression that can be a direct indicator.

I think of my paintings as visual documents that explain the emotion-body posture association both artistically and scien-

tifically. I collect psychological and physical knowledge about bodily expressions through academic research and carefully apply them into my works of art. I regenerate shapes of body into abstract forms in order to highlight the complexity of emotions. The abstract forms on the paintings are either flexible, firm, delicate and rough just like constantly changing mood. I would like viewers to empathize the mood created through the visual cues.

My creative works include various types of art such as paintings, drawings, and ceramics; I have been focusing on 2D art using oils as the main material. I would like to continue the practice expanding it to 3D art, especially with ceramics in the future.



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Left: *Ambiguous*, 2019, 20" x 16", Oil on Wood Panel
Centred: *Loss*, 2019, 36" x 48", Oil on Wood Panel





ALEXANDRA ROBERTS

HONOURS BACHELOR OF FINE ARTS & MINOR IN ART HISTORY

Richmond Hill/Hamilton, Ontario

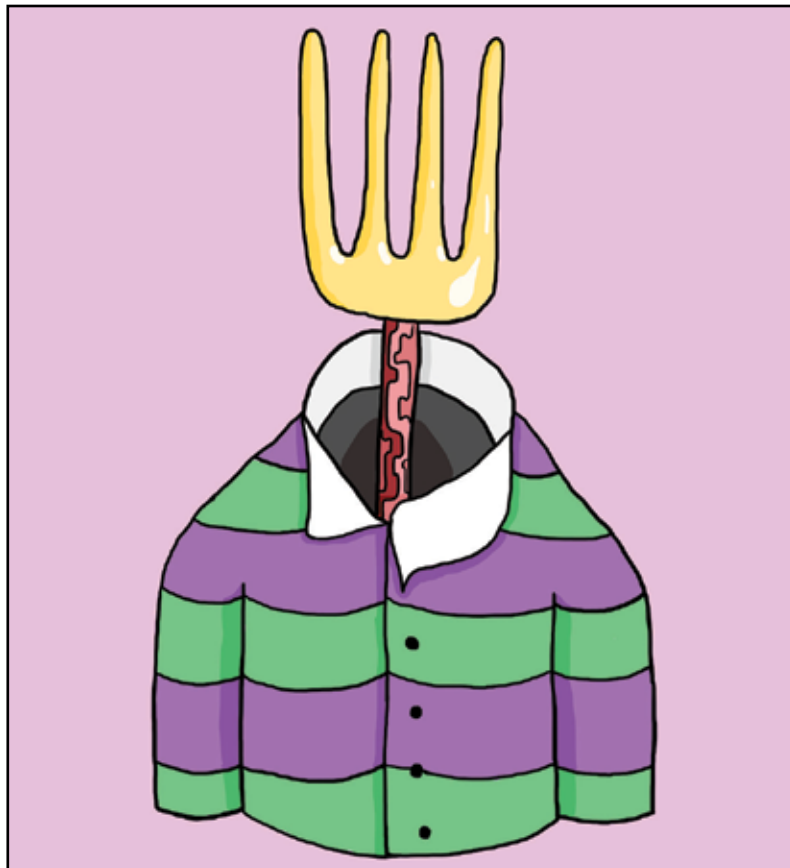



My current practice looks deep into the relationship between aural and visual stimulation and the way in which specific sounds can influence the mood and thoughts of a listener. I currently create my own music, both lyrical and non-lyrical, and will present them with a visual piece as to inform the listener visually of the meaning. My preferred visual medias are video and drawing.


I generally work in a “back and forth” type process, allowing the visuals to be influenced by the music I have made and vice versa. Most of the songs I have written lyrically pertain

to self-reflexivity and mental health while being accessible through themes of relationships and other easily understood concepts. I tend to be heavily influenced by alternative musicians as well as those of the pop-punk genre. I am also influenced by the one-shot music videos of OK Go along with the audio pieces of Alvin Lucier.

My future endeavours will be more audio based and will be put on listening platforms in an album style. I would also like to create more videos in a one-shot style that I feel will be more accessible for everyday listeners rather than just those in an artistic context.



alexandraroberts98/ 

11alexroberts11@gmail.com 

Left: *Cave*, 2019, 10" x 12", Digital Gif
Centred: *Gremlin*, 2019, 5" x 7", Ink on Paper
Right: *Forked*, 2019, 5" x 7", Digital Drawing



EMILY ROBERTS

HONOURS BACHELOR OF FINE ARTS

Burlington, Ontario



My practice has taken many different directions throughout my university career. It began with a reliance on project outlines for the first two years before, in my third year, moving into experimentation with performance art, which had been previously foreign to me. Currently, I create flowing abstract paintings using a combination of acrylic paints and pouring medium, as well as interior latex paints. Typically, I work on wood or canvas supports.

I treat my artistic practice as a form of mindful contemplation by directing my entire focus to my actions and allowing the

world around me to fall away for a moment as I paint. I am heavily influenced by methods of therapeutic art, focusing on coping with emotional change and letting go of the uncontrollable. I draw additional inspiration from healing crystals, using specific crystal forms to create a colour palette that connects its vibrations to healing or support of the emotion I put into a painting.

Going forward, I would love to be able to translate my experience as an artist into an art therapy practice. I would also like to take my paintings further, working on both two- and three-dimensional supports.



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@emrobertsart



Top Left: *Perform*, 2018, 18" x 24", Acrylic on Canvas

Bottom Left: *String Along*, 2018, 12" x 12", Acrylic & Thread on Canvas

Right: *Tranquise*, 2019, 36" x 24", Acrylic & Latex Paint on Wood & Canvas





SHVETA SHARMA

HONOURS BACHELOR OF FINE ARTS

Mississauga, Ontario



My practise explores the world of identity, alternate realities, and pop culture. I create installations, paintings, drawings, and performances from my spiritual and socio-political experiences, while embracing my admiration for pop culture through portraiture and spoken word poetry. I delve into the world of music and lighting by marrying the two in multi-media works, and interactive installations and performances.

I began spoken word poetry in high school, which ultimately paved the path for integrating performance into my university career. I initially created works based on the power that oppression and societal norms acquire on an individual's

self-identity. I referenced universal injustices without drawing on my own experiences until I came to terms with the discrimination and loss of identity I endured from those incidents. Subsequently, those epiphanies formulated critical questions and answers that I chose to convey through the art of spoken word.

While studying my identity more in depth, I recognized the impression that mind-altering and/or transcendent experiences had on my creative mindset and began incorporating those visuals and emotions into my practise. From then on, my exploration of light, music and the desire to manipulate reality by producing immersive, interactive visuals/installations arose; all of which now play a significant role in the execution and context of my most recent works.



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Top: *Cosmic Coexistence II*, 2019/
Bottom: *Cosmic Coexistence I*, 2017



SARAH URBAN

HONOURS BACHELOR OF FINE ARTS

Brantford, Ontario



I am an artist that primarily works with environmental art, specifically analyzing the human effect as well as the adaptation of natural cycles in the Canadian environment. I utilize the mediums of print, digital and painting in my art practice.

The themes surrounding my work are my personal connection with the environment, the rebirth of life that comes from our Canadian landscapes, and how humans have had an impact, positive or negative, on our natural world. These themes emerge through my use of dull colours, the hazy and ambiguous backgrounds used to

create the unknown future, and the specific Canadian Landscapes that I have experienced. I want to show the resiliency of our environment, and how life can come from the dead and nutrient rich decay of the Earth.

Some of my most notable achievements have been exhibiting internationally in the 2017-2018 Group exhibition "Print Pulse 30", and the 2018 Group Collective, "Renovate My Body." Continuing forward with my practice I would love to travel to Atlantic Canada, expanding my understanding of the vast diversity of the Canadian landscape.



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Right: Logging Road, 2019, 11cm x 14cm , Digital Print
Left: Wasteland, 2018, 4' x 3'; Woodcut Acrylic Painting





JENNA WELLMAN

HONOURS BACHELOR OF FINE ARTS



Hamilton, Ontario



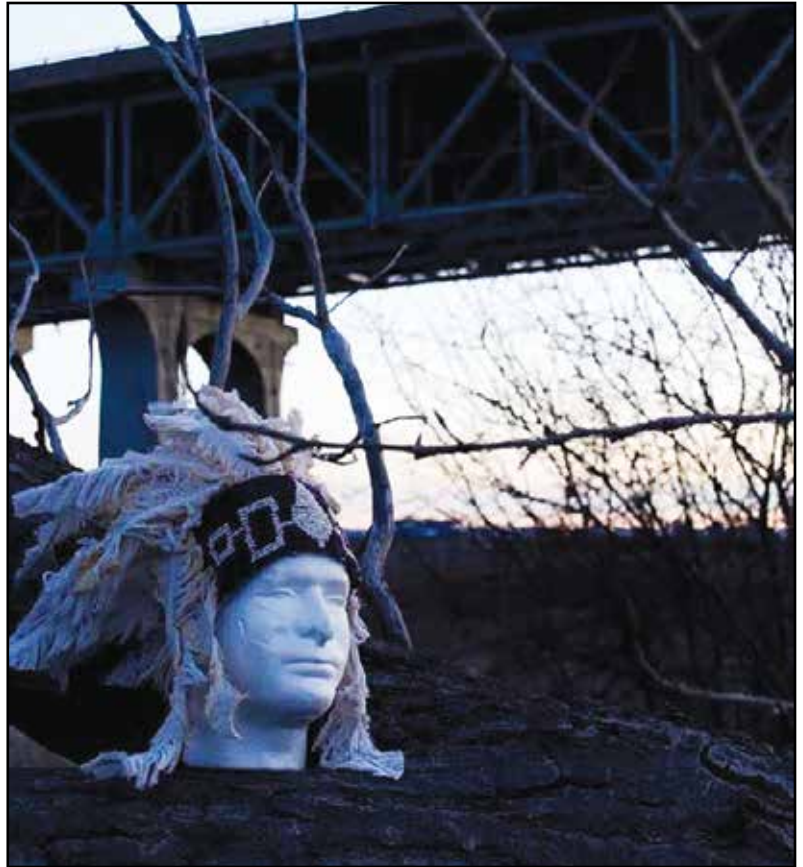
I am a Canadian art student from Hamilton Ontario, graduating from McMaster University in Studio Arts. My work speaks on the connections between being an indigenous woman and also being a Catholic woman.

My work focuses on how the two different sides affect me personally, how they affect each other, and how they affect the societal norms. I use print, bookmaking,

beading and storytelling to articulate my identity and how it affects me. I have exhibited with my class in multiple group shows such as "Renovate My Body". My most recent group show will be "Unguarded" at McMaster art Museum.

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Headdress, 2018, Glass Beads & Canvas on a Foam Head



BRIANA PALMER

Briana Palmer lives in Hamilton Ontario and teaches in the Studio Art program at McMaster University. Originally from the West Coast, Briana received her BFA at the Alberta College of Art and Design and an MFA at the University of Alberta. Her primary practice is in printmaking, sculpture and installation, creating works that reflect an intersection between perception, experience, and social ideologies taken from her own cultural practices, up-bringing and daily experiences.

CARMELA LAGANSE

Carmela Laganse's practice is engaged with the intersections of embodied experience and perception, exploring the agency and ideologies embedded in objects. Her work explores the effects of colonialism and examines how it contributes to material culture as well as her own identity. Working in a variety of media, she often builds interactive work or portable, modular environments that playfully and critically integrate physical, emotional, ritualistic, and intellectual processes.

Originally from Winnipeg, Manitoba, Laganse received an MFA from Ohio University and a BFA from the University of Manitoba. She has exhibited nationally and internationally since 2005. Recent exhibitions include Hamilton Now, Object at the Art Gallery of Hamilton and Spread at the Art Gallery of Guelph. Laganse has taught art at various post-secondary institutions across Canada, teaching mainly in 3D and expanded practice. She currently lives in Hamilton and teaches at the McMaster University School of the Arts.





SALLY MCKAY

Sally McKay is an artist, curator, art writer and educator based in Hamilton, Ontario. Her art and research deal with cognition, consciousness, and social structures at the intersections of art and science. From 2012-2018, Sally taught full time on a series of contractually limited appointments at McMaster University where she currently holds a postdoctoral fellowship. She completed a PhD in Art History and Visual Culture at York University in 2014.

JUDY MAJOR-GIRARDIN

Judy Major-Girardin is a Professor in the Studio Art program at McMaster University. Her work integrates painting, printmaking and fiber-based media utilizing both new and traditional methods to achieve environmentally responsible approaches. She has participated in artist residencies in Newfoundland, British Columbia, Quebec, Pennsylvania, Massachusetts, Portugal and New Zealand and has shown her work in North America and internationally. Currently, she is working with colleagues and the community to reimagine McMaster's West Campus.

CHRIS MYHR

Chris Myhr is an interdisciplinary media artist whose practice engages with photography, the moving image, sound, and media installation. Myhr is currently developing a project titled "Point-Line-Intersection" that examines our interconnections with the Earth's hydrosphere: the tension between water as life, vitality and industry, as well as a source of immense and unpredictable destructive power. Myhr completed undergraduate studies at Simon Fraser and the University of Lethbridge, and completed graduate work at NSCAD University.

OTHER PROFESSORS

We would like to acknowledge the following professors, who have profoundly influenced us and our practices throughout our pivotal years in the Studios Arts program. In our brief time together, these individuals have guided and inspired us with their constructive feedback, comprehensive knowledge and unique perspective. We are thankful for their immense support.

Donna Akrey
John Ford
Kevin Mutch

Adrienne Crossman
Logan MacDonald
Mary Porter





ACKNOWLEDGEMENTS

Land acknowledgement

We recognize and acknowledge that we are located on the traditional territories of the Mississauga and Haudenosaunee nations, and within the lands protected by the “Dish With One Spoon” wampum agreement.

We are grateful for the natural resources and constant inspiration that the land provides us with and the studio spaces on it that have given us the opportunity to freely create and learn. As we move forward, we look to our Indigenous communities for their leadership in our commitment to truth and reconciliation.

Special Thanks

We would like to give special thanks to those who have supported and guided us over the years. The following individuals have provided us with knowledge that has played

a significant role in our ability to conceive and construct work. Their extensive expertise has instilled excitement and enabled us to persevere and embrace uncertainty.

Angela Busse | Educational Assistant
Troy Coulterman | Instructional Assistant
Agata Derda | Studio Technician
Sharon Grant | Administration
Abedar Kamgari | Hamilton Artists Inc. Programming Director
Ian McMurrich | Instructional Assistant
David Perrett | Instructional Assistant
Mike Syms | Studio Technician
Alejandro Tamayo | Artist in Residence
Studio Teaching Assistants
McMaster Museum of Art

Lastly, we would like to thank Stylo Starr for curating our culminating exhibition at the McMaster Museum of Art.



THANK YOU TO



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