



## REBECCA SMITH

## SHE/HER - 3RD YR

EVERYONE IS CAPABLE OF EVIL, IT'S JUST OUR ABILITIES TO NOT ACT ON IT THAT SETS US APART: "MAKE NO MOVEMENT WHICH IS CONTRARY TO PROPRIETY" (ANALECTS OF CONFUCIUS). THE FEMME FATALE ARCHETYPE IS USED IN "THE ENEMY IS A WOMAN" TO REMIND VIEWERS NOT TO UNDERESTIMATE ANYONE. THE WORLD IS FULL OF SHADOWS AND SOMETIMES WE FORGET HOW EASY IT IS TO GET LOST IN THE DARK WHILE BEING COMFORTED WITH A SMILE.



THE ENEMY IS A WOMAN  
9X15ISH . PHOTOGRAPHIC PRINT, MARCH 2022

## ZOË LEBRUN

## SHE/THEY - 5TH YR

MY ARTWORKS REFLECT ON ISSUES OF OBJECTIFICATION, AUTHORSHIP, AND CRIME IN ART THROUGH THE USE OF THE FEMALE NUDE AND THE COPY. IN PAINTING 'LIGHTING STUDY 01', I QUESTION WHETHER IT'S POSSIBLE TO PAINT A NUDE BODY WITHOUT INHERENTLY OBJECTIFYING THE SUBJECT, EVEN IF IT IS NOT THE ORIGINAL INTENT. 'FABRIC STUDY (AFTER GENTILESCHI)' IS A COPY OF PART OF ARTEMISIA GENTILESCHI'S 'LUCRETIA' (1627). GENTILESCHI'S ORIGINAL PAINTING RUMINATES ON THE STORY OF LUCRETIA, A NOBLEWOMAN FROM ANCIENT ROME WHO TOOK HER OWN LIFE IN THE AFTERMATH OF A SEXUAL ASSAULT. MY STUDY SPEAKS TO THESE SAME THEMES OF INJUSTICE WHILE ALSO QUESTIONING WHERE THE 'STUDY' STANDS IN CONTEMPORARY ART EDUCATION--WHAT DOES IT MEAN TO CREATE A STUDY OF AN EXISTING WORK IN AN AGE WHEN YOU CAN ACCESS ANY IMAGE? WHAT DO THE ALTERATIONS TO THE ORIGINAL COMPOSITION MEAN FOR THIS ITERATION OF GENTILESCHI'S WORK? THESE QUESTIONS OF AUTHORSHIP AND APPROPRIATION ARE INHERENT TO THE WORK, EVEN AS IT SITS IN A STATE OF INCOMPLETION.



LIGHTING STUDY 01,  
18"x24", OIL ON CANVAS,  
2020.

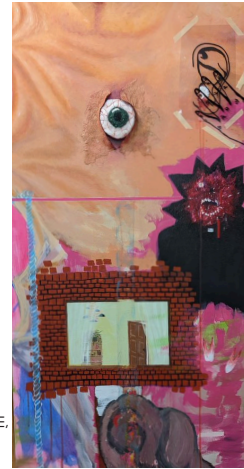


FABRIC STUDY 01 (AFTER GENTILESCHI)  
18"x24", OIL ON CANVAS,  
2020-PRESENT

## SYD CALDWELL

## SHE/THEY - 3RD YR

THE PIECE IS ABOUT INTRUSIVE THOUGHTS AND CHANNELLING THOSE ONTO CANVAS AS A WAY TO COPE WITH THE EVIL AND DEPRESSING THOUGHTS THAT COME UP. THE GOAL IS TO NORMALIZE THAT MANY PEOPLE SUFFER WITH THESE INTRUSION AND THAT YOU'RE NOT ALONE OR WRONG FOR HAVING SUCH DARK THOUGHTS AND THERE IS OTHERS JUST LIKE YOU.



INTRUSIVE  
ACRYLIC, FELT, METAL, TAPE, ACETATE,  
2FTX4FT, DEC 08, 2022

## SARAH CHARTRAND

## SHE/HER - 5TH YR

THEY BOTH DISPLAY HUMAN FLAWS. ISOLATED SHOWS HOW PEOPLE CAN BECOME OBSESSED WITH SOCIAL MEDIA AND THE DIGITAL WORLD AND BECOME ISOLATED FROM IN-PERSON RELATIONSHIPS, AND I'M NOT THAT SCARY SHOWS HOW QUICK PEOPLE CAN BE TO JUDGE OTHERS.



ISOLATED  
4" x 4", COPPER ETCHING (PRINTMAKING)  
JANUARY, 2018



AM I SCARY,  
4" x 6", COPIC MARKERS, PENCIL CRAYON  
JUNE, 2019

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# Do No Evil

We have all know of images of the Three Wise Monkeys:  
**SEE NO EVIL, HEAR NO EVIL, SPEAK NO EVIL.**  
But did you know that sometimes there is a Fourth?  
**THIS FOURTH REPRESENTS DO NO EVIL.**

CURATED BY MELL EDWARDS  
EXHIBITION DESIGN BY HIROSHI JAKE HAMADE

March 8th - 15th 2023  
School of Art Student Gallery  
158H Taché Arts Complex, University of Manitoba