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SOA Show + Sale

Pre-sale: March 7th 5pm - 7pm

Open to the public: March 8th 10am - 4pm

Marshall McLuhan Hall

Featuring 22 artists

sofa
student ●
association

Overview

All prices in CAD.

To contact any of the artists directly, please email sofasa@gmail.com.

Works marked NFS are not for sale.

Sales operate on a first come, first serve basis.

Artists eligible to apply taxes to the price of their work have done so, and the price including tax has been included.

Follow [@sofasa](https://www.instagram.com/sofasa) on Instagram for more School of Art programming, events and information.



Madeleine Alsip
eat your carrots, 2023
 Watercolour and watercolour pencil
 on cold press
 9" x 12"
\$200

Artist Biography

Madeleine Alsip (She/Her) is a Winnipeg-born mixed media artist in her third year of study at the University of Manitoba's School of Art. Often combining paint mediums of acrylic, watercolour, and gouache, with textile and embroidery, her works exude a fusion of colour and texture through layering. Based in Manitoba, Alsip's interdisciplinary practice currently delves into childhood memories, exploring themes of family, and personal growth. With a narrative-driven approach, she artfully weaves relatable emotions and experiences of youth, inviting viewers to reflect on their own fleeting adolescence, and through her evocative art, reminisce upon fond memories from the past.

About the work

eat your carrots attempts to re-encapsulate hyper-pigmented child-like perceptions of the world within contemporary contexts. Built-up layers of translucent watercolours contextualize Alsip's recollections of how she used to view life as a child: oversaturated, luminescent and vibrant, in which such aura has drastically dulled with age. Utilizing a 2022 reference image taken on Alsip's inherited family camera, she showcases the duality between the past and present, capturing her current perspective through the nostalgic lens of childhood.



Matt Wallbridge
Body, 2023
 Oil on canvas
 48" x 48"
\$1200

Artist Biography

Six years ago I decided to become a painter. I had a variety of reasons for that decision, but the most important was that I realized it was the medium most conducive to the way I think and work. In the studio I like to be fast and impulsive. I want to get caught up in the moment so that I can react instinctively to things that are already happening. I allow my own acquired knowledge of gesture and texture and colour to dictate what a painting becomes: the planning happens right in the middle. I frequently rework and paint over the same surface's multiple times, but I don't see the process as deletion. I want my paintings to look fused together rather than built like a sculpture. Old layers always inform the new layers.

I look at painting as a sort of puzzle box. It is exciting to me to try and find ways to paint things that surprise me and still maintain the traditional structure of what constitutes a painting. It makes me feel like I am a part of a grander shared history – like I am working alongside everyone else who has ever painted. Gradually the focus of my practice is narrowing. When an idea feels like it has failed I kill it and move on. Each time that happens I feel like I get closer to whatever it is that I'm looking for.

About the work

This is a painting of the body exploring the style of Lyrical Abstraction from the 1960's on a hand built/stretched canvas.



Daniel Allen
Untitled (Métis), 2022
 Acrylic, Oil, and Mixed Media
 on Canvas
 4' x 1'8"
\$3080 (including tax)



Daniel Allen
Brady Road Landfill, 2023
 Mixed Media on Canvas
 3'4" x 4'11"
\$1288 (including tax)

Artist Biography

My name is Daniel Allen (He/Him). I am 21 years old and from Winnipeg Manitoba. I am a mixed-media artist who is heavily interested in and passionate about rediscovering and learning more about my Métis culture and other Indigenous cultures within Canada from the good and the bad that face our communities. I primarily enjoy painting and exploring and experimenting with the most random of things to help support the theme for a certain painting. I use my passion for sculpture to help construct a more abstract mixed media approach in helping construct and express my ideas on various socio-political issues facing us Indigenous peoples.

About the works

Untitled (Métis) is a Reflection on my Identity. I wanted to bring out a strong historical object commonly used with the Metis people. The Red River cart. This was done in the continuing hopes of rediscovering my familial cultural identity and what it means to be Métis. We see the three red lines on the left imitating the three rivers that run through Winnipeg, the Red River, the Assiniboine River and the Seine River. As well as the pieces of canvas sewn on in cross-style stitching are used as an ode to Catholicism and my French Metis identity.

Brady Road Landfill reflects the ongoing mistreatment towards MMIWG2S total disregard for them and the current problem of their bodies being in Brady Landfill just outside of Winnipeg, MB. The image is an abstract aerial view of the landscape and at the same time looks like a Woman. I used lots of materials from plaster to epoxy, paint, mud, fake hair, beads, bubble wrap, and masking tape. This piece ultimately reflects my part in dealing with learning about our Indigenous community members who have gone through this trauma and aims to bring awareness to this issue.



Earl Rina
The Elegant Moment, 2022
 Acrylic on Paper
 12.5" x 28.5" (with frame)
\$600

Artist Biography

Earl Rina was born in 1987 in Cebu City in the Philippines. They started their journey as an artist in 2010, two years after graduating with a Bachelor of Science in Nursing. They worked as a nurse and as an artist in the Philippines until 2018, and are now based in Winnipeg, Canada. Currently, they are enjoying further studies after receiving their Art Program Diploma from the Stratford Career Institute, and they are now pursuing a Bachelor of Fine Arts Degree at the University of Manitoba.

Earl Rina works in a variety of media and techniques ranging from painting, photography, and mixed media as they explore the often-complex connection between humans and their social environment, mental state, and nature. Blessed with both a male (Earl) and female (Rina) name by their Filipino family, Earl Rina is a strong new voice sharing their exploration of emotions with the world.

About the work

This artwork is a beautiful reflection of the majestic cranes that grace the prairie lands of Canada during the idyllic summer season. Within this breathtaking landscape, crane birds stand as a symbol of both commonality and elusiveness, making them a captivating subject for observation and identification amidst the vibrant natural surroundings.

This artwork was part of the Gallerium Art Prize 2022 which was exhibited virtually by the Gallerium, Bifarlin online exhibition from May 20, 2022, to June 30, 2022



Jacqueline Deane
Tunnel Forest, 2020
 Oil on wood panel
 11" x 14"
\$300

Artist Biography

Jacqueline Deane is a twenty-three-year-old Winnipeg born artist attending her first year for a Bachelor of Fine Arts Degree at the University of Manitoba. She is continually exploring themes of spirituality through connection with the land and is passionate on finding meaning through everyday life. She is currently interested in how individual perceptions are displayed and translated in artwork. Jacqueline is eager to expand on her method, style and medium by going out of her comfort zone in hopes to find areas of interest. Her favourite mediums and methods are oil, charcoal and linoleum but is developing skills in ink and sculpture.



Jessica Beaugrand
Ribbit, 2023
 Acrylic on Canvas
 8" x 14^{1/2}"
\$180

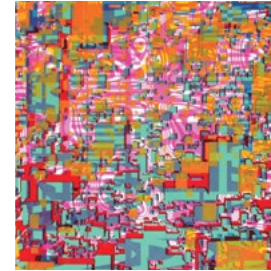


Jessica Beaugrand
Splash x3, 2023
 Acrylic on Canvas
 16" x 20"
\$240

Artist Biography

Using vivid strokes of acrylic paint, Jessica Beaugrand searches to embody the essence of the moment in our natural world. With a focus on capturing the dynamic interplay between animals and their environments, Jessica's art serves as a visual recognition of the beauty and energy found in these fleeting moments. Whether it's the playful pounce of a squirrel, the swift dart of a fish through water, or the elegant dive of a bird in flight, Jessica aims to bring these moments to life on the canvas, immortalizing them in vibrant hues and textures.

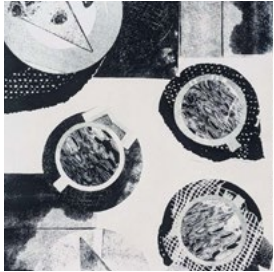
Through a blend of precision and spontaneity, viewers are invited into a world where time stands still, allowing them to connect with the innate harmony between animals and their habitats. Their art resonates with a passion for nature's intricacies and a profound respect for the delicate balance of ecosystems.



Juca Aquino
All of the Above, 2023
 Silkscreen on paper
 20" x 26"
\$200

Artist Biography

Juca Aquino is a Brazilian-Canadian artist currently studying at the University of Manitoba. Juca's artistic practice is informed by Brazilian art and architecture like the Copacabana boardwalk, Ibirapuera Park and the skyscrapers on Paulista avenue. He first became interested in screen-printing when he saw Takashi Murakami's maximalist murals at a retrospective in the Vancouver Art Gallery. Juca became fascinated with using code as a tool for creating visual art when he noticed that unintended results caused by bugs in the code are often more compelling than the intended results. Juca has done volunteering work for the Winnipeg Art Gallery, Plug In ICA and Art City.



Mishelle Animov Kosonovsky
Pieces of Tea-Time, 2023
 Monoprint, Collage, Silkscreen
 66" x 42"
\$400

Artist Biography

Mishelle Animov Kosonovsky, She/Her, Eastern-European Jewish Immigrant and Israeli-born artist, currently based in Manitoba. As a multidisciplinary and print-based artist, my two-dimensional art practice grows beyond the paper and becomes sculptural. I am influenced by my cultural heritage and personal experiences. Those introduce the themes and notions of tradition, nostalgia, cultural and personal identity within the process of immigration, and the ephemeral.

Food has always fascinated me for its ability to connect people and cultures, and the role it plays in defining our individual and collective identities. I believe that core memories are made while dining and preparing food, those are universal as food is an integral part of who we are. Through my art, I aim to capture the energy and spirit of special moments and invite the viewer to reflect and connect to their own memories and personal journey.

About the work

Pieces of Tea-Time is my attempt at pushing the boundaries of printmaking. To begin, I used the monoprint technique to introduce my found objects to print, to paper, to the two-dimensional realm, then I scanned my monoprints – taking the uniqueness of the one-of-a-kind print to digital scanning and photocopying it via the computer. To transform from the digital to analogue I hand cut and collaged with my printed digital pieces. And to wrap the story of a simple conversation over tea-time with some cake – I have scanned my collage and recreated it with a halftone dot through silkscreen. To me, it becomes important to push the limits of print just as much as we push our intellect while conversing with a friend over a simple cake and some tea.



Owen Dunnigan
Untitled, 2023
 Large Format Photo Print
 44" x 32" (unframed)
\$1250

Artist Biography

North American artist, Owen Dunnigan, established themselves in the prairies discovering transdisciplinary methods to construct and deconstruct projects during studies. Usually developing around institutional critique or responding to current events, compositions balance the scale of organic and geometric/manufactured forms with colour. Most works revolve expressions of education, loss, nature, and ephemerality usually set in photo, text, print, books and paper, or found materials. Working from large scale projects to simpler constructions, they seek to raise different questions depending on personal backgrounds and instill a sense of curiosity to research, ideas, or the materials used.

About the work

Photo from a series examining resource allocation within the University of Manitoba campus.



Shakira Rampersad
Shores, 2022
 Coloured pencil, watercolors, tissue paper and oil pastel on watercolor paper
 19" x 25"
\$215

Artist Biography

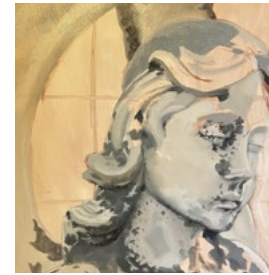
My name is Shakira Rampersad, I am 20 years old and I was born here in Winnipeg, Manitoba. Despite growing up here in Canada, my family, such as my Dad and part of my Mom's side of the family is from Trinidad and Tobago. I've never been there, but I'm incredibly ingrained in and proud of my culture and actively work towards incorporating that in my artworks. I'm a third-year student at the University of Manitoba's School of Art, where I intend to eventually earn a bachelor's degree in fine arts and pursue a career in the arts. I enjoy using a range of mediums, such as collage, watercolour, acrylic, and pencil, to create work that is vibrant and bold. Although I've always been drawn to portraiture, I also enjoy the creative freedom that comes with abstraction and even combining the two!

My work explores the relationship between different mediums and how, when the two are combined, they can become one uniform piece. I also focus on themes of healing and how art, along with other enjoyable activities, can impact our lives in many ways. In my art, I aim to convey the emotion and feeling that go along with the things we value most.

Before I introduced a vast amount of color into my personal work, I stuck to black and white graphite drawings. I discovered I was never happy with my pencil work till I fell in love with collage. I started employing a range of colours, layering techniques, and mediums in my artwork and I was able to rediscover my love for creating art!

About the work

The piece *Shores* is an experimental abstract work that displays the clash of several concepts and mediums. It demonstrates how layering and re-daction are related to one another and how they ultimately complement one another in a work.



Erin Waterer
A Quiet Place, 2024
 Oil on birch panel
 12" x 12"
In progress image
\$400

Artist Biography

Raised and residing just north of Stonewall, Erin Waterer has been captivated by art from a young age. After spending a few gap years working after high school, she could no longer ignore the desire to attend art school. Her work is a reflection of being brought up in a community where there was little to do, she had to learn to entertain herself and find enjoyment in simple things while facing feelings of isolation and loneliness.

After being commissioned to paint a memorial garden bench in 2019, the artist discovered her joy for creating larger pieces. She then went on to paint commissions for private residences including a few large murals. Although she still holds smaller pieces dear to her practice, there will be larger upcoming works as well.



Grace Akadiri
Remember, 2023
 Oil paint on stretched canvas
 36" x 48"
\$350



Grace Akadiri
Queen in Her Courtyard, 2023
 Oil paint on stretched canvas
 36" x 48"
\$350

Artist Biography

Grace Akadiri is an artist born in England and of Nigerian background, currently living in Canada. While enrolled as a fine art student at the University of Manitoba, Akadiri works primarily as an oil painter. She is interested in both the style and techniques of traditional oil painting, as well as the forms and narratives that her own personal and cultural background can bring to the versatile medium.

Through art historical narratives, Akadiri is greatly inspired by the charm and grandeur of classical painting. Her desire is to incorporate people of colour, especially Black women, into these elegant spaces, revelling in a rendition of the Black figure that was many times overlooked. By reimagining and reinterpreting these historical scenes, a combination of classical motifs and African artifacts often shadow one another within her works, revealing the beauty and richness of an untold history through classic art forms.

About the works

Remember is a work rooted deeply in the richness and grandeur of the Victorian interior and classical antiquity. Contrary to historical narratives, *Remember* places a woman of colour into its forefront. Compelling in her gaze directly back at the viewer, the portrait requires a simple demand for attention and consideration.

A loose interpretation of Charles–Henri–Joseph Cordier’s bronze sculpture of the bust of an African visitor to Paris to the Salon of 1848 is implanted in the shadows of the right side of the piece. Later being renamed as the African Venus, this sculpture embodies the Roman mythological goddess of love and beauty and regenerates itself into the body of a black female figure. Much alike this figure, *Remember* is created as a redefined representation of beauty within classical history.

Queen in Her Courtyard is based upon the Sudeley Castle and Gardens in the scenic countryside of the Cotswold in England. Housing a lineage of monarchs, the castle originates in deep royal histories.

Longing for a reimagined space, the Sudeley gardens sits as a realm for the tranquil and tender moments of a mother and her sleeping baby, a sound bond that the natural world embraces. At the heart of the painting sits a bronze Nigerian statue, presenting the visual implications of maternity, fertility, and femininity. Within the stylization of classic Garden Landscapes that grace a long history of oil painting, *Queen in Her Courtyard* symbolizes a new representation of cultural identity and motherhood, and its moments of deep connection and tenderness.



Cecilia Thompson
Sapphire, 2022
 Oil on Canvas
 16" x 20"
\$400

Artist Biography

I have always loved the arts and have immersed myself in many different art forms growing up. I did ballet along with many other styles of dance since I was little, I joined band and played the flute for seven years taking up to 3 separate classes to immerse myself with music, and I have always chosen art as my preferred elective in school. It was a no brainer that art was meant to be in my life. I moved to Canada when I was very young, my Afi (grandfather) was an artist in Iceland and was my inspiration to pursue fine arts. I am an oil painter and ceramic artist, while my pieces tend to be figurative, I also enjoy experimenting with my ceramic process as well as painting liquids and glass which is where my bottle series comes from.



Syd Caldwell
Deteriorating, 2020
 Acrylic on wood
 17" x 21"
\$650

Artist Biography

Syd Caldwell is a queer woman artist and curator born, raised, and located in Winnipeg Manitoba. The Interdisciplinary artist gives into the uncanny expressing a surrealist aesthetic and theory. Exploring their own unconscious mind to find a sense of normalcy and connection to others who experience the same or similar. The contemporary surrealism comes from exploring traditional women crafts and challenging what we know of painting. Combing mediums to touch new dimensions of what's visually possible. She seeks to create conversation around our internal beings. Playing with the disturb and expressing the dark through colour. Caldwell expresses the thoughts we try to push down and the experiences we attempt to hide.



Adelle Rawluk
Split, 2022
 Oil on canvas, faux fur
 3' x 4'
\$1000



Adelle Rawluk
Porcelain, 2024
 Oil on paper, found frame, doily,
 repurposed found jewelry
 8" x 10"
\$400

Artist Biography

Adelle Rawluk is a multidisciplinary artist living and working on Treaty 1 Territory in Winnipeg, Manitoba. Binding traditional methods of painting and hand-sewing their work confronts ideas of mortality, anxieties related to the human body, and the human condition. The ephemeral is explored in memory, mourning, and the finite nature of things through representational visuals and the incorporation of textiles and found objects. Blending a tangible reality with unsettling distortions and depictions, familiar imagery is remodeled into the uncanny and uncomfortable, challenging the idea of comfort/discomfort as simultaneous and mutually dependent. Adelle is currently in their final term in the BFA (Hons.) program at the University of Manitoba School of Art.

About the works

Split presents an imagined body. Immediately recognizable yet entirely ambiguous, *Split* is a body remodeled, reimagined, continually torn apart. *Split* embodies a physical sense of discomfort as the body is stretched, split apart, and pulled together in a strenuous yet harmonious fashion. With a border of white faux fur, the piece is a reminder of the physicality of our bodies.

Resembling the delicacy and softness in features of antique porcelain dolls, *Porcelain* highlights a presence in objects. Framed by a border of delicate lace and repurposed jewelry, *Porcelain* emerges as hollow yet nearly living. *Porcelain* exists as an amalgamation of found, preloved, and handcrafted objects, highlighting the 'life' of such things, given by the hands of the people who made them, used, them, and loved them.



Feng Xinyi
Prying, 2024
 Acrylic on canvas
 16" x 16"
Digital concept image
\$225

Artist Biography

Feng Xinyi (She/Her) is an artist from China currently enrolled in the Art History program at the University of Manitoba. She tends to utilize abstract imagery to explore the boundaries and possibilities of the human psyche, reflecting on how individuals perceive and understand themselves, others, and the world in modern society. Through visual symbols and metaphors, she delves into profound existential questions. Her primary source of inspiration stems from emotional perception, and painting serves as a way for her to express herself or to cut stress.

About the work

Prying constitutes an ongoing inquiry into self-awareness and behavioral motivation, serving as a simplified and abstract expression of psychological processes. There is a pair of hand-shaped things peeling off a layer of covering, as if it is attempting to reveal certain secrets or truths. Whereas, concealed beneath is an eye, from which extends a tentacle protruding continuously outward from the pupil. A conflict arises between the external and internal realms, each seemingly ambitious for energy and breakthrough. The intertwining of internal and external dynamics renders my understanding of self intricate and nuanced. *Prying* endeavors to explore the complexity and uncertainty of the human psyche: How do I understand myself? Am I truly who I believe myself to be?



Shan Pullan
Iridescence, 2024
 Colour Film Print, Film Soup
 16" x 20"
\$350

Artist Biography

Shan Pullan is a lens-based interdisciplinary artist living in Winnipeg, Manitoba. She is currently completing her Bachelor of Fine Arts Honours degree from the University of Manitoba, focusing on experimental film photography. Growing up she inherited her love of photography from her father, receiving her first camera at the age of eleven. Years later early in their undergraduate studies she rediscovered her love of the medium through analogue film. She is currently working with experimental film practices such as film souping and camera-less mediums, along with sound to explore the interpretation of memory and nostalgia.

About the work

This image is created through an experimental film process called film souping that create a dreamy, abstracted image on the surface of the film.



Sydney Dahle
Contemporary Still Life, 2023
 Image transfer and oil on canvas
 36" x 36"
\$1000



Sydney Dahle
Pose #1, 2023
 Acrylic on canvas
 36" x 48"
\$1500

Artist Biography

I'm a Winnipeg-born interdisciplinary artist pursuing a BFA honours degree at the University of Manitoba. My practice strongly focuses on painting and collage and, in recent years, explores extending the use of painting beyond the canvas. Having discovered a passion for art in my early twenties, my technique continues to develop during my education at the University of Manitoba. My practice aims to observe and question contemporary culture, and as a female navigating a male-dominated society, I regularly consider my content through a feminist/ female-based lens. Regular topics that emerge in my art are consumption-based behaviour and habits, the image of the female body in media and advertising, and the influence of social media and the digital age.

About the works

Contemporary Still Life combines two ages of the still life genre by layering a painted abstraction of Paul Cézanne's *The Basket of Apples* over image-transferred photographs of food from social media. The juxtaposition of images and mediums considers the evolution of the still life in our contemporary society. In the digital age of social media, with society's constant consumption of images through online platforms, this piece contemplates the similarities and differences between traditional methods of painting a still life and the contemporary picturing and posting of food and products.

Situated in the intersection of seduction and repulsion, *Pose #1* features painted fragments of chewed food to confront viewers with their consumption habits and the impact of a consumption-driven society on the individual and masses. By collaging the abject imagery of undigested food over the female figure posed in lingerie, the painting considers the imaging of the female and the objectification and sexualization of women's bodies through media and advertisements. The language of chewed food additionally layers conversations of eating disorders and food/body relationships perpetrated through media and advertisements.



Anaies Mehrabian
Arazik, 2024
 White Clay, slip, glaze
 12" x 30" (approximate)
\$1100

Artist Biography

I am an Armenian-Iranian interdisciplinary artist and an international student, pursuing my BFA at the University of Manitoba, and my multi-media art practice is centered around themes of multiculturalism, home, and craftsmanship. Coming from a background made of different traditions, roots and cultures, my main source of inspiration in many of my works is my interest in redefining my approaches to the changing world around me. My works encompasses Ceramics, Drawing, design and by creating new connections between these materials, I challenge the stereotypes regarding the beliefs about art and craftsmanship in my home country. My explorations in my roots and the stereotypes are often accompanied with new techniques that I learn from my peers to explore modern subject matters that are relevant to my roots and traditions.

About the work

Arazik is a stoneware vessel that is created with a traditional Korean technique called Onggi, derived from the Korean word for "jug". My vessel is decorated with an expressive figure drawing that I made after my visit to my home country in summer 2023. The artistic labour work that I will have in the creation process of *Arazik*, which is an Armenian name for a type of bird, gives my drawing a chance to fly far away from the land in which it is not be considered as precious as an artistic masterpiece.



Jeremiah Shrigley
untitled, 2024
 charcoal and graphite on paper
 16" x 20"
\$150



Jeremiah Shrigley
untitled, 2023
 Acrylic on canvas
 11" x 14"
NFS

About the works

I use materials such as charcoal, and graphite in producing mostly figure drawings, cinematic scenes of landscapes, and scattered compositions of psychedelic entities. The charcoal is messy expressing a fluid and dramatic contrast between the static white space of the paper and the black volume of the foreground and background. In my alla prima painting, I produce casual like still lives of everyday items such as shoes and plants and more contentious subjects like hard drugs and alcohol. I want my work to express the tensions between what is every day and what is unusual. I submit two works that are "normal".



Ela Wasney
Protect Me, 2023
 Digital print
 22.375" x 34"
\$350



Ela Wasney
Forgive Me, 2023
 Digital print
 22.375" x 34"
\$350



Ela Wasney
Save Me, 2023
 Digital print
 22.375" x 34"
\$350

Artist Biography

Ela Wasney (she/her) is an artist living and working on Treaty 1 Territory in Winnipeg, Manitoba. She utilizes found objects, photography, and typography, to examine The Church, its connection to social class, and the masculine underpinnings of the rural West. Born and raised in the country, she has found multiple cultural differences to that of a city center. She is inspired by Christian grandeur, how Western religion functions in contemporary society, and pastoral aesthetics. A large influence has been roadside religious advertising and the concurrent threat and hope they present. This has guided her to use text humorously to unveil the cultural underbelly of our rural communities. Her work serves as a critical lens through which she examines the profound impact of religious institutions on rural life, while simultaneously celebrating the culture, traditions, and unique beauty of these communities.

About the works

These three photos were birthed through the act of penance. While a part of the same series, each work is standalone. When thinking about the act of prayer, I narrowed the main wishes down into three categories, to save, to protect, and in the end, forgive the sinner for what they've done. I have brought the mental weight prayer carries into the physical realm, imprinting these desires into my body, acting as a vessel to push your own anguish upon, rather than letting it seethe within your own body. I want these images to act in a spiritual manner, whatever the viewer needs most in their life will be the text they are most drawn to.



Takashi Iwasaki
A Being of Tutti Frutti #1, 2023
 Fired clay, underglaze, and glaze
 Height: 27 cm, length: 38 cm,
 width: 23 cm
\$4480 (including tax)



Takashi Iwasaki
A Being of Tutti Frutti #2, 2023
 Fired clay, underglaze, and glaze
 Height: 23 cm, length: 30 cm,
 width: 22 cm
\$3360 (including tax)



Takashi Iwasaki
A Being of Tutti Frutti #3, 2023
 Fired clay, underglaze, and glaze
 Height: 21 cm, length: 17 cm,
 width: 17 cm
\$784 (including tax)

Artist Biography

b. 1982, Hokkaido, Japan. Takashi Iwasaki is a multi-disciplinary artist who has been working with a variety of materials and methods such as embroidering, painting, woodworking in different scales from a hand-held object to a permanent public artwork of 7.5 meters tall to create other-worldly space and atmosphere to evoke sense of joy, curiosity, and euphoria. In the current Master of Fine Arts program, to widen his possibility of expression and skills, Iwasaki has delved into the world of ceramics. The three presented works in this proposal are small-scale works for the viewer to peek into the world of the artist.

