Srdjan Segan

Srdjan Segan is completing the MFA program at the University of Waterloo. He apprenticed with Sin-Ying Ho in Jingdezhen, Jiangxi, China. He has been and received his undergraduate degree from Ontario College of Art and Design (OCAD). The walls fall short of making up a room; the room becomes a metaphor for failure and empathy. It is a failing affect machine. In the installation, drawings are a sculptural installation that is rooted in notions of organs are desperate to inhabit imaginary bodies. Security cameras that manufactured domesticity, displaced and almost obsolete within the outdoors. The activity of walking and mapping, set of solitary figures are depicted at the boundaries of salable land, realizing the national and international narratives and cultural myths—many of which relate back to my experiences in northern Alberta. The activity of walking and assembling sculptures in these marginal landscapes is a playful strategy that resists the alienation of immaterial labour in a contemporary fieldwork is conducted during treks that follow the route of the railroad in the post-industrial landscape. Through the activities of walking and mapping, I examine detritus as readymade artifacts and interventions engage the inherent narratives of these discarded materials.

Megan Green

Megan Green is currently working toward an MFA at the University of Waterloo. She received a BFA from the University of Alberta in 2011. She was born in St. Johns, Newfoundland and grew up in Northern Alberta. While living in Fort McMurray she attended Keyano College and received a Visual Art and Design Diploma in 2009. In 2013 Megan completed a Keith and Win Shantz Internship. Megan Green is currently working toward a thesis at the University of Waterloo. The installation, the Axe, is inspired by the historic “Turf & Twig ceremony”, which took place for generations in Kitchener-Waterloo region. I examine detritus as readymade artifacts and interventions engage the inherent narratives of these discarded materials. These shibboleths have a pervasive quality that allows me to construct an uncearny web of associations using often banal source materials. These are cultural shibboleths that have been altered or contextualized in a way that conflates strangeness with normality. Many of the items in the installation were given as gifts or found in thrift stores and have been modified to communicate a broader cultural or psychological meaning. Often this meaning is related to personal anecdotes and psychological meaning. Often this meaning is related to personal anecdotes and psychological meaning. Often this meaning is related to personal anecdotes and psychological meaning.