

SAM NEAL

Sam Neal is currently studying for his MFA in Visual Arts at the University of British Columbia Okanagan campus. His most recent work utilizes cyanotype, a photographic process, to create a collaboration between the artist and the environment.

Neal accepted the Graduate Scholarship Award in 2020 and has been a teaching assistant in photography since 2019. He is also a research assistant for Living with Wildfire, a project funded by the New Frontiers in Research Fund. Sam has exhibited most recently at The Alternator Centre for Contemporary Art. He also exhibited for the Spring Festival of the Arts 2021, which featured a video installation at the Rotary Centre for the Arts.



DELVING IN

Questions to consider:

Can you see traces of movement in each artwork?

How do you think each piece is made? Was it by human touch or by land? Maybe it's both?

Have you recently visited a body of water or hiked on a mountain? How do you think your touch impacts that space?

Thinking about the materials used in each piece, which artwork do you feel drawn to and why?

Do you find a play of reflection in these pieces?



REFLECT

Invite yourself into the environment and think of how life is produced and how it thrives in that space? Are there lakes or other bodies of water near your home?

Close by Lake Country Art Gallery, Wood Lake is one of the many bodies of water located in the Okanagan area. Because of climate change, a large number of algae blooms are unable to be flushed out naturally.

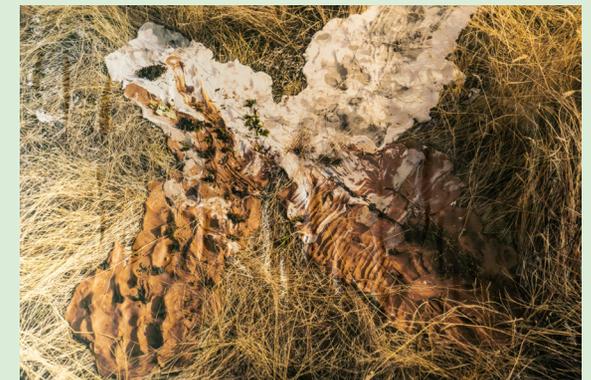
What ways can we learn from the land?



BRITTANY REITZEL

Brittany Reitzel is currently an MFA candidate at UBCO whose primary interests are grounding practices, forest bathing and site-specific expanded painting practices. She graduated from Brock University in 2016 with a BFA (Honours).

In her current practice, she works at the intersection of painting, ceramics and performance. Reitzel positions herself as a settler and long-term visitor on unceded Syilx territory, where she is interested in the boundaries of our human bodies in relation to the land. Her work posits a tactile unlearning of settler values and attitudes when working with and on the land.



GALLERY HAPPENINGS

Hunt!

Use the exhibition map to locate these pieces:

- *Spring runoff into Kalamalka Lake* (2020)
- *\/* (2021)

Questions:

Who are the artists? What are the 'mediums'? Can you imagine how they are made? Were tools used? In what way are some different/same?



Artist Talk | June 29

Discuss with the artists about their process, inspiration, and UBCO MFA experiences. Any questions you have about the exhibition, are appreciated.

To find more information about the artists:
@samneal_
@artbybrittanyreitzel

Uncharted Territory | July 9

Sara Ronald, Robin Ripley, Victoria Verge

FURTHER INFORMATION & RESOURCES

VISIT OUR WEBSITE FOR DETAILS
LAKECOUNTRYARTGALLERY.CA

LAKECOUNTRYARTGALLERY.CA/RESOURCES

Lake Country Public Art Gallery is situated on the traditional unceded territory of the Okanagan Sylix Peoples, as guests on this land we are grateful to be creating and presenting art here.

*Grounding, In Touch
/
Inland Waters II*

Brittany Reitzel & Sam Neal

UBCO MFA EXHIBITION
JUNE 17TH TO JULY 3RD 2021

FOLLOW US
ON OUR SOCIAL NETWORKS



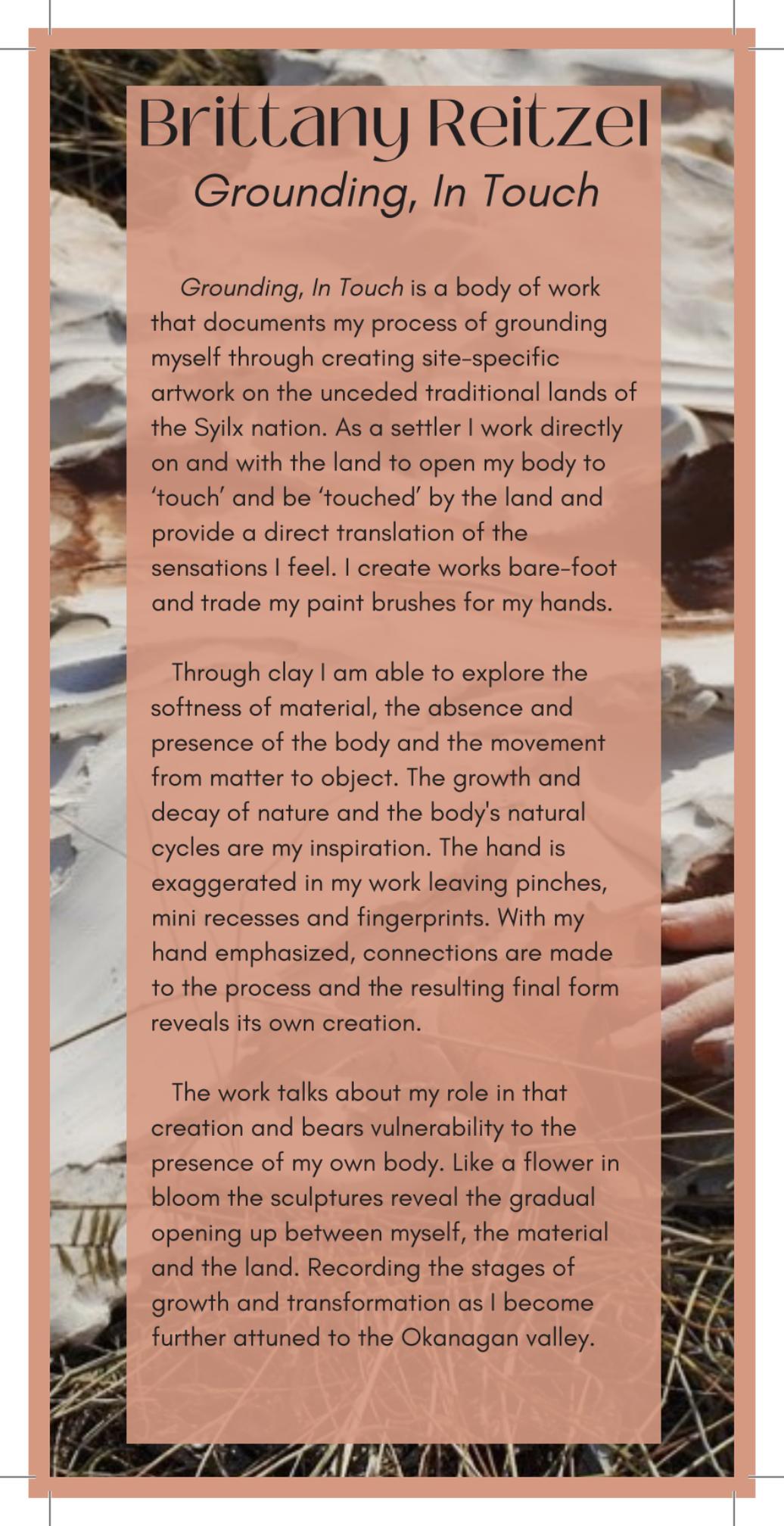
LAKECOUNTRYARTGALLERY.CA

THANK YOU FOR VISITING



DELVE IN

GALLERY GUIDE

The background of the entire page is a photograph showing a pair of hands working with a soft, light-colored material, likely clay or plaster, on a surface of straw or dried grass. The hands are positioned in the lower right, with fingers spread, as if shaping or smoothing the material. The overall scene is one of manual, tactile work.

Brittany Reitzel

Grounding, In Touch

Grounding, In Touch is a body of work that documents my process of grounding myself through creating site-specific artwork on the unceded traditional lands of the Syilx nation. As a settler I work directly on and with the land to open my body to 'touch' and be 'touched' by the land and provide a direct translation of the sensations I feel. I create works bare-foot and trade my paint brushes for my hands.

Through clay I am able to explore the softness of material, the absence and presence of the body and the movement from matter to object. The growth and decay of nature and the body's natural cycles are my inspiration. The hand is exaggerated in my work leaving pinches, mini recesses and fingerprints. With my hand emphasized, connections are made to the process and the resulting final form reveals its own creation.

The work talks about my role in that creation and bears vulnerability to the presence of my own body. Like a flower in bloom the sculptures reveal the gradual opening up between myself, the material and the land. Recording the stages of growth and transformation as I become further attuned to the Okanagan valley.

Sam Neal

Inland Waters II

Inland Waters II is an exploration of time, place and process. Using cyanotype chemicals I brush large pieces of paper that become sensitive to UV light once dry. My body of work features detailed prints that incorporate digital and screen printmaking, alongside the original cyanotypes. The prints depict the reaction between chemicals, water and light on the paper's surface.

Each body of water acts as a potential threat and forms of environmental degradation. The cyanotypes in this space are left unfixed, and they retain sediment that is carried along with these bodies of water. They are impermanent objects that are susceptible to growth and decay.

Fixing a cyanotype would require me to thoroughly wash the material and let it dry to its final state. By leaving them unfixed, sediment, algae, and other deposits that reacted with the chemicals remain on the paper's fibre. The sediment and any other organic material can grow, fall off or stay in place. Ultimately, each piece is a living object within an interior space, reflecting its original environment.