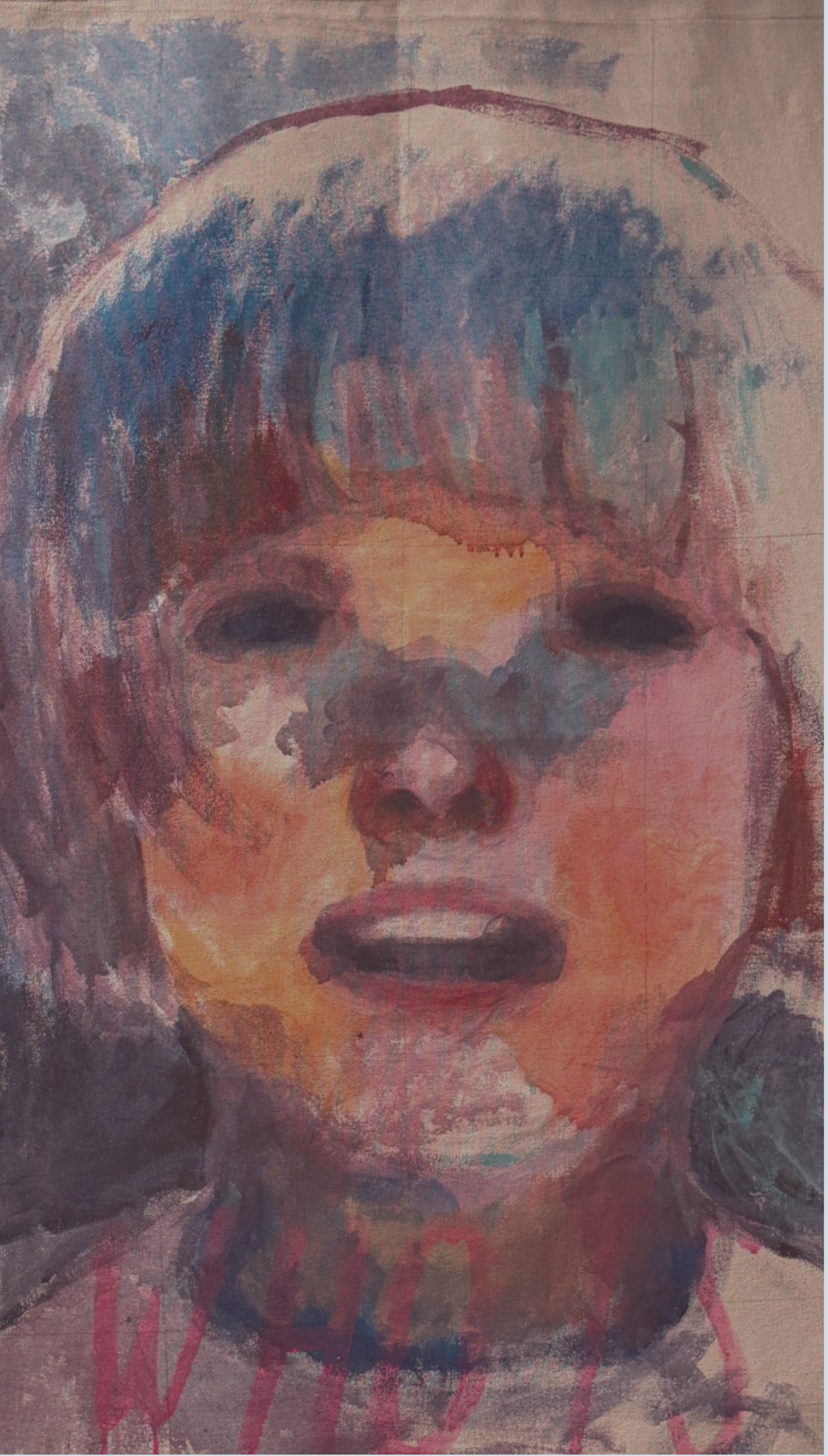


20
26

What Remains Human:
Dichotomy of Memory

A COLLECTIVE EXHIBITION BY FALL VA260

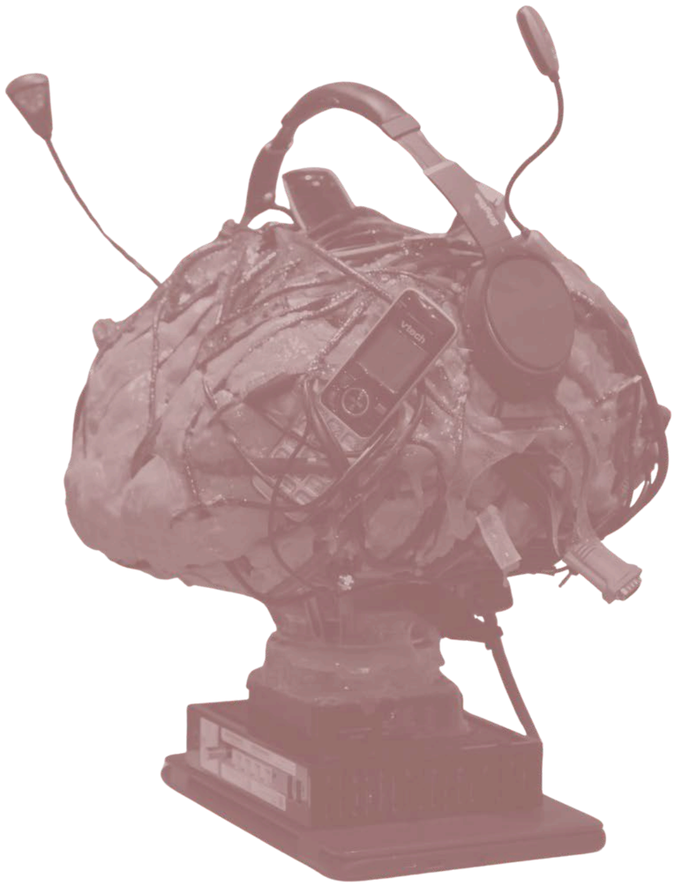
COVER IMAGE
Marley Penner, *Who is Marley Penner?,* Inkjet paper transfer & acrylic paint on canvas



INNER COVER IMAGE

Emily Stalker, *Plappy the Plapplop,* Printed photographs, computer wires, wood, foam, hung from a dowel, image edited

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What Remains Human:

Dichotomy of Memory

November 18 - December 4, 2026



OPENING RECEPTION:
WEDNESDAY, NOVEMBER 18 @ 12PM

S'eliyemetaxwtexw Art Gallery Hours:

Monday - Friday: 12PM – 5PM

Building B, Room B136

33844 King Road

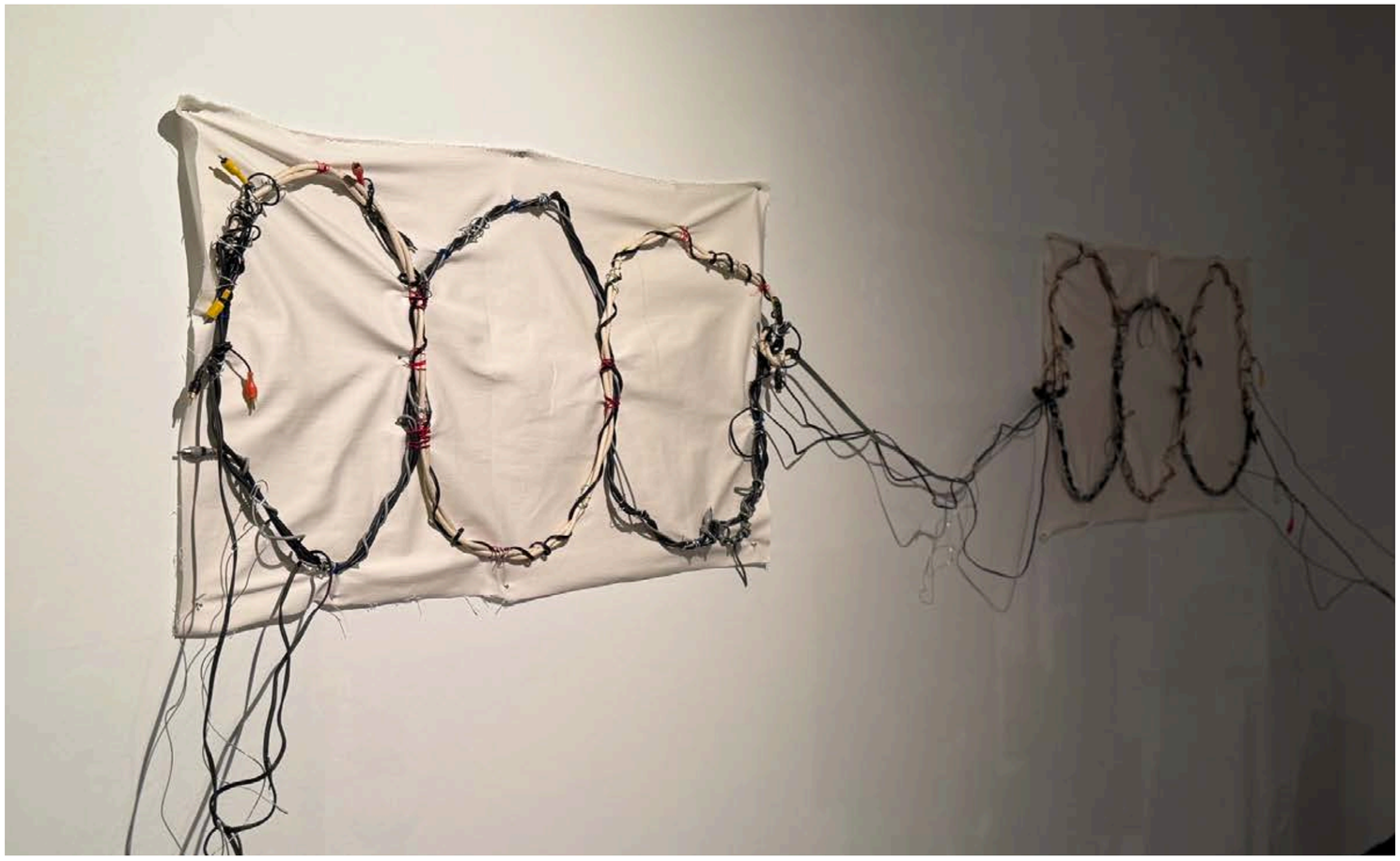
Abbotsford, BC.

UFV SOCA SCHOOL OF CREATIVE ARTS

UNIVERSITY OF THE FRASER VALLEY

S'ELIYEMETAXWTEXW ART GALLERY







Exhibition Description

What does it mean to remember? How might a memory change when it exists beyond us? What Remains Human: Dichotomy of Memory, explores these questions through works touching on childhood nostalgia, the complexity of relationships, the breadth of human emotion, and the technologies we use to record precious moments. Artists move between human and machine memory, showing where they separate and meet; machines have become memory holders as our brains fade and fragment. **What do we hold onto and what slips beyond the recording button?**

The exhibition is a network of Node artists and Connection artists, bringing our memories into conversation. Threads and wires dance around the room, connecting the Nodes like brainwaves, showing the paths our memories may take, or those not yet followed. Through visual work and the magic of sound, artists explore the difference between keeping record and holding memory dear. Visitors are invited to wander, follow a connection, and note what feels familiar or just a bit…artificial.

S’eliyemetaxwtexw Art Gallery

The S’eliyemetaxwtexw Art Gallery (pronounced S-uh-lee-uh-mut-out-ook) has operated on the UFV campus since 1985 and was renamed in 2014. This new name not only acknowledges that the Gallery sits on the unceded territory of the Stó:lō Nation, but also confirms the UFV School of Creative Arts’ ongoing commitment to building and maintaining lasting relationships with our Indigenous neighbours.

The School of Creative Arts remains committed to exhibition practices founded on principles of intellectual and artistic freedom, cultural sensitivity, social diversity, and collaborative relations with Indigenous peoples. The Gallery supports and encourages student and community-centered exhibitions, teaching the complexities of visual culture, as well as, showing and sharing art.

The meaning behind S’eliyemetaxwtexw:

The Stó:lō people living between Hope and Fort Langley speak Upriver Halq’eméylem, a Salishan dialect closely related to Downriver and Island Halq’eméylem. At this time, the Stó:lō and other partners are working diligently to preserve Halq’eméylem for future generations. Laura Wee Lay Laq and her fluent speaking elder, Siyamiyateliyot, developed the new gallery name from Upper Halq words meaning “a place that holds dreams or visions.”

Visitors to the S’eliyemetaxwtexw Art Gallery can learn to say the gallery’s new name by listening to the voice of elder Siyamityateliyot, which can be heard at the gallery's entrance.



Elder Siyamityateliyot



Harrison River feeding into the Fraser River



Harrison River feeding into the Fraser River



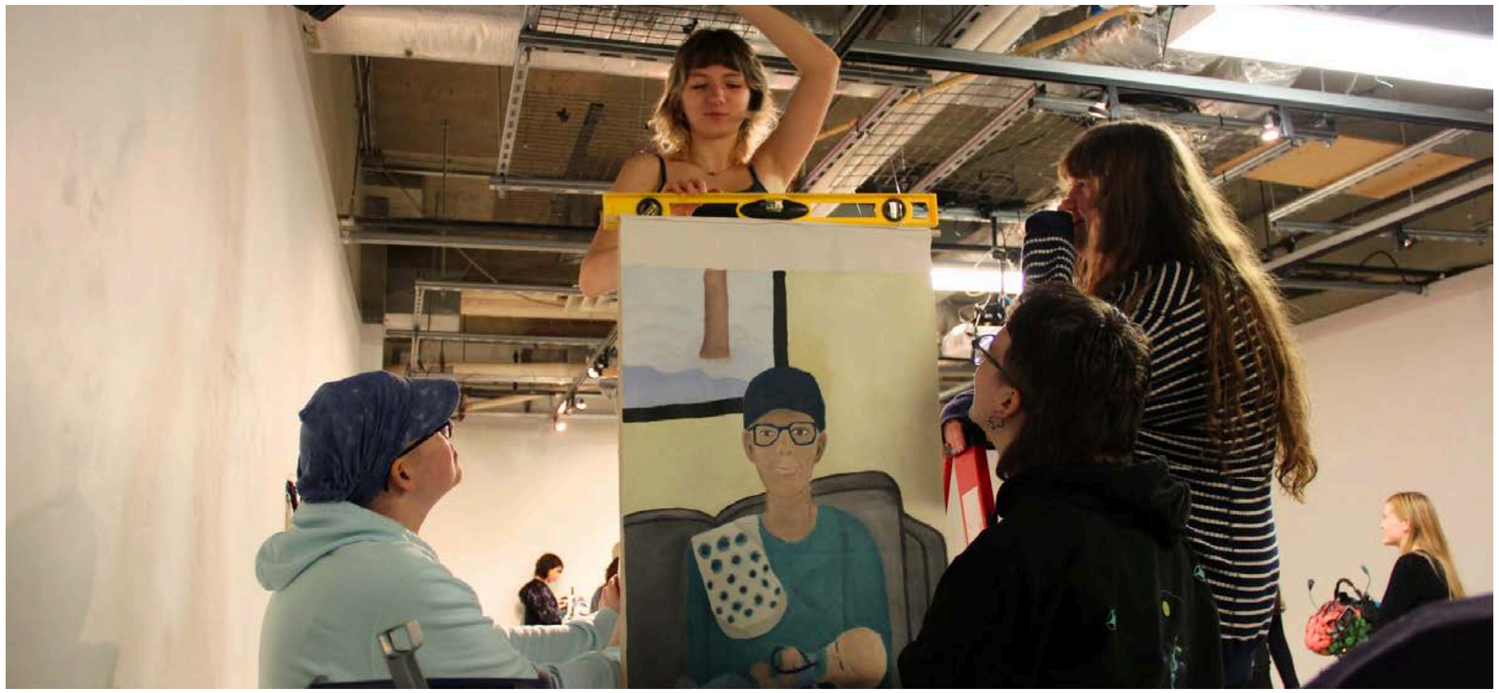
Traditional Stó:lō Powow Dancer



Acknowledgements

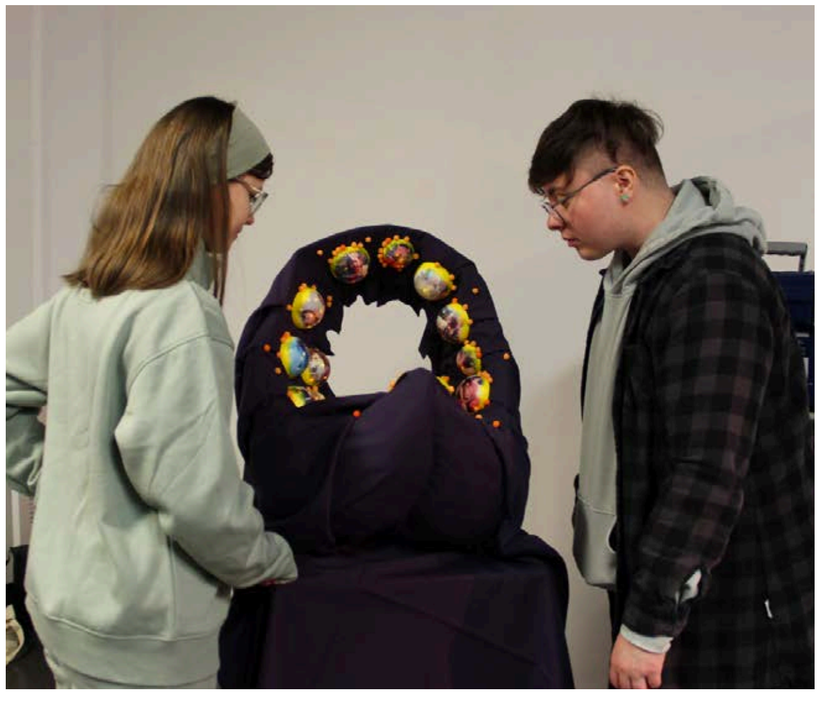
In order to make this exhibition happen, we have a lot of wonderful people to thank. We thank every artist who took the time to create work that was included in this exhibition. We thank UFV SOCA's wonderful graphic designer Zaira, who helped us make many graphics for this show among many other things, the staff of the S'eliyemetaxwtexw Art Gallery, and of course our VA260 professor Candace Couse, who made this all happen.





Installation Day



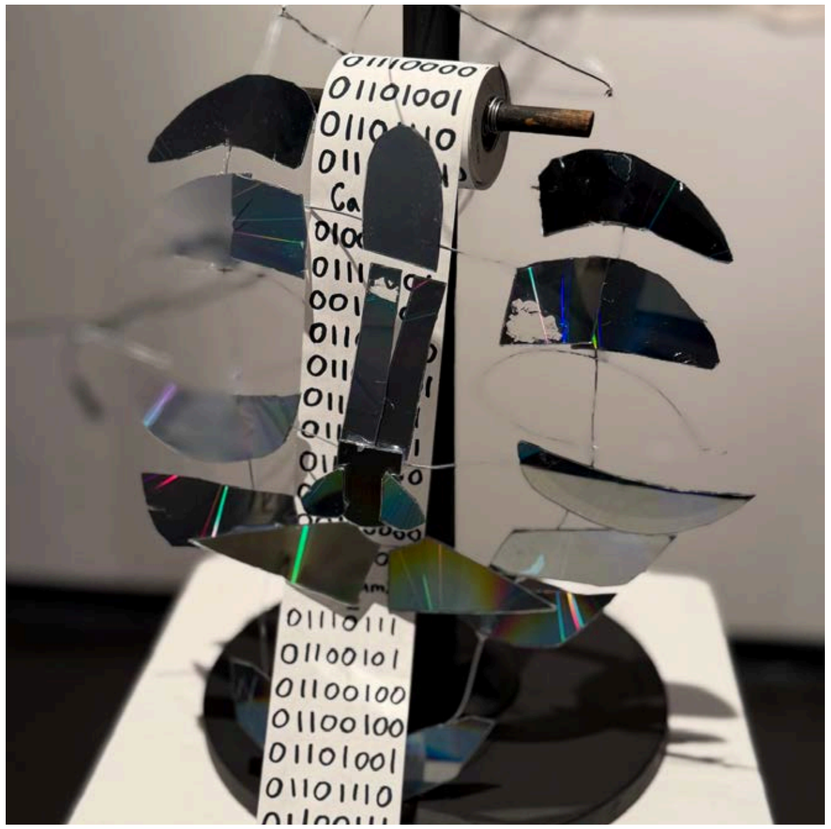


The Dichotomy of Sound, 2026

When I make a sound piece, it is not just intended to be noise - it is intended to create immersion and environment. With this piece, I have focused in on sounds that echo throughout our memories; sounds of children laughing, a mother humming, the crackling of the campfire...these sounds are meant to resonate, meant to remind, and meant to reinstate the feelings from those memories. As the track moves through, I have interlaced sounds of machinery, technology, and mechanics. Some of these technological sounds may be familiar, and some may be distorted - this distortion is meaningful. The latter half of the track is not for me or you; it is for the light fixtures, for the ventilation units, and for the wires that run along the ceiling: these are the memories of the machine. Throughout the experience, you will not know where human memory ends and where machine memory begins, thus immersing you into the **dichotomy of memory.**

Savanna Powell (she/her)

Sound installation, 6 mins.



Copier, 2026

My piece *Copier* challenges the viewer to question how machine memory differs from human memory and how machine memory is influenced by humans. The way computers hold and utilize memory is vastly different from how the human brain works, yet some similarities remain. I chose to exaggerate the human form and incorporate visual language that represents the **uncanny** middle ground between man and machine. From the beginning, sci-fi films and books were my biggest influence while constructing this piece. I used a variety of different materials to construct an assemblage, scrap bits of CDs, and wire are used to enhance the robot-like visual. I used wood as a base to represent humanity's participation in the development of machine memory. Without humans, machines could not exist in the first place.

Zee Coulter (they/them)

Wood, wire, plastic, on a plinth, 20 x 14 x 12 in.

Those who we knew, 2026

My concept involves playing with timelines of memory and incorporating collage to highlight the human and computer aspect. I really liked the idea of incorporating tech screens and collaging them over human faces to kind of play on the idea of how people nowadays use computers to **remember**, but in the past they would write in diaries or hang on to sentimental objects. I wanted to capture that idea in my piece by using physical collage.

Madison Strobel (she/her)

Collage, lace, string, hung from a dowel, 36 x 24 in.



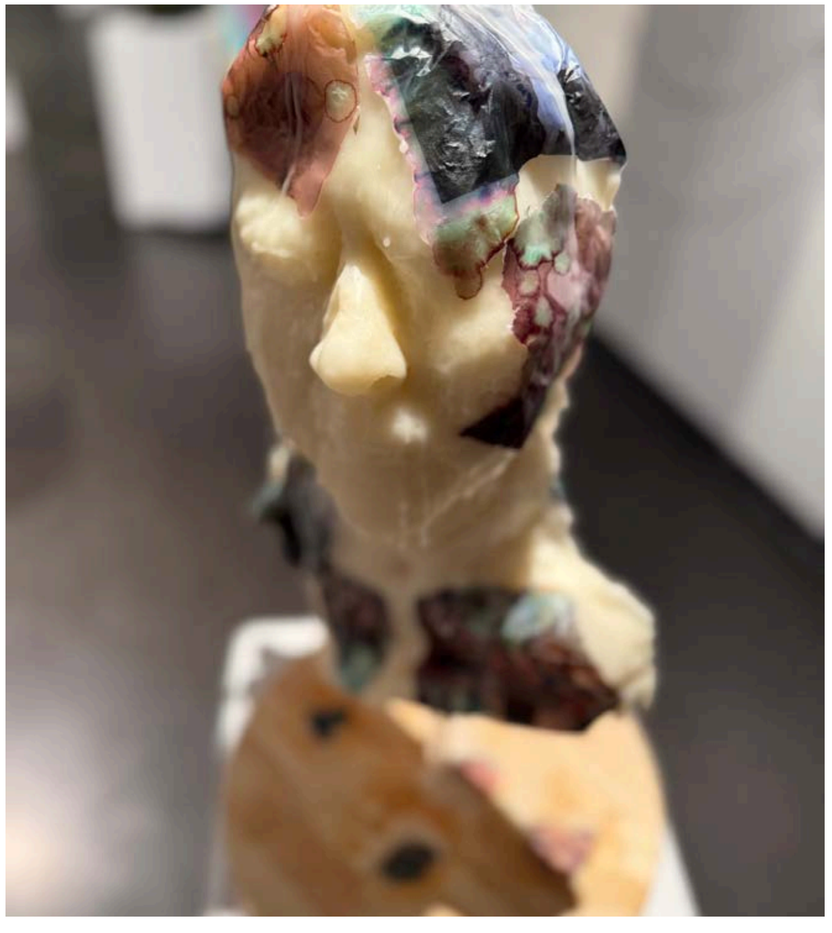


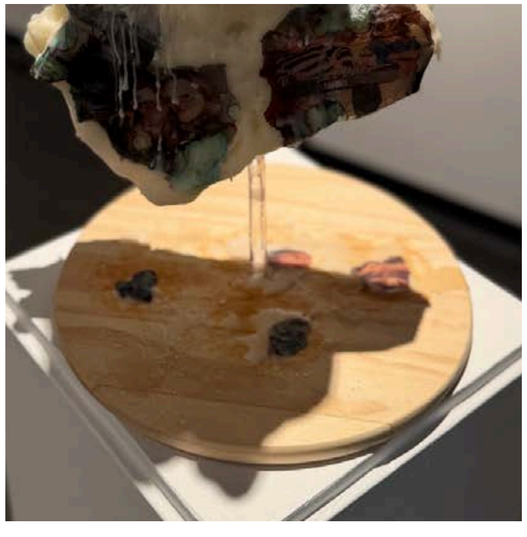
Acknowledge me, 2026

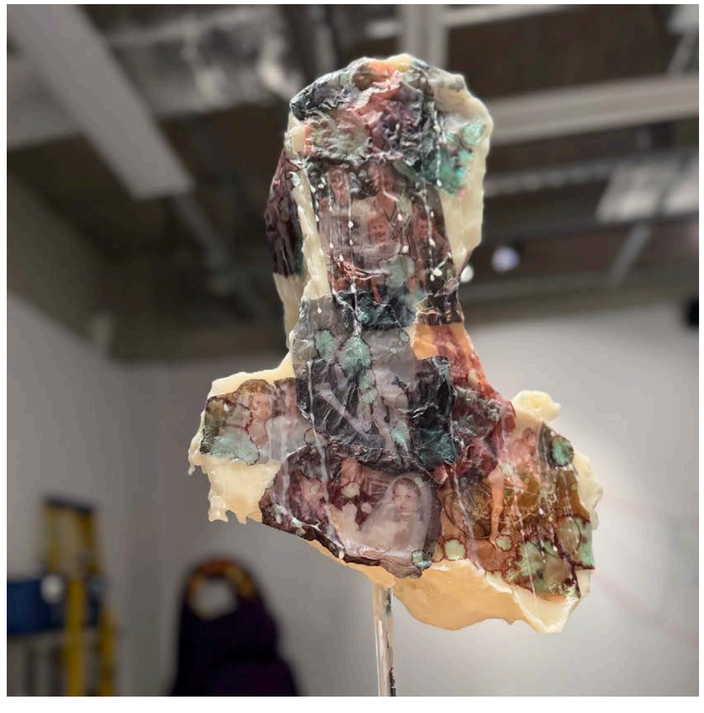
Acknowledge Me is a beeswax sculpture of a woman's visage and encapsulated images of her eroding memories. My piece reflects the significant role that memory plays in the composition of who we are as humans and our inherent fragility. My own experience with injury and memory loss inspired me to explore just how influenced our self perception is by our memories. This sculpture captures the face and neck of a woman as she looks directly at the viewer, without demand, simply a steady gaze as the memories she holds dear erode. Fabricated by experiences and built by memories, she is a mirror of ourselves, our fears, our treasures, and our consciousness. I want to offer a piece of a life to the viewer and let them feel a lifetime. Human memory is fallible, if femoral, and a precious piece of **who** we are.

Rayna Sutherland

Beeswax tissue sculpture, on a plinth, 19 x 13 x 5 in.







Our Memories, 2026

Human memory is a combination of the good and the bad, the beautiful and the ugly, the positive and the negative. These memories fade, changing over time as we recount them. Joy and frustration, confidence and insecurity, as well as connection and loneliness are constantly present in our minds. It's the strong emotional reactions that anchor these memories, holding onto how we felt in those moments, or how we feel in hindsight. I wanted to visualize these concepts. Our Memories represents a juxtaposition between positive and negative emotions through bold colour, complex compositions, and detailed marks on either side. Every layer of painting and drawing shows how our memories alter over time and the complexity of human memory. The figures relate to those emotional reactions that all humans can recall, despite how distorted the memory may be.

What do you remember when viewing *Our Memories*?

Amelia "AVAI" Ilnicki (she/her)

Acrylic paint, water-based paint pen, watercolour crayon, wax crayon on wooden panel, hung from a dowel, 48 x 22 in.









How Big Is Your Reminiscence?, 2026

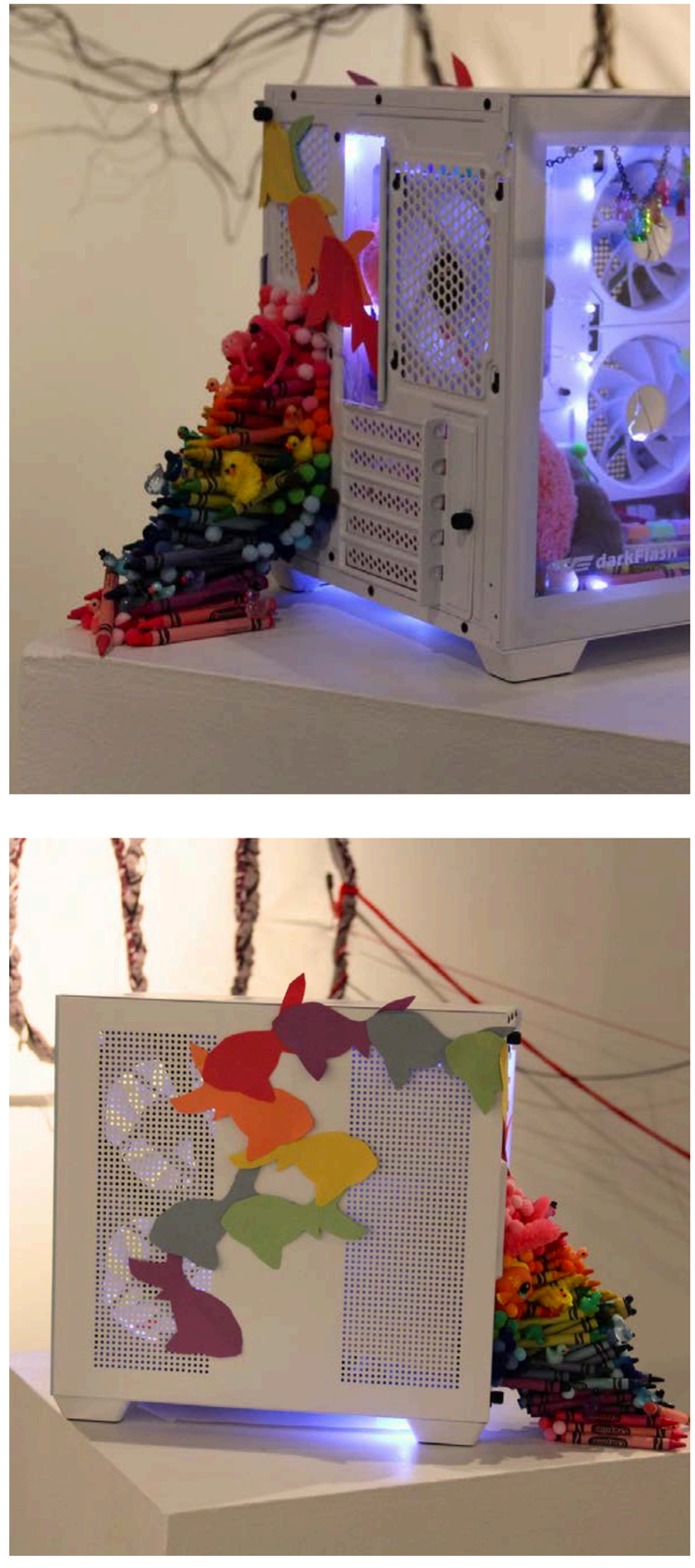
When I think about the difference between human and machine memory, I end up reflecting on how machines capture the details of our lives, but will not experience the feelings associated with what it captures. This **dichotomy** is what led me to make an art piece based on my childhood memories, specifically around remembering what it was like to play pretend. I used to spend hours each day playing with Littlest Pet Shops, and would use a camcorder to film the stories I was creating.

In this piece, I created the diorama with some furniture elements out of cardboard, the way I would when I was a kid. I wanted to use materials I would have had access to when I was younger, and implement the artistic skills I have been honing during my time at the University of The Fraser Valley.

Kylie “Bugsy” Kearley (she/they)

Cardboard, acrylic paint, textiles, Littlest Pet Shops, on a plinth,
12 x 5 ¾ x 8 in.





Lost and Found, 2026

My work explores the concept of how our childhood memories are recorded and kept within technology. I set to capture the feeling of nostalgia, tucked away in a computer, like a fish in a tank just out of reach. In this piece, I utilized a desktop computer case to encase colourful mementos from my childhood, spilling its colourful content and allowing an element of play with materials I would have reached for as a child. I was influenced by my personal loss of many childhood artifacts and memories stuck on technology I no longer have access to. Despite such loss, it inspires my work to explore the feelings of **memories and nostalgia**.

Matthias Demmy (he/they)

Computer case, found items, paper, on a plinth, 13 x 11 x 13 in.



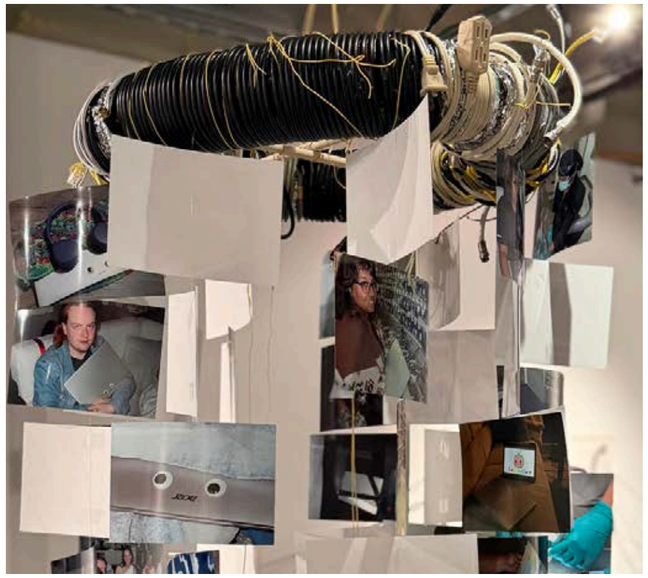
Propaganda of the Machines, 2026

A part of machine memory that I wanted to represent with this piece is how we rely on mechanical devices to capture and to store important memories. It manages things that you would want to look back on and see the moment exactly how it was. We use a machine such as a phone or camera by looking through its lenses rather than our own eyes for a memory. In a way, it's controlling you. You will never live through that moment again with your own self, only through the machine which you are now relying on for recollection. Thus, I made a propaganda poster done in print and made from a digital program (clip studio), to make it as "machine made" as possible. A poster to show how eternal we see machine memory, despite how easy it is to be corrupted or deleted **forever**.

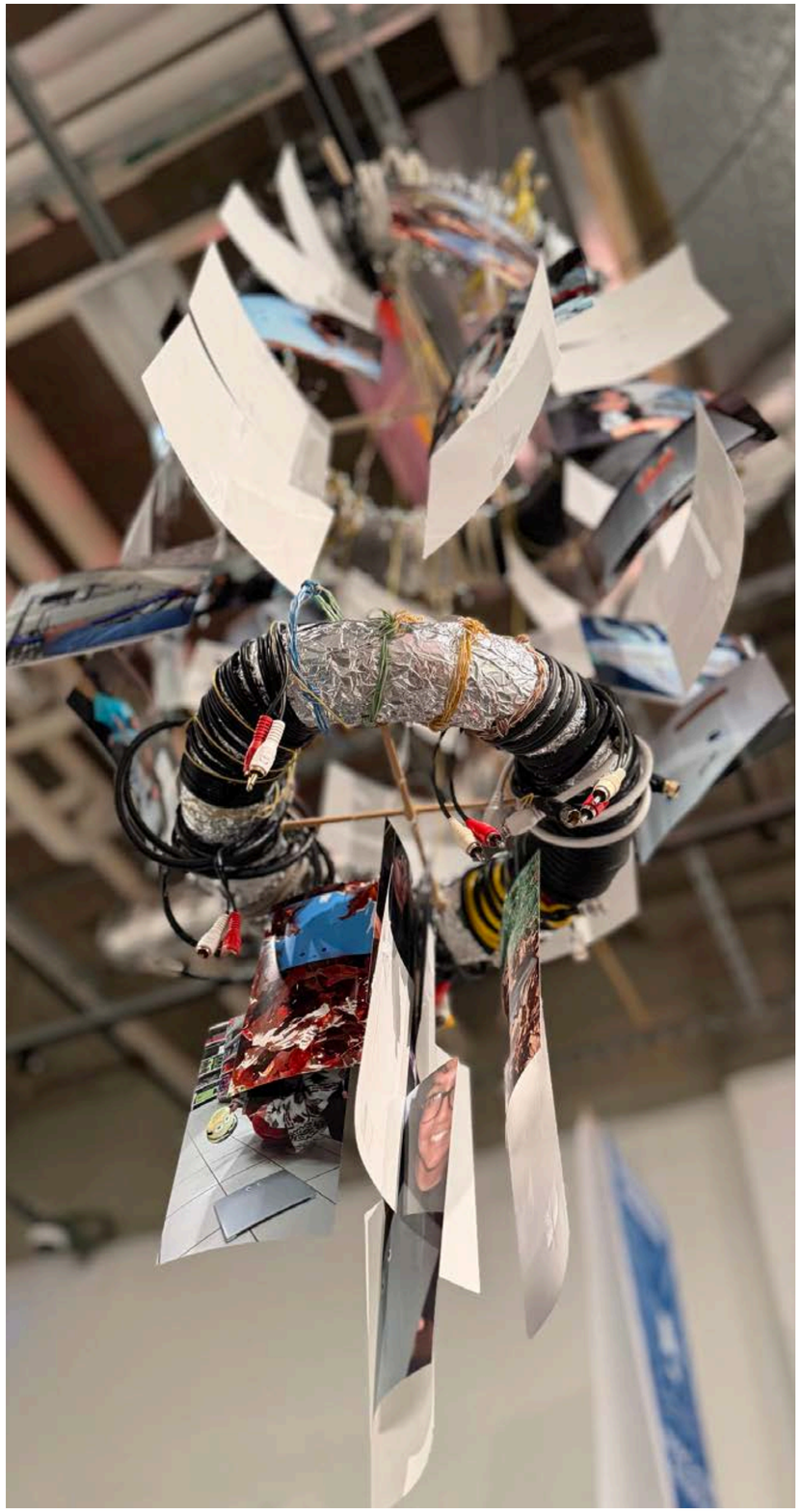
Alyssa Talerico (she/they)

Print, hung from a dowel, 22 x 44 in.









Plappy the Plapplop, 2026

For this artwork, I aimed to blur the boundary between human and machine memory by giving human childhood memories to a computer. For just over a month, my partner, Banshika Kashyap and I, treated a laptop named Plappy as our child. We took him trick- or-treating, he had his first dentist appointment, and many other memorable childhood experiences. After, I uploaded all the photos onto Plappy. This way he can keep the memories we shared. Through the process of creating this piece, I wanted to explore our **capacity to care** for and love a child that is not human. I also wanted to discover whether the act of remembering is enough to connect humans and machines.

Emily Stalker (she/her)

Printed photographs, computer wires, wood, foam, hung from a dowel,
22 x 22 x 48 in.

The Concept of Memory, 2026

Most people, when they close their eyes, are able to picture objects, places, and people inside their head. As for myself, I have always seen nothing. Having very fond memories of my childhood and the toys that accompanied it, my goal with this piece is to give you a glimpse into my mind, allowing you to see how I remember things as more of a concept of what they **once** were, rather than a complete visualization of it.

Emma Larson (she/they)

Mesh fabric, epoxy resin, on a plinth, 8.5 x 8 x 7 in.







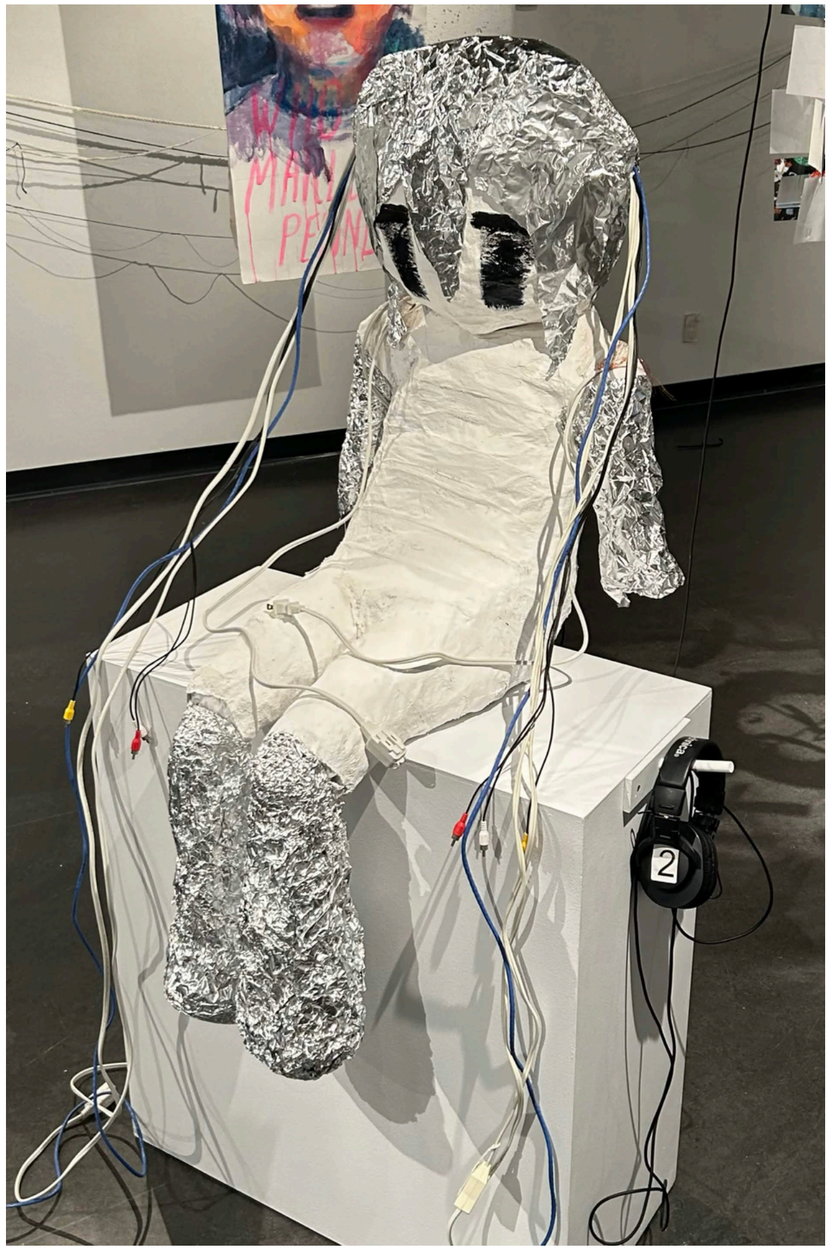


Cradle of Memories, 2026

I made an abstract sculpture cradling their most cherished memories. I was inspired by Pixar's *INSIDE OUT* core memories and how they define us as our own individual beings. The photos used are from the individuals working on this exhibition collectively. This sculpture is not one being, but the souls of several holding onto what makes them human. Even with cracks and imperfections, these memories and especially the feelings attached to them will **never be replicated** by machines. The sculpture is cradling them in soft fabrics until they inevitably dwindle and fade, but even then, if the machines had captured these images, would we feel much if we didn't remember them ourselves? 'What remains human?' is not just the imperfect memories but the feelings we attached to them. Technology can never replace that.

Alina Dorokhovich (she/her)

Cardboard, fabric, paint, image transfer, lights, on a plinth,
24 x 19 x 22 in.

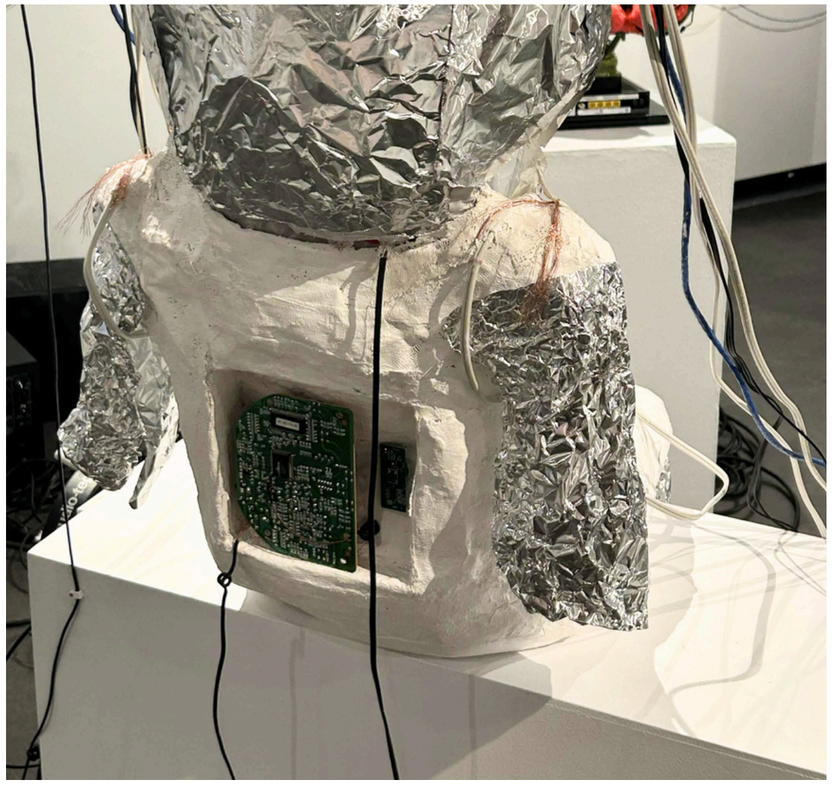


Illusion, 2026

I chose to create a sculpture of a character to represent AI chatbots. The humanoid sculpture fabricates the feeling of a parasocial relationship between the AI and the viewer, just as how many people form personal bonds with AI chatbots. I wanted to bring light to this phenomenon by portraying this personal bond, while raising concern on the collection of our data as we use AI. I portrayed this through the interactive portion of my work, as the viewer hands over personal information to the AI with the eerie feeling of being **lured in** by the speaking voice of the character.

Thanaporn Paul (she/her)

Plaster gauze, found objects, tinfoil, acrylic, newspaper, on a plinth, 33 x 20 x 27 in.



Memory Sketch, 2026



I chose to create this work based on my personal experiences with memory and what it looks like to me. In terms of materials, it has two sides: one with a painting and the other with various sketches. The concept itself is to show how I experience things in terms of recollection and imagining things in my head. There are many that have a hard time remembering things, or if they do, they don't have all the details. The 8 sketches at the upper and lower half were made within 30 minutes and without the reference of the main image. I looked at the image once before starting each drawing but completely relied on my memory from there. The two images in the very centre are the original image and a drawing of what it looks like when used as a reference.

Through various sketches, you see the vast differences in what my memory remembered and what it didn't. Taking all the information from the sketches, I created a painting reflecting what is shown in the sketches. Areas drawn in all sketches got more detail, but some aspects disappeared entirely since they don't show up at all. I took the visuals of my human memory and expressed how it looks for me in the medium I express myself best in.

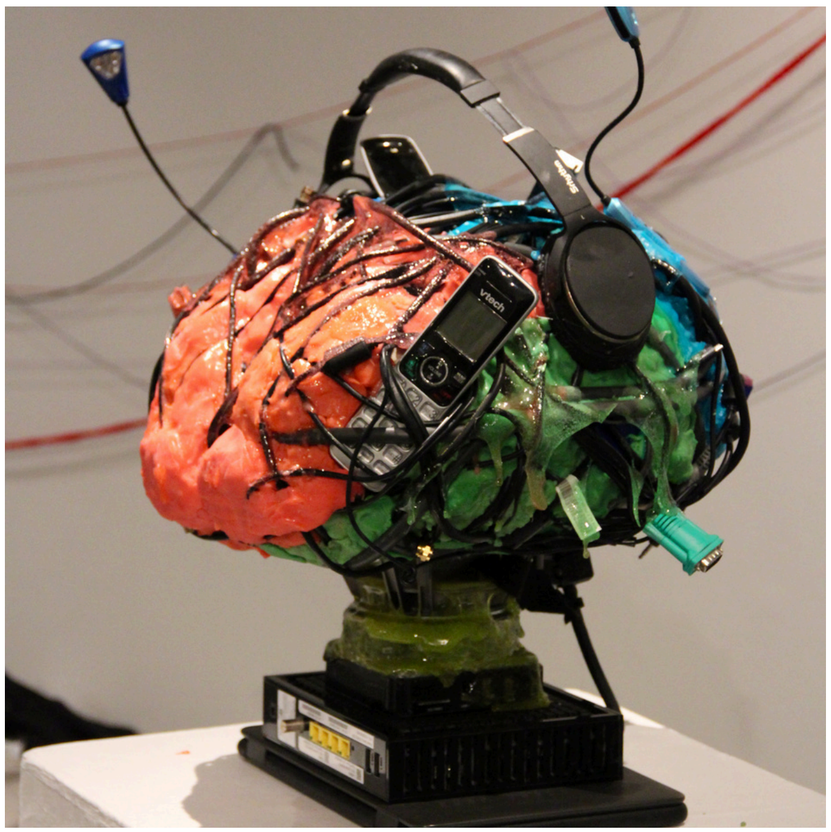
Human memory isn't perfect; there's bound to be things that we remember or things that we don't. But it's these exact experiences with memory that make us human. We are all different and aren't perfect, but it makes us unique. It's what human memory looks like compared to the perfection we see in technology nowadays.



Hannah Noer (she/her)

Painting and drawing on canvas, hung on a dowel,
48 x 22 in.





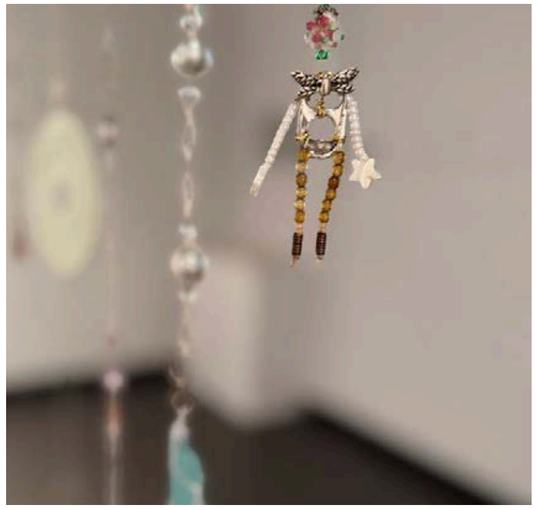
Try to Remember, 2026

My work was influenced by how people remember their own memories; it could either be through your own brain, remembering them, or it could be through technology, and you're looking back at a photo or video from your childhood. I am showing the contrast between remembering a memory through a video, picture, etc. But also remembering the memory through your own mind, and how you remember it is only as good as the last time you think about it. The certain colours that I used highlight the different parts of the brain, and I am using contrast between black wires and bright colours, the bright colours, of course, resembling human memory, and the wires, resembling **machine memory**.

Amelie Dekleva (she/her)

Play-Doh, wires, slime, cotton, on a plinth, 17 x 15 x 10 in.

Lost and Found, 2026

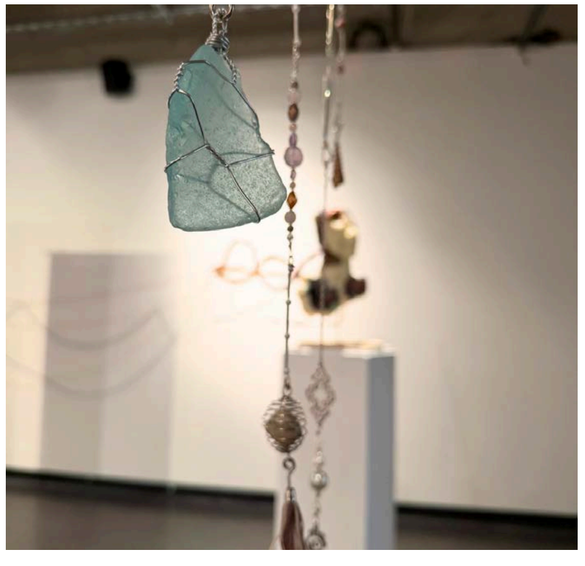




Isn't it funny,
the bittersweet feeling of nostalgia,
the uneasy grain that follows as you reminisce an old memory.
Do you feel lucky?
Fortunate?
To have experienced a memory so good, you're forced to grieve the act of time.
If memory holds only fragments of an experience, do you still absorb your wrongs?
Would you sit in the discomfort?

This assemblage of shiny goods is inspired by Jane Urquhart's short story "Storm Glass", Cameron Scarth's painting *What Will Remain*, the concept of Eywa and a wind chime that's been around since I was a child.

Lost and Found plays with the **duality of reflection** as it engages both its physical and mental aspects and invites viewers to delve into all that may reflect back at them.



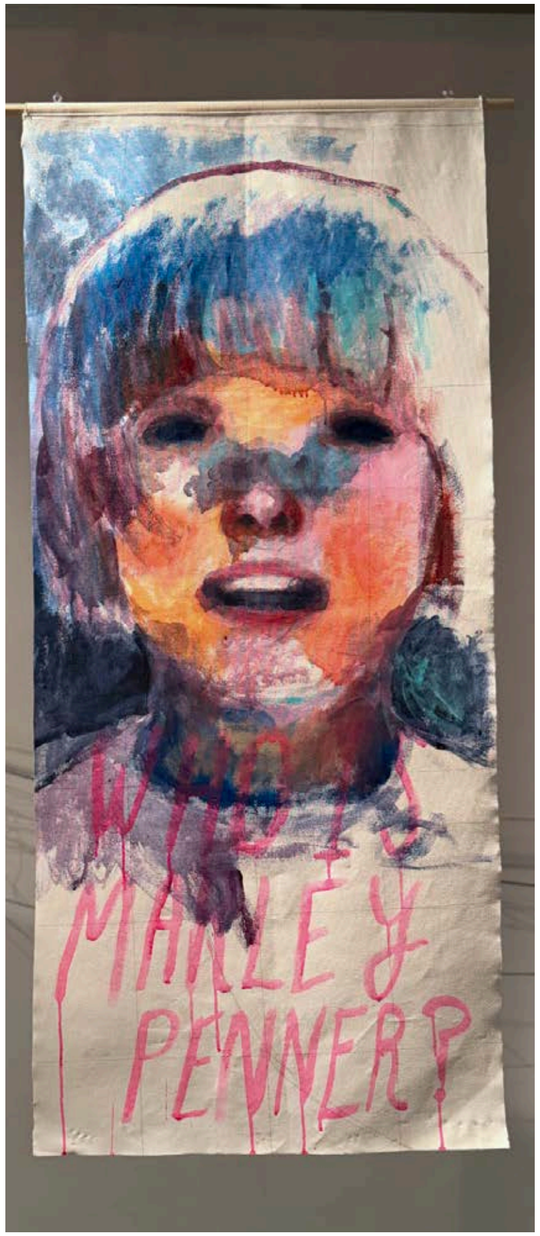
Liara de Gier (she/her)

Wire, rocks, shells, beads, CDs, hung on a dowel, 2 x 4 ft.

Who is Marley Penner?, 2026

For this piece, I wanted to explore the connection between memory and identity, specifically looking at the way we exist online. I was inspired by the way our data profiles are bought and exploited, that somebody could own the concept of me - but what is the true value of this? Am I made up of information or experiences? Compiled of everything available on the cloud, the digital profile is directly transferred; the information permanently affixed, yet vulnerable to decay.

On the other side, a painted portrait of a younger me, the one who holds my deepest dreams and desires. Her image is informed by emotion and disillusioned by time. When I consider the **truest** representation of Marley Penner, I remember how it felt to be her. When asking 'What remains human?', we must reflect on who we are beyond our data. What do we hold that cannot be taken?





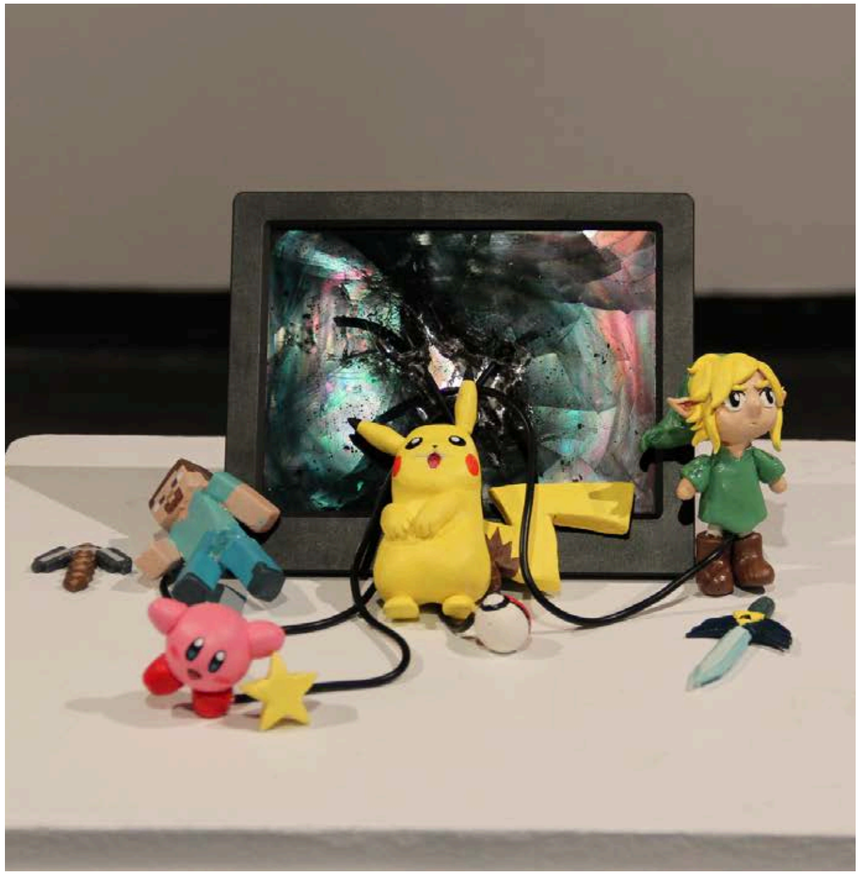
Marley Penner (she/her)

Inkjet paper transfer & acrylic paint on canvas, hung on a dowel, 48 x 22 in.

Lost Worlds, 2026

Lost Worlds is a mixed media piece depicting iconic and oftentimes nostalgic characters from beloved video games that many used to play as children. It works to highlight that while humans forget trivial things such their save files from childhood games, machine memory archives entire worlds which people have spent hours growing up in. They still exist in a realm where if not played, stand completely still. Thus this project is rooted in the connection of machine and human memory.

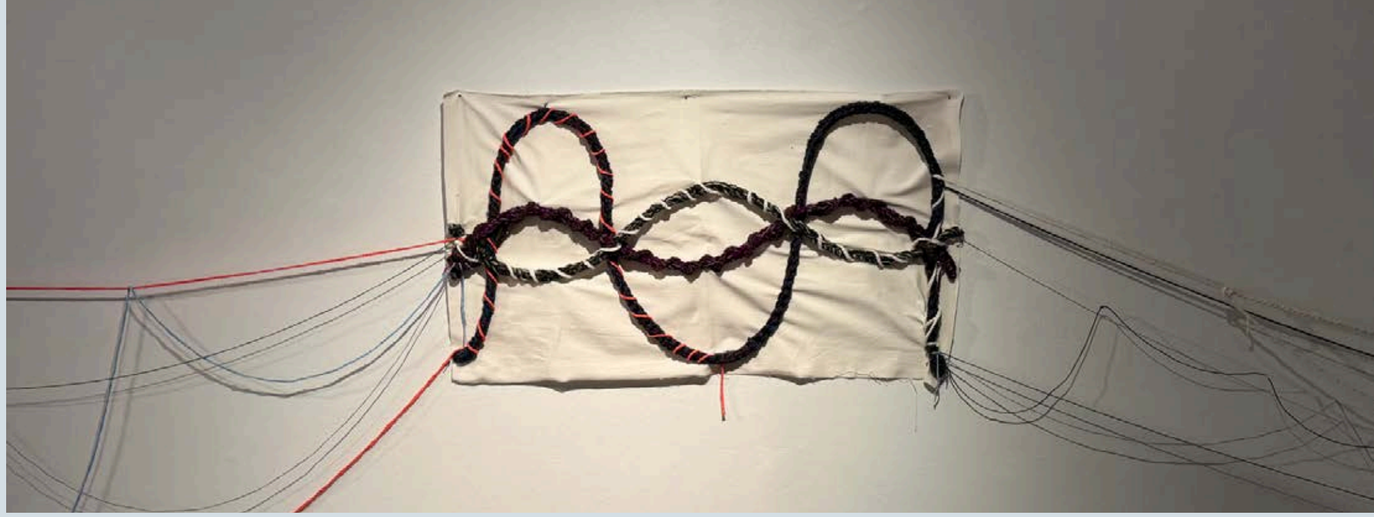
Using clay to sculpt these figures worked to emphasize the details which I had forgotten about these characters, conjuring fond memories and breathing life into what is otherwise stored data on old devices. My wish is to bring the nostalgia and comfort of our **childhood experiences** to light, as without this human memory they remain frozen in hardware, awaiting our return.

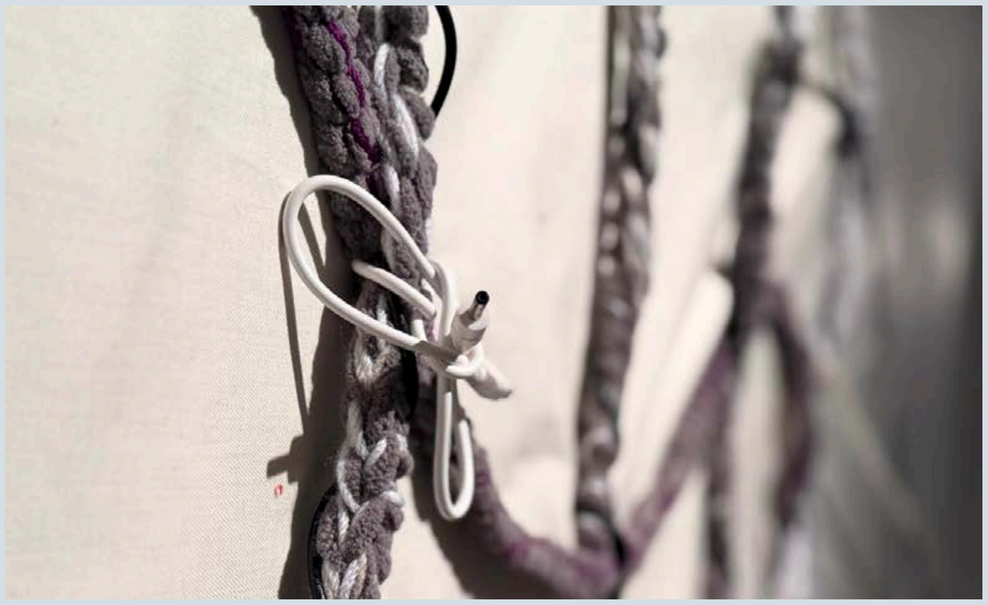


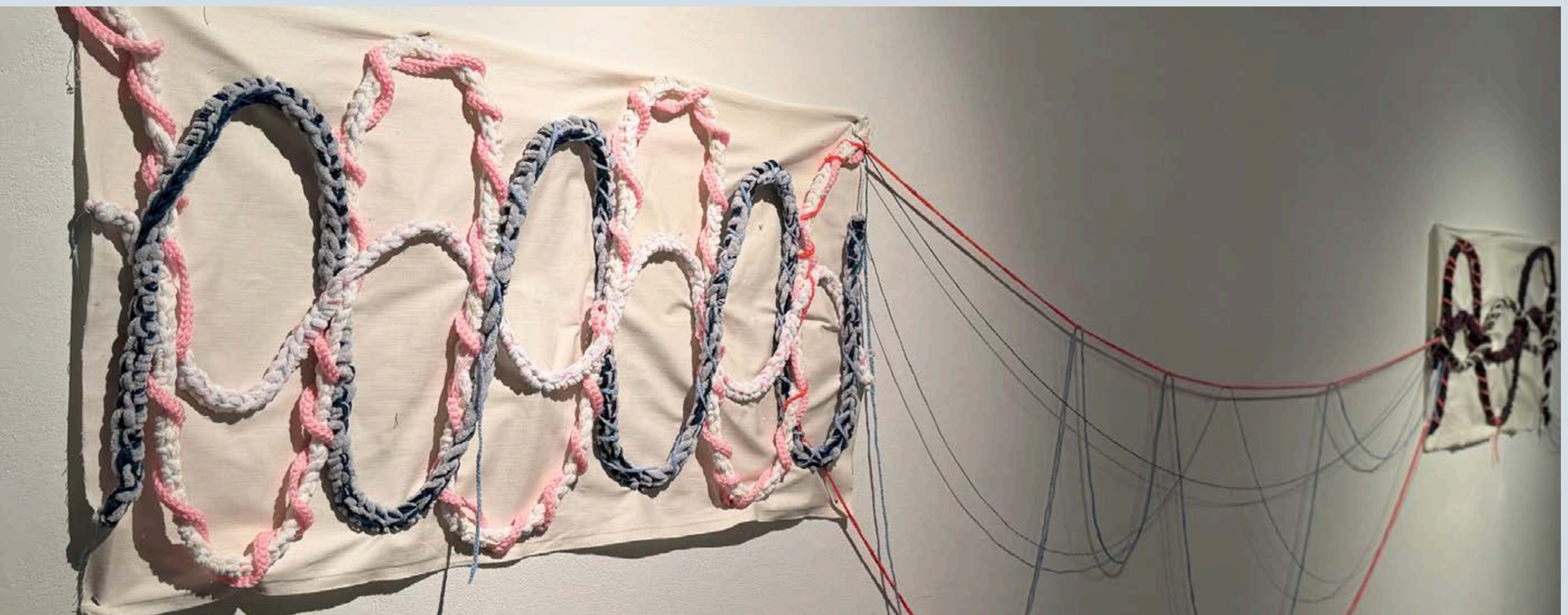
Kaia Bath (she/her)

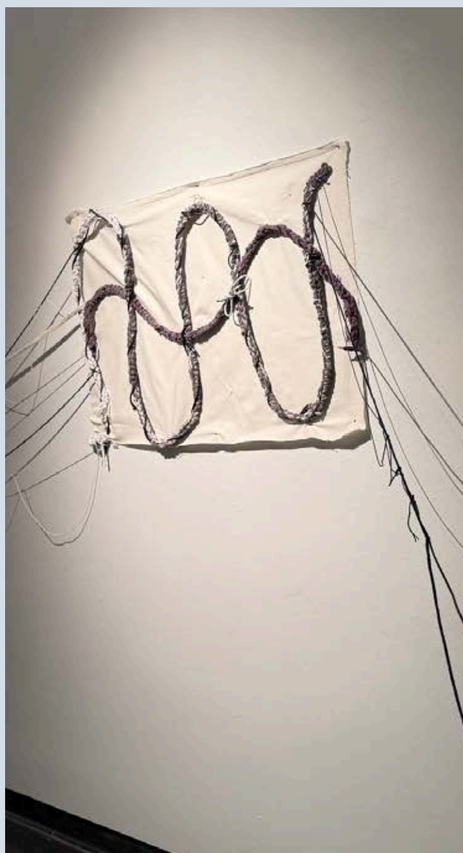
Oven-baked clay, wire, broken screen, acrylic paint, on a plinth, 6 x 9 x 4 in.











Waves to Monitors, 2026

At the beginning of this project, while developing our initial ideas, we decided that this piece was the most fitting representation of the exhibit's meaning. We wanted to create something that follows the shift in the gallery's layout, moving from human elements to machinery, in order to amplify the story being told as visitors walk through the space.

We decided to use brainwaves and textile materials to represent human creativity and active thinking. As the piece progresses, the colours will gradually shift to more muted tones until they become almost entirely grey, symbolizing the gradual **loss of creativity**. Once visitors reach the back of the space, the piece will have transformed into sharper lines and chords, replacing the softer textile materials used earlier. This change is intended to represent the increasing focus on machinery throughout the project. It symbolizes the loss of active thinking and human creativity, as these qualities are gradually replaced by technology that lacks independent thought and emotion.

Through this progression, we hope to communicate the contrast between human imagination and the growing influence of machinery, allowing visitors to experience this transition as they move through the gallery.

Lexi Brown (she/they), Riki Hernandez, Reagan Moore (he/they), Claudie Sackney (she/her), Arshdeep Sidhu (she/her)

Crochet, wires, textiles, 24 x 38 in. (per piece)

Class of Fall VA260

Kaia Bath

Lexi Brown

Zee Coulter

Liara de Gier

Amelie Dekleva

Matthias Demmy

Alina Dorokhovich

Riki Hernandez

Amelia “AVAI” Ilnicki

Kylie “Bugsy” Kearley

Emma Larson

Reagan Moore

Hannah Noer

Ashley Paniccia

Thanaporn Paul

Marley Penner

Savanna Powell

Claudie Sackney

Arshdeep Sidhu

Emily Stalker

Madison Strobel

Rayna Sutherland

Alyssa Talerico

Vanessa Mae Tran



Catalogue Creators

The *What Remains Human: Dichotomy of Memory* exhibition catalogue was made by UFV students,Vanessa Mae Tran (she/her) and Ashley Paniccia (they/she).

The catalogue, along with posters and invitations was completed in thirteen weeks in collaboration with the artists.





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Thank you for witnessing our art.