FANSFAWNE COLLEGE
FINE ART PROGRAM
GRADUATION EXHIBITION
APRIL 20 - MAY 8 1988
Introduction

It is not altogether unusual for a young art student today to have already enjoyed some measure of success as an exhibiting artist. The excitement of acceptance in juried exhibitions or public recognition through art awards is a signal of a bright and hopeful future for the majority however, the graduating exhibition is their first public exposure as trained artists. A first public presentation of individual originality, commitment and diversity of expression this exhibition is the landmark of sorts the end of a formal training process and the beginning of a new and more demanding period. For all of us, family, friends, students, and graduates it is a time for reflection and appraisal, a time for shared memories and reflections. Most of all it is a time to accept new responsibilities to the continuing process of being a maker of art. To all those participating in this exhibition, may I extend my congratulations and best wishes.

The gallery also appreciates the generous and helpful cooperation and goodwill of the faculty and staff of the Fine Arts Program. Special thanks are due to Fred Steinmetz, Chairman, Communication Arts Division; co-ordinator, Tony McAulay and the exhibition organizer, Ben Linssen.

Maurice Stubbs
University Art Curator.
McIntosh Gallery

Coordinator’s Comment

For almost two decades Fanshawe College has maintained a studio intensive three year program in the study of Fine Art. First year curriculum includes drawing, painting, sculpture, printmaking, design, photography, multimedia and art history. Faced with the unfortunate limitations of many high school art courses, the faculty at Fanshawe utilizes a diversified range of methods and materials to instill in incoming students the ability to comprehend the creative process and on an understanding of its language. The foundation year encompasses primitive hand skills, sophisticated renderings, machine shop fabrications and their visual systems of modern technology.

In second year the general philosophy begins to link various visual disciplines, promoting non-specialization and interdisciplinary activity. An essential reduction in course load focuses on a more advanced understanding of studio methodology, as opposed to early specialization of increased fragmentation. Undivided by traditional lines, three year studies begin the open studio concept. Students independently pursue and research specific aspects of creative involvement. The impact of English, Sociology and Art History courses becomes more relevant as students begin to comprehend the diversity of contemporary theory and its relationship to the making of visual objects. In keeping with the program philosophy a substantial increase in theoretical research is carefully integrated with the “hands-on” orientation of studio. Students in their final year must establish a direct path of studio practice based on the previous two years of class projects, accommodating and synthesizing individual experience and expression.

Work by graduates reflects knowledge and skills attained in a mere twenty-four months. These students have chosen the Community College system as an alternative to other post-secondary structures. Many now achieve advanced standing when going off to degree granting institutions; however, diverse and often contradictory methods of evaluation result in obscure and sometimes discriminatory transfer requirements. It is of paramount importance that programs continually examine and re-examine the changing needs of art and society. A system which makes individuals accountable for their own artistic growth promotes continued education and societal responsibility. I am confident that the current exhibition is a sound confirmation of this commitment.

Tony McAulay
Co-ordinator
Fine Art Program
Fanshawe College
1. Julia Eknes  
   "Dual Progression" 240cm x 360cm
2. Tony Elay  
   "Table" 35cm x 112cm x 50cm
3. Roslind Eskelson-Minault  
   "Communication Frustrations" 150cm x 310cm
4. Sheila Doxtator  
   "Figures and Space" 70cm x 57cm
5. Paul Graham  
   "First to Go" 104cm x 57cm
6. Kan Luymes  
   "Garden" 122cm x 61cm
7. Deborah A. Miller  
   untitled 89cm x 76cm
8. Lyle McLeod  
   untitled 28cm x 78cm
9. Lori Lynn Milos  
   untitled 54cm x 34cm
10. Kim McConnell  
    untitled 180cm x 90cm
Bonnie Montieth  
untitled  11 cm x 14 cm

John D. Schaefer  
"Martyn"  198 cm x 167 cm

Pam Tervo  
untitled  122 cm x 122 cm

Barbara A. Weber  
untitled  30 cm x 22 cm