MIXTAPE
MIXTAPE
FANSHAWE FINE ART
CLASS OF 2018
GRADUATION EXHIBITION

THE ARTS PROJECT
April 4 – 14
Opening Reception – Saturday April 7th, 2018
7pm – 10pm

GUEST SPEAKER
Cora Cluett

COORDINATOR'S REMARKS

MIXTAPE: retro collections opacity inspiring favourite monstrous exhibitions exciting self-portrait imagination determination creativity experimentation group discipline dynamite memories - Zubick Sculpture to Vimy 100 - foundation stresses knowledge growth pretty good drawing a long line of red-tape till the story board ends – three years... graduate! Great for everyday Artists!!

There is always the character to a collection of songs, and a character that precedes the recorder and the listener. Each art student too, has their own character that emerges within their progression to be an artist. A testing that develops in Foundation years and continues throughout their education, eventually providing the ground work for a constant self-educating as an artist. An exhibition too has a character; sometimes bigger than artists themselves. Somehow even ART is larger than its maker, for it mutates with time and place, and curiously it is simultaneously now old - now new, cleverly waiting in the wings to assist your changing character at any given time.

The Fine Art faculty would like to thank you for your three years of exploration and curiosity that allowed us to experience your creative surprises, dedication and of course your personal character. A MIXTAPE full of smash hits!
Prints and repurposed forms emerge from a response to salvaged non-organic materials (metal, wood, fabric, plastic) and found surfaces (cement, vinyl records) in urban spaces. Sculptural forms and electronic soundscapes are activated through natural/unnatural processes - wind and gravity, sanding and soaking, melting and packing.
Rainbow Boa
acrylic, canvas
variable dimensions

Fire Snake
acrylic, canvas
120cm x 120cm

Large scale, brightly coloured acrylic paintings on circular unstretched canvases are influenced by reptilian patterns and colours. Abstracted images appear through repeated layering of painted circles in opaque to translucent colours applied with a sponge, combined with stacked canvases with circular cut outs.
An intuitive process of layering and arranging materials in response to found or constructed surfaces informs a body of work that explores female identity. Paint or pastel is expressively applied to photographic or drawn images that have been created to express a personal relationship to Mexican heritage and culture.
These fragile paper installations explore the aesthetics of insects and their homes. Through intricate cutting, folding and molding processes, colourful handmade and craft papers are sensitively transformed to show their delicacy and vulnerability to destruction, qualities that both paper and insects share through scale and structure.
Sculptural installations suspended in seeming weightlessness draw on an interest in microorganisms, cells and nature. Layered silkscreen prints on paper (transfer paper and newsprint), dyed plaster, clay, twine, and sisal rope, combine to form fragile ‘beings’ clustered to suggest a cumulative process of organic growth.
These playful figural sculptures, Wildlings, inspired by photographs of Victorian era children share interchangeable mask-like heads depicting Canadian wildlife. Colour fields, lighting, and positioning of each figure suggest relationships between them. Mapping and contemporary materials (EPS and coloured acrylic) provoke questions around environmental issues.
<table>
<thead>
<tr>
<th>Track</th>
<th>Date</th>
<th>Title</th>
<th>Medium</th>
<th>Size</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td></td>
<td>Card 1</td>
<td>pen and ink on stonehenge</td>
<td>50cm x 50cm</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Muscle</td>
<td>pen and ink on wooden panel</td>
<td>variable dimensions</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Muscles</td>
<td>pen and ink on wood</td>
<td>122cm x 122cm</td>
</tr>
</tbody>
</table>

Square monochromatic drawings on paper and wood range from miniature to large scale. An interest in mark-making extends from traditional cross-hatching and stippling with pen to responding to various surfaces through pouring and dripping diluted Indian ink and carving to accentuate existing marks.
Large scale fictional movie posters, silkscreen prints and animated videos draw upon Movie Industry and Pop Culture to monumentalize personal life habits and events. QR codes and anaglyph 3D glasses (red & cyan blue) are required to interact with and extend the possibilities of the artwork.
Asian culture and personal identity as part of everyday life inspire a playful series of miniature sculptures. Action figurine collectibles, miniature dioramas in TVs, and sculptural stamps utilize mixed media sculpting materials. Humorous and functional interactions employ viewer activity to complete the artwork.
Desideratum, acrylic, wood
107cm x 193cm

Vague, acrylic, canvas
122cm x 122cm

Large scale acrylic paintings on canvas explore dream-like and imaginary landscapes, from past and future travels. A bold colour palette and paint applied with brushes, palette knives and scraping leads to a process of layering and impulsive mark-making.
Habitual documentation of personal daily life through carefully observed sketchbook drawings leads to larger scale silkscreen prints. A spatially ambiguous fantasy world is created from this mundanity through combining indoor and outdoor spaces. This series suggests a nostalgic, moody narrative.
What's the matter that she feels sadder with each pour of gaseous greenhouse matter, well that in the latter there is no green tree ladder. The deaden dry wooden ladder used to look over the leaden waste wall lead them to a dead end. I stand at the top of this green tree ladder to build a bridge into water damming the confluence of the humans confliction to nature. I damn the concrete which clogs the pores that sits the stream into slow silted pours. The bucket held for the trumpets solution to clean the spit of loyal to you without myself not to miss the function of capture as captioning my name. Fastidiously maimed the head of control the collections of military revised.

Decomposing demand in the dictators demeanor details the domain of difference:
War as creating for destruction
Art as creating for creation

The moving, reorganizing, and self analyzing in the shifting patterns of the body's interactions within the fields of morphic resonance stimulate an engagement with curiosity which questions the conditions of matter and the matter. This fluid evolution appears through an interaction of found and mixed-media objects, performances and installations.
Brightly coloured printing inks are applied with brayers in random patterns on wood cut into organic shapes. These are then assembled to form large-scale installations that project from and sprawl across the wall in undetermined ways.
<table>
<thead>
<tr>
<th>Date</th>
<th>Tracks</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wildings</td>
<td>Jan 24-27</td>
<td>Anthony Difazio</td>
</tr>
<tr>
<td>Life/Living</td>
<td>Jan 31-Feb 3</td>
<td>Callean Forder</td>
</tr>
<tr>
<td>Beyond the Dots / Beyond the Lines</td>
<td>Feb 14-17</td>
<td>Monica Grunwald / Shannon Williston</td>
</tr>
<tr>
<td>Just a Habit</td>
<td>Feb 7-10</td>
<td>Mem'ningwaans Ireland / Johnny Pham</td>
</tr>
<tr>
<td>Erosion ABRasion</td>
<td>Feb 21-24</td>
<td>Avalon McLaughlin</td>
</tr>
<tr>
<td>Identity Within</td>
<td>Feb 28-Mar 3</td>
<td>Samantha Picken / Luv Hardy</td>
</tr>
<tr>
<td>Variegation</td>
<td>Mar 7-10</td>
<td>Johny Pham</td>
</tr>
<tr>
<td>Ground Floor Attics</td>
<td>Apr 11-14</td>
<td>William Tillmann</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Tracks</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2017</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1. Anthony Difazio</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2. Callean Forder</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3. Monica Grunwald</td>
<td></td>
<td></td>
</tr>
<tr>
<td>4. Mem'ningwaans Ireland</td>
<td></td>
<td></td>
</tr>
<tr>
<td>5. Avalon McLaughlin</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6. Dana Mero</td>
<td></td>
<td></td>
</tr>
<tr>
<td>7. Rose Oliver</td>
<td></td>
<td></td>
</tr>
<tr>
<td>8. Johny Pham</td>
<td></td>
<td></td>
</tr>
<tr>
<td>9. Tommy Pham</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Date</th>
<th>Tracks</th>
<th>Artist/Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>2018</td>
<td></td>
<td></td>
</tr>
<tr>
<td>10. Samantha Picken</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11. Hanna Storms</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12. William Tillmann</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13. Shannon Williston</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
FINE ART FACULTY AND STAFF
2015-2018

Marla Botterill
Paul Dreossi
Liza Eurich
Joscelyn Gardner
Christine Negus
Kim Neudorf
Gerard Pas
Joshua Peressotti
Diana Poulsen
Michael Pszczonak
Mary Reid
Benjamin Robinson
Gary Spearin
Kelly Wallace
Anna Wieselgren

VISITING ARTISTS
2015-2018

Laura Acosta
Patricia Deadman
Scott Everingham
Wyn Geleynse
Daniel Joyce
Jessica Massard
Zeke Moores
Tony McAulay
Ed Pien
Jenna Faye Powell
Leslie Supnet
Paul Walde
Elizabeth Winnel

THIRD YEAR FINE ART AWARDS
2017-2018

Siskind Award: Anthony Difazio
Trish Janik Award: Dana Mero
Bijan Awards: TBA
Satellite Award: TBA

CATALOGUE COMMITTEE

Shannon Williston
William Tillmann
Avalon McLaughlin
Memengwaans Ireland
Johnny Pham
Hanna Storms
Tommy Pham
Monica Grunwald
Dana Mero
1 ANTHONY DIFAZIO
2 CAILEAN FORDER
3 MONICA GRUNWALD
4 MEMENGWAANS IRELAND
5 AVALON MCLAUGHLIN
6 DANA MERO
7 ROSE OLIVER
8 JOHNY PHAM
9 TOMMY PHAM
10 SAMANTHA PICKEN
11 HANNA STORMS
12 WILLIAM TILLMAN
13 SHANNON WILISTON