Graduation Exhibition 2016
Fanshawe College Fine Art Program

The Arts Project  April 6 - 16, 2016
Opening Reception Saturday April 9, 2016  7 pm - 10 pm
Guest Speaker: Patrick Thibert
Coordinator's Acknowledgement

The forty-fourth graduation exhibition of Fine Art students at Fanshawe College marks a year of change in the program with the retirement of Tony McAulay last June. Tony leaves an impressive legacy making this past year both daunting and exciting. I have approached the role of coordinator with deep respect for the accomplishments of past stewardship and with enthusiasm for the future of our program.

This year also marks a full academic year of utilizing the Satellite Project Space and continues our collaboration with Bealart, Western University, and Museum London in presenting student exhibitions in downtown London. These third year exhibitions are now part of our core curriculum, providing essential educational tools and inspirations for student development.

"To create one's own world takes courage."

Georgia O'Keeffe

Today, graduates must step from art school to a complex art world that demands perseverance, instinctive intelligence, creative strategies, and self-confidence, all before luck can even have a chance! During the three years of our program, students quickly progress through foundation studies to independent studio, constructing their art practice and collective community in tandem with their studies. They have developed skills to engage in critical inquiry and exploration, to endure failure and success, to nurture and commit to their passions. As we view the graduation exhibition and artwork, we are presented with an inspiring glimpse of their talents and accomplishments, and a vision of what is yet to come.

In addition to the students, the success of our program is due to the dedication of its faculty and staff. We are fortunate to have such caring and supportive faculty and staff who offer their wealth of expertise to the program. With endless applause, we thank the students for their work and for the pleasure of working with them. As well, deep appreciation to our guest speaker, Patrick Thibert, who shares his meaningful experience and passion to set forth this year’s graduates from the Fanshawe Fine Art Program into a world of their making.

Gary Spearin
Coordinator/Professor, Fine Art Program
DYLAN ANDERSON

Sculpture paired with video and audio in an interactive installation format focuses on bringing intangible concepts into physical existence. Forcing the viewer to experience the panic of a phobia, the helplessness of a mental illness, or to acknowledge the staggering statistics of suicide, is the ultimate goal of the work.

Pushed Aside Canadian Soldiers (detail)
plywood, pine, LED light
dimensions variable
2016

Claustrophobia
video, wood, cellophane
32cm x 33cm x 46cm
2016

Claustrophobia
video stills
1:14
2016
Large-scale hard-edged geometric figures disguised by brightly coloured faux fur expose fractured family relationships. Abuse of men by women is also referenced through violence and dark humour in a series of interconnected sculptures, performances, videos, and video installations.
Cumulative process-based works involve intuitive performances within constructed environments created from props. The video documentation examines the interplay of images and concepts through layering and aesthetic handling of digital footage. Immersive video installations which include both projections and the props, encourage viewers to decipher the dense visual and sensory experience.

Lullaby of a Concrete Jungle
video installation
4:00
2016

Various Videos
video stills
2016
Experimental mark-making with wood-burning tools on wood and hand-made tools on paper are used to create figure and architecturally inspired images. Imagination, gesture, and spontaneity meld to give the imagery of the works and of the marks through their-eyes while making.

Gloam
pyrography
76cm x 90cm
2016

.To Find You
acrylic, paper
276cm x 245cm
2016

Unfamiliar Self Portrait
pyrography
90cm x 50cm
2016
ASHLEY BRASIER

Small graphite drawings on paper and wood panels, and large scale acrylic paintings, centre on a study of the human face and hair as markers of identity. Working from found and/or personal photographic sources, braids, hair knots, pony tails, and various other hairstyles are isolated to give them prominence.

Knotted graphite, wood 10cm x 15cm 2016

Weave No. 1 graphite, plywood 50cm x 15cm 2016

Weave No. 2 graphite, plywood 50cm x 15cm 2016

Weaved acrylic, canvas 182cm x 121cm 2016
A collection of automatic, intimate sketchbook drawings and poetic texts that explore personal experiences that have been difficult to cope with and overcome, become the source for larger works. Translated into silkscreen prints, large-scale drawings, and artist books, these private works become public to reveal the negative psychology of the mind.

People Like Me Are Watching You
silkscreen, paper
24cm x 19cm
2016

Acid Aftermath
silkscreen, paper
24cm x 19cm
2016

Book Pages
silkscreen, Stonehenge
37cm x 23cm (each page)
2016
Abstract paintings explore expressive and indexical markmaking as the foundation for the subject. Personal experiences of landscape provide nascent beginnings to an intuitive, meditative, yet expressive action performed directly to canvas within a studio activity.

**Quill**
acrylic, canvas
76cm x 137cm (each panel)
2016

**Oblivion**
acrylic, ink, canvas
122cm x 198cm
2016
Personal struggle is embodied in this sculptural practice. Various materials such as clay, plaster, and insulation foam are manipulated through additive and subtractive processes such as rough hewn carving, the shaping and breaking of clay by hand, and poured plaster. The raw unrefined surfaces are indicative of the process of making.

Decay
mixed media
18cm x 11cm x 11cm
2016

Neck
clay, masonite
23cm x 23cm x 12cm
2015

Abstract Form 1
clay
15cm x 8cm x 7cm
2015

Reclamation 2
insulation foam, ink
42cm x 7cm x 11cm
2016
Victoria Holcombe

Plummets is a body of work inspired by fear of failure. The shape, form, use, and characteristics of the parachute inform textile-based three-dimensional works and drawings. Constructive and deconstructive processes render a dysfunctional parachute template into altered and repeated forms for floor and wall works.
Each work is knitted or crocheted with acrylic yarn in response to systems created from the methodical recording of music. The musical scores dictate colour patterns, tools used to create the objects, and installation choices. Meticulous lists compiling the number of stitches, chains produced, and dimensions of panels are also produced.
Delicate typewritten texts and images that float on expansive white surfaces encourage curiosity. Assortments of insignificant and often overlooked elements found in everyday life (pine needles, children's books, printed ephemera, cat hair, twigs, avocado pits, acorns) are minutely altered to draw attention to peculiar characteristics such as colour, material and texture.

Untitled
photo projection
dimensions variable
2015

Unknown
photo projection
dimensions variable
2016

Now it was I don't know how
Folded paper sculptures constructed from digitally produced polygons, as well as mixed media sculptures made from clay, plasticine, plaster and wire, explore the mystique of fantasy monsters and the controversy behind the idea of hybrid organisms. This menagerie of chimeras points to the social and moral issues surrounding them.
Video stills created from Tove Lo’s ‘Habits (Hippie Sabotage)’ as well as personal and Instagram photographs are sources for monochromatic oil paintings and a series of small graphite drawings. Exposing the shallow façade of young culture (the party scene with drug and alcohol abuse) becomes a focus.

1:35AM
acrylic, canvas
100cm x 100cm
2016

“Lit”
graphite, vellum
28cm x 28cm
2016

“Untitled”
plaster
dimensions variable
2016
VICTORIA RACINE

Sculptural installations and colour photographs inspired by a personal relationship with the sport of basketball are based on the abstract designs and bold colours of boundary lines on basketball courts. Cast plaster versions of physically altered basketballs (punctured and deflated) are suspended in nets or mounted within wall or floor installations.

Untitled
plaster, tape
dimensions variable
2016

Wing, E. Center Court & Beak
digital print
41cm x 51cm (each photo)
2016

Untitled
string, steel, plaster
dimensions variable
2016
Slides inherited from great grandparents become the source of a shifting series of layered photographic and silkscreen images. Intimate moments with family members are translated using a CMYK colour separation process. Purposeful mis-registration of veiled colours allows the creation of unpredictable images which speak to the instability of memory.

I Seem to Have Misplaced Myself
ink, stonehenge, mylar
48cm x 58cm
2016

A House is Not a Home
Where's Mum?
ink, Stonehenge
48cm x 58cm (each print)
2016
Steel objects that appear in cinematic culture are transformed into non-functional forms using the lost foam metal casting technique with aluminum. The redundant objects' new purpose is simply to be visually pleasing. Traces from the original structure (risers) are left visible to allude to the process.

**HA**
aluminum
16cm x 34cm x 3cm
2016

**The Aluminum Totem**
aluminum, silicone, pine
190cm x 105cm x 26cm
2016

**ET**
aluminum, pine, wood stain
38cm x 5cm x 4cm
2016
Inspired by both family history and the minutia of the natural world, delicate works on paper and found wood panels explore abstract organic shapes in response to the surfaces worked on. Precise ink lines and daubs of gold leaf map out intricate topographical forms while small geometric shapes rupture the implied space.

Somewhere
ink, wood
30cm x 38cm
2016

Bapiste Lake
ink, wood
30cm x 38cm
2016
These subdued watercolour paintings blend the quiet elegance of ancient Chinese scroll painting with a contemporary western culture. Subtle changes to tiny details in the traditional stylized figures and almost imperceptible additions of objects from contemporary everyday life provide quiet interventions that question cultural identities.
Multiple series of black and white and/or colour digital photography explore the documentation of individuals' insecurities including the artist's. Emphasis on particular body parts, or gestures, that may cause discomfort for the subject or viewer are at the heart of this social investigation.

Are You Comfortable (detail)
digital prints
88cm x 102cm
2016

Umbilical (detail)
digital print, tissue paper
41cm x 51cm
2016

Size Doesn't Matter (detail)
digital print
41cm x 51cm
2015
Long walks through rural and urban environments are a starting point for both small and large-scale drawings in acrylic and graphite. The juxtaposition of small meticulously recorded images of insignificant detritus brings value to this often overlooked subject and reveals the underbelly of our physical communities.

To Walk Without Intentions and to See Only To See #5
graphite, acrylics, paper
16cm x 12cm
2016

Untitled
graphite, acrylics, Stonehenge
88cm x 78cm
2016

Untitled
graphite, acrylics, Stonehenge
88cm x 78cm
2016
FINE ART FACULTY & STAFF
2013 - 2016

MARLA BOTTERILL
PAUL DREOSSI
JOSCELYN GARDNER
JEN HAMILTON
TONY McAULAY
GERARD PAS
DIANA POULSEN
BENJAMIN ROBINSON
GARY SPEARIN
ANNA WIESELGREN

VISITING ARTISTS
2013 - 2016

BARBARA BALFOUR
PATRICIA DEADMAN
KATHERINE KNIGHT
MARLA HLADY
ZEKE MOORES
ED PIEN
DIANA THORNEYCROFT
ROSEMARY SLOOT
ELIZABETH WINNEL

CONTACTS

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Tristan McDonald
Amanda Melo
Kaitlyn Morse
Natasha Pominikow
Victoria Racine
Kalyn Rae
Sydney Rae
Samantha Seidel
Shiyi Shen
Jessica Waringer
Brooke Wilson
SATELLITE PROJECT SPACE

Transform C
January 13 - 16
Victoria Holcombe & Tristan McDonald

Anxious Anatomies
January 20 - 23
Dylan Anderson, Vanessa Dent & Jessica Waringer

Unwild
January 27 - 30
Cameron Auld & Kaitlyn Morse

Ambiguous Shroud
March 23 - 26
Sean Bateson, Ashley Brasier, Greg George & Natasha Pomnikow

Inorganic
March 30 - April 2
Christine Finch, Victoria Racine, Samantha Seidel & Dan Sutherland

5th
April 6 - 9
Will Strevel

Surroundings
April 13 - 16
Amanda Melo & Shiyi Shen

Without Purpose
April 20 - 23
Kalyn Rae, Sydney Rae & Brooke Wilson

Convoluted Road Home
April 27 - 30
Hope Bailey

SPECIAL THANKS TO:

CATALOGUE COMMITTEE
Victoria Holcombe
Kalyn Rae

PHOTOGRAPHY
Kalyn Rae
Sydney Rae
Jessica Waringer

EDITOR
Brooke Wilson

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Dylan Anderson

COVERS
Vanessa Dent
Amanda Melo

THIRD YEAR FINE ART AWARDS

Siskind Award:
Shiyi Shen
Cameron Auld
TBA

Trish Janik Award:
Bijan Award: