Surveillance
Graduation Exhibition
2006
Fanshawe College
Fine Art Program
McIntosh Gallery
University of Western Ontario
April 13th to 30th 2006
Guest Speaker:
Ed Zelenak
Artist
That a year 2006 has been so far. The real possibility that there may be some form of life on another planet, the war on terrorism continues, reality t.v. flourishes, the arrival of MTV Canada, a faculty strike at Ontario’s community colleges, a Federal Election, the battle between Hi-DVD and Blue-Ray begin, a third year student exhibit at the Albart Centre, a former Fanshawe Fine Art student wins an Oscar for best picture, while three out of the current students in the M.F.A. Program at the University of Windsor are our graduates.

It’s hard to remain optimistic however, when national newspapers continually report reasons to “prove the planet is getting worse”. Can art reflect society? Yes, of course, it can and does. Can art effect social change? It has, and will continue to do so.

These students have been inspired by layers of experiences and influences. Each of the works placed throughout the gallery provoke us to explore personal recollections or introduce us to new meanings. It is an exhibition of objects and ideas, the presentation of a montage of images in a variety of styles creating insightful moments that represent three years of full time study in visual art.

This is the 4th exhibition of Fanshawe Fine Art graduates. Without exception, all have been a tremendous success.

Tony McAulay
Coordinator, Fine Art Program
Architectural structures are influential components in the minimalist structures of Mr. Brooks. Since the development of Constructivism, wood, cardboard, metal, and concrete have their place in abstract sculpture. This work surveys that tradition.

Evidence:

Fig. A) Jack Rafters, fiberglass, 2006
B) Three Sisters, cardboard, 2006
C) Untitled, steel, 2006
The subjects and production of Mr. Buschak's imagery guide his concepts within printmaking. Manual and mechanical/electronic processes, combined with imagery taken from art history and contemporary life. A synthesis of subject, process, and material is revealed in the final realization of each print.

Evidence

Fig.
A) gap. gap. gap. gap (Print detail), woodcut on stonehenge paper. 2006
B) gap. gap. gap. gap (Wood-Block detail), 2006
C) input devices, woodcut on stonehenge paper. 2006
D) The Best of Love, The Best of Luther, woodcut on newsprint. 2006
Mr. Chrisjohn's artwork has dealt with cannibalism, acupuncture, and the ill relationship between indigenous people and European culture within Canadian history. Through painting, drawing, video, and installations, he develops metaphors that run parallel with the images and mediums applied.

Evidence:

Fig. A) Edit-out, sounds like etiquette (detail), acrylic on canvas, 2005

B) Fake Phone Laff, mixed media on Masonite (detail), 2005

C) Scandler and Animals (detail), mixed media on butcher's paper, 2005

D) Scandler and Animals, mixed media on butcher's paper, 2005
The diverse population, social and economic issues of Canada have all influenced the imagery in Mr. Clark's paintings. Photojournalist and personal photographs are used as an inspiring source to create a narrative. The commentary, often symbolic, relies on an ambiguous tension between individuals.

Evidence:

Fig. A) Historical Transition (Old Woman Young Woman), acrylic on masonite, 2005

B) "Light it up", acrylic on canvas, 2006

C) Politics aren't just Black and White, acrylic on canvas, 2006
Ms. Clarke creates small scale atmospheric paintings of industrial bleakness and isolation. Idealized domestic living spaces are also portrayed with intentional austerity.

Evidence:

Fig. A) Wait and see, acrylic on canvas, 2006
B) Country Mile, acrylic on canvas, 2005
C) Yellow Line 2, acrylic on canvas, 2005
D) Yellow Line 1, acrylic on canvas, 2005
Marie Crowell

State Art Statement: Ms. Crowell's artwork explores intentional errors within photography, particularly within the specific domain of multiple exposures. She dissects photographs to further understand their visual results and, in return, applies this process within the mediums of painting and drawing. Her work explores repetition and obscure linear patterns, creating what appears to be a flux of narratives based on everyday people and their environments.

Evidence

A) Misappropriation, acetate printed photographs, 2006
B) Split Realities, mixed media collage on particle board, 2006
C) Multiple Linearity Xoost in Magenta, oil pastels and acrylic on masonite, 2006
D) Untitled, acetate printed photographs on plexiglass, 2006
E) Devoid Darkness, Light Cannot Be, acetate printed photographs on plexiglass, 2006
Ms. Donegan creates paintings through an application and cutting process. She describes her current explorations as "acrylic forensics." By physically manipulating the painted surface she creates a visual play of abstract forms. An overwhelming visual complexity dominates this work.

Evidence:

A) Close to the Edge, acrylic forensics. 2006
B) Wildest Dream (Detail), acrylic forensics, 2006
C) Wildest Dream, acrylic forensics. 2006
D) G Spearmint, acrylic forensics, 2006
Personal photographs depicting the gentrification of Northern Canadian "cottage country" are the references for Ms. Gaettens paintings. The balance between nature and culture guide her representations.

Evidence:

Fig. A Hunt Camp, acrylic, 2005
Fig. B Hunt Camp (detail), acrylic, 2005
Fig. C Untitled, watercolour, 2006
Fig. D Untitled, watercolour, 2006

First name: Nicole
Last name: Gaettens
Medium: Painting
Ms. Ilerzog creates transparent collages which combine layers of images that are drawn, photographed, and digitally printed. Strategic layering creates a multi-dimensional composition that allows the viewer to get lost within the melancholic mood of illuminating reflections. Personal histories and staged performances direct portrayals of memories.

Evidence

Fig.
A) Angel, plexiglass, wood, printed photos and conte, 2006
B) Overcoming, plexiglass, transparencies, printed photos and wire, 2006
C) Christine, plexiglass, transparencies, wood and printed photos, 2006
D) E Minor, plexiglass, transparencies, wood, and printed photos, 2006
First name: Geoffrey
Last name: Rodson
Medium: Painting
Statement:

The paintings by Mr. Rodson borrow various historical styles applied to contemporary scenes. Techniques of flatness, line, atmospheric effects, brilliant colours have all been utilised in these cross-current paintings. Romantic landscapes dominated by architectural motifs create the possibilities of fairy-tale narratives.

Evidence:

Fig. A) Interior of Studio, acrylic on canvas, 2005
Fig. B) Tower of London, acrylic on Masonite, 2006
Fig. C) Tower at Night, acrylic on Masonite, 2006
Japanese, Indian, and Art Nouveau textile designs are the founding inspirations for Ms. Houston's paintings. The selective manipulation of defined patterns and the opposing chance paint applications create a seductive visual synthesis through layering techniques. Oblique patterns merge and disappear in a predominantly monochromatic atmosphere.

Evidence:

Fig. A) Echo Island, acrylic and pencil on canvas, 2006
Fig. B) Echo Island (Details), 2006
Fig. C) Variations I, acrylic on canvas, 2006
Fig. D) Variations 2, acrylic on canvas, 2006
Fig. E) Variations 3, acrylic on canvas, 2006
First name: Thomas
Last name: Johnston
Medium: Sculpture

Through relief, Mr. Johnston explores and re-invents a new language inspired by graffiti designs. Shape and texture are emphasized with a variety of wood samples employed to decorate and articulate spatial constructions.

Evidence:

Fig. A) Select plywood, dowels and pine knots, 2006
B) Circuit, plywood and dowels, 2006
C) Noah, plywood and dowels, 2005
D) A, plywood and dowels, 2006
Ms. Kelly’s photographs depict women and the elements of commodification that affect their lives. Further historical gender fiction is revealed through the appropriation of commercial images within silkscreen works. The question of female identity is both lost and found.

Evidence

Fig.
A) Who Am I, digital print, 2005
B) Who Am I, digital print, 2005
C) Smart Feet, digital print, 2006
D) Canon Nylons, digital print, 2005
Ms. Kirshin's paintings reflect an interest in the process and language of paint. The process begins with haphazard marks that guide the compositions to completion. Thick layers of paint apply a unique texture to the swirling movement and contrasting colours within these abstractions.

Evidence:

Fig. A) Untitled, acrylic on canvas, 2005
B) Untitled, acrylic on canvas, 2005
C) Untitled, acrylic on canvas, 2006
D) Untitled, acrylic on canvas, 2006
E) Untitled, acrylic on canvas, 2006
The inspiration for Ms. Kirchin's paintings derives from photographic documentation of electrical pylons. Subsequent observations demonstrate the formal and linear qualities found within the subject. Heavily applied and scratched paint create textures which move the image towards abstraction. The viewer is confronted with an ambiguous visual play between atmospheric, architectural and structural compositions.

Evidence:

Fig. A: Untitled, oil on canvas, 2005
Fig. B: Untitled, oil on canvas, 2005
Fig. C: Untitled, oil on canvas, 2006
Fig. D: Untitled, oil on canvas, 2006
Ms. Kutchaw’s interests include painting, infrared photography, and photographic manipulations. She created silent, unearthly, poetically coloured images that result in surreal visual documents.

Evidence

Fig. A) Bus stop, infrared photography, 2006
B) Streets, photographic manipulation, 2006
C) Highbury, photographic manipulation, 2006
D) Cornered, acrylic on board, 2006
The interpretation of movement, provided by still images played in quick succession, is the essence of Mr. Kwan's work. More recently, he has explored audio art in conjunction with photographic imagery.

Evidence:

Fig. A) Stop Motion 1, video still, 2005
Fig. B) Stop Motion 2, video still, 2005
Fig. C) Stop Motion 2, video still, 2005
Fig. D) Stop Motion 2, video still, 2005
Fig. E) Stop Motion 3, video still, 2005
Fig. F) Stop Motion 4, video still, 2005
First name: Kyle
Last name: Monchuk
Medium: Interdisciplinary
Statement: The multi-media expressions of Mr. Monchuk's occupy many practices to culminate into one idea of appropriation. His selections of objects, information, and drawing styles reflect the alteration of "implied" thought, and the creative/destructive nature of the process of production.
Evidence:
Fig. A Style and Structure (Sandblasted Book Series) 2006
Fig. B Divine Intervention (Sliced Book Series) 2005
Fig. C The Making of a Scientist (Sandblasted Book Series) 2006
Fig. D Too Aggressive (Still Life) graphite on paper 2006
Fig. E A view from Inside-Out (Still Life) graphite on paper 2006
Fig. F DON'T WORRY YOUR PRETTY LITTLE HEAD (Still Life) graphite on paper 2006
Personal experiences are elaborately explored with the traditional use of fabric and embroidery in Ms. Moura's work. She portrays social narratives to co-relate traditional feminine activities and crafts with contemporary social extravaganzas.

Evidence:

Fig. A) Gurl's Night Out, embroidery on fabric, 2005
B) Mushroom Trip, embroidery and acrylic on canvas, 2006
C) Halloween Weekend, embroidery and acrylic on canvas, 2006
Alternative ways to visually represent the subject of natural functions and inherent changes in the human body is the core subject of Ms. Niatsikas's work. Material explorations of hair, water, balloons, and plastic are articulated to form unique objects that create new means to measure bodily functions.

Evidence:

Fig. A) Congratulations, hair, balloons, 2005
B) Congratulations (detail), hair, balloons, 2005
C) Untitled, hair, balloons, plastic, 2006
The premise behind Mr. Palomeque's work is the chance meeting between the contemporary medium of digital video and historical painting. Constructed set designs and Photoshop manipulations direct actors and still images to emulate the past, present and future moments within the chosen image.

Evidence:

Fig. A) Le Grande Jatte, video still, 2006

B) The Raft of Medusa, video still, 2005

C) The Creation of Adam, video still, 2006

D) The Assumption, video still, 2006
Justin Fawson’s unique organic forms come to fruition through the quiet and controlled process of drawing. Abstraction/representation, man/nature, and fantasy/reality are inevitable narratives that emerge from the visual and conceptual relationships. Pregnant with endless possibilities, the figures inevitably examine the irregular and organic nature of life.

Evidence:

Fig. A) Untitled, coloured pencil on craft paper, 2005
Fig. B) Evolution (Detail), coloured pencil on stonehenge paper, 2005
Fig. C) Particle Contortion, coloured pencil on stonehenge paper, 2005
First name: William
Last name: Penny
Medium: Painting
Statement: Mr. Penny's artwork attempts to analyze contemporary views of sexuality, with specific links made to pornography. His work stimulates the viewer's own thoughts on socially acceptable gratuity, and how sex is subverted into commodity fetishism. This is achieved through subverting images from pornography into paintings that address different technical aspects of the medium. Topics such as idolatry, objectification, and perversion are tackled in a number of manners.

Evidence:

Fig. A) Operation Care Package, oil and spray enamel on canvas, 2005
B) Blonde Bombshell, oil and spray enamel on canvas, 2005
C) Working Hard or Hardly Working, oil on canvas, 2006
D) Cohabitation, oil and spray enamel on canvas, 2006
Ms. Roy's approach to the production of objects and images can be described as a skeptical examination of a culture seemingly seeking to obtain unisex status. Her interest lies in exploring issues of male and female sexual identity, exploiting gender-based stereotypes, and paralleling mass production and marketing by creating "packaged goods" within the colloquial speech of advertising.

Evidence:

Fig. A: His & Hers Luxury Robes, embroidered robes, 2006
Fig. B: His & Hers Briefs, silkscreen on briefs, 2006
Fig. C: His & Hers Luxury Linens, silkscreen on linens, 2005
Fig. D: His & Hers Briefs (details), 2006
Ms. Spindler uses various materials to convey a strong rebuttal against the contemporary art scene. A variety of illustrative styles and text are used to communicate this message.

Evidence:

Fig. A) Carrying the Conversation, mixed media. 2006
B) Beamel the Dragon, drawing. 2005
C) Gotta Have Heart, drawing. 2005
D) Kagami, drawing. 2005
Images, sound and video sources are reproduced, manipulated, and contrasted in a variety of manners in Mr. Williamson’s installations. Television monitors, C.D players, surveillance cameras and other devices are used to expose the impersonal nature of identity and communication.

Evidence:

Fig. A) Scream for TV (installation), television monitors, framed drawings, 2006
B) Giggle House, video projection, 2006
C) At Home, video still, 2006
D) Scream for TV, television monitors, 2006
Ms. Winnel's choice of materials include chalk pastel, conte, and charcoal. She creates large-scale drawings which allow her to become more physically involved with the process. The self-portraits allow for personal attachment as well as self-reflection.

Evidence:

Fig. A) Catharsis I, chalk pastel, conte and charcoal, 2006
Fig. B) Catharsis III, chalk pastel, conte and charcoal, 2006
Fig. C) Catharsis V, chalk pastel, conte and charcoal, 2006
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Special Thanks to:

McIntosh Gallery
J. Gregory Johnston
Barrister & Solicitor

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