Sketchbook
SKETCHBOOK

Graduation Exhibition 2011
Fanshawe College Fine Art Program

The ARTS Project
April 13-24, 2011

Opening:
Saturday April 16th  7pm - 10 pm

Guest Speaker:
Lisa Daniels
Curator
Gallery Lambton, Sarnia
A process starting with alginate to plaster is utilized to represent the human form, more specifically: mouths, hands, and limbs. The detailed life-like sculptures become body as a sign, suggesting a personal hidden message when further interactions are considered within the final installations.
Aim

These works are an exploration of mark, printmaking and painting, incorporating both conventional, unconventional and self made tools. The process of layering creates an image with a sense of depth, creating an environment for curious interactions between strataums.

Weird Fishes
ink on paper
23 x 30 cm

Thoughts
ink on paper
23 x 30 cm

Weird Fishes
ink on paper
30 x 23 cm
Preserving the natural characteristics of the raw materials, these constructed works play with simple shapes using balance and weight to hold them in place, rather than an adhesive. If the piece cannot maintain its composure, it must change.
Poems about personal history reduced to simple words or numeric values are translated into abstract wooden sculptures. Each poem is systematically interpreted for its mathematical relationship to shape, size, and repetition. The weight of the past is implied and cannot be changed. Such is the importance of this process.
Experimentation in a variety of processes such as painting, video, sculpture, drawing, and silkscreen embody the interests. Different (scattered) ideas and sources of inspirations, from contrasts in nature to dark themes, come randomly in the forms of style and imagery.

Dusk in October
acrylic on canvas
243 x 81 cm

Untitled
acrylic on canvas
130 x 56 cm

Schizophrenia
video (slill)
3 mins.

The Time to Continue
video (Slill)
5 mins.
Brittany MacLean

Renderings of organic shapes created through blowing watercolour onto paper create effects that inspire new images for unprimed canvas acrylic paintings. Automatic drawings of reoccurring lines and circles delicately echo the natural forms. A visual space that is both psychological in feeling and natural in appearance unites a subject of intrigue.

**Untitled**
watercolour, acrylic on canvas
106 x 73 cm

**Outer**
watercolour, pencil on rice paper
60 x 93 cm
Brittany Pitts

Narrative references are constructed through the close doubling of situation and subject with digital imagery. An intimate subjectification of public and private spaces is photo documented to bring potential narratives between pop songs and real life.

On The Run
digital print
13 x 36 cm

Fixing A Hole
digital print
13 x 36 cm

Within You, Without You
digital print
13 x 36 cm

Good Morning, Good Morning
digital print
13 x 36 cm
Graphite drawings are created with delicate pencil marks from personally staged photographic situations. Larger than life renderings of bubbles, drinking glasses, and self-portraits impart drama, distortion and mystery.
These acrylic paintings are done with strongly restricted colour schemes. Hands are depicted in a monochromatic black background. A single colour is added to differentiate one hand opposed to another. Odd gestures are rendered to reveal a certain mystery.
Aluminum surfaces are manipulated through sandblasting and scratches to trigger viewer interpretation with surrounding light. Process marks and geometric shapes intentionally obstruct views from different perspectives caused by light, colour and the reflected viewer.
Personal photographs of people with body modifications whose personalities could otherwise be interpreted as intimidating, provide the subject for this series of acrylic paintings. By placing the models in traditional poses with softened colours, the intention is to make the subject non-threatening to the audience.

**Let It Out**
acrylic on canvas
122 x 91 cm

**Self**
acrylic on canvas
91 x 60 cm

**Zach**
acrylic on canvas
91 x 60 cm
Family members and friends photographed within their everyday environment are displaced/removed from this environment and placed against a background of brightly coloured stripes in this series of acrylic paintings. Intense colour is part of the contrast between flat hard-edge patterns of the background and detailed renderings of the figure.

Smooth Criminal
acrylic on canvas
98 x 98 cm

Lone Fishing
acrylic on canvas
107 x 76 cm

Coraclina
acrylic on canvas
122 x 99 cm
These expressionist self-portrait paintings are based on images created on a scanner. Distorted faces appear within dark voids contrasted amongst glistening textures and shards of glass. These illusive dramas stimulate disturbing allusions.

When The Amnesia Hits is When The Glass Breaks
acrylic on canvas
91 x 91 cm
Images of family members are transferred manually from digital photographs to canvas without mechanical projection assistance. Isolating the figures allows quirks of human behaviour to be enhanced. A connection to family provides an empathetic understanding of the subject and their vulnerabilities.

Puppet String Series
acrylic on canvas
152 x 76 cm (each panel)
The pictorial depth of these paintings echo Renaissance glazing techniques. They depict a contemporary subject of waste and dissatisfaction. Methodical layering, marks, and light effects, provide icons of longing and urgency steeped in atmosphere. The small scale of the works contrast their spiritual enormity, heaping with dark subconscious tension.

Flares
- oil on board
- 61 x 49 cm

First Aid Kits
- oil on board
- 61 x 49 cm

Prophet
- oil on board
- 25 x 20 cm

Oracle
- oil on board
- 30 x 30 cm

Hade's Key
- oil on board
- 25 x 20 cm
Karalyn Reuben

Scenes from a personal domain quietly become the subject for intimate drawings, watercolours, and etchings. Reductive drawn forms and ideas from photographs are subtly evoked in mysterious images.

Blind Theory
Intaglio, watercolour on rice paper
16 x 10 cm (each)

Colours of Blinds Series #1
Watercolour on paper
22 x 30 cm (each)
Through the graceful and innocent use of brightly coloured textiles and yarn, many meanings are conveyed; from viciousness, corruption, and inhumanity of mankind, to childhood memories. The juxtaposition of subject and materials endeavours to convey their own unique range of feelings. Cutting fabric, sewing, stuffing, tearing, tying, knotting, and embroidering focus on constructive processes to convey these ideas.
Each work captures the essence of a song and makes it a visual pattern. Rough pencil sketches marking time to the songs evolve into systematic water colour renderings of individual sounds which in turn are transcribed to oil on canvas in rhythmic patterns of repeating colour and form.
Scribbling on found dictionary texts allows for chance discoveries and poetic links between words. This series of drawings is further heightened into an inky-black appearance by translating them into silk-screen on fabric.
Patterns inspired from animal camouflage are reduced by the subtraction of visual detail within the uniformity of these textiles. The unity of colour, form and texture communicates subtleties, elevating visual concerns.

Le Petit Qui Forme le Grand.
canvas
80 x 100 cm
Randy Bross

A fascination with mechanical gizmos, electrical parts, and sound equipment leads to a creative exploration of wacky concepts.

**Boom Box (open)**
- Audio equipment, wood, polyester
- 74 x 61 x 61 cm.

**Boom Box (closed)**
- Audio equipment, wood, polyester
- 74 x 61 x 61 cm

**Too Cool for School**
- Mini fridge, wood, insulation, aluminum, enamel
- 93 x 52 x 50 cm.
This work is about the human body and its kinetic nature. The puppets made out of a variety of materials, exaggerate the identities of both popular icons and personal friends and associates. Awkward craftsmanship enhances the light-hearted, quirky, playful and make-believe fantasy world. The personalities in the created environments are tripping over themselves.
Discarded, everyday objects and materials are transformed into wearable sculptures. Designed for, and about, the female body, these pieces work as jewellery to articulate ideas about decoration in this era of recycling.

The Tape Dress And Camera Headband
vacuum tubes, video tape, audio tape, elastic, camera lens

Armour With Vest
metal, zipper, leather, thread, chain
Stephanie Talbot

Objects from everyday life are chosen as subject and matrix for a series of prints and multiples. Canadian, foreign and antique coins are used to metaphorically illustrate cultural, political, and historical issues. The title of each work furthers the reading of the concept presented.

CPR
ink prints on paper
600
4 x 3.5 x 3.5 cm

Land of the Free (Only if You Were Born There)
in ink on paper
56 x 76 cm
Images are created with the use of a spotlight on water surfaces. Layering oil paint in thick, painterly brushstrokes gives the paintings depth and stresses the sensation of light protruding through the dark, giving the nocturnal subjects an eerie, yet peaceful feeling.
Words about my surroundings are drawn on masonite and various found objects from a stream of consciousness. Using the text as a mark making process, the legibility of the image is at times impregnable to the viewer, thereby retaining an aspect of intimacy.

Home Tour
ink on masonite
61 x 122 cm

Studio Chair 1
ink on found object
44 x 38 x 43 cm

Studio Chair 2
ink on found object
44 x 38 x 43 cm
### Fine Art Faculty and Staff 2008-2011

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- Tony McAulay
- Gerard Pas
- Diana Poulsen
- Benjamin Robinson
- Gary Spearin
- Anna Wieselgren

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- Richard Noyce
- Kelly Wallace

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- Garbutt, Aim
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- Greig, Chelsey
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- Hall, Chris
- Hao, Brando
- Hurman, Danielle
- Jolie, John
- Keener, Jenny Lynn
- MacLean, Brittany
- Pitts, Brittany
- Reuben, Karalyn
- Rich, Christopher
- Sicilia, Sara
- Smith, Danielle
- Smith, Develter, Tabitha
- Talbot, Stephanie
- Taylor, Andrew
- Turner, Nicole
- Van Kasteren, Mike
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