VOLUME
Graduation Exhibition
2009

Fanshawe College
Fine Art Program

McIntosh Gallery
April 9-26, 2009

Guest Speaker
Greg Murphy, Chair, Contemporary Media
Fanshawe College

The Bijan’s Art Studio Award will be presented at the Opening Reception.
Coordinators remarks...

This exhibition marks the fortieth anniversary of Fanshawe College’s Fine Art Program. It is also the thirty-fifth graduation exhibition hosted by the McIntosh Gallery, and the thirty-seventh in all. Concurrently, a show of recent work by faculty is being held at the St. Thomas Fine Public Art Centre, where also the Fourth National Student Competition will be on display from May 8 to July 4. In that competition first prize will be awarded to Brian Vandevelde, with runners up Monique Bedard and Laura Acosta. Ironically, all three students are from this year’s graduating class... quite an astounding achievement! In addition, Museum London will host a highly selective alumni show of former graduates from June 13 to September 25. The closing reception will be held on September 18.

The guest speaker, Greg Murphy, Chair Contemporary Media, will remark on the nature of past secondary fine art education. Graduates know that the difficult task of determining what to do next lies ahead. While many go on to complete undergraduate degrees, the majority find careers in teaching, media, design, museum and gallery work, and fine art practice. The diversity of our alumni testifies to such accomplishments.

As you know, Canada is very much a part of the current global economic recession. We have, in the last century, been through several such crises. During the Great Depression in the 1930’s, President Franklin D. Roosevelt created the New Deal, which included hiring artists to create artworks for the government. Last fall, Channel 4 in the United Kingdom produced a three-part series called “Art and Money”. The art critic Robert Hughes made the first episode entitled “The Mona Lisa Cursed” in which he expresses his disgust for current art market prices, in particular the 88 million dollars paid for a Damien Hirst diamond encrusted skull. We are still living in the age of dichotomy. Whatever the political and economic boom or crisis, art always plays a significant role in global culture.

On behalf of staff and faculty we wish the graduating class the best in a challenging future.

Tony McAulay
Coordinator, Fine Art Program
Brian Vandevelde

These delicate works depict fragments of information and image clusters. Using graphite pencils and crayons on multiple layers of transparent vellum, the drawings achieve various strengths of line suggestive of the constant bombardment of images in our world.

1. The Wall (detail)  
Mixed media  
285cm x 70cm

2. Yellow  
Mixed media  
89.9cm x 43.2cm

3._BLUE  
Mixed media  
89.9cm x 43.2cm

4. RED  
Mixed media  
89.9cm x 43.2cm

5. ROSE  
Mixed media  
89.9cm x 43.2cm
The most complex of emotions can be evoked from the simplest of forms. Memory is used to create purely emotive abstract paintings.
An amalgamation of cultural history and identity is materialized through pattern, colour, form and texture. Subtle juxtapositions of rustic elements and modern aesthetics speak of nostalgia and an ongoing cycle of assimilation.
Composition and process play a very important role in these charcoal on canvas drawings. Cropped images of people taken from magazines remain ambiguous.
Heat-manipulated plexiglass fragments imprinted with lettering create these transparent sculptures. An internal light source illuminates the contrast of opaque lettering and translucent glass. Light, space, and form integrate into organic structures.
The subject matter stems from personal associations with growing up in an Italian Catholic culture with 'old country' values. Painting techniques such as 'alla prima' are used in translating images from family albums and other staged photography. Other cliché imagery, such as salted meats unites these aesthetics.
This work is inspired by everyday life and random occurrences. Patterns are juxtaposed with industrial and popular media images in a collage aesthetic. Using black and white or complimentary colours the decorative aspects of these pictures are removed, making them appear more raw and realistic.
Working from random photographs, a fascination for drawing faces and original hairstyles, changed to a personal obsession with drawing myself in a vulnerable state. Works based on a moment in time, such as seeing myself after crawling out of bed each morning, became an uncomfortable subject matter.
Common everyday objects are often overlooked. The amount of space left open on these canvases focuses attention on the presence of these insignificant objects. The subject matter makes personal comments on social issues such as class distinctions, media censorship and biases. Sometimes, the painting is just a concept in itself.

1. Piece of Glass & Keeping Up with the Jones’s
Acrylic, canvas
160cm x 120cm

2. Finding the Stones
Acrylic, glue, oil on canvas
120cm x 120cm

3. With a Brush of Salt
Acrylic on canvas
80cm x 80cm
Highly tactile, layered surfaces are rendered by the addition, subtraction, and manual manipulation of acrylic paint. Both emotional and psychological responses are evoked by the resulting textures and colour combinations.

1. Hand Stipped
Acrylic on canvas
60cm x 40cm

2. Back to Basics
Acrylic on canvas
90cm x 90cm

3. The Strata
Acrylic on canvas
120cm x 120cm
Miranda Kroesbergen

Peppelino sticks are layered vertically and horizontally on wood or plexiglas. These fragmented surfaces are painted to suggest reflection, refraction, and spatial ambiguity. Foreground and background interact in a kinetic play of colour.

1. Reflective Water, Rainbow Sky
   Mixed media and acrylic
   93.8 x 36.3 cm

2. Reflective Water, a Sunset
   Mixed media and acrylic
   93.8 x 121 cm

3. Reflective Water, a Windy Playground
   Mixed media and acrylic
   93.8 x 49 cm
Large-scale canvases done with acrylic and florescent paint, play with busy organic lines and high contrast electric colour. Digitally altered photographs of Hubble images are transformed in pigment to parallel microscopic organisms.

1. Black Light Universe
Acrylic on canvas
153cm x 96cm

2. Black Light Universe II
Acrylic on canvas
153cm x 96cm

3. Black Light Universe III
Acrylic on canvas
153cm x 96cm
The work centers on colour, texture, and the repetition of line. The process involves layering lines of colour, whether it is lines of colored pastels layered upon paper, or lines of yarn repeatedly wrapped around bowling pins and balls. The softness of the yarn is in contrast to the solidity of the heavy bowling balls and pins.
Fragmented black and white photographic images of local buildings are glued on wooden constructions. These structures exaggerate spatial relationships through juxtaposing varying viewpoints of different angles. This results in the illusion of two and three-dimensional planes.
These narcissistic videos deal with various states of emotional distress. They convey the complexity of a dreamlike condition, stuck in a place where the subconscious is revealed and therefore replaces reality.

Run, run far away from me...

Hide your secrets...

He loves me, he loves me not...
The human consumption of the world's resources is an issue of personal concern. Relief and embossed printmaking, as well as painting, are used to draw attention to specific details of the natural environment. The empty white areas within the prints and paintings represent the destructive footprint that society leaves on nature.
This work is a manipulation of the human form. The addition of extra limbs creates bizarre juxtapositions. Through colour and play with sections of negative space and reversal, creates action-filled mannequin moments that keep the eye moving around the composition.
Denying expressionist values, these works exist in the physical world but tells us nothing about it. These compositions are a result of the accumulation of particular elements and aesthetic principles. The viewer introduces their own subjectivity to the work. "If we see it, it belongs to us and if it burns, even better."

1. Black ink
   Acrylic latex on polystyrene
   70cm x 40cm x 10cm
   Intallsion
Chantal Zettel

The overtly sexualized female is juxtaposed with the domesticated woman in stereotypical images of women from the 1950s. Playing on these roles, woven threads on home décor fabrics depict daily household chores and activities, connecting the aesthetics of the work with feminist ideals.

1. Broken Patterns
Mixed media
180cm x 180cm

2. All in a Gays' Work
Mixed media
180cm x 180cm

3. Yarnman House Maker
Mixed media
Installation variable
Abstracted representation of paint splatters on studio floors and cartographic mappings has inspired this labour-intensive body of work. The tedious and obsessive process of carefully rolling, placing and flattening miniscule balls of colour is all part of the making experience. Light cast on these tiny pellets of plasticine gives a strong illusion of depth.

1. Circular Nonsense
Plastercrete on plasticine
60cm x 40cm

2. Thin Paste at a Line
Plastercrete on plasticine
111cm x 40cm
Developing traditional oil painting techniques in figurative painting has been of prime importance. Surreal juxtapositions between human form and insects create different moods in each work. For instance, in 'Nova Chaser', the mood is hopeful, as an attraction impulse exists.
Using watercolour paints on tissue paper allows the paper to create its own organic shape. These sculptural forms are adhered to flat surfaces. The residue of the process becomes an image in its own right.
Loss of vision is the fear that stimulates the concept of these busts. First viewing portrait photographs, then working blindfolded, these clay heads demonstrate a form of tactile memory. The final yearbook style display elevates these now gold leaved busts to kitch icons.
Portraiture is translated into three-dimensional silhouette on plexiglass; a variety of responses can be interpreted. The photo portrait images are broken down into layers of colour on separate sheets. The spatial combination of these sheets of plastic allows the play of light and shadow to express shifting fragmented movement.
Deidre Donnell

Closed wooden structures invite viewer participation through pеep-hоles. Interactive circular plexiglass discs reveal stop-motion sequential phases of movement in a manner that recalls 19th century optical devices.
Michelle Marchand

Floating faces of varying stress in broken motion are projected onto walls to evoke a sense of the illusiveness of human expression. These digitally manipulated projections are further distorted through colour and high contrast to stress emotion.
Calista Povelofskie

Colour is perpetually changing the way we feel. This reaction is explored in various textural paintings and light sculptures. The colour in each work gives off an aura that relates to the Chakras in order to evoke a natural emotive response.

1. First, Second, Third Chakras
   Mixed media
   64.6cm x 26.6cm x 10cm

2. Fifth, Sixth, Seventh Chakras
   Mixed media
   64.6cm x 26.6cm x 10cm

3. Anahata
   Mixed media
   116.8cm x 118.4cm

4. Manipura
   Mixed media
   116.8cm x 118.4cm
A series of hybrid sculptural objects exploring physical space with construction materials and found objects has been fabricated intuitively. Each work deconstructs a specific moment in time, playing with the push-pull of disparate materials to develop a personal language based on autobiographical experiences and the human form.
Amie Morrison

Through examining the ‘social landscape’, the work expresses the struggle to balance the relationship between the conscious mind and the outside world. Working from detailed fragmented images of the human face using layered vertical 4B pencil strokes on textured Bézian paper, the re-created drawings are then developed into painted clay sculptures to further show the distorted view of self.

1. Komiti Acrylic on clay 96cm x 18cm x 12cm

2. Lick
Acrylic on Paper
350cm x 80cm

3. Plane
Acrylic on Paper
184cm x 50cm

4. Lying
Acrylic on Paper
180cm x 60cm
The works deal with the natural surroundings and seasonal change. Isolated abstracted macro views of leaves are rendered from photographic sources in varying size square acrylic paintings. Colour intensity, light, and the sensual application of pigment evoke the beauty of nature.
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