



FANSHAWE
COLLEGE

Cafe

ART CAFÉ

GRADUATION EXHIBITION 2013

FANSHAWE COLLEGE FINE ART PROGRAM

THE ARTS PROJECT
APRIL 10 - 20, 2013

OPENING RECEPTION: SATURDAY APRIL 13, 2013
7PM - 10PM

GUEST SPEAKER: LAURA MITROW

COORDINATOR'S REMARKS...

The individuals in the graduating class of 2013 are not new to exhibiting their work. Many have shown in the College's Siskind Gallery. All have participated in making and displaying welded sculpture at Zubick's Scrap Metal on Clarke Road. All worked on a permanent sculpture/installation at Centennial Hall. The group exhibited large individual, figurative paintings at the ARTS Project, one year ago. This exhibition marks their completion of the three year advanced diploma in Fine Art. Guest speaker, Laura Mitrow, is a graduate of the program who then completed a Bachelor of Fine Arts at NSCAD University and is currently finalizing a Masters of Fine Art degree at Western University. Like Laura, many of our graduates go on to obtain undergraduate and graduate degrees. These students' individual development has been marked with great progress and they will go forward to make their mark in various careers.

Tony McAulay
Coordinator, Fine Art Program

CARLY
VINET



Imaginary objects relating to a particular person or event are crafted from cardboard and found material. These props are later set up in staged scenarios to be photographed and/or painted. All elements of the work contribute to the play of theater and dream-like states.



Pink Rock
digital print
60 x 50 cm

Enveloped in Riches
acrylic on canvas
119 x 203 cm

KRISTA
ST PIERRE



The fluidity of oil and acrylic paint is explored through controlled application with varying size brushes in multiple layers. In contrast, melted wax crayons applied to unprimed canvas allow for unpredictability. Colour decisions are crucial to developing unique palettes, which range from the monochromatic to the artificial brilliance of crayons.



Mystic Allure
melted wax crayon
on canvas
122 x 122 cm

Volcanic Thunderstorm
melted wax crayon
on canvas
61 x 61 cm

Eternities
acrylic on canvas
61 x 61 cm

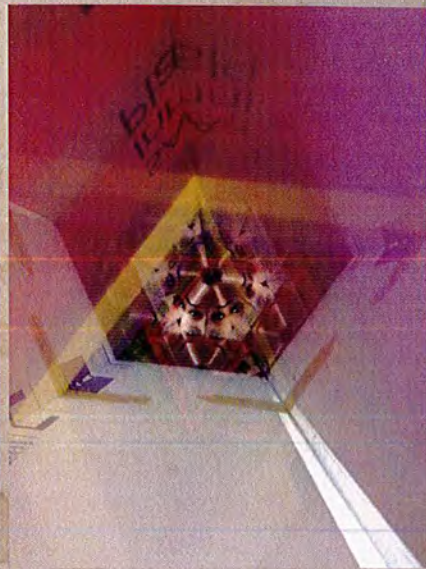
Eternal Hills
acrylic on canvas
61 x 61 cm



SIMONE
SPARENBERG



Inspired by kaleidoscopes, equilateral prisms of varying scales are constructed from Plexiglas or mirrors. Light enters these optical devices and reflects the endlessly multiplied patterns and colours viewed through them. The repeating symmetrical images are then photographed and manipulated in Photoshop before being projected, painted or printed.



Light Pyramid
digital print
20 x 28 cm

Double Kaleidoscope
silk screen on plexi glas
211 x 19 x 19 cm

Kaleidoscope Martini
digital print
20 x 28 cm

Carousel
digital print
20 x 28 cm

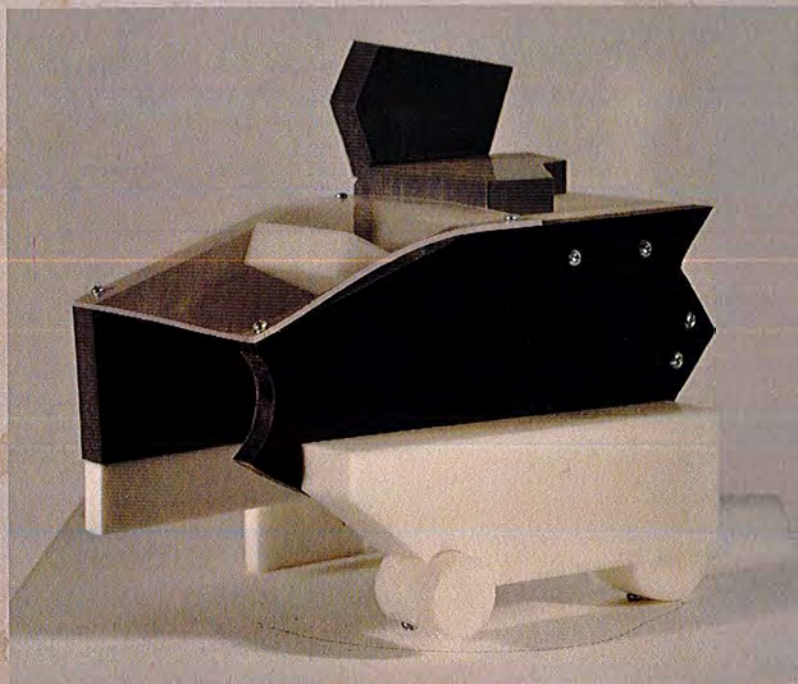
Rainbow Kaleidoscope
plexi glas, coloured paper
211 x 14 x 14 cm

Perspective Dance
digital print
20 x 28 cm

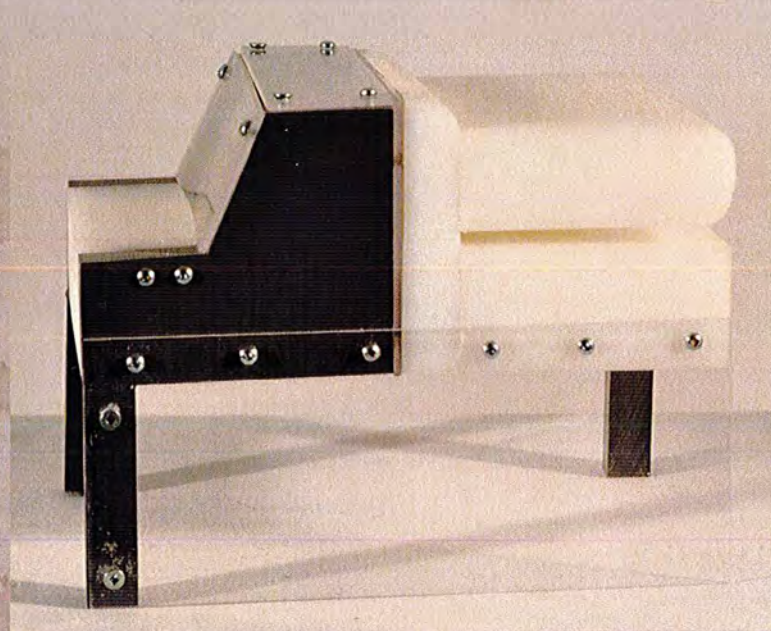
RYAN
SMITH



Preparatory drawings based on blueprints of machines lead to abstract sculptural interpretations using wood, poly methacrylate, cardboard, sheet metal, and machine screws. Countering the process of mass production (the factory-like hammering, screwing and manufacture of each section at a time), purposeful 'defects' render the once pristine models unstable and worthless.



Apparent Small Block
poly methacrylate, machine screws
29 x 30 x 29 cm

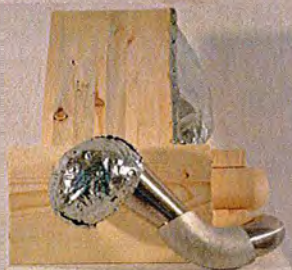


Small Industrial
poly methacrylate,
machine screws
33 x 25 x 20 cm

Shop Crate Omission
wood, metal
51 x 91 x 69 cm

Prefabrication of MZMA-412
wood, poly methacrylate
44 x 34 x 36 cm

Conceive of Metal
stainless steel, wood
39 x 38 x 38 cm



JACLYN
PATTERSON



Colour fields of acrylic paint have been employed to echo plywood grain or repeat images of fluid forms that bring emphasis to colour and composition. Subtle layers of thin washes with gestural brush strokes invoke monumental expression.



Between the Yellow Voids
acrylic on wood
121 x 121 cm

Thing 1
acrylic on wood
150 x 61 cm

Thing 2
acrylic on wood
150 x 61 cm

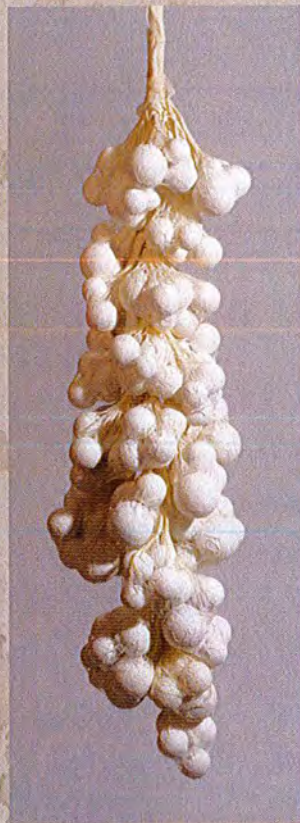
Thing 3
acrylic on wood
150 x 61 cm



BETH
PARKINSON



These relief and freestanding sculptures draw their inspiration from oceanic forms. Mud-like plaster, combined with cotton and sugar, applied over a variety of man-made objects, mimics an organic process to produce delicate white structures.



Air Cell
cheesecloth, sugar, paint, foam
250 x 18 x 18 cm



Hatched
plaster, cheesecloth
87 x 85 x 88 cm



Erode
plaster, paper, water colour,
sugar, varnish
93 x 50 x 15 cm

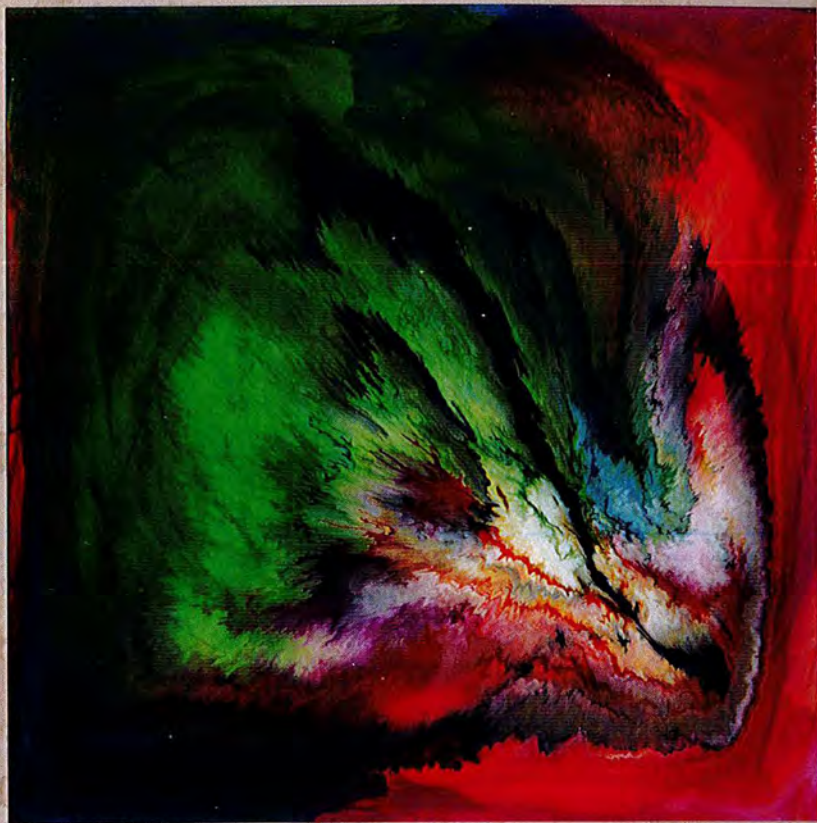


Growth
plaster, paper,
sugar, varnish
93 x 50 x 15 cm

ROCHELLE
MILLS



Pools of poured gel medium and inks create spacious movements that emulate geographic and atmospheric anomalies. The medium is manipulated in a controlled manner using gravity to affect shape and direction whilst allowing the paint to freely manifest variations in opacity.



Sublimity Series
ink and gel medium on canvas
92 x 121 cm

Magma
ink and gel medium on canvas, wood
95 x 154 cm

HOLLY
MCQUARRIE



Using plaster embedded with pigment and organic materials, or serigraphs, colour is layered in a process suggesting stratification of the earth's crust and the effects of environmental pollution over time.



Untitled (Holes)
plaster
18 x 10 x 4.5 cm

Our Time Here
plaster
31 x 12 x 11 cm

Untitled (Texture)
plaster
16 x 10.5 x 7.5 cm

LAUREN
MCNEA



Drawings, blueprints, carvings, prints and found materials, are combined to create passionate images of self-sustainable sailboat living. Distressed wood is then carved, which becomes the basis for images printed onto paper and fabric.



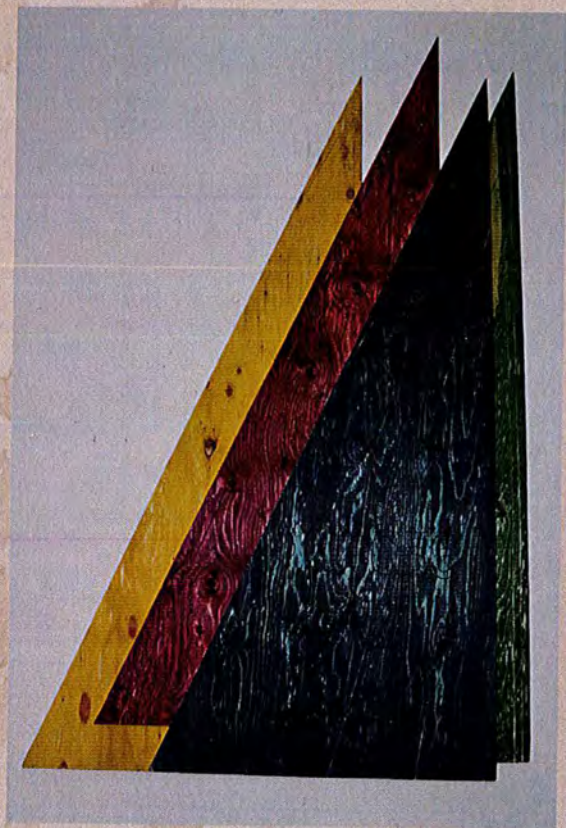
Sheets and Hali's
ink, acrylic, string on fabric
64 x 50 cm

Line Generation
ink on driftwood
variable dimensions

Heading South in Numbers
ink on driftwood
variable dimensions

Displaying Her Sheets
ink on wood
130 x 90 cm

Leaving at Sunset
ink on wood
61 x 122 cm

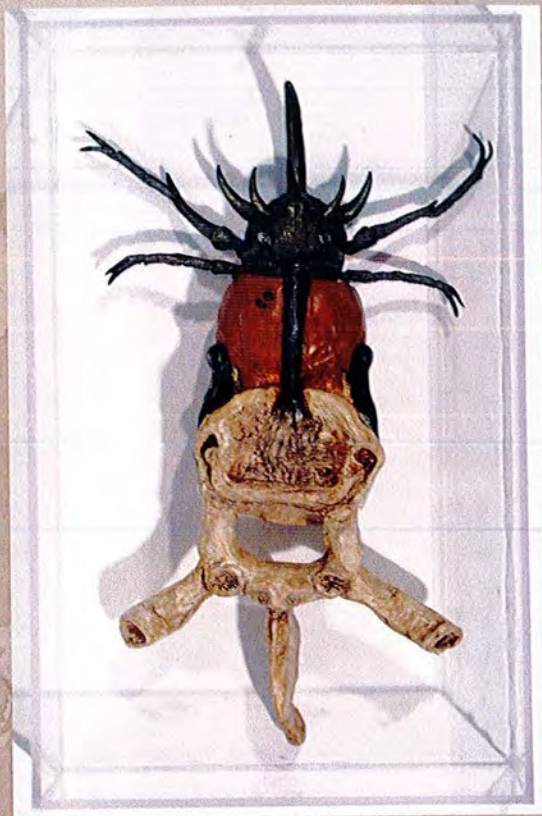


ASHLEY
MCDONALD



An interest in the psychological associations formed by objects found in nature or in scientific illustrations informs these hybrid drawings, paintings and mixed media sculptural dioramas. A Rorschach-like approach to the visual interpretation of human anatomy and organic material leads to creating strange creatures displayed as museological specimens.

Thoracic Vertebrae Lucanidae VI
clay, acrylic paint
21 x 12 x 10 cm



Lateral Sternum Grasshopper Leg
clay, acrylic paint, plexiglas
16 x 12 x 5 cm



Blue Encrusted Palatine Butterfly
Inkon Stonehenge
23 x 25 cm

Thoracic Vertebrae Lucanidae VI
Inkon Stonehenge
23 x 25 cm

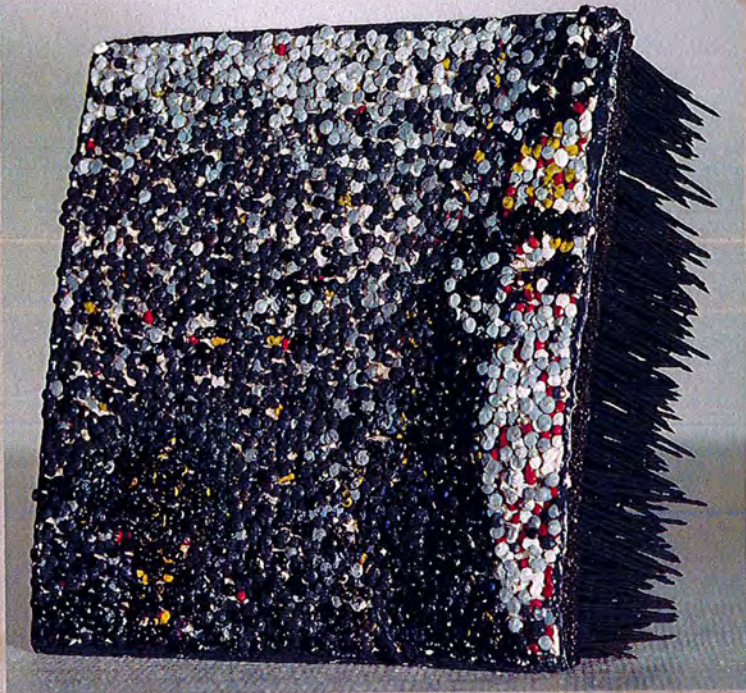


Hornet Sacrum
clay, acrylic paint, plexiglas
12 x 7 x 5 cm

HEATHER
LEDDUC



A meticulous approach to making sculptural objects drawn from the domestic world directs this visual practice. Sewing pins are obsessively painted and assembled in sculptural block forms and tiny canvas shirts fastidiously folded. Alternatively, miniature constructions of white cube art galleries question the gallery as a subjective space.



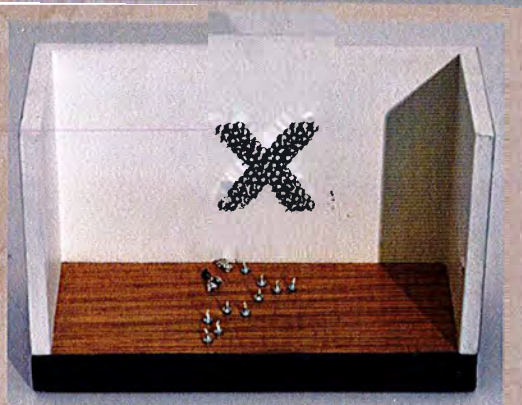
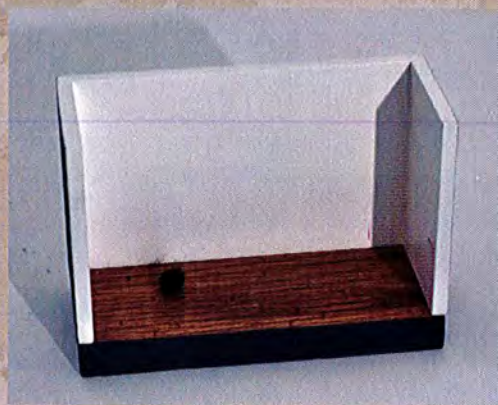
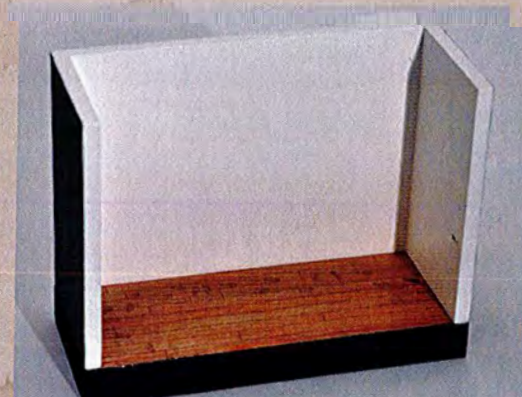
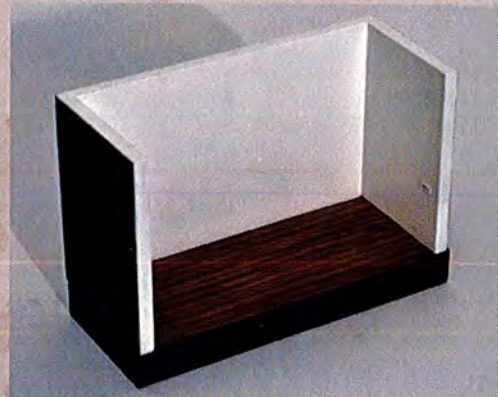
1250+
sewing straight pins,
canvas, acrylic paint
7.5 x 7.5 x 4 cm

Wet Paint
wood, graphite,
acrylic paint
10.5 x 15 x 6 cm

Solo No Show
wood, graphite,
acrylic paint
10.5 x 15 x 6 cm

Homage to Fantine
wood, graphite,
acrylic paint, hair
10.5 x 15 x 6 cm

Stolen Kisses
wood, acrylic
paint, metal
10.5 x 14 x 6 cm

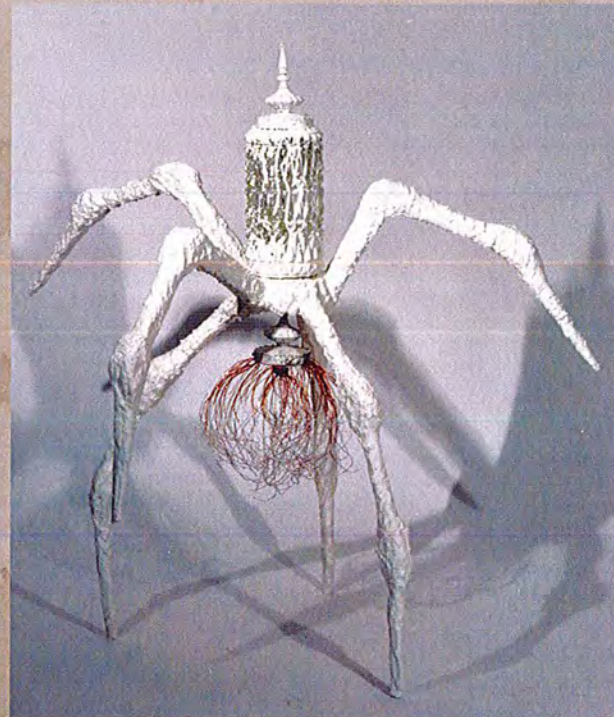


BETHANY DOWLING

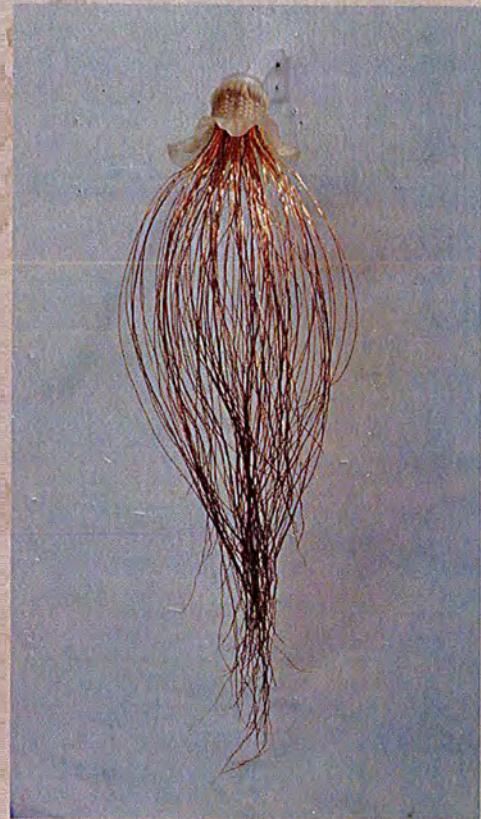


Wood, plaster, wire and wax, are combined with found light-fixtures in free standing and wall-based sculpture to create hybrid creatures. Experimenting with shifts in scale allows for relationships to be drawn between object and interior space. Organic and symmetrical shapes create a dynamic bridge between hand-made and factory-made forms.

Gnarled
light fixture, wood, wax, wire
305 x 270 x 240 cm



Albino
light fixture, wood, plaster, copper wire
119 x 127 x 86 cm

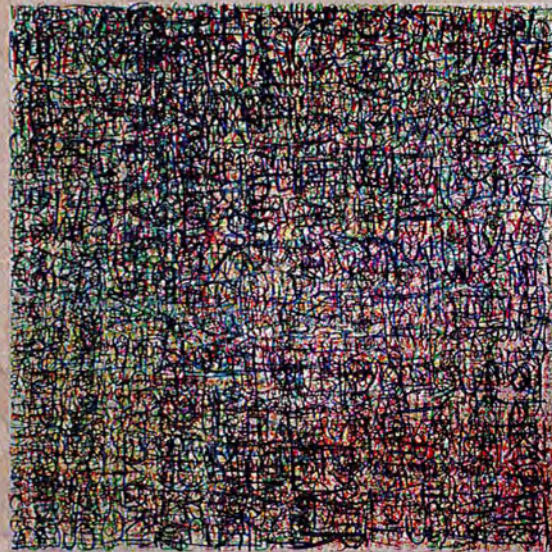
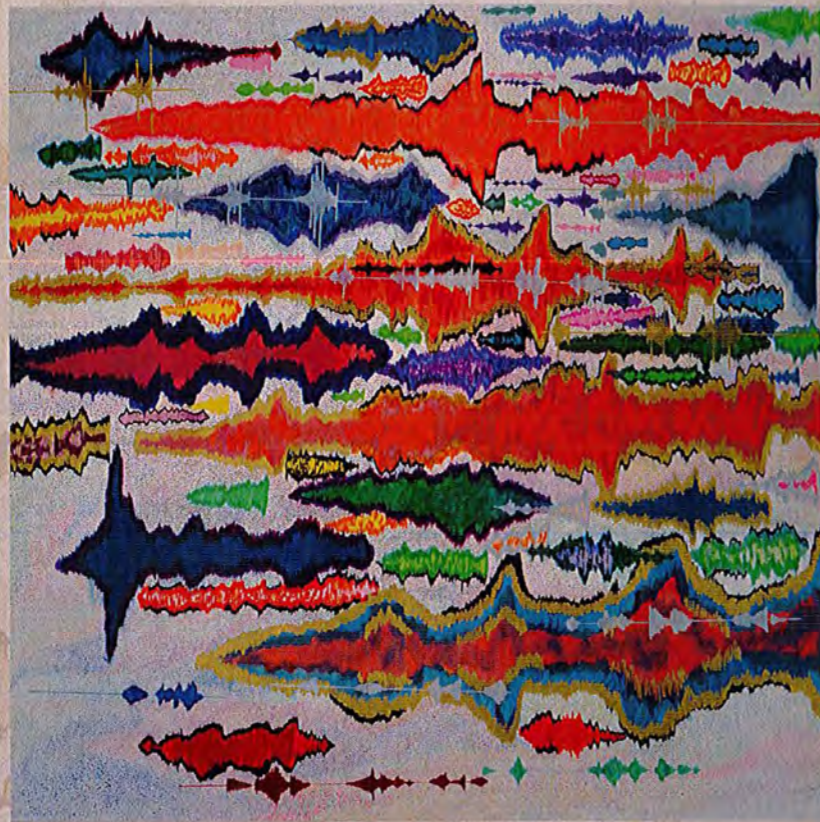


Copper Tresses
light fixture, copper wire
120 x 32 x 40 cm

JULIA
CROMARTY



Acrylic paint and coloured inks are layered on canvas in a visual response to sound waves and lyrics from personally written or selected songs. A cacophony of sounds and jumble of words create colourful visual patterns while obscuring their literal meaning.



Sound Waves
ink, acrylic on canvas
122 x 122 cm

Vocal Warming
ink, acrylic on canvas
122 x 122 cm

Words
ink on canvas
122 x 122 cm

CHARLES COLLING



There is no meaning to this body of work. These images are an imitation of reality. However, many elements in these photographs and videos have been replaced by lifeless pixels. The point is to build without purpose; creation for creation's sake.



Searching
digital print
61 x 91 cm

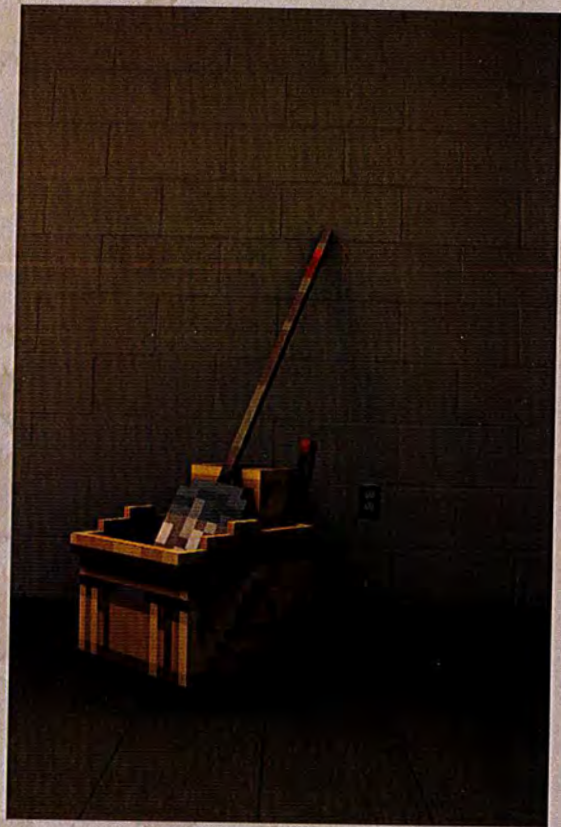


Haze
digital print
41 x 51 cm



Office Template
digital print
41 x 51 cm

Pixel Mop Bucket
digital print
60 x 36 cm



STEPH
CHOWN



Focusing on the theme of displacement and development, these photographic images isolate significant derelict features of landscapes now changed from their original urban expansion. These post-industrial sites are open to vandalism and nature's slow regeneration, leading to eventual demolition.



Moore St. at McIntyre St.
digital print
61 x 91 cm

Elgin County Railway II
digital print
61 x 91 cm



MALLORY BOGAERT

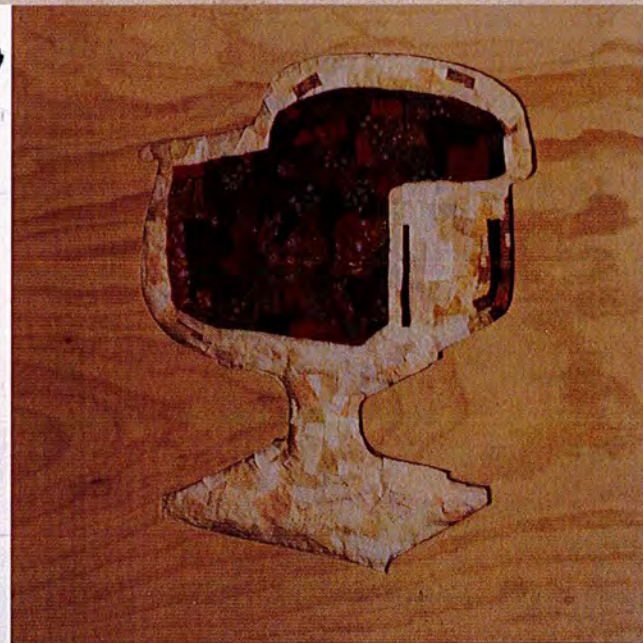


Within a conceptual practice, these works investigate the historical, formal, structural and functional aspects of the chair from a personal perspective. The ideas are articulated through sculpture, collage and projection. Each artwork aims to change the way a viewer appreciates the subject, drawing attention to individual characteristics.



Three Legged Rococo
collage on paper
35.5 x 28 cm

Indoor and Outdoor
chair, internet wires
25 x 12 x 12 cm



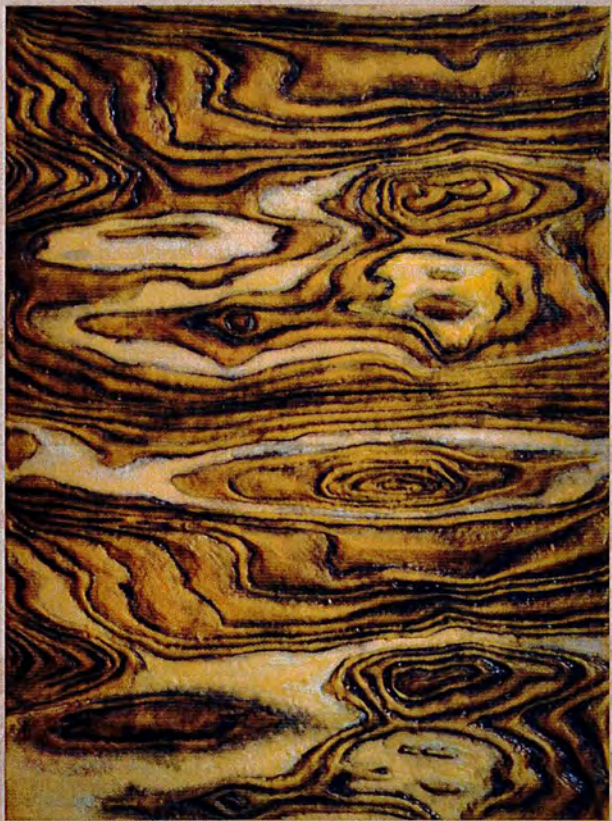
Tube Chair, Art Deco
wood, stuffing, fabric
183 x 183 x 3 cm

KRISTEN
BEATON



Preliminary watercolour studies from nature lead to abstract monochromatic encaustic paintings on wood panels. Pigments and damar resin are added to the clear beeswax to vary the opacity of colours. The process of building up the beeswax with brushstrokes brings texture and depth to these illusive images.

Yellow
beeswax, graphite
on wood
101 x 76 cm



Red
beeswax, graphite
on wood
76 x 60 cm

Impurity
beeswax, graphite
on wood
35 x 27 cm



RAOUL
ANZORA



Large-scale charcoal figurative drawings on canvas graphically emphasize mannerist photographic poses, which give emphasis to body language with an importance to facial expression. The awkward combination of the iconic and the personal are suggestive of living in contemporary society.

Revenge
charcoal on canvas
182 x 122 cm



Bow Down
charcoal on canvas
182 x 122 cm



Salute
charcoal on canvas
152 x 122 cm

FINE ART FACULTY

2010 - 2013

MARLA BOTTERILL
KATJA CUSHMAN
SUSAN DETWILER
PAUL DRESSI
JOSCELYN GARDNER
TONY McAULAY
GERARD PAS
DIANA POULSEN
BENJAMIN ROBINSON
GARY SPEARIN
KELLY WALLACE
ANNA WIESELGREN
ROBERT WILLIAMS

VISITING ARTISTS

2010 - 2013

ERIC ATKINSON
KIM ADAMS
ROSS BELL
JANE BUYERS
SKY GLABUSH
JOHN KISSICK
LIBBY HAGUE
DAVID LISS
LAURA MOORE
RICHARD NOYCE
TROY OULLETTE
JOANNE TOD

CATALOGUE COMMITTEE

CHARLES COLLING
BETHANY DOWLING

PHOTOGRAPHY

CARLY VINET
KRISTA STPIERRE

ADVERTISING DESIGN

HOLLY MCQUARRIE
JACLYN PATTERSON

FUNDRAISING

JACLYN PATTERSON



**FANSHAWE
COLLEGE**

the **ARTS** PROJECT

It Works

**WRAPS
IN STOCK!**

Independent Distributors
Natalie Leduc 519-312-2534
Taylon Leduc 519-807-7978

**bijan's
ART STUDIO**

CONTACTS

Carly Vinet.....	car.vinet@sympatico.ca
Krista St. Pierre.....	krista.st@hotmail.com
Simone Sparenberg.....	simonesparenberg@hotmail.com
Ryan Smith.....	blue_smitty_ryan@hotmail.com
Jaclyn Patterson.....	jaclyn.patterson@hotmail.com
Beth Parkinson.....	bethbethbeth@live.ca
Rochelle Mills.....	Rochelle_Mills@hotmail.com
Holly Mcquarrie.....	ketcha44@gmail.com
Lauren McNea.....	Lauren_mcnea782@hotmail.com
Ashley McDonald.....	miss.ashley.mcdonald@gmail.com
Heather Leduc.....	heathercubed@gmail.com
Bethany Dowling.....	bethany.dowling27@gmail.com
Julia Cromarty.....	juls-cro@hotmail.com
Charles Colling.....	collingmark@gmail.com
Steph Chown.....	schown@uoguelph.ca
Mallory Bogaert.....	mallorybogaert@hotmail.com
Kristen Beaton.....	KristenDrew@hotmail.ca
Raoul Anzora.....	anzora_87@hotmail.com

