

PARTY'S OVER
2010



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Graduation Exhibition 2010

Fanshawe College Fine Art Program

The ARTS Project
April 13-24, 2010

Guest Speaker: Scott Everingham

The Bijan's Art Studio Award will be presented at the Opening Reception

Coordinator's remarks...

This, the thirty-eighth Fanshawe College Fine Art graduation exhibition, is the first to be held at The ARTS Project. The previous three shows at this gallery have been second year project oriented. Guest speaker Scott Everingham is a graduate of the Fine Art Program, who then completed a Bachelor of Fine Arts degree at NSCAD University, and a Master of Fine Arts degree at University of Waterloo. He has exhibited extensively and will speak of the challenges he has faced thus far in his young career. Like Scott, many of our graduates go on to complete undergraduate and graduate programs as testified by alumni statistics.

The works on display show the diversity of interests that individuals in the third year always represent. On behalf of the faculty and staff we wish you all success in the years ahead.

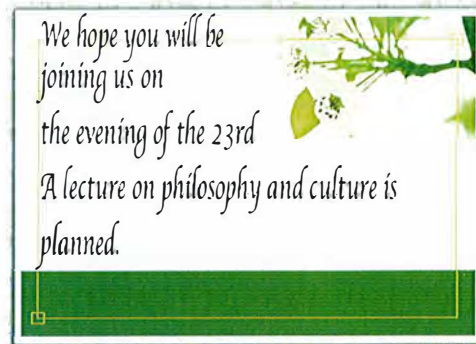
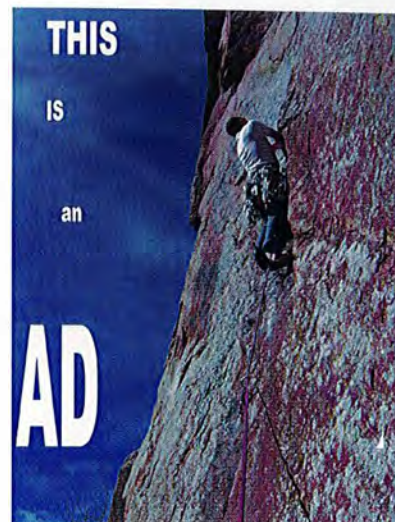
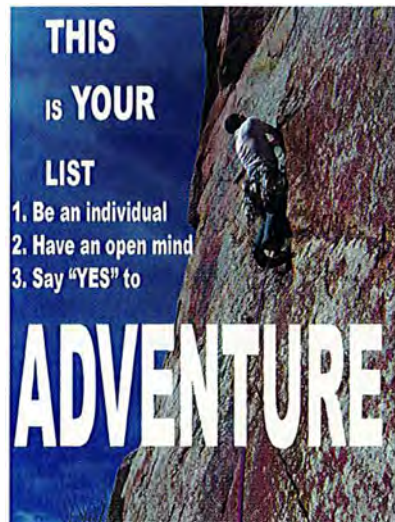
Tony McAulay
Coordinator, Fine Art Program

Dustin Adrian



The series Liquid Words explores the printed word in the digital age. Through the manipulation of text and photo images, these works ask viewers to question their relationship with modern information and the channels by which it is received.

Liquid Words (Details)
Digital Projection and Prints
Installation Variable



Liquid Words (Details)
Digital Projection and Prints
Installation Variable



Olivia Burnham



Unique mark-making techniques have evolved from a performative act that led to the fabrication of paintbrushes made from human hair. Personal painting tools are used to stain the canvas and create delicate patterns that index physical impressions, softened by muted colours.

Hair Brushes
Human Hair and Old Paintbrushes
Dimensions Variable



Impressions
Acrylic, Sugar and Ink on Board
62cm x 60cm



Impressions No. 2
Acrylic and Acrylic Medium on Canvas
111cm x 86cm

Jessy Donn-Barkley



The process of painting is one of layering and blending soft fields of lush colour in a systematic manner. A rhythmic image is generated by repeatedly adding and blurring focused marks, to achieve an aquatic feeling.



Blitzkrieg
Oil on Canvas
122cm x 122cm



Riot
Oil on Canvas
122cm x 122cm



Breath Sally
Oil on Canvas
122cm x 122cm

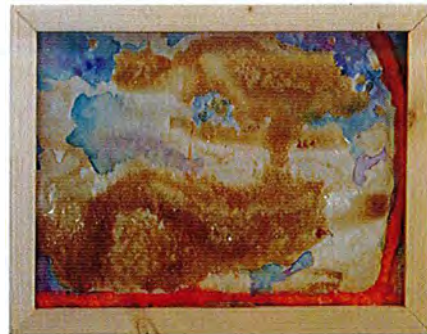
Rachael Farkas



Illusionary maps created from shapes formed through experimentation in watercolour and food materials dictate the work. The use of sugar and tea metaphorically speaks to the divisiveness of colonial history.



18° 20' N & 64° 50' W
Sugar, Tea, Soya, Watercolour, Paper
61cm x 96.5cm



13° 05' N & 59° 30' W
Sugar, Tea, Soya, Watercolour, Paper
23cm x 30cm



18° 00' N & 76° 50' W
Sugar, Tea, Soya, Watercolour, Paper
23cm x 28cm



10° 00' N & 84° 00' W
Sugar, Tea, Soya, Watercolour, Paper
23cm x 28cm

19° 00' N & 72° 25' W
Sugar, Tea, Soya, Watercolour, Paper
23cm x 28cm

Christine Fleming



These paintings explore the qualities of reflected light and shadow within architectural environments. Oil paint is applied in various painterly techniques to achieve a mixture of soft and hard edges that create a languid atmosphere.



Waiting
Oil on Canvas
188cm x 243cm



Tork
Oil on Canvas
145cm x 193cm

Melise Hill



The subject of the manipulated human body provokes questions. The spontaneous application of lush painterly strokes unites the process with the subject. The large scale of the figure is intended to challenge the real-space physicality of the viewer.

Five
Oil on Canvas
243cm x 189cm



Arctic
Oil on Canvas
182cm x 182cm



Balao
Oil on Canvas
193cm x 114cm

Clayton King



These acrylic paintings express socio-political concerns around First Nation's issues. The United Nation's Declaration on the rights of Indigenous Peoples has inspired the use of a contemporary play on historical Canadian landscape painting to highlight and promote First Nations as allies of the Crown, not subjects.

Eagles at the Beach
Acrylic on Canvas
127.5cm x 102.5cm
Collection of Fanshawe College



Do You Believe?
Acrylic on Canvas
165cm x 207cm

Nyssa Komorowski



These self-portraits rely on past experiences and personal relationships to reflect on issues of identity. Sequences of photographs and video projections communicate the concept of space and time to the viewer.



WE WILL BE WARM. WE'LL BUILD A HOME WITH THE BEAM OF A BARN

Loving You is Like Digging a Hole (Detail)
Digital Prints and Video Projections
Dimensions Variable



SICK DAY

WEEKEND



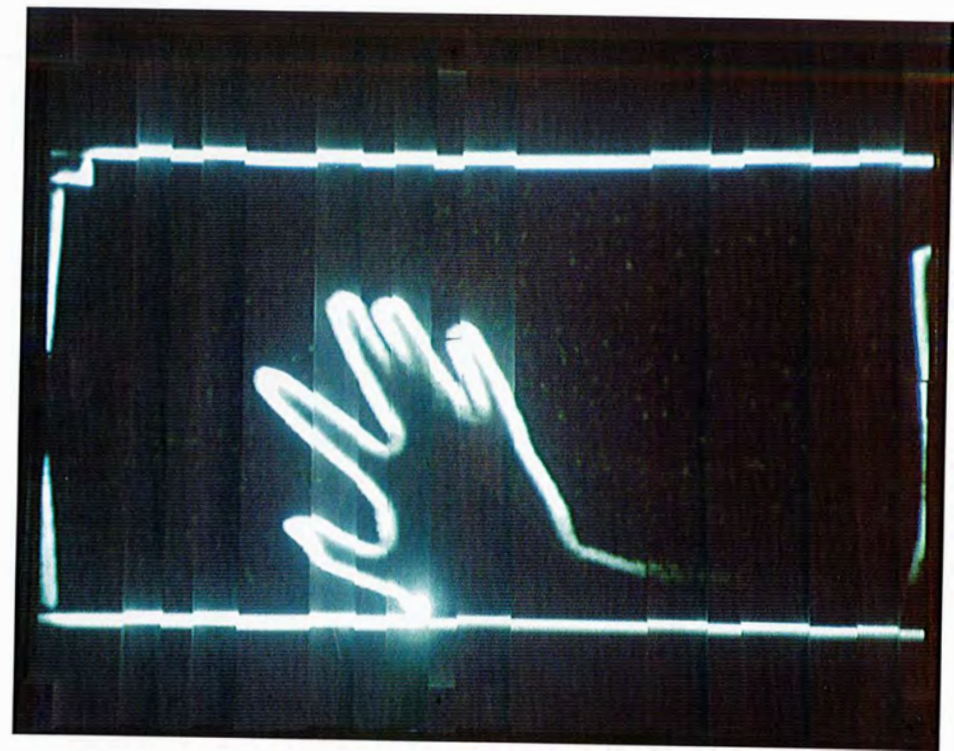
Sick Day / Weekend
Digital Print
51cm x 127cm

Post Post-Nuptials (Details)
Video Projection
Dimensions Variable

Danny Laranjo



Multimedia projections presented within closed environments use manipulated travel photos to suggest oppositions between confinement and freedom. Images of repeating vertical bars and a restricted colour scheme extend the metaphor of entrapment.



Mascara 1
Digital Print
43cm x 27cm

Freedom of Travel 20
Digital Print
43cm x 27cm

Freedom of Travel 25
Digital Print
43cm x 27cm

Entrapment
Video Projection on Wood and Plexiglass
76cm x 100cm

Johanna Martin



A collage process fuses the tactile qualities of cloth, pattern, and flesh into almost literal tapestries. A domestic interior space defines a location in which painterly abstractions and swatches of fabric smother the canvas surface and envelop the human figure.

Untitled
Acrylic on Canvas
163cm x 163cm



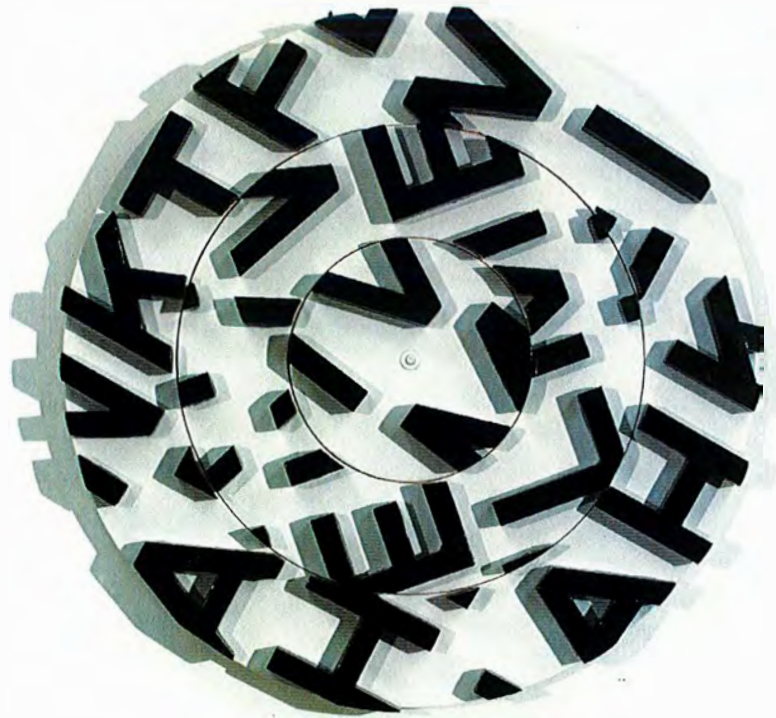
Untitled
Oil and Acrylic on Canvas
66cm x 142cm

Andrew McEwan



Helvetica supposedly has no character, is neutral, and so ubiquitous as to be virtually invisible; yet anachronistically, it is the most widely used typeface in urban spaces. In these works, letters are plucked from the alphabet, constructed from wood and given slight "character adjustments." The work transforms the font's omnipresence into tactile, utilitarian, sculptural form.

Untitled
Wood and Spray Paint
51cm diameter x 5cm



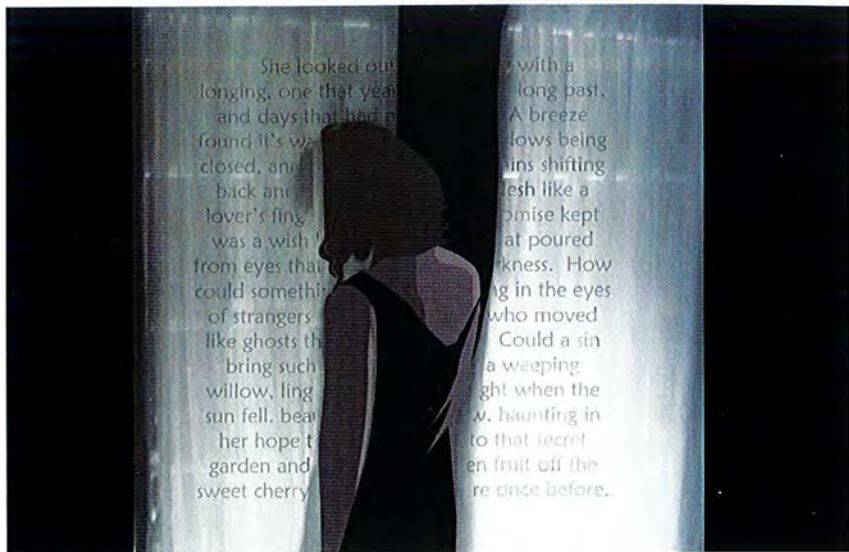
Untitled
Wood and Spray Paint
Installation Variable

Rob Merriam



Fictionalized narratives from visual cues appropriated from the language of Film Noir are constructed through juxtaposing image and text with multimedia. The work is a visual exploration of the play of shadows, dramatic and high contrast lighting, and an emphasis on the silhouette to depict dark psychological and social themes.

Weeping Willow
Digital Print
28cm x 43cm



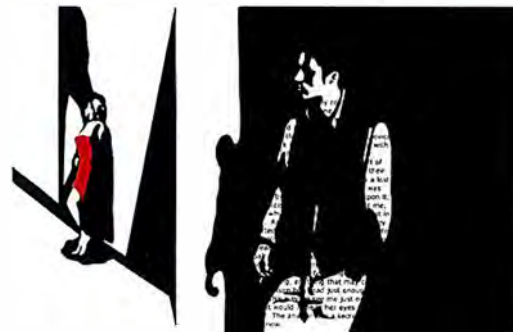
Winter Noir
Digital Print
28cm x 43cm



Femme Fatale
Digital Print
28cm x 43cm

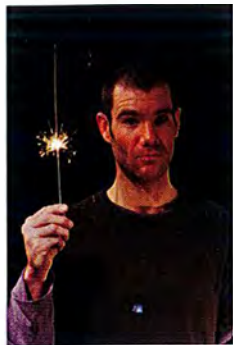


Snow White and the Big Bad Wolf
Digital Print
28cm x 43cm



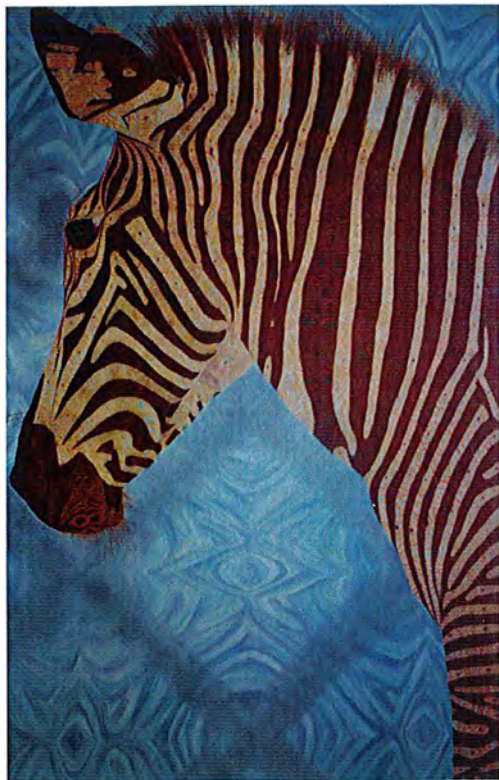
Lady in Red
Digital Print
28cm x 43cm

Tyler Nolan



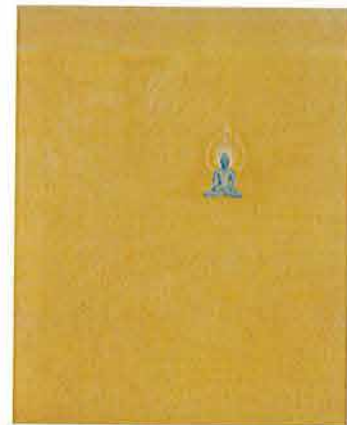
The work so far reflects an interlaced series of multiple dimensions connected to the ecosystem. Found materials inspire varied human/animal viewpoints interpreted through sculpture, painting, and multimedia installation.

The Myth of Shadows
Oil on Canvas
214cm x 136cm



Untitled (Detail)
Acrylic, Cotton, Steel and Wood
Installation Variable

Witness to the Seasons
Acrylic on Plywood
50cm x 40cm



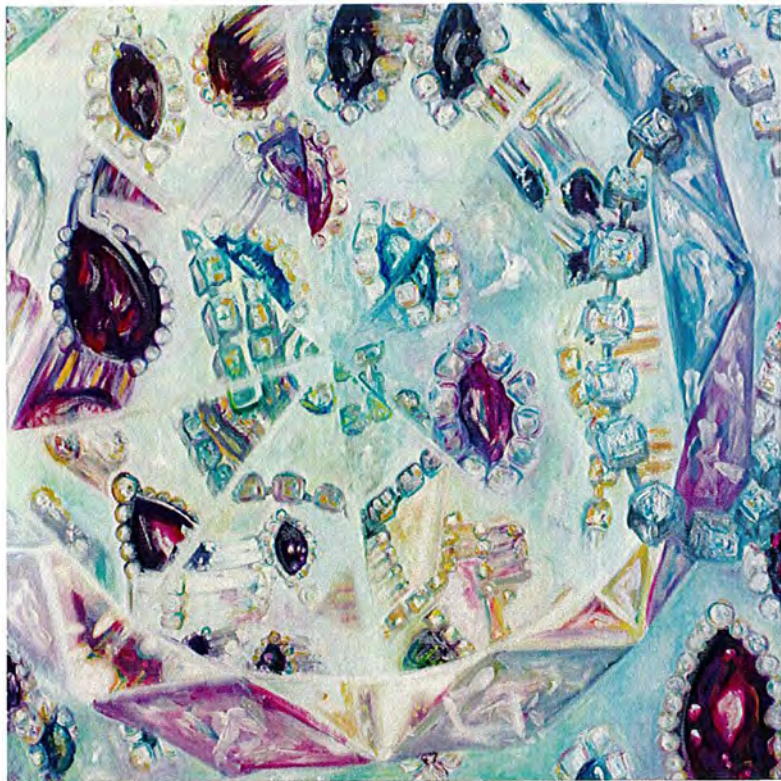
Religious Seasons
Acrylic on Plywood
40cm x 40cm

Abigail Smith



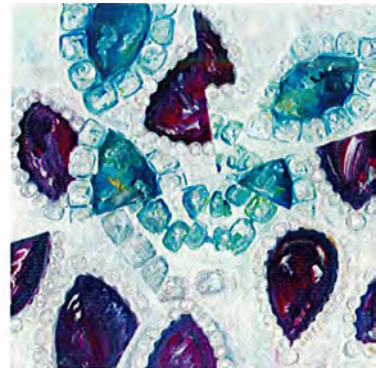
Complexities of light and colour provide inspiration for these paintings. The exploration of jewel objects, photographic process and paint manipulation provide a visual territory of vibrant kaleidoscopic brilliance. A dream-like atmosphere reigns throughout this delicate painting series.

Elegance Collided
Acrylic on Canvas
80cm x 80cm



Elegance Collided No. 2
Acrylic on Canvas
43cm x 43cm

Elegance Collided No. 4
Acrylic on Canvas
43cm x 43cm



Elegance Collided No. 3
Acrylic on Canvas
43cm x 43cm

Mike Thomson



Through installed sculptural forms the viewer is invited to investigate each piece in order to perceive the intended concept of opposition. The hung and freestanding forms communicate the subject of necessary difference.



AI
Mixed Media
170cm x 20cm



The Pillar Moment
Plaster on Board
Installation Variable

Sammie Verge



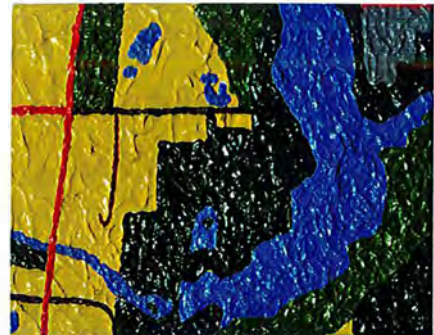
Impasto painting and shifts in scale bring a focus to a personal locale on transformed city road map images. Wall installations of multiple painting panels reference the relative displacement of each panel.



Fanshawe College
Acrylic on Canvas
25.5cm x 20cm



Exeter-Mitchell
Acrylic on Canvas
20cm x 25cm



Fanshawe Lake
Acrylic on Canvas
23cm x 30.5cm



Dalewood
Acrylic on Canvas
20cm x 25cm



MacDonald, Carriar Freeway
Acrylic on Canvas
20cm x 25cm

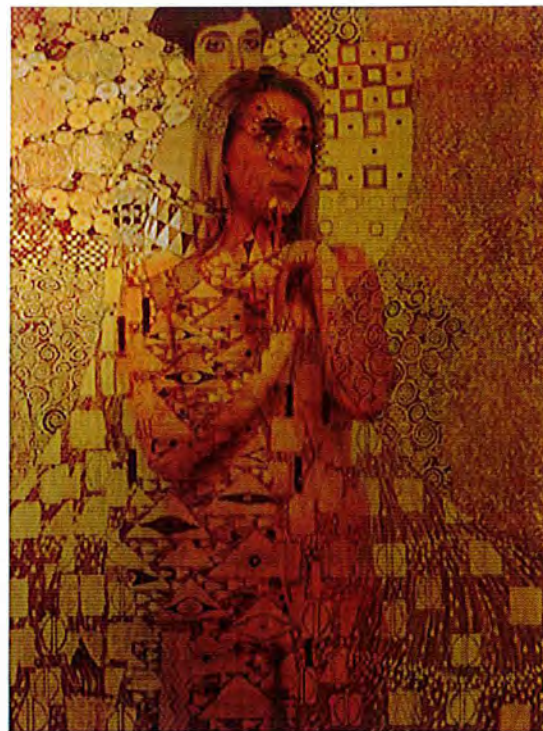
Jessica Wareing



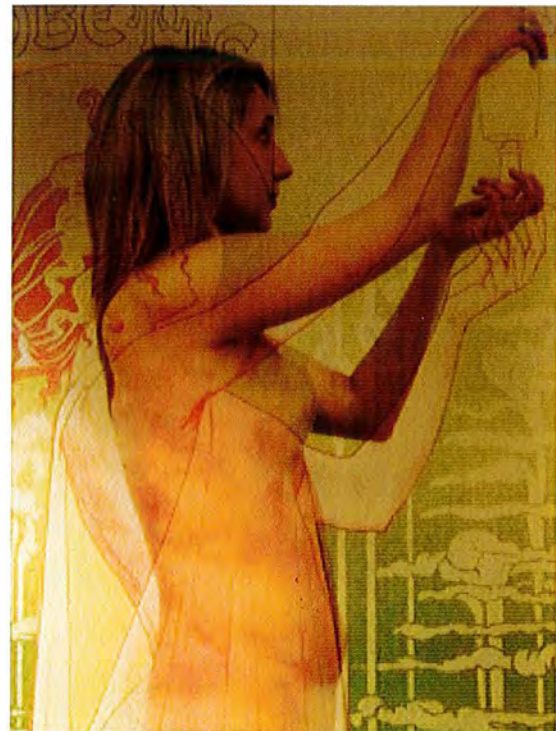
Photography is used to orientate a history of figurative painting through superimposed images. These images are projected on the human body, to open up a dialogue around the subject of the contemporary nude.



Eric Fischl
Digital Image on Acetate in Light Box
32cm x 27cm



Gustav Klimt
Digital Image on Acetate in Light Box
32cm x 27cm



Art
Digital Image on Acetate in Light Box
32cm x 27cm

Amber Warner

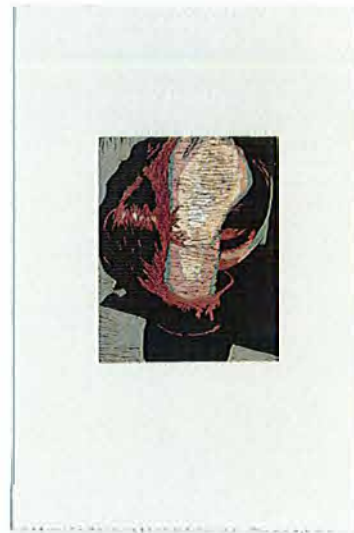
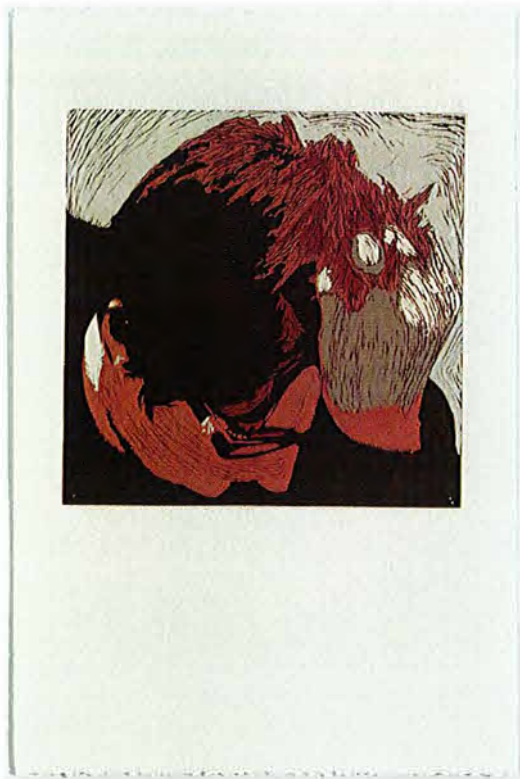


Feelings of hopelessness and despair are expressed through personal subject matter.

Mediated photographic sources are interpreted in relief prints through muted colours and an expressive use of gouging tools.

Deliberate mark-making and a clean reduction process emphasize texture.

F
Lino Cut on Stonehenge
56cm x 39cm



M
Lino Cut on Stonehenge
56cm x 39cm



In Memoriam
Lino Cut on Stonehenge
39cm x 56cm

Heather Wodhams



A personal approach inspired by an imaginative response to growing up in a rural environment has directed the consideration of the works' natural subject. A surface abundance of subtle colours and controlled marks have been the source of experimentation.



Snowmobile Under Tarp
Acrylic on Canvas
61cm x 91cm



Humbrella
Acrylic on Canvas
91cm x 121cm



Bobin
Acrylic and Wax on Canvas
121cm x 91cm

Jiana Ziab



Interest in a juxtaposition of a variety of historical and contemporary symbols is the catalyst for the visual language in the paintings in the paintings. This is intended to promote the questioning of the unity between signs and ideas in both art and contemporary life.

Untitled
Acrylic on Canvas
228cm x 152cm



Untitled
Acrylic on Canvas
122cm x 122cm



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Johanna Martin
Mike Thomson

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