



CLEAR

Graduation Exhibition
2005

Fanshawe College
Fine Art Program

McIntosh Gallery
University of Western Ontario

April 14th to May 2nd 2005

Guest Speaker :
David Liss

Director - Curator
Museum of Contemporary Canadian Art.

Fine Art Faculty & Staff
2004 - 2005

Ed Aoki
Marla Botterill
Norman Colton
Thierry Delva
Paul Dreossi
Jeremy Drummond
Joscelyn Gardner
Tony McAulay
Troy Ouellette
Gary Spearin
Tara Wittman

Visiting Artists
2004 - 2005

Gary Neil Kennedy
Alison Norlen
Paul Walde

This, the 33rd exhibition of Fine Art graduates at Fanshawe College, testifies to a versatility in the artworld of today. The work on display is the outcome of three years of full time study.

In first year, students explore a wide range of processes, scale and materials. This continues in second year where there is greater opportunity to explore ambitious projects and new media. It is in third year where they build a critical awareness, and develop self-esteem and confidence in creative problem solving. Here they get a sense of what it would be like to be a professional artist.

As a long serving teacher in this program, the greatest reward is in knowing of the achievements of past graduates, their exhibitions, studio arrangements, travel, teaching, technical developments and so on. Many go on to complete bachelors and masters degrees. Many have arrangements with galleries and patrons whereby they successfully sell their work.

The work exhibited here in this, the 33rd exhibition of Fine Art graduates, illustrates that these students have experienced a rewarding and enriching three years at Fanshawe College. On behalf of faculty and staff, we look forward to following their future achievements and successes.

Tony McAulay
Coordinator, Fine Art Program

We are entering an age of unreason, a time when the only prediction that will hold true is that no prediction will hold true; a time, therefore, for bold imaginings... for thinking the unlikely and doing the unreasonable.

Charles Handy From *The Age of Unreason*, 1991.

If at first the idea is not absurd then there is no hope for it.

Albert Einstein

Contemporary art – the art of our times – may well seem marginal to the dominant culture in which live, as it likely is in any age, yet we cannot and should not underestimate its value, its function and its potential. As it is the role of science to advance our knowledge and comprehension of the physical parameters of our universe, it is the role of art to report and communicate critically from the front lines of the less tangible aspects of the psyche, of ourselves, of the world around us. True, it appears that many of us are content to carry on as if investing in our stories and in our culture count for nothing – as if our spirits and imaginations have no value. While we are daily reminded to be vigilant about our economic health and to protect ourselves against physical threat, there seems to be scant regard for the well being of an unfettered spirit and imagination. I am not suggesting that art be restricted to functioning as therapy, catharsis or an agent of social change. Art cannot always be about beauty, good deeds or the larger purpose. There needs to be a place for deep

personal vision, idiosyncrasy, poor taste, bad behaviour, absurdity, failure, abjection, difficult issues and lively debate. What art can do is infuse levity of being and wonder into our existence as a balance to the tyrannies and oppression that threaten the body and the mind. We rely upon our artists to explore new possibilities, new potentials and new visions, to take us places previously unknown and unnamable.

It may be comforting to hearken back to some mythical golden age of art or to hope that some day conditions may be more conducive to the flourishing of art. Culture, in whatever form, is evolving now, as we speak, and there is no time better than the present to be an artist. Whatever you do today will be a link in the lineage of our histories and we only get what we deserve it stands to reason. Contemporary art is about now; it is about how we got here and where we are going. As your generation of artists proceeds forth you should be neither smug nor shy about the validity and extraordinary importance of your visions, ideas and contributions.

David Liss



1



2

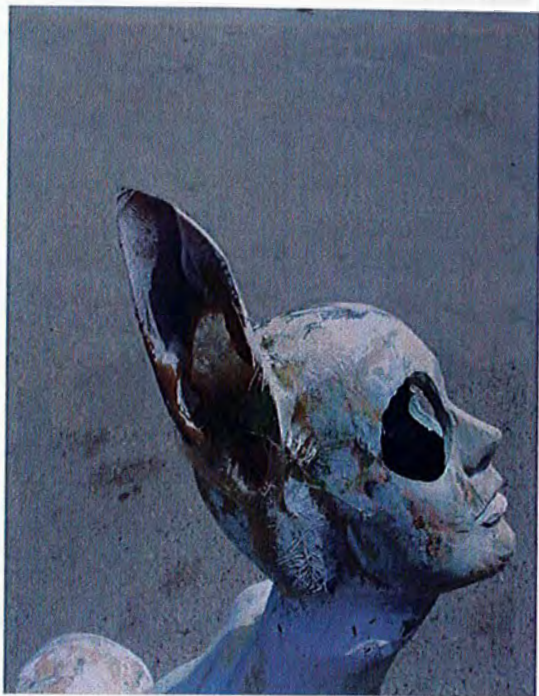
The related styles of Japanese Zen gardens and Piet Mondrian paintings form the basis of the artwork's miniature spaces. Traditional Zen garden materials such as sand, pebbles, moss and wood are combined with non-traditional materials such as salt, beads, and toys. The synthesis of these styles, form contemporary miniatures, with the potential silence of an ancient concept.

1. *Mondrian Table Garden*
Mixed Media
60.96 x 60.96 x 52.07cm
2005

2. *Zen Sanrio*
Mixed Media
31.75 x 31.75 x 8.89cm
2005



1



2

Department store mannequins embody the commercially endorsed and unrealistic ideal of the human body. These hybrid mannequin sculptures create bodies of prosthetic emptiness that beg the question; should not our focus be turned to the pursuit of real internal reflection and insight?



3



4

1. *Deer*
Polyester resin,
Fiberglass, mannequin,
table legs
2005

2. *Detail from Deer*
Polyester resin,
Fiberglass, mannequin,
table legs
2005

3. *Untitled*
Acrylic paint on
mixed media
80 x 60 cm
2005

4. *Detail from Sculpture*
Polyester resin,
Fiberglass, mannequin,
wooden hangers
2005



1



2



3

The boundaries of process and productive meaning are the groundwork for the arena of metaphors and oppositions in various architecturally related installations. Contemporary building materials are combined and employed in their raw state to create installations of eloquent contrast in institutional spaces. Further to these installations, documentation videos enhance the concepts of process and their parallels to constructing thought.

1. *Climbing the Fine Art Ladder*
Video and Audio Projection
2005

2. *Untitled Ideas*
Video and Audio Projection
2005

3. *Work in Progress/ Work in Process*
Installation variable
Concrete
2005



1

The cross involvement between man-made fabrics and their placement within an environment, ignites new visual and conceptual relations. The implied forms, from the colour and texture of fabric, ropes and wool, transform associations within outdoor landscapes and indoor architecture in which they are installed. Colour photographic combinations extend the documentation into multi-panel images.



2

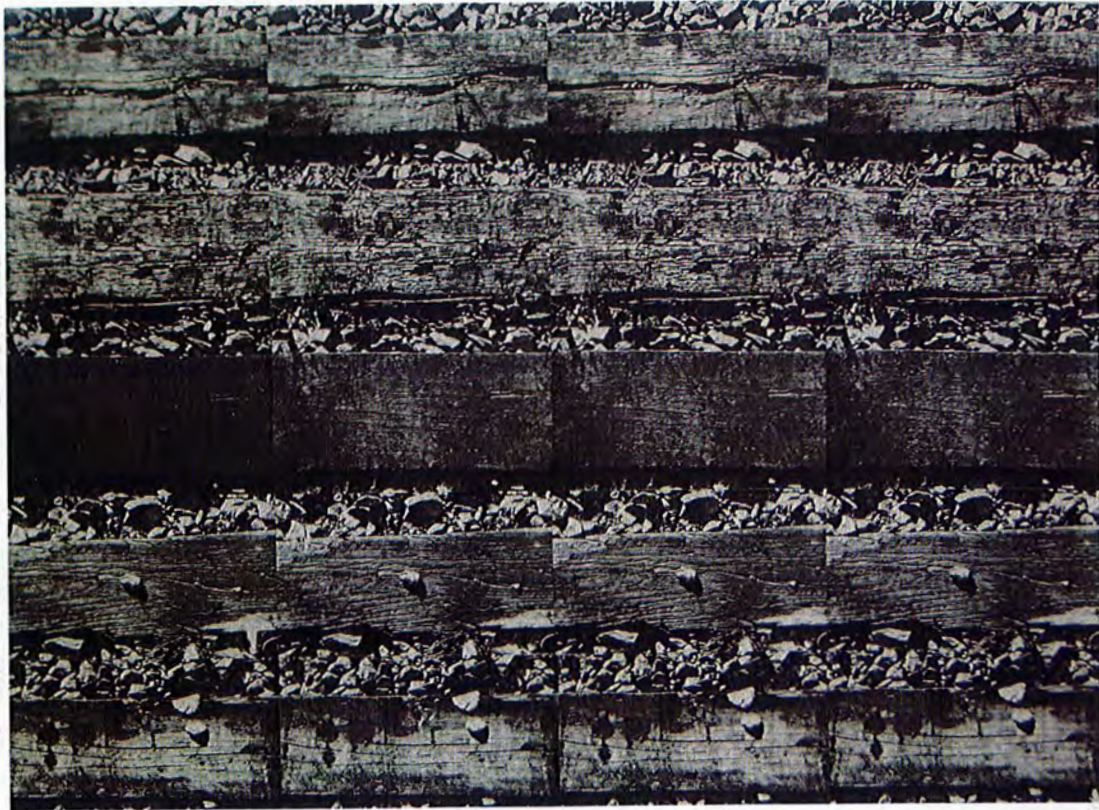


3

1. *twelve mile creek*
Colour Photographs,
Plexiglas, OSB board
61 x 81 cm
2005

2. *mid morning*
Colour Photographs,
Plexiglas, OSB board
61 x 122 cm
2005

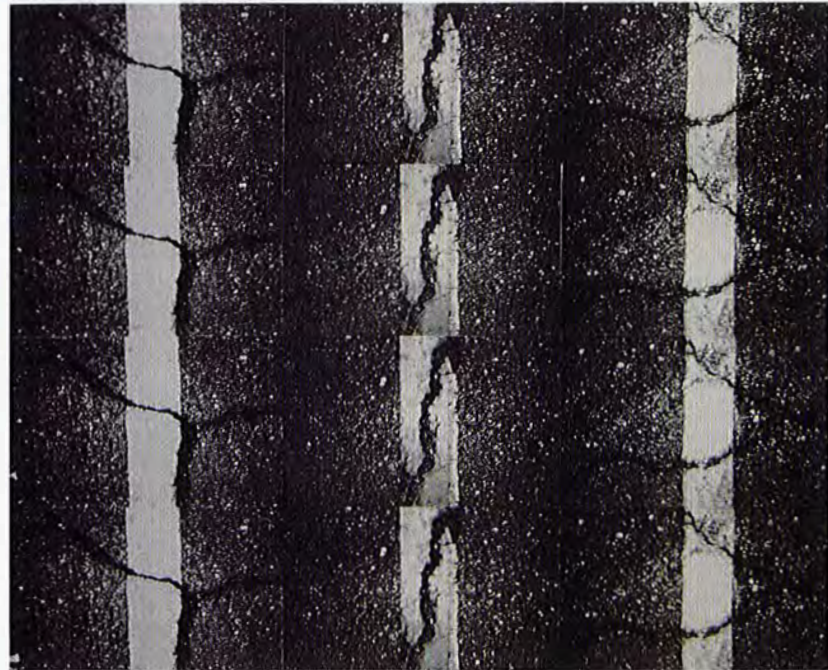
3. *january - 1977*
Colour Photographs,
Plexiglas, OSB board
50 x 91 cm
2005



1



The work engages various photographic processes including photocopies, digital prints and fast photo services. Collections of images are placed into grids, implying the structure of change upon various subjects, such as family domains and industrial landscapes.



2

1. *Untitled*
Photocopied images
74 x 82.5 cm
2005

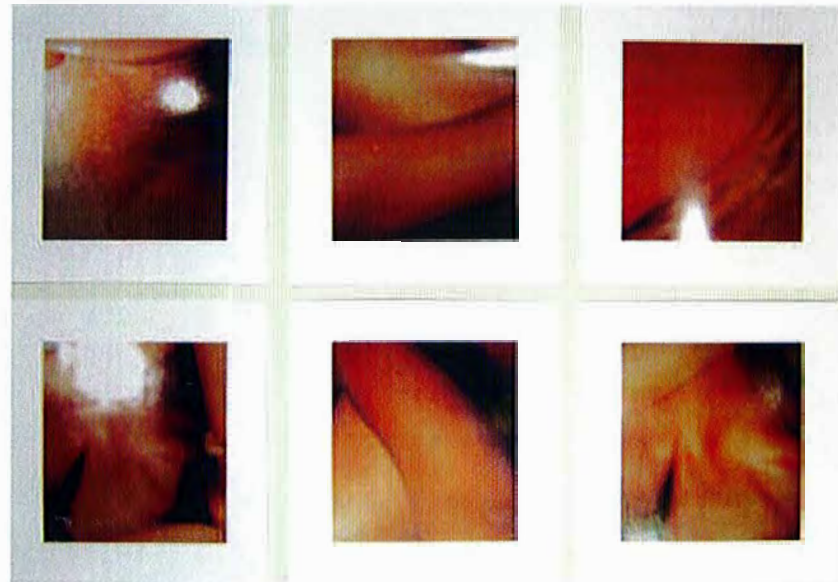
2. *Untitled*
Photocopied images
79 x 89 cm
2005

BRENDA CHRYSLER



1

Recapturing commercial images with both digital and 35mm photography are the basis of this series. Various fragmented reflective surfaces from glossy magazine pages, television screens, and glass architecture, are photographed to displace their illusory subjects. These constructed photo series conspire to present the material embodiment of the media's presence in everyday life.



2

1. *4pm (detail)*
Photographs
20.3 x 25.4cm
2005

2. *Untitled*
Photographs
6 - 12.7 x 17.7cm
2004



1



2

Society's obsession with self image, forms the basis of the project. Polaroids, photography and video, capture the images of an alter ego and myself. The collected presentations of these subjects make conscious the concept of reality and the way in which it is perceived.



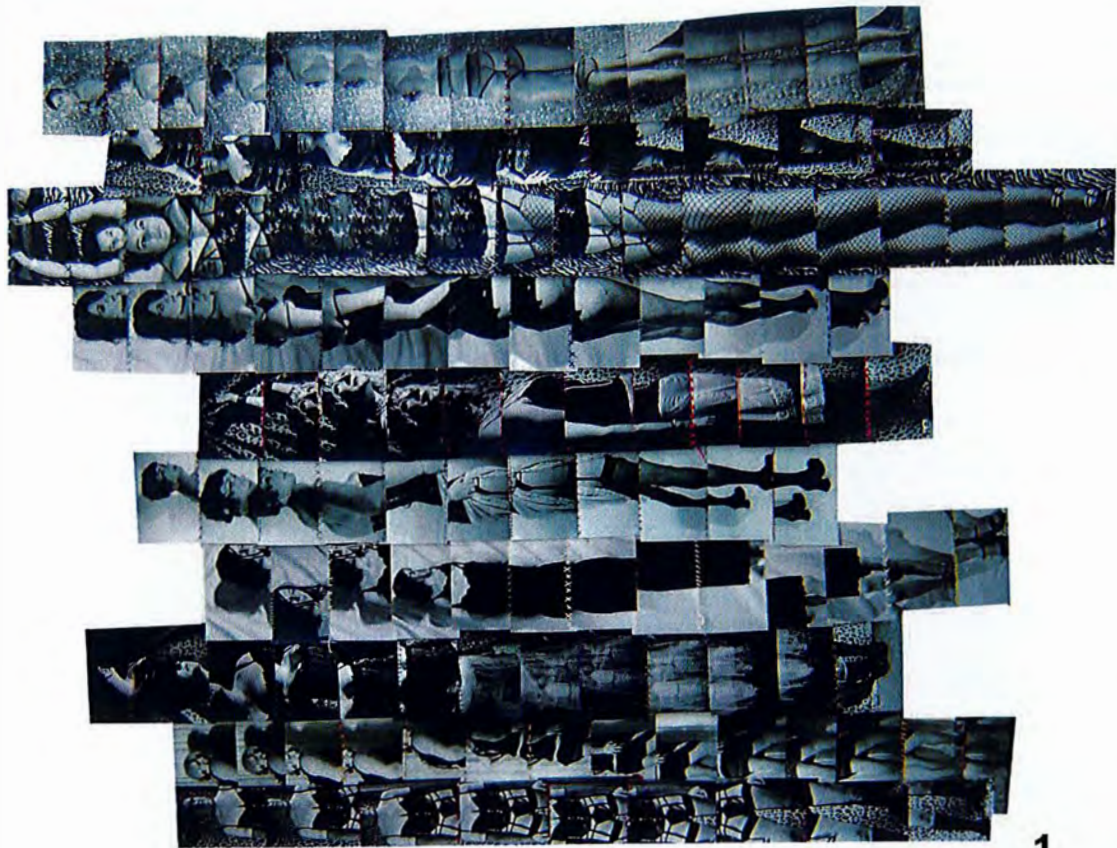
3

1. *The Christopher Project*
Video 4 mins.
2005

2. *The Misadventures of the Slightly Out of Focussed Girl*
Video 4 mins.
2005

3. *\$500 of Instant Gratification*
3 panels, each
81.28 x 124.46cm
210 polaroids on MDF
2004 - 2005

JACKIE HAYCOCK



1



2

Pinup/teardown is a series of multiple stitched black and white photographs placed together to create a single seductive image of woman. The act of sewing, both by hand and machine, is a traditional feminine activity and has been layered into this typically male targeted imagery. The stitching and photography is controlled by the female artist, blurring the subject's original intent and allowing women to control their own image.

1. *Pinup/Teardown*
Stitched Photographs
approx. 140 x 1100 cm
2005

2. *Pinup/Teardown II*
(detail)
Stitched Photographs
34 x 43 cm
2005

RICHARD HATT



1

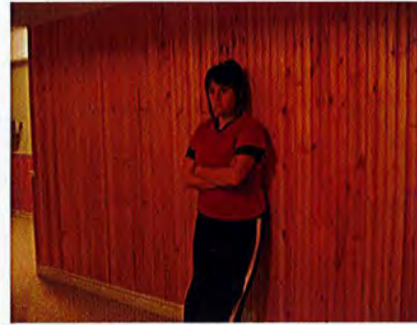


2

Video projections and their subsequent installations combine to create layered representations of the human body. Video portraits and animated drawings with sound, are projected onto sanded plexiglas surfaces. These works reconfigure 2D images into 3D installations, enforcing a psychological terrain upon the composite portraits.



3



4



5

1. *Untitled*
Video projection on
Plexiglas
31 x 47cm
2005

2. *Untitled*
Video projection on
Plexiglas
31 x 47cm
2005

3-5. *Untitled*
Video projections
2005

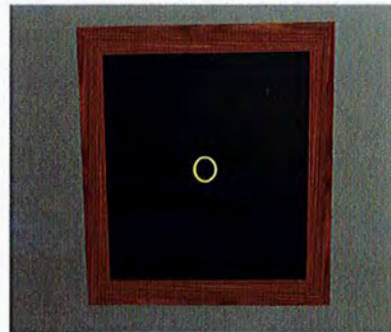


1

The construction of computer generated interior spaces create psychological domains. The animated toys and entertainment imagery form new cultural signifiers that are combined with the absence and presence of the human figure.



2



3



4



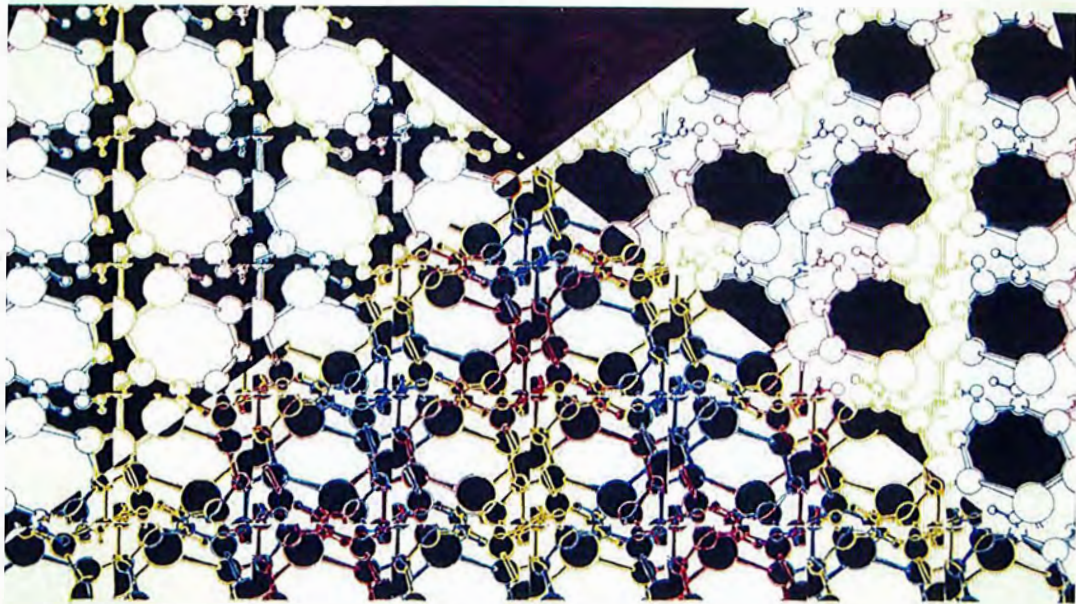
5

1. *Guitar Pile*

Digital Media Print
46 x 30,5 cm
2004

2 - 5. *Black Box*

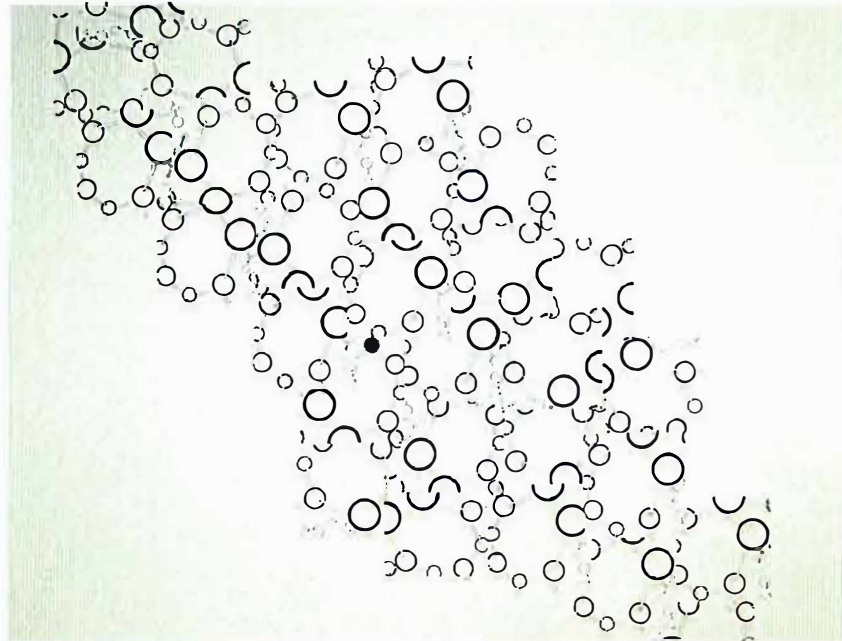
Animation 2:00 min.
2005



1



Illusionary spaces emphasize the repetition of pattern and line which are the basic language of this drawing series. A combination of pencils and markers are utilized to create a web of overlapping and colliding geometry. A deep illusion of space conflicts with the primary patterns, to stimulate visual intrigue.



2

1. *Separated Space*
Marker on matboard
86 x 106 cm
2005

2. *Unorganized Space*
Marker on matboard
86 x 106 cm
2004

LAUREN ELFMAN



1

Earlier work dealt with content, such as mental imbalances of the human mind. More recently, It has been concerned with the process of time. Digital photos and videos document myself through activites of endurance.



2

1. *2:01 (details)*
Digital photographs
and video projection
10.16 x 15.24cm
2005

2. *28 Reasons to Worry*
Digital photographs
101.6 x 142.24cm
2005

BRIAN SKINNER



1



2



3

The life experiences of youth in the 21st century are captured digitally to encapsulate their growing world. A combination of computer manipulated photographs and videos, along with day glow graffiti styles, make visual their environment and create a fresh view of the future.

1. *Ponder*
Acrylic on Canvas
51 x 41 cm
2005

2. *Patrick*
Acrylic on Canvas
51 x 41 cm
2005

3. *Vault*
Digital Image
21.6 x 28 cm
2005



1



A mental construction of cities inspires the development of these atmospheric paintings. Various drawing and painting medias are combined with abstract, representational and comic styles to make conglomerate images. What I name "uber-cities" express the dislocation of our present urban landscapes.



2

1. *Empire Over*
(Part 4 - 5)
Mixed Media
5 panels, each
179 x 76 cm
2005

2. *Empire Over*
(Part 1 - 3)
Mixed Media
5 panels, each
179 x 76 cm
2005

DANIEL JOYCE



1



2



These large-scale acrylic paintings expose the characters from the popular comic series Peanuts, as figures of cultural bias. Thus considering emotional juxtapositions linked to cultural prejudice, competitiveness, and discrimination. The employment of a variety of painterly techniques: free gestural expression, attentiveness to detail, abstract marks, and modern colours, synthesize the forming of these contemporary signifiers.

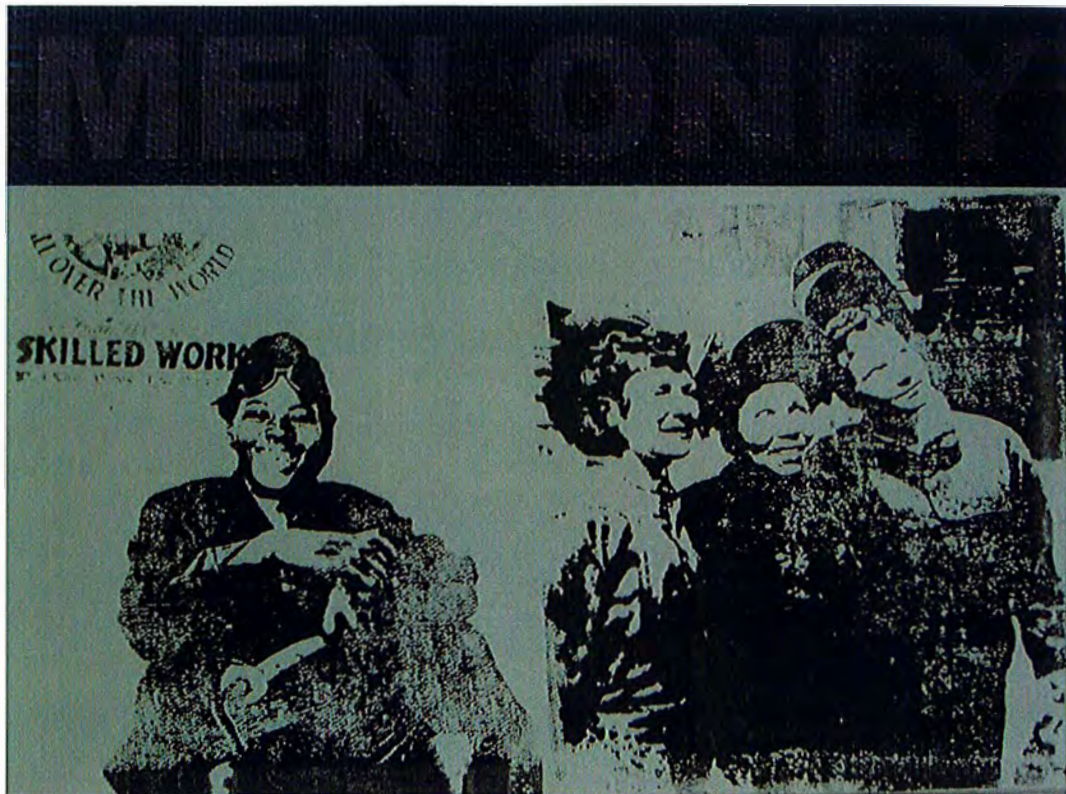


3

1. *What's wrong with dog lips?*
Acrylic on Canvas
152 x 244 cm
2005

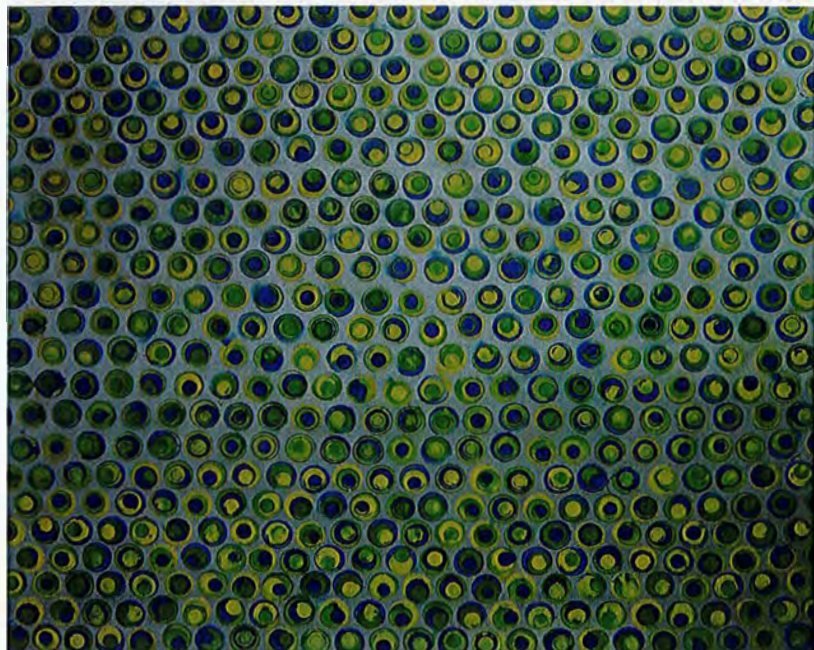
2. *Where have you been?*
Acrylic on Canvas
137 x 244 cm
2005

3. *What's wrong with dog lips? (detail)*
Acrylic on canvas
2005



1

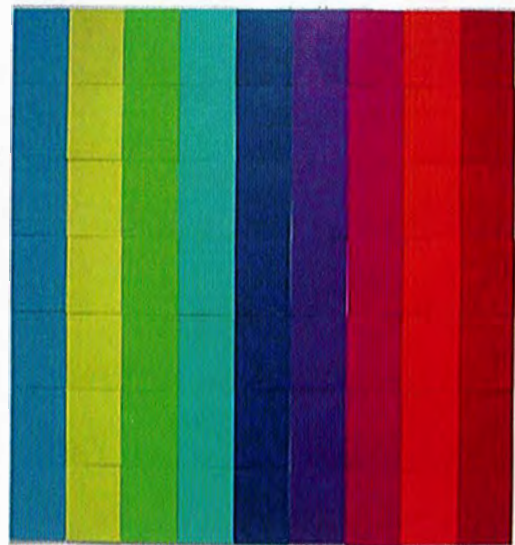
The components, both commercial and material, of the automotive industry define the manufacturing of my concepts. Images, text, spray paint, metals, and silk-screen, form an array of new visual forms. The implied "factory line" construction, significantly plays a conceptual role with the process and consumption of the individual, in our commodity based economy.



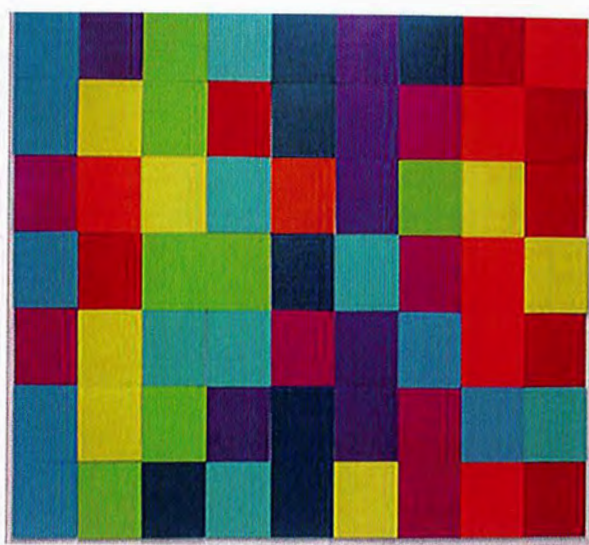
2

1. *Men Only* (detail)
Automotive Paint &
Screen Print on Canvas
70.96 x 152.4cm
2005

2. *Approximately*
1,656 Circles
Automotive Paint &
Ink on Canvas
152.4 x 182.88cm
2004

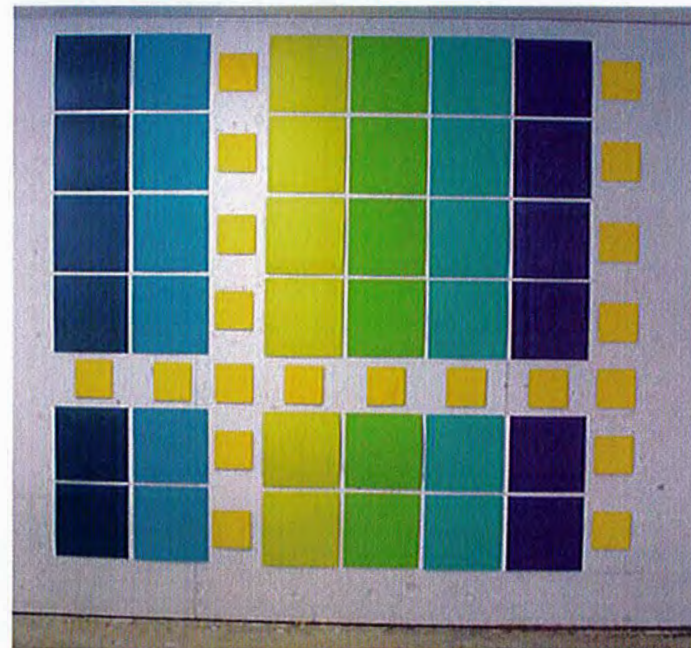


1



2

Hard edge paintings employ stripes and squares to demonstrate various visual dynamics. Bright colours and patterns made from multiple coats of flat and glossy paint form an array of compositional and interactive strategies. Visual and conceptual involvement enlignens the viewer's behaviour.



3

- 1. 63 changing squares (Part 1)**
Latex on Masonite
63 squares, each
14 x 14 cm
2005
- 2. 63 changing squares (Part 2)**
Latex on Masonite
63 squares, each
14 x 14 cm
2005
- 3. Yellow Intersection**
Latex on Masonite
Installation variable
2005

TAMARA JUAREZ



1

A coherent strategy of a singular process is employed to create a variety of patterns in these paintings. The works are created by using plaster that is applied with trowels that form a gestural textured mark. Emotive metallic colours are painted in the negative grooves and thus emphasizes optical play.



2

1. *Untitled*
Acrylic, plaster & wood
91.44 X 121.92
2005

2. *Untitled*
Acrylic, plaster & wood
60.96 X 121.92
2005

JANA BLACK



1

The work is an investigation of the painting as an object that can be both nurtured and broken down in search of a discovered beauty within. The painting process incorporates the layering of paint with found natural materials on the surface; while utilizing the recycling of manufactured wood objects as the structure of the work. The objects created play with the organic process of the hand-made, and strive for communion with the growth and decay cycles of the natural world.



2

1. *Body / Branch / Butterfly*
Mixed Media
61 x 91 cm
2005

2. *Unearthed*
Acrylic paint on paper
& masonite
55 x 60 cm
2005

HEATHER MARRINER



1

Textiles and patterns have been the inspiration for this painting series. Several types of fabric are used as vehicles for paint application to configure complex layers of colourful surfaces. The intersection of line, colour, texture, form and space, create a vocabulary of unique intricate densities.



2

1, *the blindness begins*
to have a curious effect
Mixed Media on
Canvas
91.44 x 121.92cm
2005

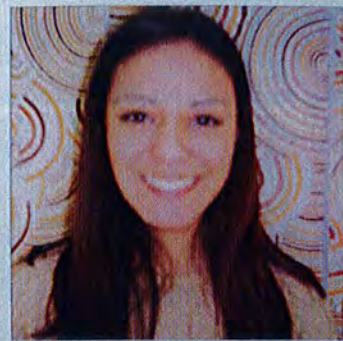
2. *Clarence air*
Oil on Canvas
121.92 x 152.4cm
2005



VANESSA FABRICINO



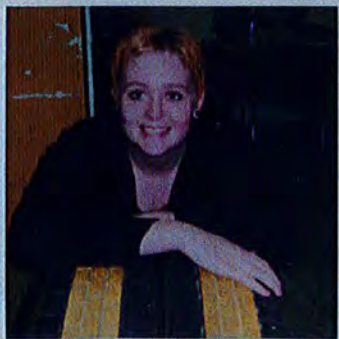
TARA



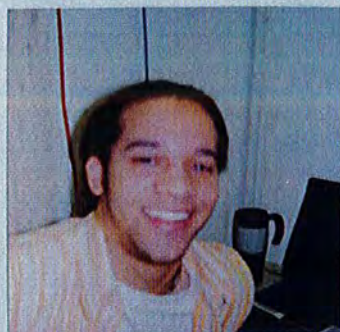
Tamara Suarez



STEWART *Stacey**



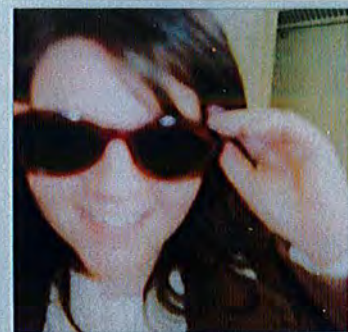
Richard



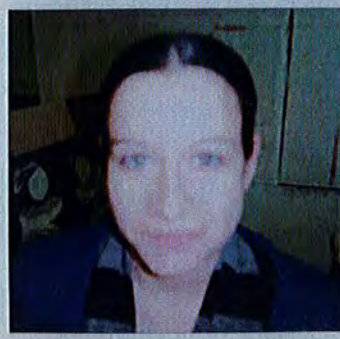
Reid Price



MICHELLE



LAUREN.



Judith Hopper



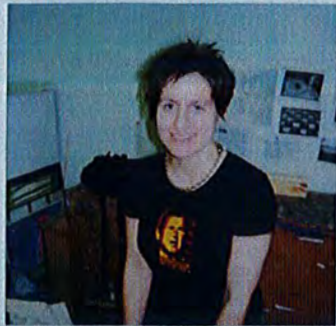
JENNY...



Jana



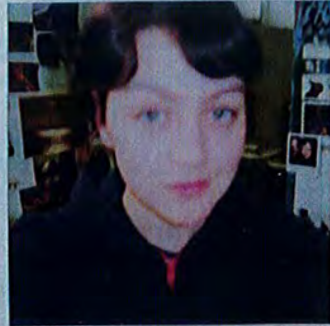
JACKIE



HEATHER RITTINGER



heather L.M.



Breanna Lawlor



DANIEL



BRIAN SKINNER



Brenda Chrysler



AUDREY *

Fine Art 2005

- JanaBlack
- Brenda Chrysler
- Michelle Dobbyn
- Stacey Hamilton
- Vanessa Fabbriano
- Heather Rittinger
- Jennifer Smaltis
- Audrey Epp
- Tara MacDougall
- Jackie Haycock
- Daniel Joyce
- Reid Price
- Judith Hopper
- Stewart Fanning
- Heather Marriner
- Breanna Lawlor - MacDonald
- Brian Skinner

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McIntosh Gallery



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Brian Skinner
Reid Price

Breanna Lawlor-MacDonald

Jackie Haycock
Brenda Chrysler
Dan Joyce



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Dan Joyce
Brenda Chrysler
Vanessa Fabbricino
Stewart Fanning
Heather Marriner
Tara MacDougal



All Dimensions are given in in centimetres: height x width x length



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