



Sir Wilfred Grenfell College
Visual Arts Program
Class of 2007



Division of Fine Arts
Sir Wilfred Grenfell College
Memorial University of Newfoundland
Corner Brook, NL

Sir Wilfred Grenfell College

Division of Fine Arts

It is my great pleasure to invite Colleagues at Sir Wilfred Grenfell College and our friends in the community to join me in celebrating the exhibition of works by our graduating students in visual arts. This occasion acknowledges the scholarly and creative accomplishments of our graduates and their maturation as practicing and exhibiting artists. I hope too that it will invoke for them fond memories of lessons learned, challenges overcome, discoveries made and friendships forged. As well as celebrating the accomplishments of our students, this exhibition is also a testament to the skill, dedication and professionalism of the faculty and staff who have nurtured and shaped their raw talents so that they are now ready to launch careers or continue with their education. To all of the graduating class, we congratulate you and wish you every success in your future endeavors.

John Ashton, PhD
Principal, Sir Wilfred Grenfell College

One of the great joys of working in the Fine Arts Building for the past 19 years is that almost every day the building offers up a moveable feast of visual art on display in every conceivable space; to intrigue, amuse and on occasion, provoke us. Whether it is the atrium filled with massive cardboard sculptures, or the halls lined with figure drawings and abstract prints or the stairwells (and even on occasion the washrooms) taken up with installations and the odd video display, the evidence of skilled imaginations at work is everywhere. Whether it is traditional easel painting or sculpture, printmaking, photography, or innovative experiments with the latest video and digital technology, our students are making art. In the process, they are acquiring sophisticated skills, stretching their imaginations and testing both personal and societal boundaries.

In a world as polarized as ours is today, with the forces of both reaction and fundamentalism threatening every form of freedom of expression, perhaps more than ever it is the individual artistic act that is most needed to sustain the human spirit.

The fourth year graduating exhibit is a vital expression of the individual talents of our students and a testament to the commitment to artistic excellence of their instructors. On behalf of the entire visual arts faculty and staff, I would like to congratulate our graduating class on what they have achieved and to urge them to use the talent and the passion evident in this exhibit to help shape a better future for us all.

Ken Livingstone
Head, Division of Fine Arts

Rourke James Card

Milton, Ontario

I strive to create work that requires me to exert any kind of physical energy. This energy often manifests itself in the physical act of painting and drawing in which I utilize a certain active mark making technique. I use this method because these physical translations almost always yield a desired texture or line. When I feel my work is going well, I often feed off of the ensuing energy and force myself to keep pushing the boundaries of my materials. These explorations in turn motivate me in my investigations of other media such as film. I have since discovered that filmmaking offers me a new means of expressing my energy in a way that is truly engaging. Consequently, I find myself becoming quite passionate about this newfound art form.

untitled, 2006
122 cm x 109 cm
oil on canvas



Mark S. H. Colbert

I have been very fortunate to have shared a very special relationship with my grandparents. It is my close bond with Nan and Granda that has inspired me to express those precious memories of them through my art.

My grandmother, Frances Genevieve Finlay Colbert, passed away in June 2006. I decided to base my first term project on the many treasured moments we spent together.

It has been eight months since Nan's death. My eighty-six year old grandfather is experiencing failing health. I believe it's a broken heart! Therefore, to complete my project, as my grandparents so well completed one another, it seems only fitting that my grandfather, Robert Ryan Colbert, is the subject of my second term's work. This art assignment has been a labor of love for me as I complete my final year of study at Grenfell.

Art is a very personal expression of self. The dictionary terms it as "the human ability to make things". If that is true, then my art work expresses the human ability of how the relationship between grandchild and grandarents makes such an indelible mark upon the lives of one another. I will continue to express indelible markings through the many mediums of art and life, lessons I have been taught by wise teachers who have crossed my path along this journey.

Nan's house, 2006

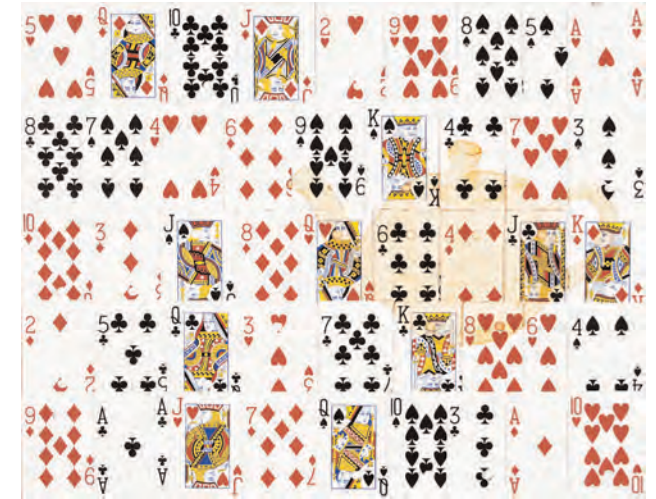
84 cm x 56 cm
oil on canvas

untitled, 2006

41 cm x 51 cm
tea-dyed playing cards on canvas

untitled, 2006

41 cm x 51 cm
fabric, lace, and plastic on canvas



Amanda Duffett

Conception Bay South, NL

Like most young women I am constantly bombarded with blatant products and suggestions to improve myself and my physical appearance. I have become very interested in observing this and it's effects on women, by examining my own reactions, struggles and emotions.

Using photography to explore these gender issues, I have focused on the female form using intimate portraiture. My models are as flawless as possible, as they represent my heightened standards for female beauty - a direct result of the unrealistic imagery I have absorbed in my lifetime. I am esthetically and formally attracted to this ideal, but repulsed by it on an intellectual level.

I often include feminine items, usually in the form of a blindfold, or other contexts of binding. With the eyes hidden the model herself becomes a nameless figure, allowing the photo to become less a portrait of her, and more an expression of my frustration with female roles and accepted notions of beauty.



Black Lace, 2006
41 cm x 51 cm
type-C print

Mike Gough

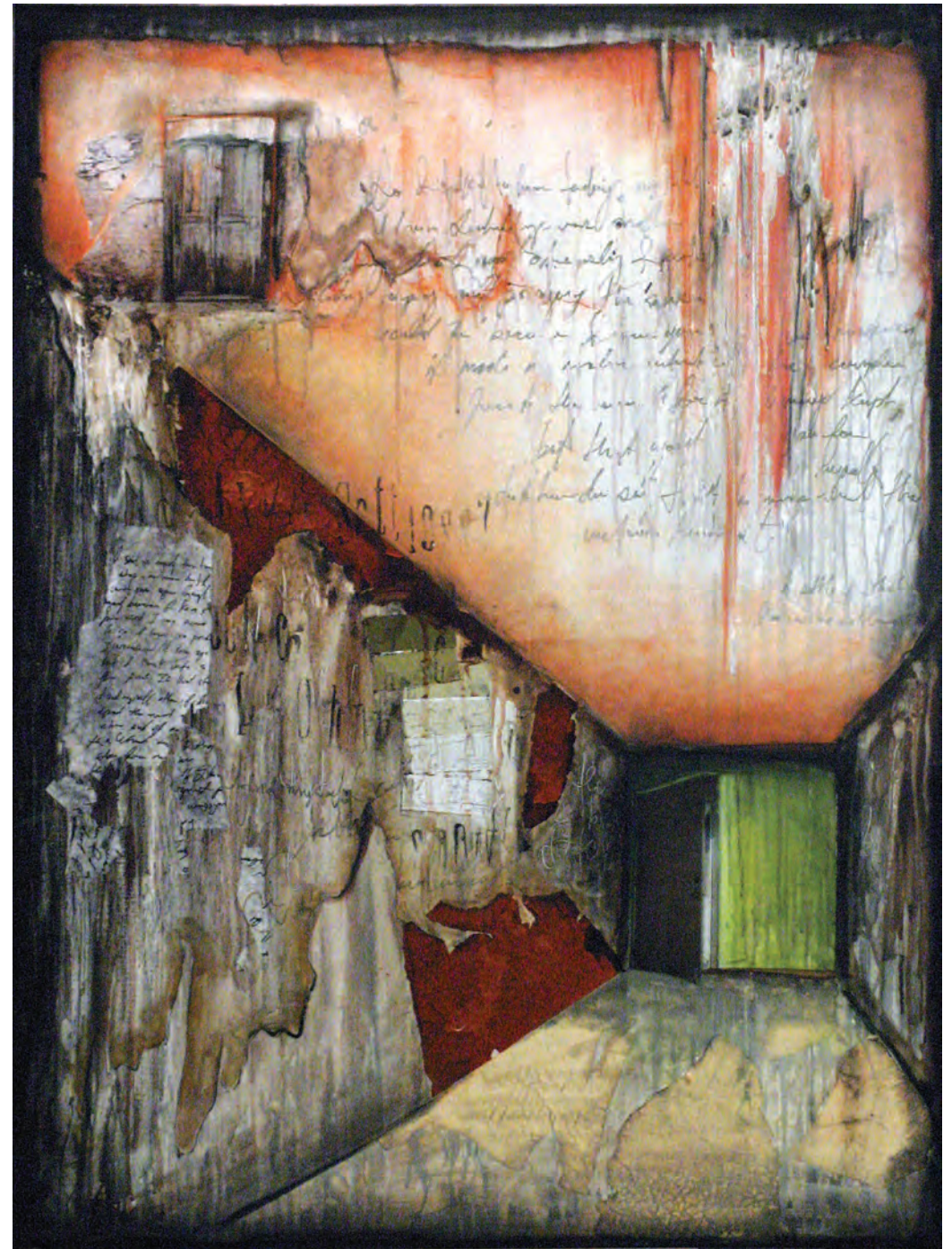
Corner Brook, NL

From the very beginning my artwork has always housed very private and intimate issues for me. I am driven to create work that is representative of my personal life. My relationships, experiences and emotions are the foundations I build upon and are things I feel most passionate about.

My intent has been to document and record my life using mixed media. Like a scrapbook or diary, my canvas becomes a combination of text, imagery, and sometimes textured surfaces. I am divulging private thoughts and struggle with issues of hiding and revealing. My text becomes almost illegible at times and my imagery less personal or often layered so that only parts are visible.

I try to create an atmosphere in my work that allows for a glimpse inside my head and an opportunity to come closer to understanding me. I feel my work is successful if it evokes an emotional reaction. It's not about searching for answers or meaning. It's about how it makes you feel.

untitled, 2006
122 cm x 65 cm
mixed media on canvas



Sandi Hartling

Charlottetown, Prince Edward Island

mark

an affixed or impressed device, symbol, inscription, etc., serving to give information, identify, indicate origin or ownership

trace

a surviving mark, sign, or evidence of the former existence, influence, or action of some agent or event

tattoo

the act or practice of marking the skin with indelible patterns, pictures, legends, etc., by making punctures in it and inserting pigments.

symbol

a word, phrase, image, or the like having a complex of associated meanings and perceived as having inherent value separable from that which is symbolized, as being part of that which is symbolized



Vestige, 2006
35 cm long
bone, cloth, ash, hair

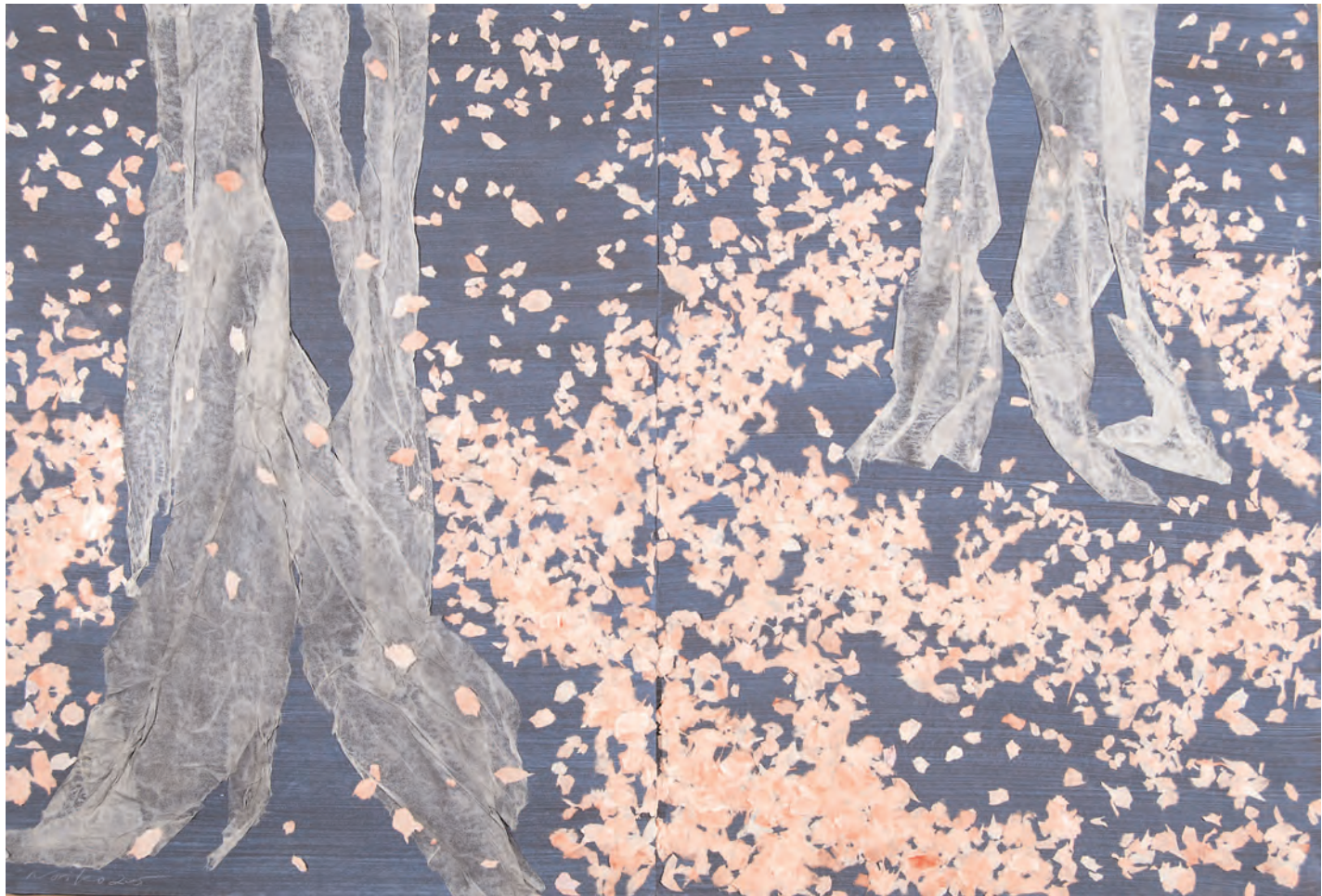
Noriko Matsubara

Hachinohe, Japan

My goal is to express “a circularity of life” through work that has social, ecological and political impact.

I am very conscious about human impact on nature, and how our life is out of balance. I want to revive the lost sense of connection between humans and nature by making art, and bring humans and nature into a new harmonic balance.

I want to make the world better place.



Cherry Blossom, 2005

112 cm x765 cm

water colour, acrylic and torn Japanese paper on paper

Ashley Neville

Corner Brook, NL

I mostly like to paint and to sometimes sculpt to express things that annoy, disturb, or humour me. I'm very interested in religion and how some parts of it have a negative impact on people. Other artists who have influenced me, whether it be through their style or ideas, include Francis Bacon, Banksy, Tracey Emin, Jasper Johns and Jenny Saville.

"I'm not smart. I just have good ideas sometimes." – Ashley Neville

"Good artists borrow. Great artists steal." – Picasso

Christy, 2006

39 cm

cotton, fabric, ribbon, buttons

Sex, 2006

65 cm x 92 cm

acrylic and oil on canvas



Linda Peckford

Change Islands, NL

I see my work as a reflection of my personality and my life experiences of growing up in Change Islands, a small island community on the northeast coast of Newfoundland. Drawing from my recent educational field trip to England and France, my study of various artist and skills I learned at this school, I have delved into a completely new art world this term.

My passion for preserving our rich heritage and culture has always been present in my work, however, recently I have added a more personal element.

Experimenting with mixed media, the combination of textiles and metals, and sculptural paintings, I have been exploring themes such as the subservient and exploitative roles of women of rural Newfoundland history, community spirit and war memorials.

I hope to continue the exploration of these themes in future works, possible through sculpture or mixed media, and I will forever be indebted to the wonderful instructors at Sir Wilfred Grenfell college for their guidance, patience and support.

To Love, Honour and Cherish, 2006
194 cm x 98 cm
oil on canvas vertical blind

Til Death Do Us Part, 2006
102 cm x 44.5 cm x 2 cm
oil on 5 cm square wooden blocks and mixed media



Christina Rees

St. John's, NL

My work illustrates an interest in visual representation of the psychological realm, drawing on ideas of thoughtfulness, contemplation and memory. This interest stems from my own contemplative tendencies, compelling me to create both abstract and representational imagery that manifests a type of introspective psychological space.

Through my paintings I aim to represent a visual of a thought itself – translating a cognitive environment into a tangible and perceptible form. My figure drawing work presents the idea of ‘thought in solitude’- expressing an internal state of reflection and projection.

I feel an atmospheric quality is essential to the foundation of a work. Janet Werner states in the article *Mute Ability*: “The key was the emotion. So even if something wasn’t accurate anatomically, if it had a certain expression that captured something I wanted to identify with, then I would stop” (p. 28). My work feels successful when it does just that.

Thoughts in Focus, 2006
101.5 cm x 65.5 cm
oil on paper



Rugby is an overpowering sport. There is, however, gender stereotyping within the game. Women fight to be seen as equals to their counterparts. Not only gender issues, but the battle between struggling class, such as the coloured communities in South Africa. I am showing the athletes as people who live for the game, displaying their passion in my work. Although I am focusing more on the gender issues with women, there is a saying that can be shared by all female players: "Women play rugby ... chicks watch!"

The line-out, 2007
51 cm x 41 cm
oil on canvas



Haley Richard

Summerside, Prince Edward Island

Yani Sheng

Unitedville, Cayo, Belize

My name is Yani, and I am from Central America. My work is an ongoing experiment, through which I am developing my personal painting style. I have been most inspired by canvas, sculpture and mixed media. I use expressive vibrant colours, bold curvaceous lines, and I am obsessive about repetitions of pattern. The concept of my work is imbued Yanism; thus, the word is expressive of active individuality, a unique sense of style, fun through colours and different media. Above all I convey a sense of fun through my work, as in the process of creating art is the sense of joy which is dominant amongst my reasons for starting each piece.

The Essence of Yani, 2007
77 cm x 61.5 cm
oil on canvas



Stefanie Smith

Eglington, Ontario

This body of work is an exploration of human relationships with animals in our environment. It arises from a deep need to connect with the creatures around me; a need that has been amplified by the sudden lack of animal companionship that I've experienced since beginning university. I am interested in how we treat and react to urbanized animals, why we view some animals with disdain and others with respect, and how these views have shaped the portrayal of certain species in art, literature and folklore.

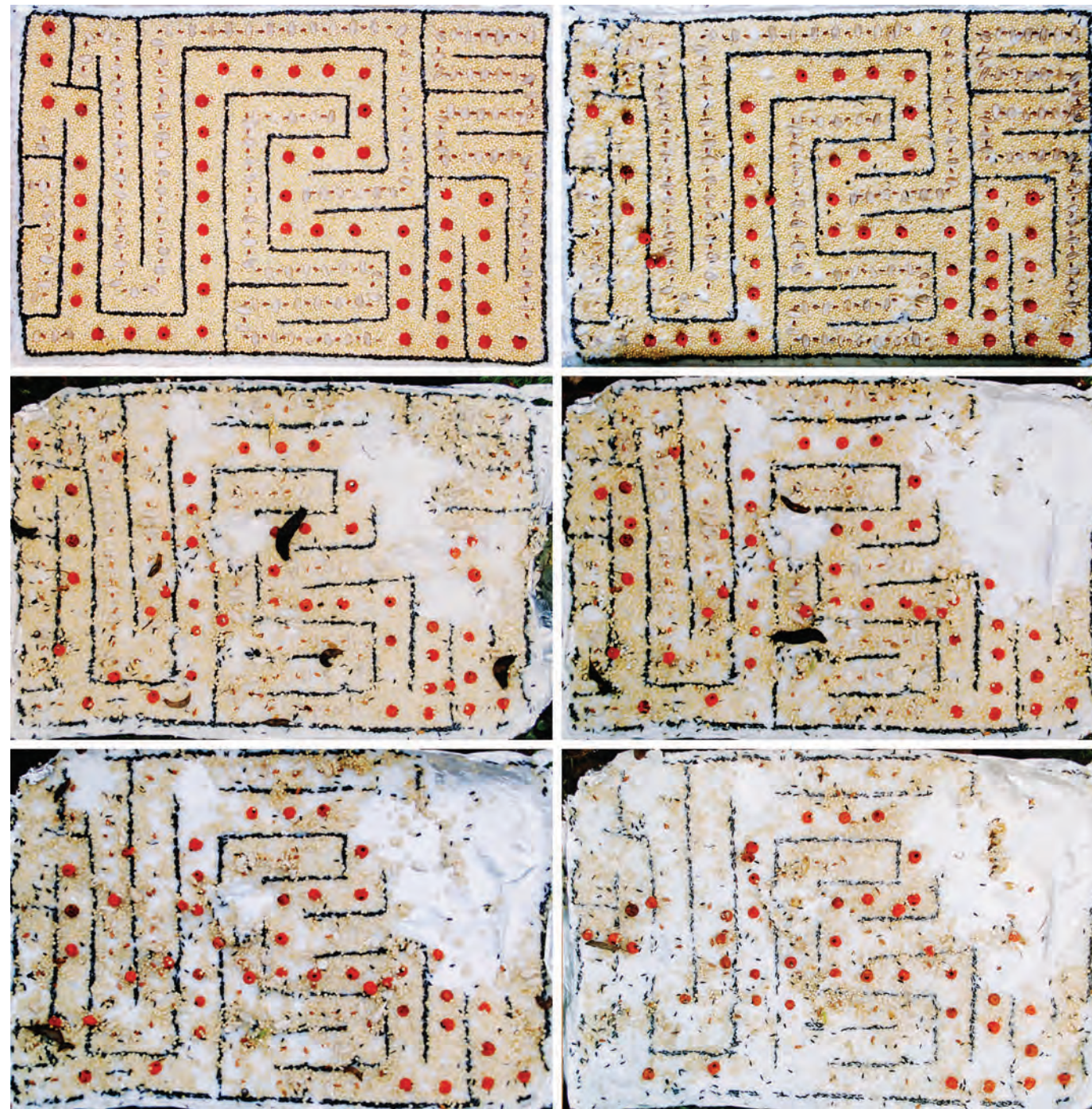
The work consists of several series that involve images created with food being eaten (and thus altered) by specifically targeted animals. These alterations are presented in the form of photographs, videos, and an online blog and website.

www.swgc.mun.ca/courses/vart2600/2006/ssmith

<http://urbananimalproject.blogspot.com>

Maze #1, 2006

31.5 cm x 46.5 cm each of 6 panels
lard, mixed seeds and berries (type-C print)

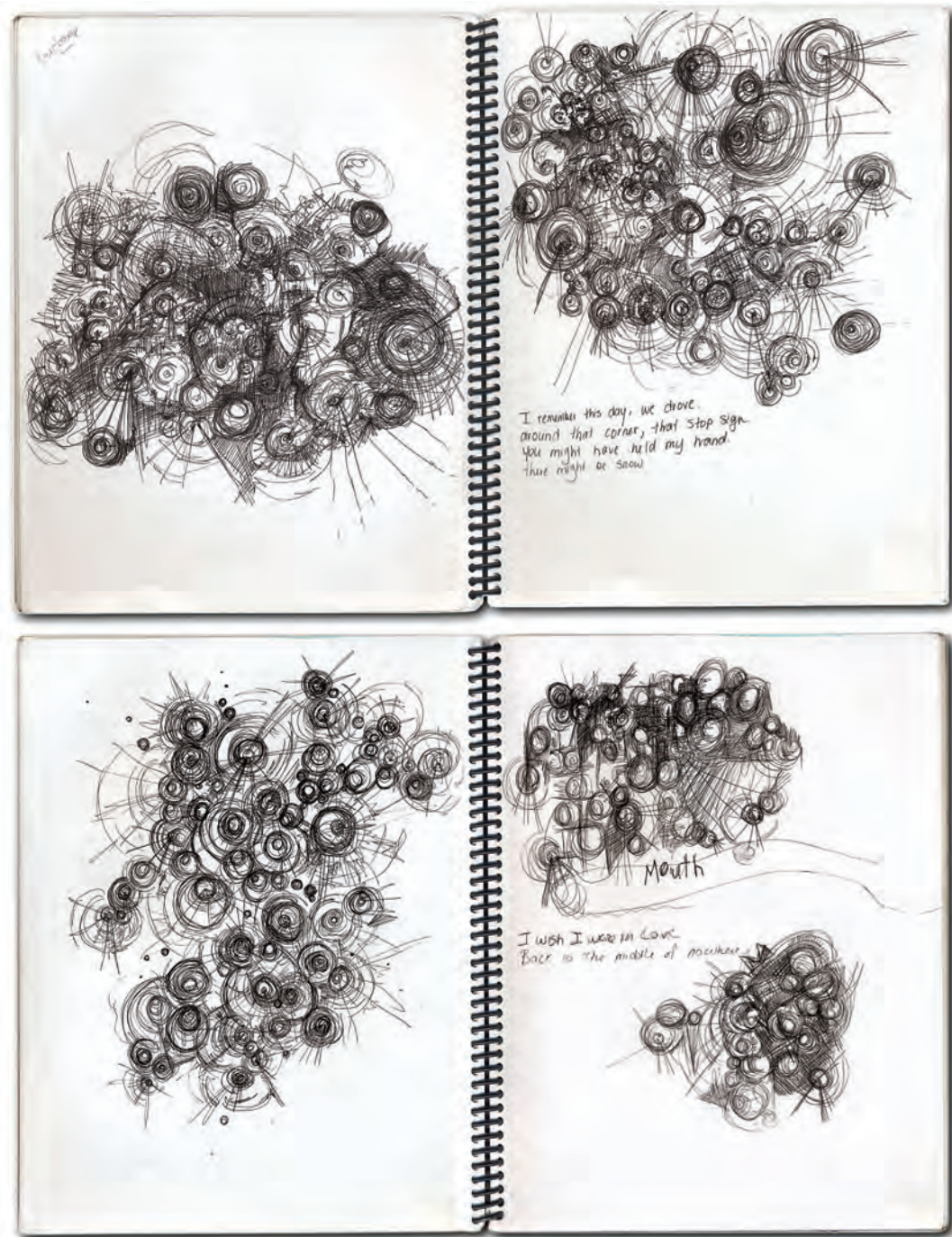


Laura Tiller

Corner Brook, NL

My work deals with the constant transformation of life, the ceaseless state of flux in which we find every particle of our being, vibrating, changing, becoming, erasing. I am interested in all aspects of the process of changing or becoming. In order to grow we must, as well, die. We shed cells to make room for the new and it is in this cycle of erasure and birth that I find myself concentrated. Melting ice, dissolving earth, burning fibers; our world changes and we can choose to be aware or tuned in, and it was my choice to listen just a little bit harder.

untitled, 2007
each page: 28 cm x 21.5 cm
ink on sketchbook paper



Suzanne van Niekerk

Corner Brook, NL

I am interested in spaces, in environments—settings that are all-encompassing and involve all the senses. I feel the best way to experience something is to be engulfed by it, to be surrounded by it completely. And so, working with Sandi Hartling, our aim was to capture the essence of a space in the natural environment by building a structure that would be a physical embodiment of its ephemerality and fluctuating nature.

untitled (in collaboration with Sandi Hartling), 2006
7 m x 4 m x 3 m
reeds, wood, twine, cotton fabric, river rocks, beach sand



Jillian Waite

Summerside, Prince Edward Island

My artwork thus far has been very much about material exploration that I have come to know as self exploration. A large part of my work has been acknowledging specific quirks and habits that I have developed throughout my life, embracing these tendencies and using them as my art-making practice. Beginning with material and fabric that I had owned prior to starting this work, I created intuitively and even spontaneously, experimenting with size, shape, texture and colour combinations. I also concentrated on the idea of making multiples. I enjoy this laborious and repetitive way of working as it gives me time to think about my process and work habits. This methodology left me with groups of similar objects, shapes and colours, which I could then arrange and rearrange, stack and align. These actions fulfil my need for organization, and play out my interest in arrangement and pattern. Working with the relationship and interaction of the forms and objects within any given space, my work can shift in meaning and form.

Beauty in My Breakdown, 2006

65 cm x 75 cm

unknown fibers, stitched, frayed and mounted with push pins





Fourth Year Visual Arts Students

Fourth Year VA Students from left to right, top to bottom:

Amanda Duffett, Jillian Waite, Mike Gough, Noriko Matsubara
Suzanne van Niekerk, Linda Peckford, Rory Card
Sandi Hartling, Laura Tiller, Yani Sheng, Mark Colbert
Christina Rees, Stefanie Smith, Haley Richard, Ashley Neville

Visual Arts Faculty and Staff



Barb Hunt



Marlene MacCallum



Bruce Bryne



Gail Tuttle
- Gallery Director



Linda
Humphries



Don Foulds



Ken
Livingstone
- Division Head



Les Sasaki



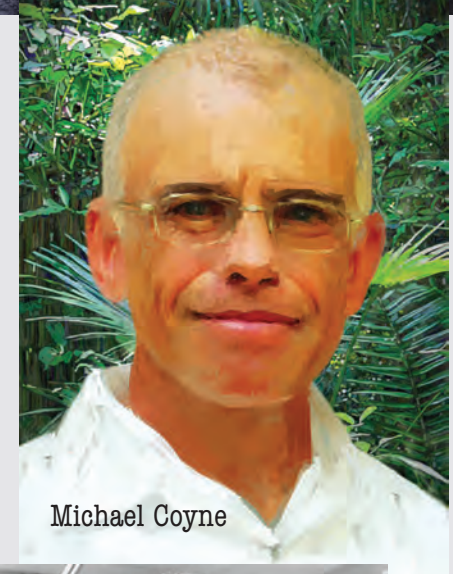
Kent Jones



David
Morrish



Shirley Greer



Michael Coyne



Dr. Gerard Curtis



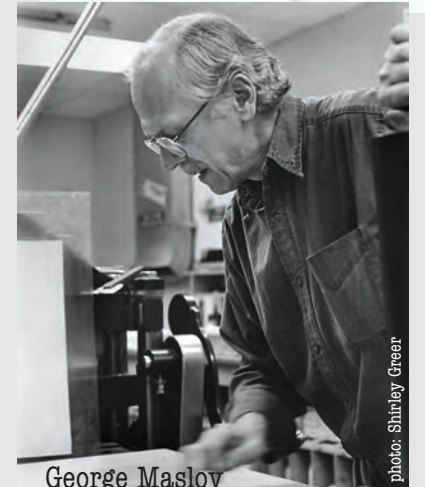
Jake Moore



Gerard Kelly



Pierre
LeBlanc
-Chair



George Maslov

photo: Shirley Greer

Sir Wilfred Grenfell College

BFA – Visual Arts Program

Sir Wilfred Grenfell College's Division of Fine Arts offers two BFA degree programs: visual arts and theatre. They are the only BFA degree programs available in the province. The bachelor of fine arts (visual arts) program is a professional program designed to educate and train students in the history, theory and practice of the visual arts. The curriculum has been devised to produce well-rounded generalists with a solid grounding in all aspects of the visual arts. The curriculum illustrates the philosophy that artistic freedom and creative expression require technical skill, intellectual awareness and a personal vision, acquired through a disciplined application of effort and a critical understanding of artistic issues, past and present. Academic electives provide a broad exposure to the liberal arts.

The Program

The four-year BFA (visual arts) is an intensive studio program. Areas of study include drawing, painting, sculpture, printmaking, photography, digital imaging and multi-media. In conjunction with the studio courses, there are courses in art history and academic electives.

In the first year, students are introduced to basic art concepts in three foundation studio courses: drawing, two-dimensional design, and three-dimensional design, in addition to English and art history courses.

In the second and third years, students select studio courses from painting, sculpture, printmaking, photography, and digital imaging while continuing study in art history, drawing and academic electives.

Fourth-year independent projects in studio are conducted as tutorials – that is, students work independently on projects and confer regularly with instructors.

We recognize that students must have occasional opportunities to view important works of art first-hand, so arrangements are made for students to visit major art centres. Past field trips have included visits to Atlantic Canada, Toronto and New York.

The curriculum is also augmented by a strong visiting artist/guest artist program with visitors from Canada and abroad. These visitors often come to lecture as part of our visiting artist series, while others come to the college in conjunction with gallery exhibitions, or come to work in our printmaking, sculpture or other studio facilities.

Our students have the opportunity to gain international experience by studying some of their art history courses at Memorial's campus in Harlow, England. Art history courses are regularly offered in the spring/summer session at the Harlow campus, near London.

Facilities

The visual arts facilities include two large painting studios, a fourth-year studio, a foundation studio, a multi-purpose/drawing studio, a sculpture studio with separate facilities for metal, wood, clay and other processes, an intaglio and relief printing workshop, a lithography shop, a screen-printing shop, a graphic arts darkroom, a photography area with group and private black-and-white darkrooms and a colour darkroom, a digital imaging laboratory, a carpentry shop, a framing shop, and art history lecture and seminar rooms. These facilities are well equipped and give students the opportunity to work with first class tools and equipment in the production of their artworks. The library is also well stocked with up-to-date art books and periodicals.

The art gallery is an important and vibrant part of the visual arts program, bringing national and international contemporary and historical art exhibitions to the college. The gallery regularly hosts exhibitions by Newfoundland and Labrador artists, and shows the artwork of the visual arts students and the program faculty and staff.

After graduation

As the information age advances, society is undergoing rapid transformations at all levels. Nowhere is this more evident than in the arts. Today's art school graduates are flexible thinkers and creative problem-solvers. They have imagination and strong analytical skills. They are resourceful and self-reliant, possessed of courage, self-confidence, common sense, self-discipline, intellectual awareness and self knowledge, as well as a general knowledge of history, current events, and social, moral and political issues.

Opportunities after graduation are defined only by the limits of imagination. Our graduates are employed or self-employed in myriad work situations. In addition to those graduates who are pursuing further study, others are working in such diverse fields as practicing artists, computer graphics, art education, art therapy, graphic design, theatre design, photography, curating and art-related entrepreneurs.

Admissions information

To gain admission to any program at Grenfell College, one must meet the general entrance requirements for Memorial University. Complete details are in the university *Calendar*.

To apply directly from high school, please arrange for a midterm evaluation to be sent from your school to the Registrar's Office before April 15 of the year in which you seek to enter the BFA program.

To enrol in the visual arts degree program, there are additional criteria. Applicants must submit a portfolio of artworks and a written statement. For complete details on how to put together a portfolio and make an application, please ask for a copy of "How to apply to the BFA (visual arts) program at SWGC."

Enrolment in the program is limited and selection is competitive. Applicants seeking advanced standing based on previous study should contact the program chair regarding specific portfolio requirements and credit recognition.

For more information

If you would like to apply to the BFA (visual arts) program, or if you would like more information, please contact:

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Phone: (709) 637-6223
Fax: (709) 637-6203
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See the Sir Wilfred Grenfell College homepage and links to the visual arts program at:

www.swgc.mun.ca

C O L O P H O N

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Gough, Hartling, Peckford art photos: supplied by artist

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