

BFA '19 PRESENTS

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GRADUATING EXHIBITION



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EXHIBITION STATEMENT

As we entered our final year of our BFA practice, many similarities arise within our chosen thesis themes that correlate, also, with our general philosophies about art-making—the most relevant ideas listed below;

- o The visibility we receive as a all female-identifying graduating class, speaking as well, to the lack of visibility for women, women of colour and queer women within the art world at large.

- o The exposing of issues and personal truths through our respective lens and practice.

We feel...

- o Under-Exposed as FEMALE ARTISTS

- o Over-Exposed as FEMALES IN MEDIA, IN ART [commodification]

ALICIA DE MOURA

Alicia De Moura is an Ottawa based artist specializing in oil painting. Her works incorporate loose impressionist brushwork and bold line work to depict her understanding of animalism and promote an open conversation regarding the treatment of wildlife.

My work addresses the relationship between prey and predator while also noting the effects of destruction on the natural world. My animal linework shows the complex nature of the prey-predator dynamic without the distraction of animal beauty. By looking at the animals through their actions and not their appearances, the viewer can avoid the projection of an anthropomorphic narrative. My landscapes include devastations on the natural world caused by humankind which hinder animal behaviour. Through the layering of my line work and the sceneries, one can compare the animals' organic relationship with mortality and their altered connection with death due to the normalized and destructive practices of humans.





ALYSSA SCOTT

Alyssa Scott is an artist based out of the Kingston area completing the Bachelor of Fine Art (Honours) and Concurrent Education program at Queen's University. She creates abstracted mixed media works utilizing painting, printmaking, photography, found objects and collage.

My thesis work reflects on my personal connections to my home; the land and rural lifestyle. I explore my relationship to these places in terms of experience and memory. Through my mixed media work I break down the materiality of each space. Materials can be broken into smaller parts yet these parts themselves are still complete wholes. Small processes reflect and manifest themselves on larger scales and vice versa. I think about my being through time in relationship to other processes of life and existence.

Alyssa Scott



ANGELA ZHAO

Angela Zhao is an art student currently in her fourth year of BFA (Honours) at Queen's University. The inspirations of her work mainly come from difficulties and bewilderers that she has encountered in life and her Oriental background. She often works in the manner of presenting a social problem that she has encountered or is interested in and using iconic representations which create a humorous visual statement to evoke thoughts.

My works focus on raising awareness about how society's ideal beauty standards affect women, which could gradually lead them to developing unhealthy ideal beauty standards that make them look inhuman. My works has involved beauty standards from Oriental culture. My thesis presents major types of ideal beauty that women often seek and what they do to achieve it, such as extreme weight loss, wearing corsets, and countless plastic surgeries. With these works I want to show how these standards have been taken to an extreme level and expose its absurdity.

Angela.Z

ASHLYN FIELDHOUSE

Ashlyn Fieldhouse is a Kingston and Caledon-based artist in her fourth year of her Bachelor of Fine Art (Honours) degree at Queen's University. She works primarily in large-scale oil painting, mixed-media sculpture, and fabrication. She makes work that explores mental and physical illness as they relate to her personal experiences and the fields of biology and psychology.

The aim of my thesis artwork is to explore the implications of mental illness on the wellbeing of individuals personally, and in a greater social context. My works attend directly to psychological theory and cognitive behavioural therapy. Drawing influence from Surrealism and Baroque artworks, I create psychological self-portraits and visual representations of internal cognitions. I use body position and expressive colours to induce a sense of anxiety and tension on the viewer. The work seeks to reduce the stigma around mental illness.



BIBA ESAAD

CO-DIRECTOR

Biba Esaad is a Toronto and Kingston-based artist, currently in her fourth year of her BFA (Honours) practice at Queen's University. Working interdisciplinarily [Paint, Print, Digital, Performance], the crux of her artistic investigation lies within the creation of total liminal spaces that reflect, not the limitations of the lived instant, but the anticipatory queer futurity of the self.

Much of my work turns to utopic or imagined futures, presenting marginalized bodies (*reflexive of my own experiences*), as I see fit. In one perspective, my work functions as a means of identity-making; a way of using objects (*rooted in personability*) not simply as 'things', but used to engage with the energy that said objects carry. The power they can hold. Art discussed here as a kind of 'meeting of minds' - an insistence on potentiality and subsequently, performativity; a mode of desire that allows us to see and feel beyond the quagmire of the present.

CHARLOTTE SMITH

Charlotte Smith is a fine artist and graphic designer currently undertaking her Bachelor of Fine Arts (Honours) at Queen's University with a minor in Film and Media Studies. Based out of Toronto and Kingston, Charlotte's primary mediums are oil painting and printmaking. Charlotte has a strong digital background which contributes to her focus on cinematic and graphic works.

My body of work for my final thesis pulls strongly from my experience with and love of film. Creating paintings that evoke different film genres and styles, paired with prints that mimic the artistry and design of movie posters, I aim to break down the cinematic experience to its pure still-image form. With the addition of soundscapes and installation elements, I'm creating an analysis of our relationship with narrative storytelling.





CLAUDIA ZILSTRA

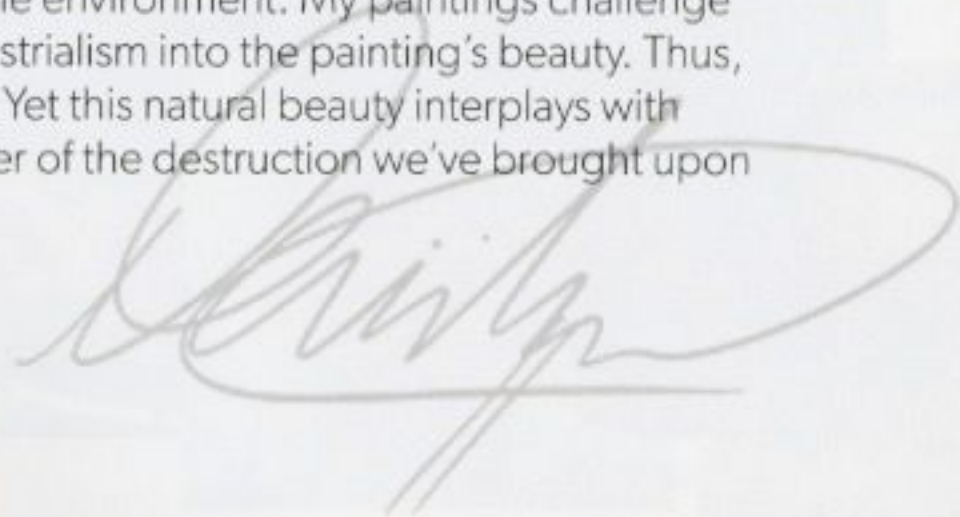
Claudia Zilstra is from Port Hope, Ontario, and is currently a Kingston based artist as she finishes her BFA (Honours) at Queen's University. She primarily works in sculpture, casting, plaster work, and textiles, but also has a major interest in printmaking. Her work focuses on her relationship with her body, and how she interacts with the world.

I want to explore the difficulties of different aspects of health, such as her eczema, female reproductive system, and mental health. Through the method of casting my hands and feet, I explore the idea of living with an incurable skin disease and attempt to expose the hardships of life with eczema. Through costume-making and printmaking, I explore reproductive health, and what it means to be feminine in society today.

DOMINIKA DEMBINSKI

Dominika Dembinski is a Kingston-based artist, currently in her fourth year in the BFA (Honours) program at Queen's University. Working mainly in oil paint, she addresses environmental topics, consumerism, and how they relate to today's society.

My paintings are environmental landscapes, meant to address today's concerns of deteriorating environments specifically, but not limited to, industrialism, pollution, man-made structures and abandoned architecture. I apply the tenets of the English Natural Garden and its orchestrated 'naturalness,' with the stylistic features from impression in 19th century painting but applied to an industrial subject. Together, the styles convey an organized discord which evokes uneasiness, and awareness of today's environmental destruction. Inspired by Uvedale Price's aesthetic theory of the picturesque, my paintings explore the almost inevitable intersection of aging architecture and beauty, even when that architecture is harmful to the environment. My paintings challenge the reliability of our visual senses by incorporating industrialism into the painting's beauty. Thus, the industrialism becomes scenic and one with nature. Yet this natural beauty interplays with industrialism's pollution and smoke, a constant reminder of the destruction we've brought upon our planet.





ÉMILIE SMITH

Émilie Smith grew up in Montreal and has been living in Toronto for several years. Currently completing her BFA (Honours) at Queen's University, Émilie works primarily with paint and various sculpting and installation mediums. Many of her works explore environmental turmoil and degradation, as well as a critical exploration of current ideologies and modern society.

In my final year, I decided to challenge myself to work with a variety of themes and mediums. In my sculptures, I explore self-perception and introspection. As a young woman living in a world dominated by technology and social media, we are confronted by judgment from many sources. This speaks to a system that supports judgment but does not allow for self-reflection. In my work, it is pertinent for me to delve into these themes. I felt that creating classical busts, that in theory are meant to be idyllic, would offer a dynamic view on personal perceptions after I subjected them to various distortions.

Émilie S



EMILY JOYCE

Emily Joyce is a Toronto and Kingston-based artist, currently working on her fourth and final year of her BFA (Honours) at Queen's University. Working primarily in paint, her work explores her interests in Art History and the juxtaposition between traditional and digital art mediums, as well as the relationships between the studio artist and the art historian. In the fall, Emily will be returning to Queen's to study a Master of Art Conservation, painting treatment stream.

My thesis work explores the tensions and division between fine artists and art historians in the contemporary world. Having passions in both the creation of art and the study of art history, I see great worth in approaching my artwork from the viewpoint of both professions— combining the creative processes of an artist with the close examination of the techniques of previous master painters. Through my exploration of integrating historical Western traditions and contemporary digital processes, I strive to expose this division in hopes to prove they can harmoniously coexist, despite this conflict.

Emily Joyce

JESSICA LANZINER

Jessica Lanziner is a Kingston and Toronto based multi-media artist. Her heavy interest in forestry and nature inspires her exploration into the relationship of the natural world with the abandoned, human made environment.

I paint these scenes as viscerally as I see fit. I want to convey the feeling to the viewer of what it means to be lost in the woods, and how that feeling of being lost somehow simultaneously grounds you in your place. It's not about depicting the exact, replicated view of the forest, but instead the feeling of being eaten up by it. It is almost like a game of hide and seek, where you're looking through the woods, searching for another person through places that were obviously left behind by other human beings. But instead of finding any people layered in the walls and forests, the only person there is yourself. The forest is all for you. You are the forest loner.



JODIE SLOAN

Jodie Sloan, is a textile and metal welding sculpture artist from North Bay, now based in Kingston. Jodie's practice uses textiles and metal welding work to create sculptural pieces that focus on ideas of deep human emotion, specifically grief and heartbreak.

This year my thesis has been centered on the idea of presenting deep human emotion such as grief, heartbreak, and healing. I use my own experience of losing my brother to suicide to influence my practice. I find the practice of tactile making to be cathartic, and that "healing through making" is a prevalent theme that my exhibition exudes. I work primarily in textiles and metal, as both, though extremely juxtaposed in their physical and aesthetic nature, have the commonality that they are instantaneous in their production. Meaning, when I choose to create something, I can make it quickly, rather than draw out the process. I also find that these materials represent my ideas by showing the vulnerable soft side of emotion with textiles and the course and cold side with metal.

Jodie Sloan





KAITLYN HOLLANDER

Kaitlyn Hollander based in Oakville and is completing a Bachelor of Fine Arts (Honours) from Queen's University. Primarily working in sculpture and printmaking, both through her process and imagery she seeks to analyze, deconstruct, and reconstruct her interpretations of a variety of issues surrounding herself.

Utilizing stone lithography as a method of exploration and installation as a mode of display, I explore the quiet realities of dysfunctional families using portraiture of my own family. Dysfunction does not manifest itself on the surface of individuals, instead it finds roots within untold hardships. Often family bonds are thought of as absolute, settled, and even set in stone. The tedious practice of stone lithography is reflective of the care needed to maintain a family which are never without their scars, visible or not.

Kaitlyn Hollander

KAREN LAW

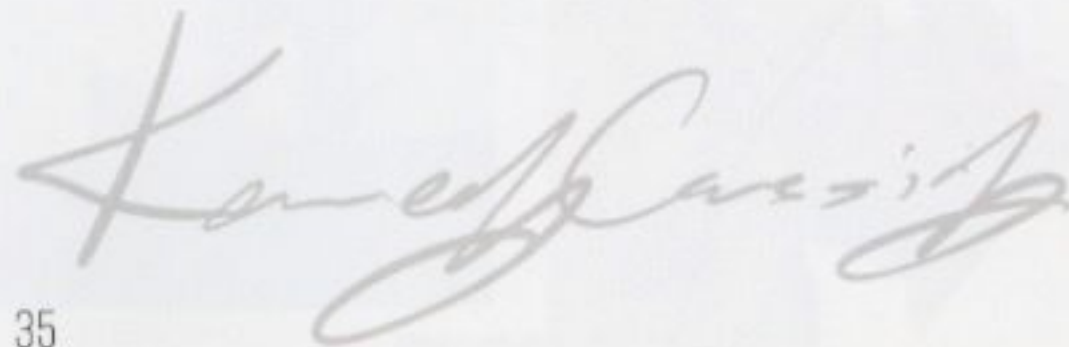
Karen Law is a fourth-year painting and print student in the Queen's BFA (Honours) and Con. Ed. program awarded with the Margaret Craig Scholarship in Fine Art. Her artwork explores relationships between colour, the viewer, and the artist, meanwhile utilizing visual language as a platform to discuss issues of social inequality and racial diversity.

I approach my practice as a system of layered construction to metaphor the processes which create and replicate racism in Canada. Masking, covering up, white washing, and suppressing colours are approaches to painting and printing, but they are also very real mechanisms used to enforce racial hierarchies in this country. The experience of colour in my painting denounces any notion or sentiment of colourblindness, if you can see the colour on my painting then you can see the colour of my skin. My artworks are physical manifestations informed by theoretical frameworks and inspired by personal experiences. I treat my practice as a place of introspection and theorizing which allows my thoughts to permeate though the composition.

KENNEDY CASSIDY

Kennedy Cassidy is currently in her fourth year of the BFA (Honours) program at Queen's University. Her chosen medium is digital media and print making, focusing on her relationship with her own mind and how her subconscious communicates with her. Through the juxtaposition of the digital and the analog, she blends various forms of printmaking thread with an apt consideration of photography; all in hopes of creating a dialogue between identity and personhoods.

My work is not only about the exploration of the relationships within my own mind but also the way the subconscious and the conscious minds view the world. Filtering through imagery, the unconscious mind deems what is important and not important for me to see. While my subconscious mind filters through the same imagery it creates dreams and whole new realities. I feel constantly pulled back and forth between the two realms of sleep and awake. Always listening to one or the other, my subconscious mind controls, what seems to be my creative outlook and my conscious mind forever holding me within the constraints of this reality.





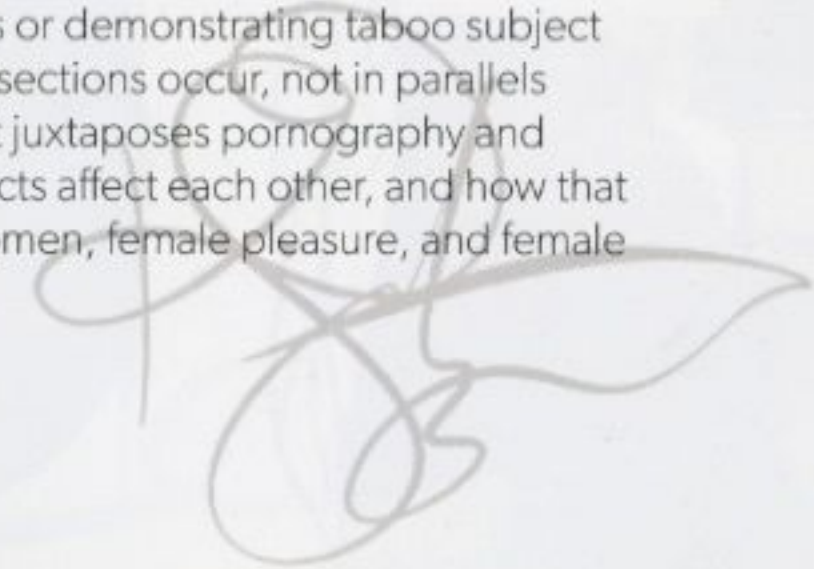
KIERA SITZER

CO-DIRECTOR

Kiera Sitzer is a fourth year BFA (Honours) student at Queen's University. She centralizes her practice in paint and printmaking. She exposes underlying religious authority and power structures to illuminate the roots of sexist and/or homophobic societal norms by incorporating controversial or queer subject matter.

My work contends that the academic and moral divide between erotic art and pornography aids religion in suppression of sex and sexual expression. By incorporating self-portraiture, I aim to deconstruct the stigmas regarding female pleasure. I focus on subjects that centralize ideas of sexual shame; reimagining them openly fulfilling carnal desires or demonstrating taboo subject matter. Pleasure and religion are intrinsically linked, these intersections occur, not in parallels but rather, in conjunction with one another. Creating work that juxtaposes pornography and Christian iconography intends to discuss how these two subjects affect each other, and how that specific intersection continues to influence the way we see women, female pleasure, and female self-expression.

POSITION OF FEMALE ECSTASY
• NOT AN ACTIVE PARTICIPANT
• SIMILAR TO SLEEP-LIKE POSITION
• SAME ACROSS INTERSECTIONS
↳ RACE / LOCATION
SEXUALITY
TIME
ARTIST GENDER
THIS IS NORM OF FEMALE PLEASURE.
↳ needs to change



LECEA MAO

Lecea Mao is a Chinese artist based in Toronto, currently in her fourth year of BFA (Honours) study at Queen's University. Working in multi-media areas (paint, installation, textile), her practice investigates the transformation of intangible emotions to visible and appreciable experience.

My thesis work explores the phenomenon of immigration by considering social integration and social belonging. Combined with my own experience, I attempt to expose the inner emotion of nostalgia and loneliness, by building a multi-sensory installation. In relation to space, materials, forms and color, I create a conversational setting of the outsider's mental unwellness which exposes the dilemma of an individual environment and their invisible mental cracks.

Lecea



Inspired fashion designer:

Yohji Yamamoto – anti-fashion combined western style of architecture in clothing emphasis asymmetric, natural and concise tailor created clothes obscuring gender, which is to be considered as unwilling to show up in people, refuse to

Comme des Garçons – Ann Demeulemeester – The Antwerp Six the clothes show the balance between poetry and feminine design with masculinity Deconstructivist styles of creating untraditional clothing Irregular cropping, Dimensional cut influenced by gothic, punk, and Japanese styles Pieces described as “funereal”, have subtle hints of and emphasis on sexuality

Martin Margiela – The Antwerp Six creating 3d fabric combination technologic aesthetic craft independent identity and character

Uma Wang – emphasis on structure of forms and texture

<http://www.umawang.com/en/index.html>

<http://www.sohu.com/>

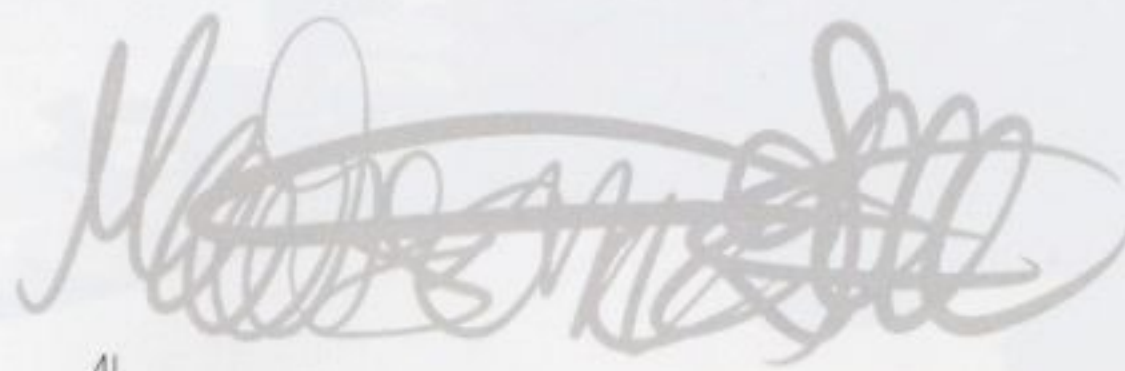
Jil Sand



MADISON COSTELLO

Underlying Madison Costello's work is a deep curiosity towards human connection and experience, often disguised in her large, structural installations in the form of play. She is originally from Peterborough, Ontario, and works primarily in sculpture and new media.

Inspired by my past challenges with mental health and the working through them, my thesis work focuses on ways of thinking. Applied in an interactive way, these cognitive processes become tangible manifestations that are made relevant and unavoidable. All these processes are explored in the context of our brain's inherently social needs (Social Baseline Theory), with connection and its vitality becoming a main theme in the work. Play is often used to stimulate this interaction between viewers, as to create or emphasize these real life connections. Another essential element, chance, serves to address anxieties and preoccupations with our ideas of the future. Ultimately, the work hopes to encourage active engagement with ways of thinking, while at the same time encouraging engagement with others.





MAKAYLA THOMPSON

Makayla Thompson is an artist attending Queen's University in Kingston. Her work focuses on environmental distress created by humans, particularly its impact on sea life and underwater ecosystems. Using detailed mosaic patterns, her impressionistic style draws attention to the beauty of the critically endangered species in the works.

My work is focused on capturing the beauty of nature and the complexity of its creatures. In my painting, I depict scenes of peaceful animals attempting to live among the only species which destroys on such a large scale, knowingly, and with little to no regard for consequence—humans. There is a seemingly harmonious relationship between pollution and nature captured within mosaic style oil paintings. However, harmony is a lie, and destruction is ongoing. There is an underlying severity in the works of the perishing populations of the creatures I depict.



MELISSA REID

Melissa Reid is a Kingston born artist in her fourth year of her BFA (Honours) at Queen's University. Her interest in anatomy is explored interdisciplinary through paint, embroidery and sculpture; she aims to create works that represent the figurative body through an abstract, textbook approach.

My artistic investigation focuses on the exploration of anatomical themeology in both abstract and realistic display, by working interdisciplinary in paint, embroidery and sculpture. I explore the way that anatomy itself forms an identity, where a physical biological reality is made through layering and representing the body that lies between figurative life and the anatomical. Looking and working with micro and macro cosmic representations, scientific imagery has led me on an exploration of studying the body, with an interest in representing the beauty of the body and the relationship we have with it, by depicting its various forms through (symbolic) internal and external display, in abstracted and realistic representation.

M MRQ

FIGURES ARE ARTIFICIAL
AS THEY MOVE WITH
SPACE, AND ENERGY FLOW



OLIVIA ABLAZA-BOKULUTA

Olivia Ablaza-Bokuluta is a Canadian artist, born and raised in Scarborough, Ontario. She is currently finishing her fourth year of her BFA (Honours) and Concurrent Education degree at Queen's University in hopes of becoming an arts educator. By exploring new ways of creating art, Olivia seeks to enhance and celebrate creative culture worldwide.

My work reflects on the many environmental hazards that come from society's unsustainable practices. Consumerism in the food processing and fashion industries disregard the damage that their methods have on the earth and the biodiversity of the planet. Featuring plastic products and textiles salvaged from improper disposal, I manipulate these materials into various forms of wildlife and wearable couture. My work provides visual parallels to the increasing amount of plastic and waste products that end up in the oceans and other large bodies of water, resulting in the consumption and destruction of nature and wildlife populations.





PHOEBE COOPER

Phoebe Cooper is a Kingston based artist working in oil paint, mixed media and three-dimensional texture. She paints abstract landscapes, with an emphasis on unknown and psychological spaces. She hopes to continue her artistic practice in Ottawa after she graduates from Queen's.

My thesis work aims to create spaces that appear to be quick moments in time, like flashes from a dream. These spaces are meant to appear familiar while also unfamiliar. The process of layering paint and materials becomes just as important as the final work itself, creating a further representation of memories and experiences superimposed on top of one and other.

Phoebe Cooper

RACHEL SARDELLA

Rachel Sardella is in her fourth year at Queen's University working towards completing her BFA (Honours). Based in Kingston and Toronto, she works primarily in oil painting and printmaking with reference to techniques in both digital media and traditional practices.

Currently, my work explores the temporality of seemingly ordinary spaces that are juxtaposed with ephemeral experiences to symbolize the transitional relationship between past, present, and future. I am most interested in themes of memory, nostalgia, and the mundane and how our experiences are ultimately a chain of relations that work in harmony to construct the foundation of sociological ties. I encourage the viewer to critically analyze the spaces we encounter and reflect upon the effects our interactions have with the world around us.

Rachel Sardella

RENÉE BRAZEAU

Renée Brazeau is a Kingston and Ottawa-based artist specializing in oil painting to investigate the relationship between private spaces and identity.

How does a space confirm or deny one's identity? How do methods of perception and expression change from one space to another? I attempt to address these questions in my work while also exploring the relationship between sexuality and privacy from a queer perspective. Space acts as a metaphor for safety in my work. Certain spaces depicted in my paintings embody this notion by representing moments I feel most comfortable, others epitomize the settings in which I feel the most uncomfortable and threatened. In an effort to navigate my relationship with the domestic landscape, I take elements of interior spaces that have marked my past and reconfigure them into fictional settings through painting.

Renée Brazeau



ACKNOWLEDGEMENTS

We would like to acknowledge that Queen's University is situated on traditional Anishinaabe and Haudenosaunee territory. We are grateful to be able to live, learn and create on these lands.

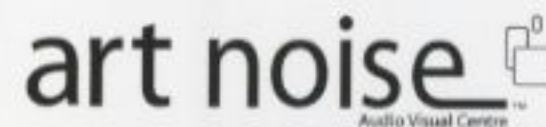
We would like to thank the artists who contributed to the success of our fundraising efforts including:
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Finally, we want to thank the following for their support and guidance throughout our final year in the Fine Art program:
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