

2 0 2 3 Q U B F A H

Off | line

G r a d u a t i n g E x h i b i t i o n

Chloe Amos | Niki Boytchuk-Hale | Alexis Bruno-McKinney

Mara Bureau | Anna Cumiskey | Claire Dobbie

Carolyn Elia | Allyson Garnett | Meenakashi Ghadial

Abby Gowland | Rebecca Gritti | Arshnoor Kaur

Katherine Lavery | Sydney Leith | Michael Martins

Elise Masotti | Bailee McDermott | Francesca Pasubio

Jamie Primo | Jobelle Quijano | Lauren Russo

Jude Samman | Shayde Sandy | Kripa Shaji | Lauren Smart

Alicia Udvari | Rebecca van Gennip | Ruža Vatres

Sage von Kursell | Jay Wallace | Michaela Zinsmeister

Graduating Exhibition

Off | line

April 24 - 29, 2023

Ontario Hall
67 University Ave.
Queen's University



Forward | Prof. Alejandro Arauz

It is with great pleasure that I welcome you to the 2022/23 Bachelor of Fine Art (Visual Art) Program Thesis Exhibition entitled 'OFFLINE', which is the culmination of years of hard work and dedication by our talented students. BFA faculty and staff have had the privilege of witnessing their growth and development as artists, and we are extremely proud of what they have accomplished.

This exhibition is not just a showcase of their artistic talents, but it is also a testament to their resilience and adaptability in the face of adversity. The past year has been particularly challenging for all of us, but our students have shown remarkable fortitude, academic dedication, and commitment to their research-based studio art practices despite the limitations before and after the pandemic.

The research-based bodies of work on display here today are visual theses that demonstrate the best in undergraduate studio art production. From the striking and thought-provoking installations to the intricately detailed prints, sculptures and paintings, this exhibition highlights the exceptional talent, dedication, and promising futures of our graduating students. To our graduating students, BFA faculty and staff extend our heartfelt congratulations on this significant accomplishment. Your hard work, dedication, and talent have brought you to this point, and we have no doubt that you will continue to make valuable contributions to the world of art. I wish you all the best as you embark on your artistic journeys and look forward to seeing where your creativity will take you in the years to come.

To the visitors of this exhibition, we invite you to immerse yourselves in the world of art presented here. The works on display offer a unique insight into the individual experiences, perspectives, and emotions of our graduating students. They are a testament to the transformative power of art, and I hope that they inspire you as much as they have inspired us. Thank you for joining us in celebrating the achievements of our students.

Alejandro Arauz
Assistant Professor
'Philosophically Printing'
BFA Undergraduate Chair
Queen's University
Fine Art Program

6
Chloe|Amos

8
Niki|Boyтчuk-Hale

10
Alexis|Bruno-McKinney

12
Mara|Bureau

14
Anna|Cumiskey

16
Claire|Dobbie

18
Carolyn|Elia

20
Allyson|Garnett

22
Meenakashi|Ghadial

24
Abby|Gowland

26
Rebecca|Gritti

28
Arshnoor|Kaur

30
Katherine|Lavery

32
Sydney|Leith

34
Michael|Martins

36
Elise|Masotti

38
Bailee|McDermott

40
Francesca|Pasubio

42
Jamie|Primo

44
Jobelle|Quijano

46
Lauren|Russo

48
Jude|Samman

50
Shayde|Sandy

52
Kripa|Shaji

54
Lauren|Smart

56
Alicia|Udvári

58
Rebecca|van Gennip

60
Ruža|Vatres

62
Sage|von Kursell

64
Jay|Wallace

66
Michaela|Zinsmeister

Chloe Amos

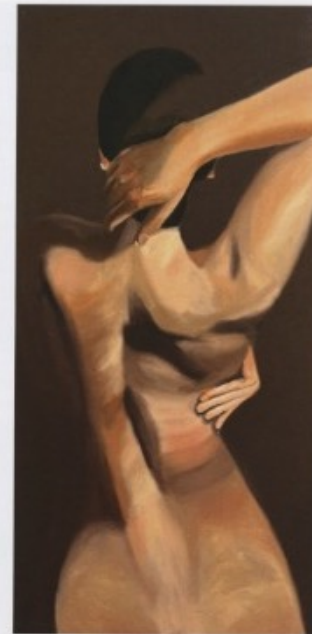
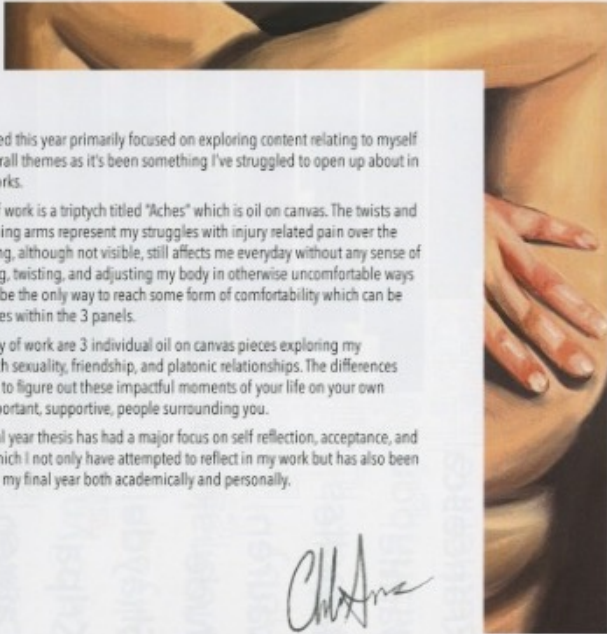


My works created this year primarily focused on exploring content relating to myself rather than overall themes as it's been something I've struggled to open up about in my previous works.

My first body of work is a triptych titled "Aches" which is oil on canvas. The twists and turns and reaching arms represent my struggles with injury related pain over the years. The feeling, although not visible, still affects me everyday without any sense of relief. Stretching, twisting, and adjusting my body in otherwise uncomfortable ways can oftentimes be the only way to reach some form of comfortability which can be seen in the poses within the 3 panels.

My second body of work are 3 individual oil on canvas pieces exploring my experiences with sexuality, friendship, and platonic relationships. The differences between trying to figure out these impactful moments of your life on your own versus with important, supportive, people surrounding you.

Overall, my final year thesis has had a major focus on self reflection, acceptance, and appreciation which I not only have attempted to reflect in my work but has also been a main point in my final year both academically and personally.



Jiki | Boytchuk-Hale



This body of works comes from questioning what it means to break a repetitive cycle of unconscious creating and begin examining methodology and materials to build a wall of investigation, featuring Indigenous women and children who have been murdered or remain missing. I have converted a directory of MMIWG into my artwork as a mechanism to bring attention to the ongoing Canadian genocide. Our lands and our bodies are Sacred. There are clear connections between the destruction of the land and the lives of Indigenous peoples. Leaves and bark naturally degrade over time, returning to the Earth alongside the bodies of the missing and murdered. By placing portraits in natural scenes that are habitual to our society, using techniques that differ from institutionally taught methods, the audience is faced with unexpected and uncomfortable imagery to process.

As I repropose the printmaking process with poetic gestures that equate to the pain and concern of the families, it is my deepest hope that their faces are engraved in your hearts forever and the calls to action are answered promptly.

NBH



Alexis | Bruno-McKinney

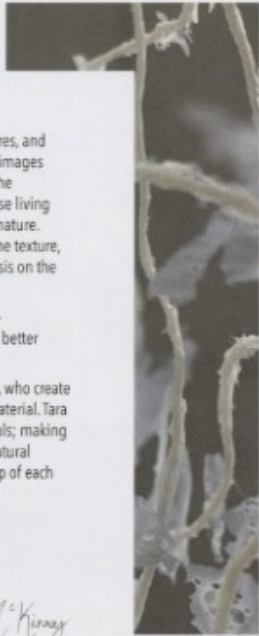


My body of work focuses on the process of creating, using patterns, textures, and abstract forms. The inspiration for my works is inspired by macro biology images of the human body and living organisms in nature. My art appropriates the minimalist trend in order to make people more attracted to nature because living in a consumerist and capitalist society, we have become disinterested in nature. Using primarily raw materials, and limiting material manipulation, I let the texture, patterns, and material be the importance of the work, rather than emphasis on the conceptual ideas.

My research for this body of work, consists of academic articles about eco-systems, plant life, and bio-medical journal images to help me develop a better understanding and inspires the design of my work.

I have taken inspiration from, two artists, Tara Donovan and Noriko Ambe, who create art works inspired by nature and sculpt with a minimal colour palette; providing emphasis on texture, patterns, and material. Tara Donovan's work is inspired by geological and biological images. She uses a motif and repetition of light weight raw materials; making her work cohesive and dynamic. Noriko Ambe's work is similarly inspired by geology and nature, specifically the forms of natural elements. She does this with more intricate designs and precision as her works are multi-layered designs that are placed on top of each other to make one work.

Alexis Bruno-McKinney



Mara Bureau

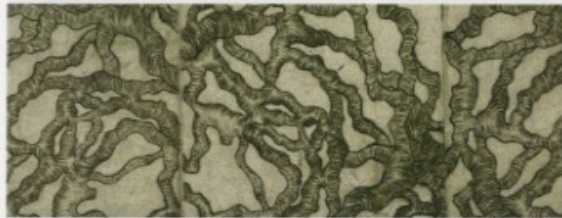
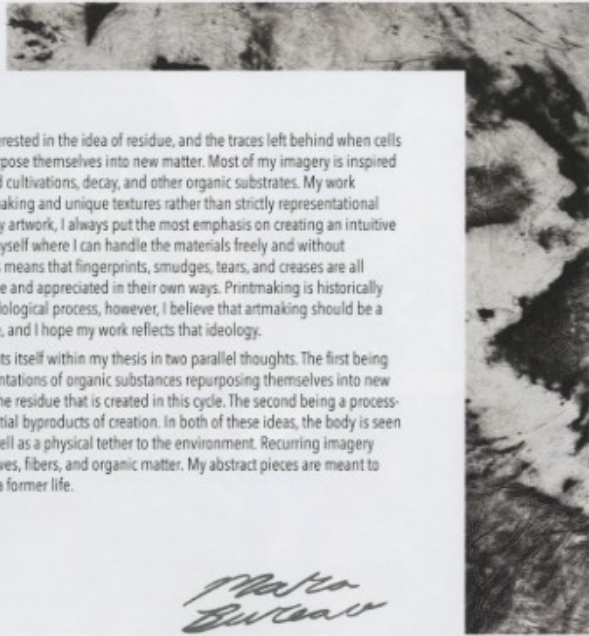


I have become interested in the idea of residue, and the traces left behind when cells and particles repurpose themselves into new matter. Most of my imagery is inspired by mycelium, mold cultivations, decay, and other organic substrates. My work focuses on mark-making and unique textures rather than strictly representational imagery. Within my artwork, I always put the most emphasis on creating an intuitive environment for myself where I can handle the materials freely and without apprehension. This means that fingerprints, smudges, tears, and creases are all more than welcome and appreciated in their own ways. Printmaking is historically an intense methodological process, however, I believe that artmaking should be a visceral experience, and I hope my work reflects that ideology.

My concept presents itself within my thesis in two parallel thoughts. The first being abstracted representations of organic substances repurposing themselves into new forms of life, and the residue that is created in this cycle. The second being a process-

nant exploration into the practice of printmaking and the essential byproducts of creation. In both of these ideas, the body is seen as a vessel in which energy is transferred into new conditions, as well as a physical tether to the environment. Recurring imagery that appears in my pieces to illustrate this includes roots, bodies, gloves, fibers, and organic matter. My abstract pieces are meant to explore themes of decay, residual substances, traces, and echoes of a former life.

Mara Bureau



Anna Cumiskey



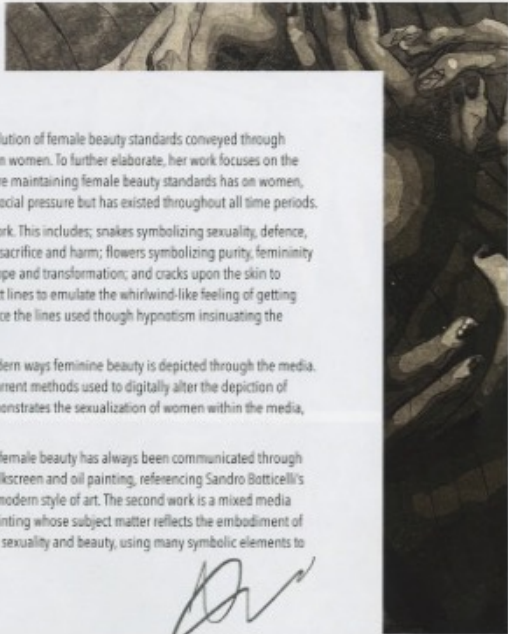
Anna's thesis comments on the evolution of female beauty standards conveyed through the media and explores its effects on women. To further elaborate, her work focuses on the detrimental exhaustion and pressure maintaining female beauty standards has on women, highlighting that this is not a new social pressure but has existed throughout all time periods.

She often uses symbolism in her work. This includes; snakes symbolizing sexuality, defence, fear and immoral; thorns to signify sacrifice and harm; flowers symbolizing purity, femininity and beauty; butterflies to convey hope and transformation; and cracks upon the skin to express social pressure; and abstract lines to emulate the whirlwind-like feeling of getting lost overwhelmingness and reference the lines used through hypnosis insinuating the compulsion of societal trends.

The intaglio prints focus on the modern ways feminine beauty is depicted through the media. Two of intaglio prints explore the current methods used to digitally alter the depiction of

female beauty in the media to an idealized and unachievable standard. The remainder demonstrates the sexualization of women within the media, using many symbolic elements as expressed above.

Two mixed media pieces appropriate historically famous paintings to demonstrate that female beauty has always been communicated through the media in an idealized sense. The first is a large mixed media work on a wood panel using silkscreen and oil painting, referencing Sandro Botticelli's painting, The Birth of Venus. Anna collaged direct elements from this painting into a more modern style of art. The second work is a mixed media piece using silkscreen and liquid acrylics. This piece appropriates Leonardo da Vinci's Mona Lisa, a painting whose subject matter reflects the embodiment of ideal female beauty. Anna combines the original painting with a modernized version depicting sexuality and beauty, using many symbolic elements to explore the pressures of beauty, sexualization, innocence, and more previously listed above.



Claire J. | Dobbie



'Lamentations' is a body of work that monumentalizes conversations, and their lulls, between loved ones that make a moment feel like home. These works have come out of a process of mourning a loss of past familiarity, and the expectation of current familiarity soon leaving too. Depicted in these works are friends in moments of and between conversations, times of love and comfort. The emotions here are intimate, but slow and quiet. My mourning of an idea of home has been often reserved but still very affecting. I am anxiously awaiting a place that will feel like home again and collecting the things that have made these places and people so endearing. This has most often been getting to divulge personal histories in platonic pillow talks, filling our bellies with shared meals, or sitting in the cold kitchen getting too distracted by each other's stories to go to bed quite yet. While lamenting my own home, I have been researching Renaissance lamentation scenes of the death of Christ, with a deep interest in Mary Magdalene. She is most typically shown touching Christ's feet, and

rously wailing. She is in a moment of great loss and heartbreak, and the viewers are meant to know the tragedy of his death. My sgs are not screaming as Magdalene does, but ask the viewer to share in intimate moments with these women in their homes el their presence.

Claire J. Dobbie



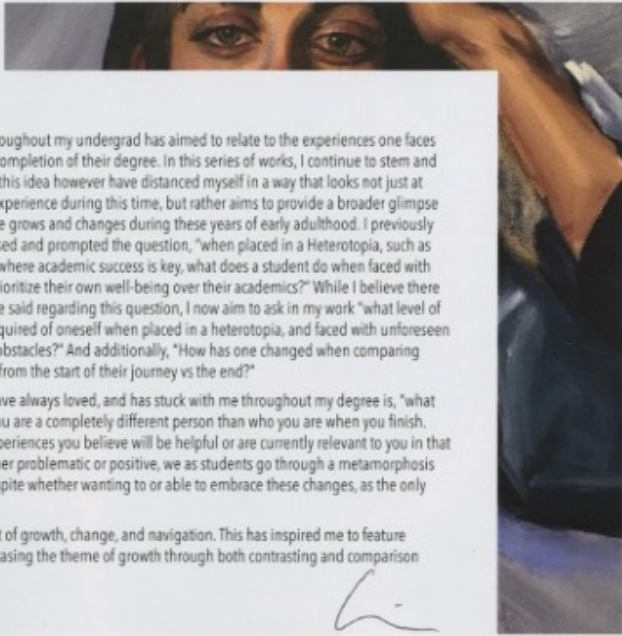
Carolyn | Elia



My work throughout my undergrad has aimed to relate to the experiences one faces during the completion of their degree. In this series of works, I continue to stem and create from this idea however have distanced myself in a way that looks not just at individual experience during this time, but rather aims to provide a broader glimpse into how one grows and changes during these years of early adulthood. I previously have discussed and prompted the question, "when placed in a Heterotopia, such as undergrad, where academic success is key, what does a student do when faced with having to prioritize their own well-being over their academics?" While I believe there is more to be said regarding this question, I now aim to ask in my work "what level of growth is required of oneself when placed in a heterotopia, and faced with unforeseen events and obstacles?" And additionally, "How has one changed when comparing themselves from the start of their journey vs the end?"

A saying I have always loved, and has stuck with me throughout my degree is, "what do you bring to the table?" When you begin your undergrad, you are a completely different person than who you are when you finish. You start out bringing your set of experiences to "the table," experiences you believe will be helpful or are currently relevant to you in that moment in time. But typically, due to unforeseen events, whether problematic or positive, we as students go through a metamorphosis come out the other end as changed beings. This can be despite whether wanting to or able to embrace these changes, as the only constant is change.

In this series I have been interested in playing with this concept of growth, change, and navigation. This has inspired me to feature younger subjects in these paintings as I am interested in showcasing the theme of growth through both contrasting and comparisons of child-like youth and early adulthood.



Allyson | Garnett

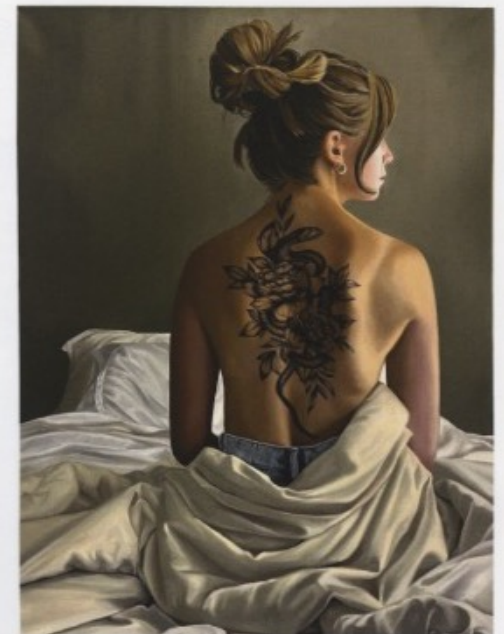
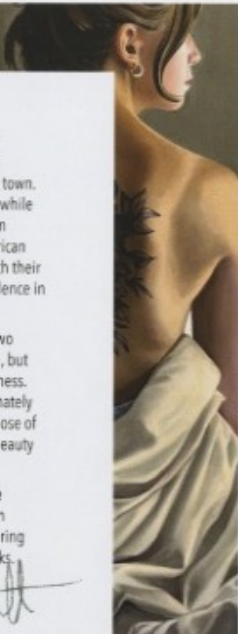


My first two pieces work together as a small series in which they explore the simplicity in ordinary life. The subject matter of these works are derived from experiences of everyday activities, such as going to a coffee shop in a nearby town. These paintings depict a figure sitting in a café enjoying their own company while observing those around them. These works take inspiration from an American realist painter, Edward Hopper, who illustrates the common features of American life. I wanted my works to depict the subtle interactions of human beings with their environment and to express emotions of solitude, resignation and independence in relation to happiness and satisfaction.

My last two pieces also work together to create a small series. Within these two paintings I wanted to continue exploring themes of solitude and resignation, but I also wanted to introduce the theme of beauty in relation to truth and goodness.

As time has passed, beauty has become commercialized and fabricated ultimately diluting the true power that beauty possesses. I wanted these two pieces to convey beauty in way that goes beyond the purpose of aestheticism and pleasure. Within these two works I have drawn inspiration from renaissance paintings and the way in which beauty is depicted during this era.

Both of these series utilize the process of observational realism in relation to colour harmony. I have focused on illustrating the subjects accurately and depicting what I see without the intention of creating photo realism. In these works, I really focused on a muted colour palette, as I manipulated colours in order to create a sense of harmony throughout my paintings. In relation to exploring depth, I wanted to focus on capturing light in order to create a strong sense of depth and three-dimensionality within my works.



Meenakashi Ghadial



In this narrative painting, I create a life-size multi-figured scene to explore the nuances of marriage and love in three generations of my Sikh Punjabi family. The figures all reside in their own respective mundane spaces, but are placed together to reflect the intersectionalities of my identity. Almost 200 miles away from my family and partner, inanimate objects are included to explore the materialities that exist to connect me to them, and them to each other. I depict intimate moments of both solitude and affection to unveil the various modalities of marriage that engulf my existence, in both my introspective and shared tender moments.

As my parents exchange innocent intimacies in their spaces, I sleep unaccompanied on a soft twin bed. Over 25 years of marriage, arranged but happily successful. My partner applies vaseline to her soft lips in the comfort of her bedroom, while my grandfather places chapped lips on a cup of cha in his. Lonely but not alone, my grandmother hasn't sat within 1 yard of him willingly in years.

I wake up daily and count down the days until my partner and I will exchange our next kiss in the uncomfortable familiarity of her 2014 Camry. It has seen our worst days and best moments, from the front seat to the back. On dark, cold nights when we have privacy, the warm air from the heater keeps us cozy and safe. As I return to bed and she leaves, I thank this metal vessel for the small space that it is.

The pattern of my mom's suit, in all its beauty, is a reminder of the traditions I yearn to connect to but sadly don't feel a sense of belonging to them. Her red wedding chunni haunts me in the most bittersweet of ways. In the moments before I fall asleep, I often wonder: What will my wedding look like as the first openly queer person in my family?

View the piece on view at www.meenakart.com

Meenakashi Ghadial

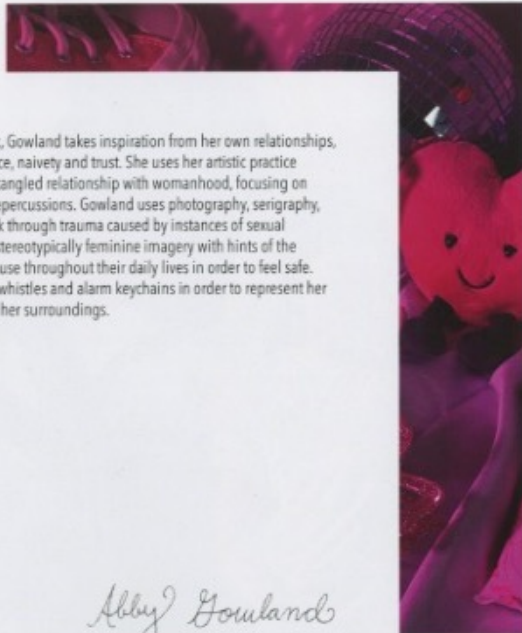


Abby Gowland



Throughout this body of work, Gowland takes inspiration from her own relationships, exploring themes of innocence, naivety and trust. She uses her artistic practice as a means to explore her entangled relationship with womanhood, focusing on unwanted attention and its repercussions. Gowland uses photography, serigraphy, and intaglio as means to work through trauma caused by instances of sexual harassment. She juxtaposes stereotypically feminine imagery with hints of the safety measures that women use throughout their daily lives in order to feel safe. She captures objects such as whistles and alarm keychains in order to represent her constant need to be aware of her surroundings.

Abby Gowland



Rebecca | Gritti



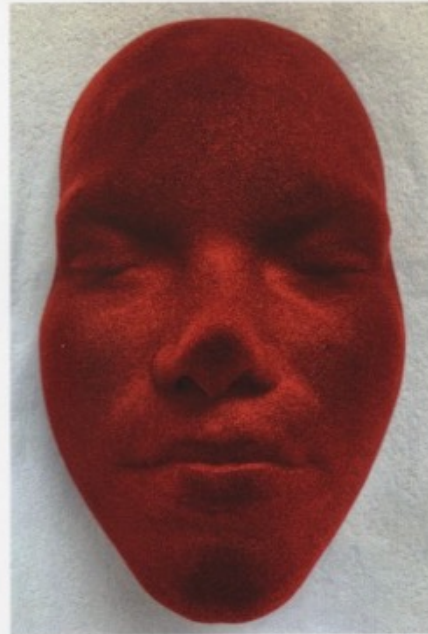
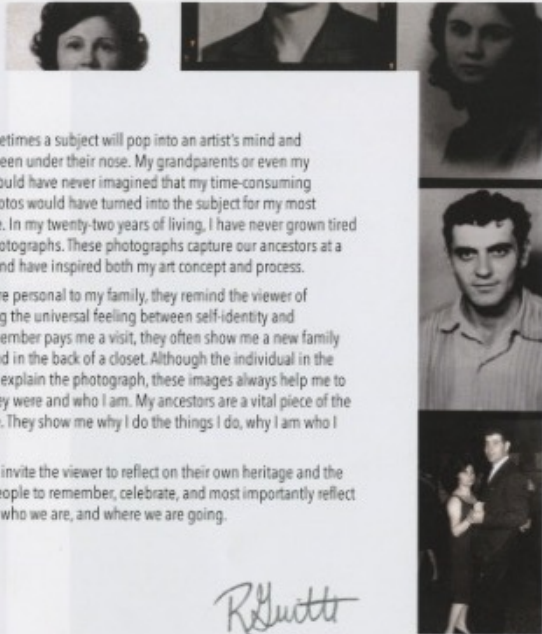
When it comes to art, sometimes a subject will pop into an artist's mind and sometimes it has always been under their nose. My grandparents or even my parents, for that matter, would have never imagined that my time-consuming fascination with family photos would have turned into the subject for my most important artworks to date. In my twenty-two years of living, I have never grown tired of exploring old family photographs. These photographs capture our ancestors at a specific moment in time and have inspired both my art concept and process.

Although family images are personal to my family, they remind the viewer of their family history evoking the universal feeling between self-identity and ancestry. When a family member pays me a visit, they often show me a new family photograph that they found in the back of a closet. Although the individual in the image may not be here to explain the photograph, these images always help me to better understand who they were and who I am. My ancestors are a vital piece of the

me that I am today and the values that I hold from the generations before me. They show me why I do the things I do, why I am who I am, and who I continue to grow to be.

Through my personal experiences, I will use intricate forms and textures to invite the viewer to reflect on their own heritage and the influence it has on their identity. My artwork's intention is to get people to remember, celebrate, and most importantly reflect on their roots because our ancestors tell us a lot about where we come from, who we are, and where we are going.

Rebecca Gritti



marshnoor | Kaur



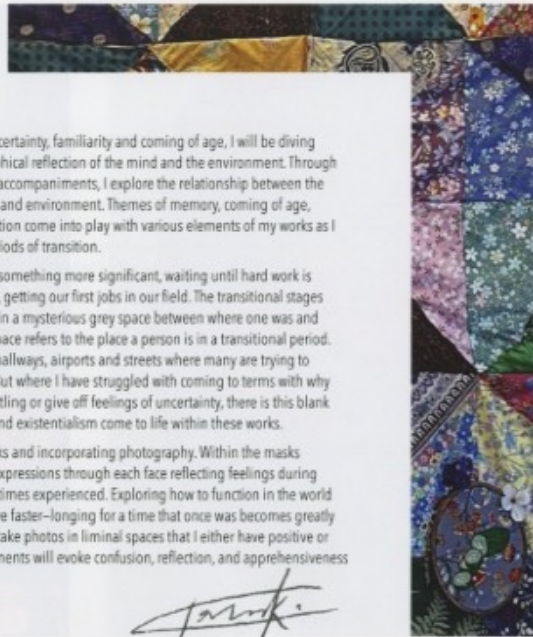
Expanding on feelings of uncertainty, familiarity and coming of age, I will be diving into a deeper, more philosophical reflection of the mind and the environment. Through this series of sculptures and accompaniments, I explore the relationship between the liminality of the mind, body and environment. Themes of memory, coming of age, distortion of time, and transition come into play with various elements of my works as I aim to find answers from periods of transition.

People always work towards something more significant, waiting until hard work is over or, in many of my peers, getting our first jobs in our field. The transitional stages from point A to point B remain a mysterious grey space between where one was and where one will be. Liminal space refers to the place a person is in a transitional period. Physically, this manifests in hallways, airports and streets where many are trying to get from point A to point B. But where I have struggled with coming to terms with why transitional phases are unsettling or give off feelings of uncertainty, there is this blank

of mystery and the question of why? Questions of life and death, purpose and existentialism come to life within these works.

re these questions of purpose and transitioning/liminality by creating masks and incorporating photography. Within the masks
elves, we find gruesome distortion of the face, fear in the eyes, and numb expressions through each face reflecting feelings during
e at university, a transitional stage that for many are the most challenging times experienced. Exploring how to function in the world
ing from childhood to adulthood brings confusion, and time seems to move faster—longing for a time that once was becomes greatly
fied. Through my accompanying photography, I will put on the masks and take photos in liminal spaces that I either have positive or
ve associations with. The combination of the masks and accompanying elements will evoke confusion, reflection, and apprehensiveness
the past, present and future from the audience.

A handwritten signature in black ink, appearing to read 'marshnoor'.

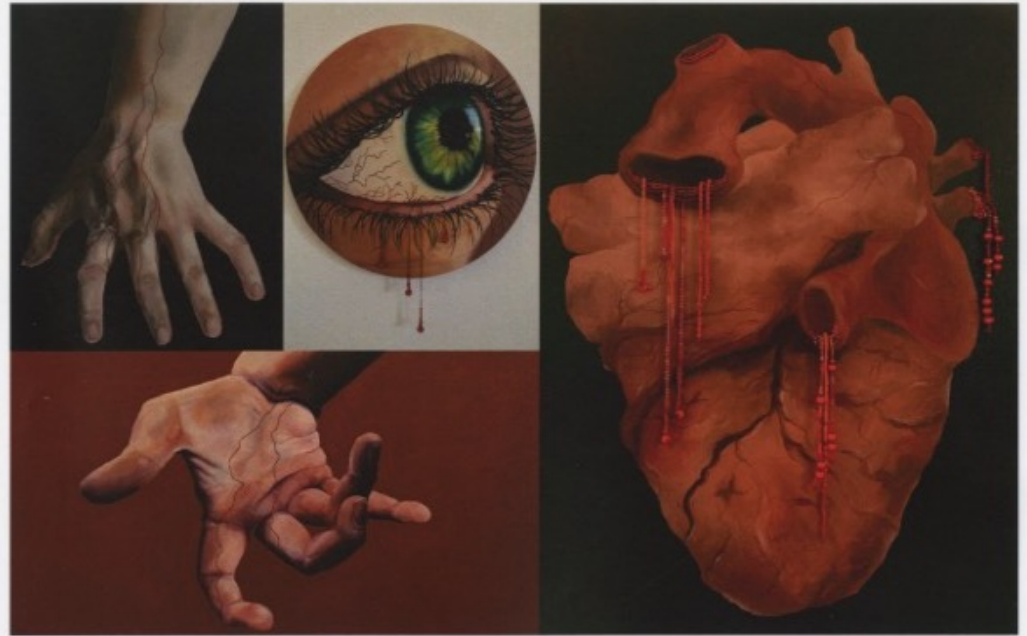
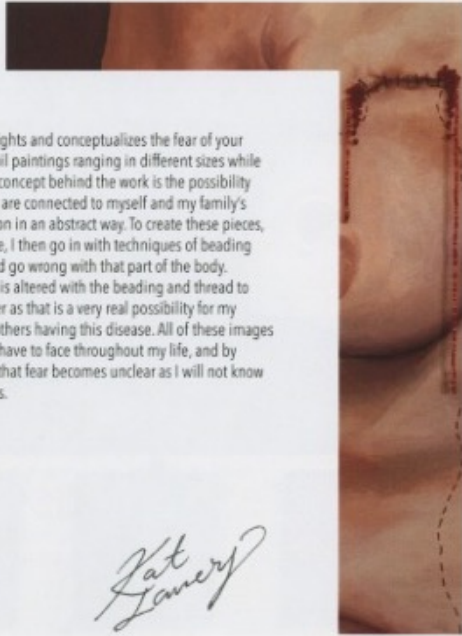


Katherine Lavery



My fourth-year collection of work highlights and conceptualizes the fear of your own body. This series is a collection of oil paintings ranging in different sizes while all following the same techniques. The concept behind the work is the possibility of illness or medical abnormalities that are connected to myself and my family's history, while representing that condition in an abstract way. To create these pieces, I start by completely painting the image, I then go in with techniques of beading and embroidery to represent what could go wrong with that part of the body. For example, the painting of the breast is altered with the beading and thread to represent the possibility of breast cancer as that is a very real possibility for my future, due to my mother and grandmothers having this disease. All of these images show something that I may or may not have to face throughout my life, and by showing them in this conceptual light, that fear becomes unclear as I will not know how my life will unfold, nor do any of us.

Kat Lavery

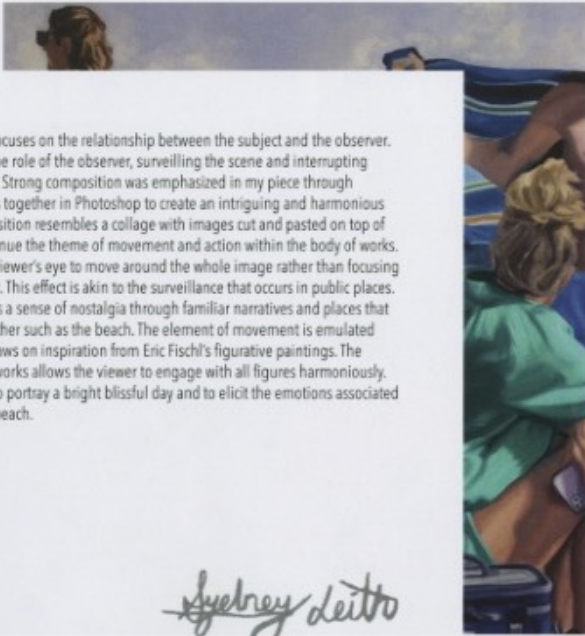


Sydney | Leith



My body of work focuses on the relationship between the subject and the observer. The viewer takes the role of the observer, surveilling the scene and interrupting a moment in time. Strong composition was emphasized in my piece through combining images together in Photoshop to create an intriguing and harmonious image. The composition resembles a collage with images cut and pasted on top of each other to continue the theme of movement and action within the body of works. Which allows the viewer's eye to move around the whole image rather than focusing on a single subject. This effect is akin to the surveillance that occurs in public places. Each work provides a sense of nostalgia through familiar narratives and places that bring people together such as the beach. The element of movement is emulated in my work and draws on inspiration from Eric Fischl's figurative paintings. The movement in my works allows the viewer to engage with all figures harmoniously. Colour is utilized to portray a bright blissful day and to elicit the emotions associated with a day on the beach.

Sydney Leith



Michael | Martins



ELEVATEA is my exploration of the expression of life experiences from the lens of the ever-developing youth visual culture. There is clearly a global social media aesthetic that has been developing throughout the past decade. The high-energy, high-contrast and spontaneity of social photography spurred on by platforms like Snapchat and Instagram has redefined photography. The cellphone and its ability to capture any moment immediately and immortalize it in a photograph is a new feature of modern life. Fascinatingly, the style seems to be consistent across the world, making the social media aesthetic one of the only truly global accepted forms of visual representation.

At times it can make the photographs feel disingenuous, artificially embellishing the intensity of the moments capture. It can lead to feelings of jealousy and fear of missing out on those who were not there, meanwhile making the moments feel even more important for those who were a part of it. By translating these photographs into artworks, I am framing them as a more permanent piece of visual culture than just a throwaway photo on someone's timeline.

MM



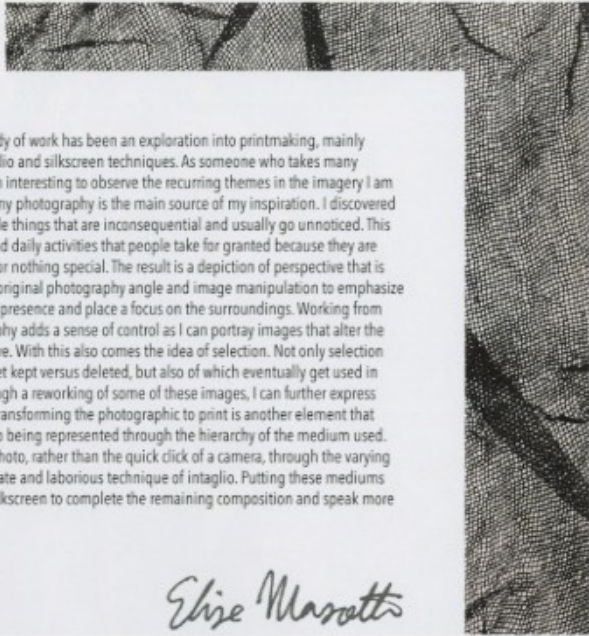
Elise Masotti



My fourth-year body of work has been an exploration into printmaking, mainly focussing on intaglio and silkscreen techniques. As someone who takes many photos, it has been interesting to observe the recurring themes in the imagery I am attracted to since my photography is the main source of my inspiration. I discovered my love for the little things that are inconsequential and usually go unnoticed. This includes graffiti and daily activities that people take for granted because they are deemed ordinary or nothing special. The result is a depiction of perspective that is created using the original photography angle and image manipulation to emphasize the lack of human presence and place a focus on the surroundings. Working from my own photography adds a sense of control as I can portray images that alter the viewer's perspective. With this also comes the idea of selection. Not only selection of which photos get kept versus deleted, but also of which eventually get used in my artworks. Through a reworking of some of these images, I can further express

theme and modify how others might interpret it. The process of transforming the photographic to print is another element that is explored throughout my works, as well as what I give importance to being represented through the hierarchy of the medium used. The printing process gives an elongation to the appreciation of the photo, rather than the quick click of a camera, through the varying of silkscreen and then even further with the much more elaborate and laborious technique of intaglio. Putting these mediums together, I can assign smaller overlooked areas to intaglio and use silkscreen to complete the remaining composition and speak more about photographic elements.

Elise Masotti

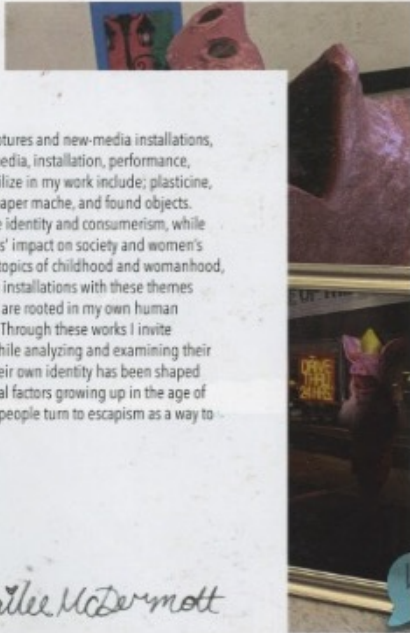


Bailee | McDermott



My work consists of several multi-medium sculptures and new-media installations, created using a vast variety of sculptural, new media, installation, performance, and painting processes. The main mediums I utilize in my work include; plasticine, photography, painting, oil, acrylic, wood, wire, paper mache, and found objects. Through these works I explore themes of female identity and consumerism, while closely examining social media and diet cultures' impact on society and women's obsession with self-image. While also covering topics of childhood and womanhood, under the umbrella of escapism. I created these installations with these themes and issues in mind because they are issues that are rooted in my own human experience and part of my identity as a woman. Through these works I invite audiences to become immersed and interact, while analyzing and examining their own perceptions on how female identity and their own identity has been shaped by different experiences, influences, and external factors growing up in the age of consumerism and the internet, and how many people turn to escapism as a way to try and cope.

Bailee McDermott

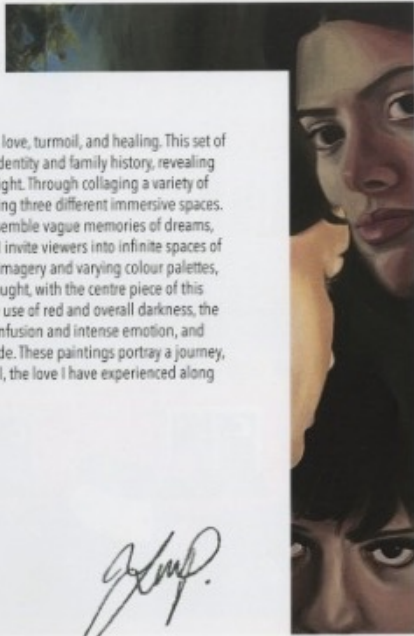


Francesca Pasubio



My fourth year thesis surrounds ideas of family, love, turmoil, and healing. This set of three oil paintings serves as a reflection of my identity and family history, revealing a story as you move through them from left to right. Through collaging a variety of images, these paintings are an attempt at creating three different immersive spaces. These spaces showcase imagery intended to resemble vague memories of dreams, and through creating these dream-like realms, I invite viewers into infinite spaces of my own personal reflection. By using dramatic imagery and varying colour palettes, I intend to provoke emotion and encourage thought, with the centre piece of this series acting as the climax of the story. With the use of red and overall darkness, the depth of the space acts to imitate feelings of confusion and intense emotion, and this bleeds into the other paintings on either side. These paintings portray a journey, and depict the confusion, turmoil, and above all, the love I have experienced along the way.

A handwritten signature in black ink, appearing to read 'Francesca Pasubio'.

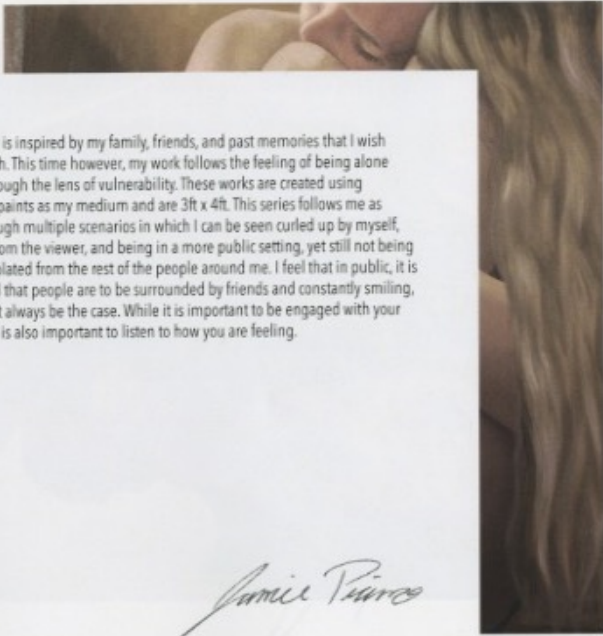


amie | Primo



My work usually is inspired by my family, friends, and past memories that I wish to forever cherish. This time however, my work follows the feeling of being alone and isolated through the lens of vulnerability. These works are created using water-based oil paints as my medium and are 3ft x 4ft. This series follows me as the subject through multiple scenarios in which I can be seen curled up by myself, almost hiding from the viewer, and being in a more public setting, yet still not being included and isolated from the rest of the people around me. I feel that in public, it is almost expected that people are to be surrounded by friends and constantly smiling, but that may not always be the case. While it is important to be engaged with your surroundings, it is also important to listen to how you are feeling.

Amie Primo



obelle | Quijano



In this series of works, I explore desire and it's all encompassing nature, alongside the catharsis and acceptance of the pain that comes with it. I use dark but kitsch imagery to create an aesthetic that reflects teen angst and embodies the intensity of attraction and longing through fantasy and horror. I identify the internet as a nebulous space in which oddly intimate connections, and possibly fictitious relationships, can be experienced.

By layering my source images with religious, spiritual, and fantastical imagery, I am creating a reimagined version of relationships and sex that reflects a constant yearning for something more intimate and magical. References to horror and horror films create the sense of a looming omen and evokes underlying feelings of doom, brutality, and resentment. The use of religious imagery signifies underlying beliefs about purity, the similarities between religion and romantic and sexual pining, and the prophetic aspects of repeating relationship patterns.

Obelle Quijano



Lauren Russo



In my body of work I explore how childhood trauma effects memory, as well as my journey to healing through personal relationships.

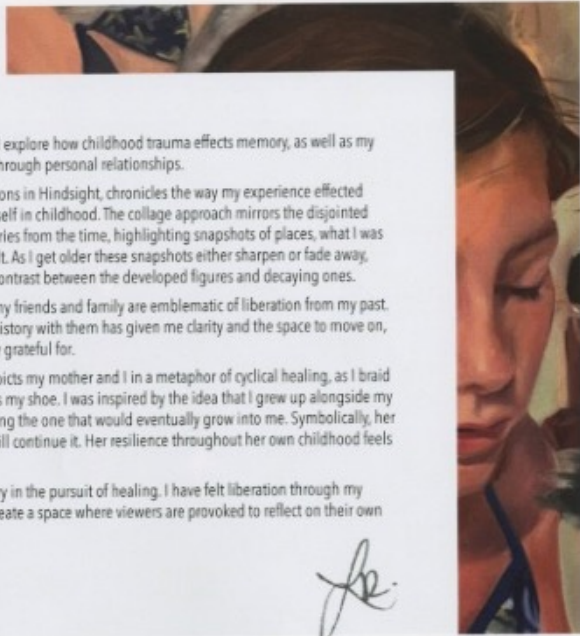
The diptych, Reflections in Hindsight, chronicles the way my experience effected how I perceived myself in childhood. The collage approach mirrors the disjointed nature of my memories from the time, highlighting snapshots of places, what I was wearing, or how I felt. As I get older these snapshots either sharpen or fade away, symbolized by the contrast between the developed figures and decaying ones.

The 12 portraits of my friends and family are emblematic of liberation from my past. Leaving bits of my history with them has given me clarity and the space to move on, which I am eternally grateful for.

Pagliarioli-Russo depicts my mother and I in a metaphor of cyclical healing, as I braid her hair and she ties my shoe. I was inspired by the idea that I grew up alongside my

mother as she was born with all the eggs she would ever have, including the one that would eventually grow into me. Symbolically, her maiden name Pagliaroli predates our cycle and my last name Russo will continue it. Her resilience throughout her own childhood feels rammed into me, and I attribute all my growth to her.

My body of work is a personal project to clarify my thoughts and history in the pursuit of healing. I have felt liberation through my artistic journey, and my only goal in the consumption of my art is to create a space where viewers are provoked to reflect on their own lives.



ude | Samman

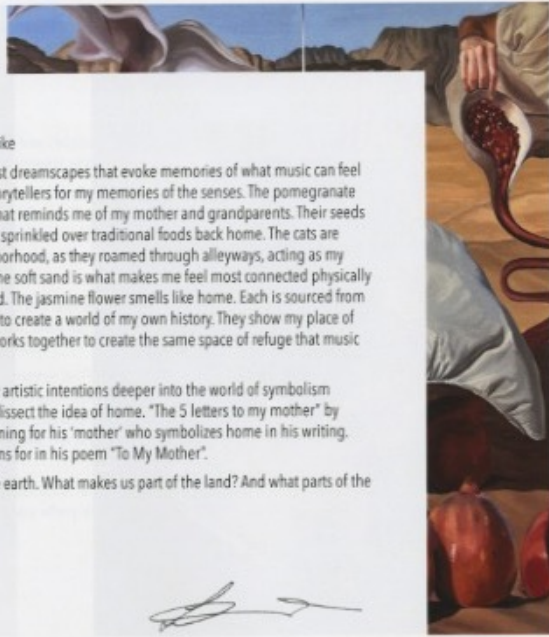


Title: What Music Feels Like

These works are surrealist dreamscapes that evoke memories of what music can feel like. These objects are storytellers for my memories of the senses. The pomegranate is a taste of generosity, that reminds me of my mother and grandparents. Their seeds are a touch of sweetness sprinkled over traditional foods back home. The cats are the sounds of my neighborhood, as they roamed through alleyways, acting as my childhood companion. The soft sand is what makes me feel most connected physically and spiritually to my land. The jasmine flower smells like home. Each is sourced from my own archival images to create a world of my own history. They show my place of comfort. Each element works together to create the same space of refuge that music feels like for me.

Surrealism has taken my artistic intentions deeper into the world of symbolism and meaningful sensibilities, inspired by poets who romantically dissect the idea of home. "The 5 letters to my mother" by Syrian Poet and diplomat Nizar Qabbani, tackles the nostalgia and yearning for his 'mother' who symbolizes home in his writing. Moud Darwish, a Palestinian poet, talks about the three things he yearns for in his poem "To My Mother".

How can the audience reflect on the relationship between bodies and the earth. What makes us part of the land? And what parts of the land make us?



Shayde | Sandy

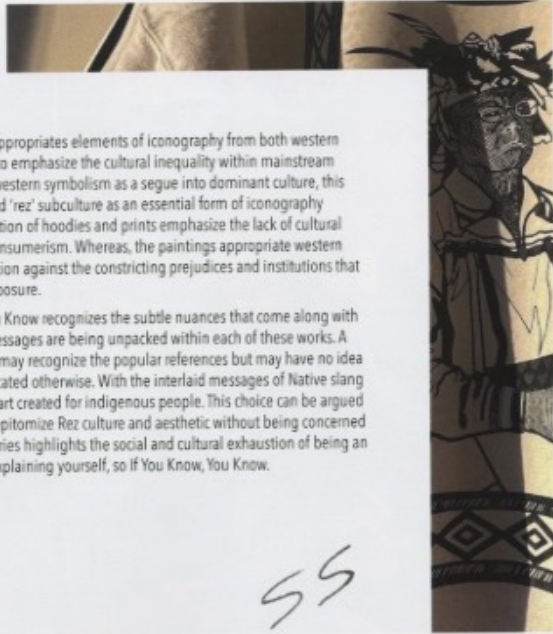


If You Know, You Know appropriates elements of iconography from both western and indigenous culture to emphasize the cultural inequality within mainstream discourses. By utilizing western symbolism as a segue into dominant culture, this series upholds native and 'rez' subculture as an essential form of iconography within society. The collection of hoodies and prints emphasize the lack of cultural representation within consumerism. Whereas, the paintings appropriate western ideas as an act of revolution against the constricting prejudices and institutions that once withheld native exposure.

The title If You know, You Know recognizes the subtle nuances that come along with this series, as various messages are being unpacked within each of these works. A non-indigenous person may recognize the popular references but may have no idea what is being communicated otherwise. With the interlaid messages of Native slang and culture, it becomes art created for indigenous people. This choice can be argued

controversial due to its exclusionary elements, but the main focus is to epitomize Rez culture and aesthetic without being concerned at the pressures of non-indigenous comprehension. Ultimately, this series highlights the social and cultural exhaustion of being an indigenous person navigating the western world. After a while you get sick of explaining yourself, so If You Know, You Know.

SS



Kripa | Shaji



I find that dreams are an escape from the real world, a private film that brings back memories in a different light. Intertwined Realms explores a magical reality of the world through my perspective, drawing inspiration from my life experiences growing up as a woman of colour in Canada. My work delves into themes of cultural identity, memories, and spirituality, addressing the challenges of trauma and coming of age while navigating family, cultural, and religious expectations.

Images inspired by Christianity and Indian culture often recur in my work. I incorporate gold paint, leaves, and rangoli designs to reframe traditional Indian culture through a contemporary lens. Red, in this context, symbolizes a range of emotions, including love, anger, and sacrifice, indicative of my complex relationships with family, the past, and religious expectations as I navigate through my experiences and identity. This colour is seen in the rose and saree, which are also common symbols in my artwork, representing my personal journey of growth and transformation.

Importantly, my work showcases the impact of trauma and the process of overcoming it. The art serves as a means for me to confront and work through painful memories associated with these experiences, allowing for a space for healing and growth.

A handwritten signature in black ink, appearing to read 'Kripa Shaji'.



Lauren Smart



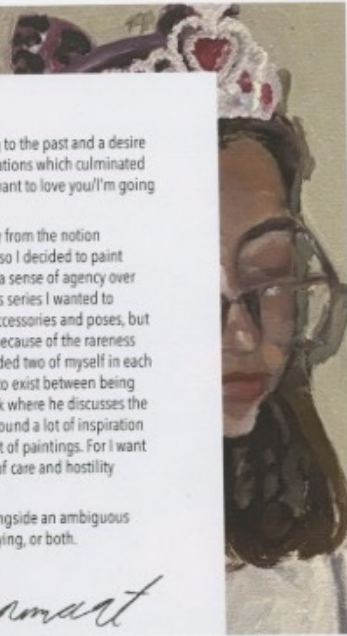
My fourth-year works were originally born out of a clinging to the past and a desire for humour. This idea went through many stages and alterations which culminated in we don't have to cut our hair, the Doubles series, and I want to love you/I'm going to kill you.

When we don't have to cut our hair I took inspiration largely from the notion that childhood can occur and conclude at any point in life, so I decided to paint adults during adult activities dressed childishly, depicting a sense of agency over the process of growing up and changing. With the Doubles series I wanted to incorporate aspects of my original idea using humorous accessories and poses, but with the added element of repetition. This interested me because of the rareness and oddness associated with doubles and twins, so I included two of myself in each painting to add a bizarre tone to the works, causing them to exist between being funny and scary. With this I turned to the work of Otto Rank where he discusses the

concept of the double/doppelgänger. Though I didn't feel that his ideas aligned with my work at the time, I found a lot of inspiration in his assertion that a doubling of consciousness is a precursor to death which initiated my most recent set of paintings. For I want to love you/I'm going to kill you, I continued to use doubles of myself, but I chose to display them in stages of care and hostility illustrating a dichotomous ongoing relationship with oneself.

The repetition shown amongst my fourth-year paintings creates an amplified sense of conflict that exists alongside an ambiguous loneliness and peculiarity. This leaves it very much in the viewer's hands to decide if my work is comedic, terrifying, or both.

Smart



Alicia | Udvari



The body of work that I have created this year center around themes of nature and our connection to it as humans. These are themes I've carried through most of my art throughout my 4 years in this program.

This year, I was interested in working with abstract forms and creating pieces intuitively, which I explored through wood-cut printmaking. I printed multiple copies of these forms and layered them together to create a large-scale installation. This process was very natural and allowed my emotions and instincts in the moment to freely fuel the final composition of this piece. Most of my best work starts without a clear plan, which allows me to make something that feels more authentic to myself.

My pieces borrow imagery from the natural world, specifically a lot of imagery of bugs and insects. I think there is a weird, atypical beauty to them that's not always highlighted. This reminds me of the human body and the weird beauty that I find in

We don't always see comparisons between insects and humans, but I think there is more similarity than we realize. Humans often see themselves as separate from nature, especially when it comes to "lesser" species like insects, but I think it's important to realize that we have a role in nature and accept our place in it.

One of the most important things I wanted to do in this body of work was not to let any part of the process go to waste. I am a collector in my everyday life and don't throw things away in case I have a use for them later, especially when it comes to art. The carved wood sculptures are made from the printing blocks I used. I wanted to incorporate them since they were such interesting pieces, it felt like a waste for them to only serve one purpose. This comments on our tendency as humans to create waste, believing that we are above nature and can decide what does or does not have value, but to me, it's important to be mindful that everything has value in this world and can be turned into something odd and beautiful.

Alicia Udvari



Rebecca van Gennip



This series explores my experience of navigating loss through the domestic space of home. Fearful inner thoughts are depicted as uncomfortable moments of distance, departure, or absence, representing my painful lack of control over the transience of life. My work escapes the truth of our fate while alluding to the awareness of our fragile existence. Figures linger on the cusp between interior rooms or at the exit of a doorway, and breakable objects are vulnerable near table edges. Anything can change at a moment's notice, and all is beyond the space where I could intervene. Doorways, reflections, and one-point perspectives are symbols of this haunting contemplation.

Working in oil paint with a direct technique creates a wet, blurry texture which results in distortion that is reminiscent of recalling a memory or looking through tear-glazed eyes. Familiar scenes of homes being lit by lamplight display the timelessness of grief, a universal human emotion.

My paintings allow me to craft an illusion of composure; I paint the ones I love in attempt to keep them alive. Ironically, being afraid of losing someone and attempting to preserve moments is useless as it renders me unable to live in the present. An immense disconnect is felt as I inhabit a space in the past, and I often waste the present trying to be prepared for the future.

Rebecca van Gennip



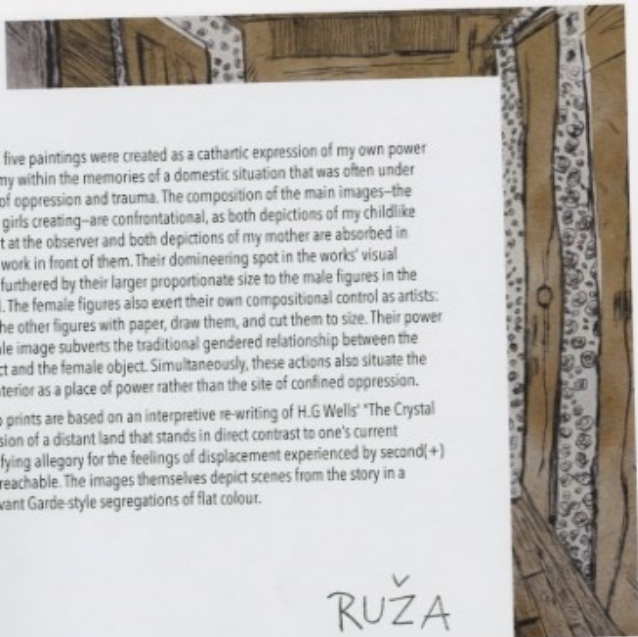
Ruža | Vatres



The series of five paintings were created as a cathartic expression of my own power and autonomy within the memories of a domestic situation that was often under some siege of oppression and trauma. The composition of the main images—the women and girls creating—are confrontational, as both depictions of my childlike self stare out at the observer and both depictions of my mother are absorbed in the creative work in front of them. Their domineering spot in the works' visual hierarchy is furthered by their larger proportionate size to the male figures in the background. The female figures also exert their own compositional control as artists: they cover the other figures with paper, draw them, and cut them to size. Their power over the male image subverts the traditional gendered relationship between the male subject and the female object. Simultaneously, these actions also situate the domestic interior as a place of power rather than the site of confined oppression.

The intaglio prints are based on an interpretive re-writing of H.G Wells' "The Crystal Ball" and focus on the struggles of obsessing over a utopic vision of a distant land that stands in direct contrast to one's current circumstances. This story was chosen because it creates a satisfying allegory for the feelings of displacement experienced by second(+) generation immigrants, and a longing to return to a place unreachable. The images themselves depict scenes from the story in a fantasmagoric way, with harsh lines, stylized figures, and Avant Garde-style segregations of flat colour.

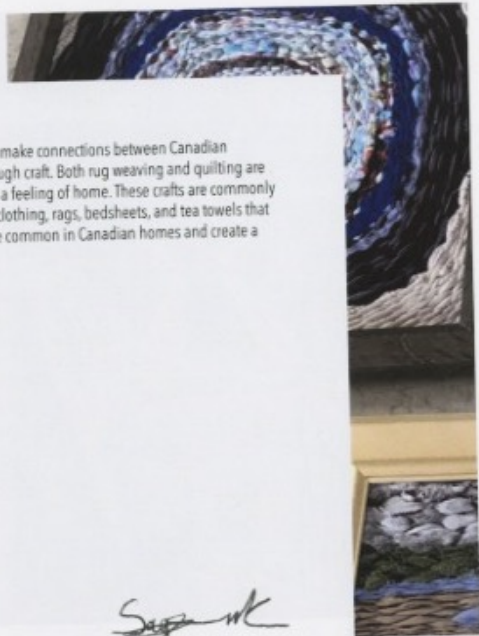
RUŽA



Sage | von Kursell



In these textile based projects I aim to make connections between Canadian landscapes and feelings of home through craft. Both rug weaving and quilting are traditional Canadian crafts that invoke a feeling of home. These crafts are commonly done with household textiles such as clothing, rags, bedsheets, and tea towels that can no longer be used. These crafts are common in Canadian homes and create a feeling of home and nostalgia.



Sage vk



Jay Wallace



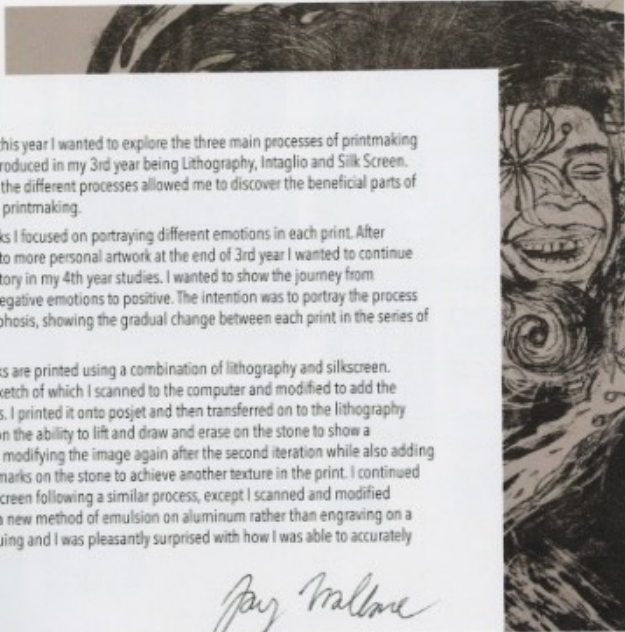
Throughout this year I wanted to explore the three main processes of printmaking that were introduced in my 3rd year being Lithography, Intaglio and Silk Screen. Delving into the different processes allowed me to discover the beneficial parts of each form of printmaking.

In these works I focused on portraying different emotions in each print. After venturing into more personal artwork at the end of 3rd year I wanted to continue such a trajectory in my 4th year studies. I wanted to show the journey from portraying negative emotions to positive. The intention was to portray the process of metamorphosis, showing the gradual change between each print in the series of works.

My first works are printed using a combination of lithography and silkscreen.

I created a sketch of which I scanned to the computer and modified to add the chedelic background as well as the inverted tonal segments. I printed it onto posjet and then transferred on to the lithography using estisol. From this starting point I then capitalized on the ability to lift and draw and erase on the stone to show a metamorphosis of the drawing. I did this process of lifting and modifying the image again after the second iteration while also adding hydrofluoric acid on the stone in select places adding chemical print marks on the stone to achieve another texture in the print. I continued the theme of metamorphosis in a positive direction with Silk Screen following a similar process, except I scanned and modified between each print. I also briefly ventured into intaglio using a new method of emulsion on aluminum rather than engraving on a copper plate. The variety of printmaking processes were intriguing and I was pleasantly surprised with how I was able to accurately convey emotions and ideas.

Jay Wallace



Michaela Zinsmeister



Using portraiture and architecture, *Thoughts from an Unsound Mind* explores anxiety and irregular mental states. These works are visually open-ended narratives with symbols from everyday life, which viewers can relate to. This project is about healing and understanding oneself through creation.

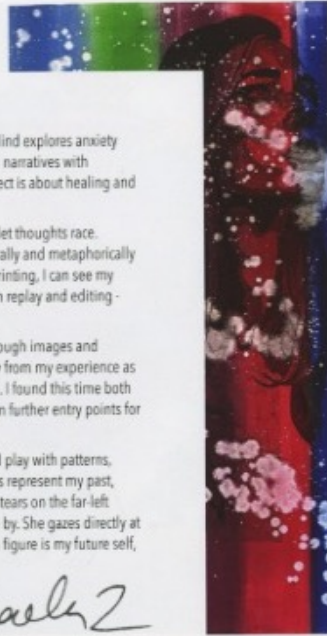
Unsound minds struggle through life, face major obstacles, and let thoughts race. Mirrors and spoons are repeated visual motifs in this series - literally and metaphorically to invite viewers to reflect. As the copper matrix is prepared for printing, I can see my own reflection. In addition, etching allows me to experiment with replay and editing - resulting in unique prints, while reflecting on my initial ideas.

After years of reflection and growth, I can look back at my life through images and recognize problematic states I was in at particular times. Imagery from my experience as a model appears in my recent work, inspired by personal conflict. I found this time both

healing and traumatizing. Like Cindy Sherman, I seek to embody multiple characters through my artwork. Resulting in further entry points for viewer while exploring the varied facets of my own experience.

Thoughts from an Unsound Mind contains three self-portraits in different directions and emotional appearances. Through varied editions, I play with patterns, lines, and colours. Through these elements, I explore my journey as I discover my own visual language. The portraits represent my past, present, and future. Thinking about my past brings up emotionally charged memories, hence the saddened look and tears on the far-left figure's face. The centre figure represents how I feel at any given time, usually dissociating and watching the world go by. She gazes directly at viewer, like a cry for help or an invitation to think. The last figure on the right gazes upward, perhaps aspiring. This figure is my future self, looking ahead. Together, these reflect the goal of my work - finding my visual language.

Michaela Z



Artist Biographies

Chloe Amos is a fourth year BFA student from Trenton, Ontario. With a focus in oil painting she primarily creates figure work and portraiture exploring topics such as personal relationships and experiences, and history through a modern lens. She will be continuing her education next year through the Queens Concurrent Education program as well as using a tattoo apprenticeship and growing her portfolio.

Niki Boytchuk Hale (b. 2000 Toronto, ON) is a print and media artist graduating from Queen's University with a Bachelor of Fine Arts (Honors) and continuing her studies at the Faculty of Education. She uses her artistic practice to reflect on her relationship with land and water as a Coast Salish and settler woman. Niki works in 2-dimensional planes that use both analogue and digital to experiment and communicate ideas. She has built a studio practice based on investigation and is interested in bridging personal lived experiences with the larger shared community. She has exhibited her work around campus at the Union Gallery, Isabel Bader Centre for Performing Arts, and on the exterior of Harrison-LeCaine.

Alexis Bruno-McKinney was raised in Uxbridge Ontario, and is currently a Queen's University Concurrent Education and Fine Art fourth year student. Alexis is a sculptural artist who often gravitates to colourful, metallic and abstract sculptures, primarily from the Contemporary Art period. The most common materials she uses in her work are plaster, clay, and found objects. She focuses on the themes of fantasy, nature, and personal experiences to help during the process of creating.

Mara Bureau (b. 2001 Ajax, Ontario) is an emerging Canadian artist who grew up in a small town called Ashburn. She is currently graduating from the Honours BFA program with a minor in Art History from Queen's University. Mara specializes in drawing, intaglio, and cyanotype, as well as oil painting. She has recently expanded her practice to include working with textiles and unconventional materials. Mara puts emphasis on subverting the austerity and expectations of fine art by focusing on a more intuitive way of handling traditional mediums that feel authentic and natural. She has worked as a fabrication assistant with numerous accomplished artists, has exhibited her work in many galleries, and come forward as a published illustrator. Her current work depicts themes of decay, residual substances, and traces of former life. She is interested in thinking about our relationships with nature as well as our relationships with the natural environment.

Anna Cumiskey (b. 2001 Berkeley, California) is an artist based in Newmarket Ontario, completing her final year of her BFA at Queen's University. She specializes in printmaking, specifically intaglio, but also explores silk screen and oil painting throughout her works. She adapts a graphic style while also focusing on an abstract level of realism throughout her work. Anna explores different ways to represent female beauty subjected through the media by deconstructing the female form and referencing famously known images that historically symbolize an idealist stance on female beauty.

Claire J. Dobbie is a Toronto-born artist currently based in Katarokwi/Kingston Ontario, completing her BFAH with a minor in Art History. Claire works primarily in large scale figurative oil painting, currently exploring themes of home and lamentation. Her works are devotional to the quiet conversations that make a space home. She searches for moments to hold onto in reflection and anticipation of loss of familiarity.

Carolyn Elia is a 5th year student completing her Bachelor of Fine Arts at Queen's University. She is a Toronto based artist though has maintained residency in Kingston throughout her undergrad. Her practice is mainly based in oil painting, but she deeply enjoys learning and experimenting with sculpture as well as print making, specifically monoprints. Carolyn has always been interested in social issues, history and mythology, and the human experience, be it personal or broad, all of which has been inspiration for her art. In this show she continues to stem inspiration from these previous themes and additionally aims to showcase concepts of change and growth and how they intertwine with that which inspires her.

My Name is Allyson Garnett. I am from Uxbridge Ontario and I was born in 2001. I am an artist that enjoys working with oil paints. I like to focus on figurative works and depicting the female body in a realistic way. Many of my works take inspiration from renaissance paintings and the ways in which figures and fabric are conveyed. I have always loved painting figures and fabric, doing so allows me to really focus on small details, taking my time with every aspect of the body and face and every fold of the fabric.

Meenakshi Ghadial is a visual artist from Brampton, Ontario currently based in Katarokwi/Kingston completing her Bachelor of Fine Arts (Honours) and Bachelor of Education at Queen's University. Her current work focuses on figurative oil paintings that explore themes of marriage, love, intimacy, and queer identity. Her inspiration draws from her experience navigating her queer identity as a second-generation immigrant in her family. Through the use of current documentation as well as archival family material, Meenakshi creates narratives that explore the particularities of intergenerational experiences.

Abby Gowland (b. 2000, Courtice, Ontario) is an interdisciplinary artist based in Kingston, Ontario. Currently completing her fourth year of the BFA program at Queen's University, she plans to graduate with a Minor in Art History in the Spring of 2023. She gravitates towards printmaking as her main medium, particularly serigraphy. Despite her interest in print, she enjoys working with various mediums and is constantly pushing herself to learn new techniques. Conceptually, Gowland takes inspiration from her own relationships, exploring themes of innocence, naivety and trust.

Rebecca Gritti is a Canadian-Italian artist based in Kingston, Ontario. She is best known for her printmaking and sculpture that explores the link between ancestry and self-identity. Born in Toronto in 2000, Rebecca showed an early interest in drawing. In 2019, she began studying Fine Art at Queen's University located in Kingston, Ontario. It is here where she built a strong foundation of visual art by developing her technical skills, deepening her understanding of art as well as art history, and preparing for a career in the art world. Throughout her time at Queen's University, she has been recognized for her leadership by taking on multiple creative roles in the school community, such as web design creator and marketing coordinator. She has worked hard to maintain Dean's Honours List for the past three years and is expecting to receive it upon graduating in June 2023. In addition to her artistic pursuits, Rebecca has worked as a marketing manager for a non-for-profit and is actively a club president at Queen's University.

Rebecca will continue using her work to evoke a sense of nostalgia by examining how ancestral roots shape our understanding of self. She will inspire and captivate viewers across the world, making her an up-and-coming artist in the art world today.

Arshnoor Kaur, commonly referred to as Arshi, is a mixed media artist from the Greater Toronto Area. She is currently working towards completing her Bachelor's of Fine Arts (Honours) and is enrolled in the Concurrent Education program at Queen's University. She specializes primarily in sculpture and tends to work with a variety of mediums. Her focus throughout her work shows themes of childhood, coming of age, intergenerational trauma, heritage, family dynamics and much more. In her thesis work, she aims to further expand on these themes and immersive artwork by attempting to express feelings of familiarity, liminality, nostalgia, and philosophy. Arshi is an active artist in her community and currently lives and works in Kingston, Ontario. She is learning more each and everyday about incorporating how she perceives the world into her work.

Katherine Lavery (b. 2001, Whitby, Ontario) is an undergraduate with an interest in oil painting and drawing. Her recent fascination lies within human anatomy and using mixed-dimensional texture. Her studies in art history have allowed her to see how art has evolved and changed throughout time and she aims to use these techniques in her own work. She enjoys the attention to detail in realism while playing with the possibility for abstraction bringing her work into a modern light.

Sydney Leith is from Ottawa Ontario and is completing her BFA and B.Ed at Queen's University in hopes of becoming an educator. Sydney uses her artistic practice in oil painting to observe everyday interactions and to capture a still moment in time. She draws on inspiration from Eric Fischl's dynamic compositions and focuses on depth and form in her narrative works. Sydney utilizes colour and creates works that evoke nostalgia. Her works celebrate both the figure and the landscape and seek to capture the light and contrast within each composition.

Born and raised in Brampton, Ontario, **Michael Martins** never had grandiose intentions of becoming an artist. Like other kids, he wanted to be a professional athlete or a movie star. Always a competitor, Michael took up art because a cute girl challenged him to a drawing competition in the 6th grade. What had started off as a competition (which he lost but he was set up to fail) consumed him. He was so delusional that he applied to art school and got denied, which was understandable at the time. But he stayed consistent and on his second attempt finally made it into the St. Thomas Aquinas art program. It has shockingly brought him enough success to get into Queen's University, who would have thought? Michael intends to spread his undying passion for the visual arts to the younger and more talented generations by becoming a teacher. With a natural affinity for leadership and a strong wish to see people around him succeed, teaching the visual arts just feels like a natural fit. Deep inside his heart he still wants to be a professional athlete, but becoming a successful artist and teacher seems like a close second.

Elise Masotti (b. 2000 Toronto, Ontario) is a visual artist based in Kingston, completing her BFAH at Queen's University. She specializes in realism through printmaking, drawing, and oil paint, mainly focussing on intaglio and silkscreen print techniques. Working primarily from her own photography, Elise takes inspiration from past experiences through the depiction of the inconsequential. This puts a focus on the little things, such as graffiti and daily activities, that are often deemed as ordinary or nothing special.

Bailee McDermott (b. 2001, Kitchener, Ontario) is a multidisciplinary artist currently completing her BFAH and B.ED degrees at Queen's University, specializing in sculpture. Bailee works with an extensive variety of materials and processes including: wire, plasticine, paper mache, photography, and found objects. She loves creating works that are playful, colourful, humorous, and immersive, that allow access and connection for many diverse audiences. Her favourite part of creating art is the process itself with a particular fascination and love for detail, craft, and colour. A large part of her inspiration stems from her own life experiences; as a child and growing up as a woman. One of the first artists to inspire her growing up was Canadian illustrator and author Barbra Reid, who uses plasticine to illustrate children's books, creating beautiful, detailed pictures and scenes, which inspired her to work with the medium herself.

Francesca Pasubio is an oil painter from Vaughan Ontario, currently completing her BFAH at Queen's University. Blending realism with abstractions, she works to achieve a confusing dream-like realm in her paintings. Her work attempts to immerse viewers into infinite spaces, incorporating elements of vague memories and personal relationships into her compositions. Her paintings follow themes of identity, family, and reflection, integrating dramatic and vivid imagery.

Jamie Primo (b. 2001, Peterborough, Ontario) is a multi-disciplinary artist working primarily in oil paint medium. She is currently in her final year of her BFA and will be completing her B.Ed in the upcoming year at Queen's University in Kingston, Ontario. Her work explores family and memories and uses her own personal photos as reference. Family is one of her huge inspirations, as they are what make her happy and have always been a support system that she never wishes to lose.

Jobelle Quijano is an artist based in Toronto, Ontario. She is currently studying for her Bachelor of Fine Arts (Honours) at Queen's University. Primarily working in oil paint, she creates a vivid and honest image of her inner world by exploring themes of girlhood, intimacy, vulnerability, desire, angst, and nostalgia through a fantastical lens.

Jobelle's work has been exhibited in Toronto and Kingston at the Toronto Outdoor Art Fair, Joseph D. Carner Art Gallery, Union Gallery, Modern Fuel Artist-Run Centre, and the Isabel Bader Centre for the Performing Arts. She was a recipient of the Elizabeth Greenshields Foundation Grant and the Murray and Marvella Koffler Founder's Award in 2022.

Lauren Russo is a figurative oil painter from Schomberg, Ontario. After being raised in the suburbs, Lauren is inspired by her childhood memories and how it affects her current personal relationships. She has exhibited in Kingston at the Union Gallery and Window Art Gallery and currently has work at the Royal Rose Gallery in Aurora.

Jude Samman is an emerging artist who is currently finishing her Bachelor of Fine Arts (Honors) degree at Queen's University. A Jordanian with Syrian roots, she currently works and studies in Ontario, Canada. Jude's practice, mainly expressed through oil paintings, focuses on understanding her unfolding relationship to the idea of home. Through symbolism, she includes objects that she looks at with detachment and a new understanding that tell stories of her memories. Figures are included in her work as an ongoing study of the connection between bodies and the earth.

Shayde Sandy (b. 2000 Ohsweken, Ontario) is a multi-disciplinary artist, who specializes in oil painting and printmaking. Her artwork is primarily based on her identity and personal philosophies as a Haudenosaunee woman. Shayde's palette often centers around sunset colours and her stylistic approach is notably surreal. She strives to infiltrate the discourses with more accurate and light-hearted representations of native people and culture. Shayde's artwork has been exhibited at Martin Luther University College and she has been featured in OWL (Queen's Women in Leadership) magazine for the artist spotlight.

Kripa Shaji is an Indian-born Canadian contemporary artist. With a broad collection of works spanning paintings, sculptures, illustrations, and digital art, her artistic vision to depict a complex exploration of personal and cultural history, highlighting how tradition and identity transform over time.

Alongside her artistic pursuits, Kripa also works in graphic design, advertising, and marketing as an independent designer. As well as exhibiting her work in various solo and group shows locally in the Kingston area. She is proud to be a finalist in the Cover Design Issued by Friesens Corporation.

Currently, Kripa is on track to complete a Bachelor of Fine Art Honours and Bachelor of Education, honing her art and teaching abilities to inspire the next generation of artists.

Lauren Smart (b. 2001 Keswick, Ontario) is an interdisciplinary artist working primarily in oil paint, textiles, and found object sculpture. She is concurrently completing her BA and BEd degrees at Queen's University. Her practice examines what being vulnerable and honest with a sense of humour looks like, and her thesis paintings focus on topics of emotion, conflict, and care. She has exhibited work at the Union Gallery and the Isabel Bader Centre for the Performing Arts.

Alicia Udvari is a visual artist based in Waterloo, Ontario, currently finishing their 4th year at Queen's University. Alicia works in a variety of different mediums but specializes in printmaking, sculpture, and animation. Their work explores the relationship between humans and nature and asks us to examine how we as people fit into the world and us.

Rebecca Lynd van Gennip is a fine artist based in Georgina, Ontario. She was born in 2001, and grew up in her rural hometown of Uxbridge, Ontario. Rebecca specializes in oil painting that depicts interior scenes and still-life which explore themes of grief, home, and the transience of time. Dutch seventeenth-century painters inform the direction to her Dutch heritage. Their emotionally charged colour palettes and domestic interiors inspire Rebecca to reinvent them in contemporary ways.

Ruža Vates is a Kitchener-Ontario resident born in 1999. Coming from an artistic family, she has spent much of her life painting and drawing. She often develops artwork from her cultural background as well as family history, though some of her current artistic explorations are also leading towards synthesizing literary and visual art. Visual artists like Olja Ivanjicki, Petar Lubarda, and Canada's Sadko Hadžihanović serve as reoccurring inspiration for the aesthetic aspects of her compositions.

Sage von Kursell is an artist from Toronto, Ontario, she is currently working towards a Bachelor of Fine Arts (Honours) at Queen's University in Kingston, Ontario. She works primarily with textiles. Through her work she explores themes of family, home, comfort, and belonging using traditional crafting techniques from her ancestors in new and creative ways.

Jay Wallace (b. 2001 Toronto, Ontario) is an artist that primarily works in printmaking and painting. His work explores the emotions he has felt in his personal experiences. Using the concept of metamorphosis as a process he planned to explore an array of emotions he has felt across the spectrum. Throughout his work he takes many references to pop culture and adds them to his work to achieve an end result similar to a collage. Printmaking has allowed for many layers to interact and include all the information in a subtle and thoughtful demeanor. He attended Upper Canada College where he was introduced to acrylic painting and preliminary forms of printmaking. He eventually enrolled in an Honours Baccalaureate and took Higher Level Art. After completing his BFA at Queen's, he plans to explore the possibility of a career in the Fine Arts.

Michaela Zinsmeister (b. 1999) is a visual artist from Little Britain, ON. She will graduate with a Bachelor of Fine Art Honours, minor in Art History at Queen's University in Kingston, where she worked as Print Technician Assistant.

Michaela's traditional printmaking media such as intaglio and monotype are her preferred methods of creation. She finds reference and inspiration from experiences in her personal life and her work as a fashion and runway model. The works incorporate images from her portfolio as both anatomical references and a connection to the experiences that contributed to mental health issues alluded to in her artwork. Michaela enjoys the repetitive nature of printmaking as it allows her to adjust the matrix and manipulate ink in various ways.

Michaela currently lives in Kingston, ON, where she works as a printmaking instructor for the Kingston School of Art. Her work has been exhibited in Juniper Café, Window Art Gallery, and Union Gallery in Kingston.

Afterword | Prof. Rebecca Anweiler

"The most beautiful thing we can experience is the mysterious. It is the source of all true art and science."

—Albert Einstein

Already in their first year they were an energetic and engaged class of young people planning lives involving education and/or art. For four years they have moved together through the BFA Program making both art and strong friendships, learning from and growing with each other, and guaranteeing continued relationships in the art and education worlds they will both create and become a part of.

In March of their first year the world turned upside down and the class of '23 went home to finish out the term in a pandemic world. The streets emptied of life, we worried about our health and that of our families and friends, took tests and vaccines and avoided big crowds. In the Fall we navigated the ups and downs of learning hands-on experiential and meditative analog processes in an online digital world. It is a testament to their strong spirit that they continued to develop art-making skills in the process.

Not everyone returned to the studios after the storms but those who did bounced back, churning out strong work with two Greenshields award-winning students to show for it. But more than that: they moved forward, making important contributions to the Queen's and Kingston communities, exhibiting their work, involving themselves on committees, addressing equity and justice issues, learning how to teach others, and making events happen to regain lost ground and recover lost time. And to top it off, in their final year they defended the BFA Program against those who refused to acknowledge its merits.

These students' successes have come to epitomize for us all what the practice of visual arts supports; all the experiences and lifeblood the studio arts both provide and generate. Their final show is powerful, evocative and full of the expression of their individual mysteries. And if anything good has come from the inversion created by the pandemic it will be the artists who came into their own through this time, maneuvering through the altered social landscape in its wake. There's so much healing to do. And so much creativity was needed. And I deeply suspect this group will play a significant role in leading the way.

Rebecca Anweiler (she/they)
Asst. Professor
Fine Art (Visual Art) Program
Queen's University

Professor | Quotes

"Their wise frivolities and nascent mysteries are just lovely, but the fact that they're finally blocking in fills my heart with gummy bears and swizzle sticks."

Rebecca Anweiler

"So good you'll want to frame it, and hang it on your living room walls. A rollercoaster exhibition ride - it had its ups and downs, but in the end it was a thrilling experience."

Alejandro Arauz

"Finally, the end of the Yellow Brick Road and your discovery that this ain't Kansas after all and scarecrows don't talk! Have wonderful careers and lives, y'all."

Sylvat Aziz

When wacky heating, floods, bugs, AND a global pandemic can't slow you down, I don't know what will! There is so much talent and dedication represented in the 2023 cohort - we are really going to miss you next year at Ontario Hall. Good luck finding your own rags and solvent for a change!"

Brian Hoad

Now you guys think, (that I think), it's all about warm and cool...but it IS cool to THINK about warm and cool. You guys are super cool with amazing warm hearts :) Congratulations to an incredible group of artists that weathered the storm and conquered! I am honestly so proud of you."

Dan Hughes

It seems so strange to think back to meeting you all on Zoom. And crazier to recall the sculptures you all made. Amazingly creative and resilient group - it has been a pleasure to teach you all. Congratulations on your accomplishments!"

Kathleen Sellers

"This wonderful group of students gave me something to look forward to and delight in during a terrible time, I'm thrilled to see them flourish offline!"

Morgan Wedderspoon

Thank | You

The graduating class of 2023 would like to give out a huge thank you to everyone who has helped and supported us along the way to this final exhibition.

We would like to thank the professors, the technicians, the staff, and of course all of our peers who have inspired us with their talents.

Finally, a huge thank you to Union Gallery for their ongoing support of the BFA program and for giving us the space to showcase our work these past four years.

Bye Queen's!



Exhibition | Coordinators

Chairs: Meenakshi Ghadial
Ruža Vátres

Assurer: Alicia Udvari

Marketing: Alexis Bruno-McKinney
Anna Cumitkey
Katherine Lavery
Sydney Leith
Jude Samman
Shayde Sandy
Kripa Shaji

Prints: Rebecca van Gennip

Space Layout: Jude Samman

Documentation: Niki Boytchuk-Hale
Arshi Kaur
Jude Samman

Catalogue: Mara Bureau
Elise Masotti
Michaela Zinsmeister

Fundraising: Alexis Bruno-McKinney
Bailee McDermott
Ruža Vátres

Poster: Claire Dobbie