
bfa class 2018

alyssa dantes

jennie davidson

carrie emblem

eliane medea findley

olivia gilbertson

austin henderson

shaylyn honor

emily klassen

ramolen laruan

taylor marrin

eryn mccarthy

jaclyn mcconnell

haley menard

chelsea saunders

leigha stiles

serina timperio

jordan thompson

becca tulk

patrick zumpano



(un)titled.



(un)titled.

what is (un)titled.?

Queen's University Bachelor of Fine Art '18 presents *(un)titled.*, an art exhibition that celebrates the culmination of our education and artistic practice at Queen's. Each student is committed in creating original artworks that serve to reflect each person's interests and strengths in hope to present the diverse culture at Queen's.

(un)titled. reflects the group's conscious effort to defy categories by creating multiplicity of meaning in lack of certainty. We refuse to pin ourselves down to a phrase or a word. In ambiguity, we hope that we encompass each person's unique experiences and artistic practice. Sometimes an artist will think that "untitled" is a sufficient title. This is more than we hope to be represented and interpreted at this time.

First Floor



Second Floor



Third Floor



Fourth Floor



foreword

On behalf of the faculty, administration and staff, we would like to congratulate the nineteen new graduates of the Fine Art (Visual Art) Program at Queen's University. Only a few years ago you entered into Ontario Hall with a passion for visual arts and to face the rigorous demands of the BFA program. Now, we come together to celebrate the final component of your academic and studio journey — the BFA thesis exhibition. The *(un)titled.* exhibition puts on display your very first research-based body of works. Each body of work is unique and engineered, you have succeeded in methodically contending with the most critical aspects of a studio practice — research, form, concept, content and context. As a result, the works in this exhibition are professional and proven, moreover they contribute to various discourses, humanity and understanding. The exhibition is evidence that a fine art education is more than the study of art and the acquisition of studio techniques; it is an education of global intellectual judgment, philosophical understanding and ethical principles.

Writing on behalf of the faculty, administration and staff, continue to build upon these significant accomplishments as you embark on new academic, professional and artistic endeavors. It has been a pleasure to view your passion for visual art become specialized and your goals realized.

Kind regards,
Alejandro Arauz
MFA – Louisiana State University
HBFA – University of Windsor

alyssa dantes

(un)censored.

My artwork is centered on the toxic effects within relationships with others and on the relationship I have with myself. I create a dialogue with the viewer about the intense emotions behind relationships by presenting the body in vulnerable and unsettling ways. I believe that emotion can be revealed through parts of the body that are not normally considered to be emotionally expressive in an overt way.

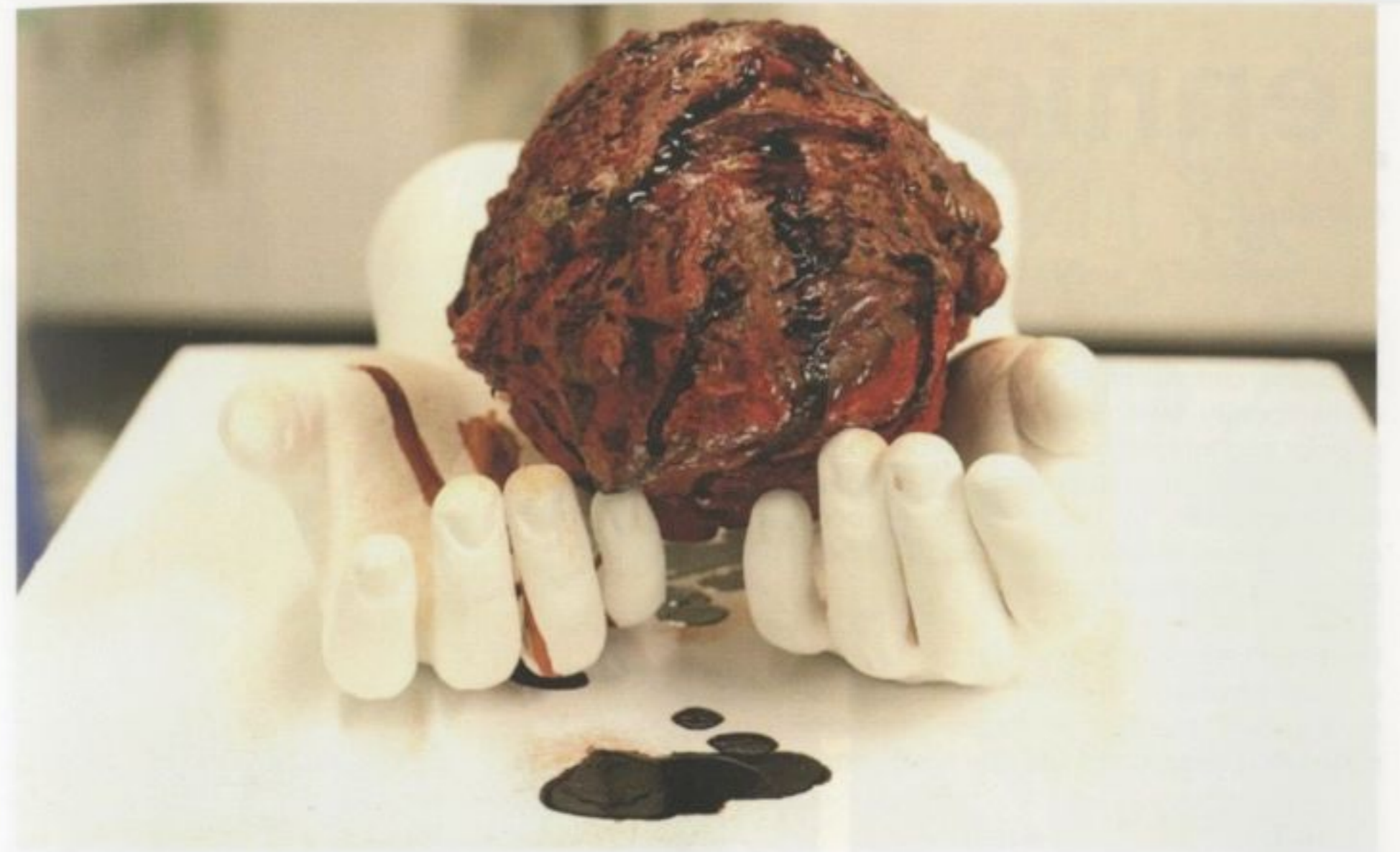
The intention is to engage the viewer by providing narrative elements of each relationship that the audience may consider in relation to their own experiences. Many of the forms are made from plaster, as it is a versatile material.

I am interested in creating a harmony between the worlds of sculpture and printmaking. I turn sculptural works into prints and vice versa.

I take these experiences and translate them from a personal level into an artistic narrative. I incorporate those narratives within elements of my work by translating thoughts into physical objects. It is important to show this translation as my personal thoughts and emotions are the foundations that fuel my ideas.



Alyssa Dantes



jennie davison

(un)dead.

I am interested in earthly and elemental themes. I explore these themes through human figures and anatomy. My practice is heavily influenced by tattoo culture through imagery and style. The contemporary tattoo culture has become hugely popular and integrating various media and imagery for a person to represent their individuality and beliefs externally. My work explores the connection of Earth-based beliefs and religions with the popular artistic expression of tattoos.

I express this type of imagery through the production of print-making through screen-prints and woodcuts. These type of "scarring" medium and materials is reminiscent with the act of tattooing.



A handwritten signature in black ink, appearing to read "Jennie Davison".



carrie emblem

(un)bounded.

Needing a clearer headspace, I let my feet wander, without question, towards the lake. Gazing off into the horizon and feeling the hard surface beneath me, I take in the heaviness of the great mountains and the gentle wind fluttering on the water. Awestruck by the expansive space before me, I inhale deeply and close my eyes.

I am interested in how we focus and absorb our surrounding environments. Along with this idea of orienting with space, I am interested in how elements such as stillness and movement can coexist within the same line of vision. Moreover, this concurrent relationship between being grounded yet boundless drives my artistic practice. My main source of imagery comes from my photo documentation of Western Canada. My process includes warping developed photos so that the lighting and texture are transformed. I am drawn to juxtaposing stable elements that are easily recognizable with distortion of landscapes through various painting treatments that alter their original orientation.



Carrie Emblem



eliane findley

(un)breakable.

As an artist, I wish to create an accurate vision of how things feel. My painting is not separate from my life, and indeed cannot be - it continues to be my doorway to interpreting human experience. This rarely appears as anything one can easily identify at first but rather emerges through the process of creating the work through colour and collected forms. It is clear to me that beauty and flaw are intrinsically combined; though in my work the pursuit of this beauty often winds through ugly emotions, rough gesture, and awkward juxtaposition.

My work creates an environment where the viewer may explore states of mind which I consider difficult to describe - through concrete and equally abstracted imagery. Some might simply not know what they are and sit quietly waiting for the viewer's interpretation - or perhaps an answer that will never arrive. Some are deeply personal, and as such may alienate the viewer. I try to leave in my work an element which is unresolved, so that it may confront and prompt further exploration of the complex state we all exist in.



A handwritten signature in black ink, appearing to read 'Eliane Findley' with a stylized flourish at the end.



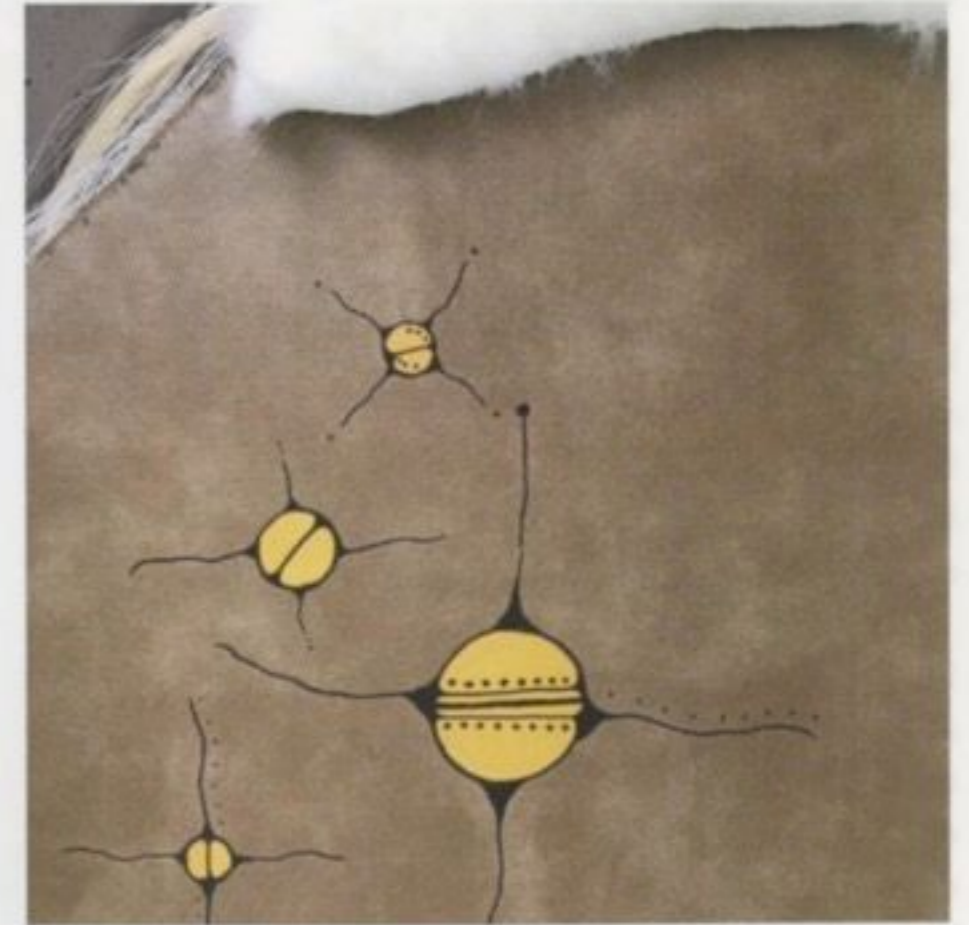
olivia gilbertson

(un)traditional.

My works focus on my Anishinaabe heritage and how my bicultural identity has come to be over the last few years. Large-scale interdisciplinary works interweave traditional Indigenous and contemporary Canadian themes in order to illustrate my journey of newly realized self-identification. The politics of space is considered through the scale of my work, producing sizeable real life forms. New ideas in my work through form and content are a reverse from the norm, as I am a younger privileged woman claiming Indigenous status and its implications. The autobiographical nature of my body of work addresses the slightly problematic point of view in regards to issues of privilege and stereotypes. I acknowledge the complexities of societal expectations and culture that allows for discourse to occur between the two through the juxtaposition of materials, symbols, and forms. The hybridity of two cultures examines the advantages and boundaries of claiming indigeneity in modern-day Ontario. Personal experiences meet universal reality in my representation of both prominent cultures in my life. I aim to explore my journey of newly realized self-identification through the production of interdisciplinary large-scale works, incorporating sculpture, print, paint, and craft.



Olivia Gilbertson



austin henderson

(un)moving.

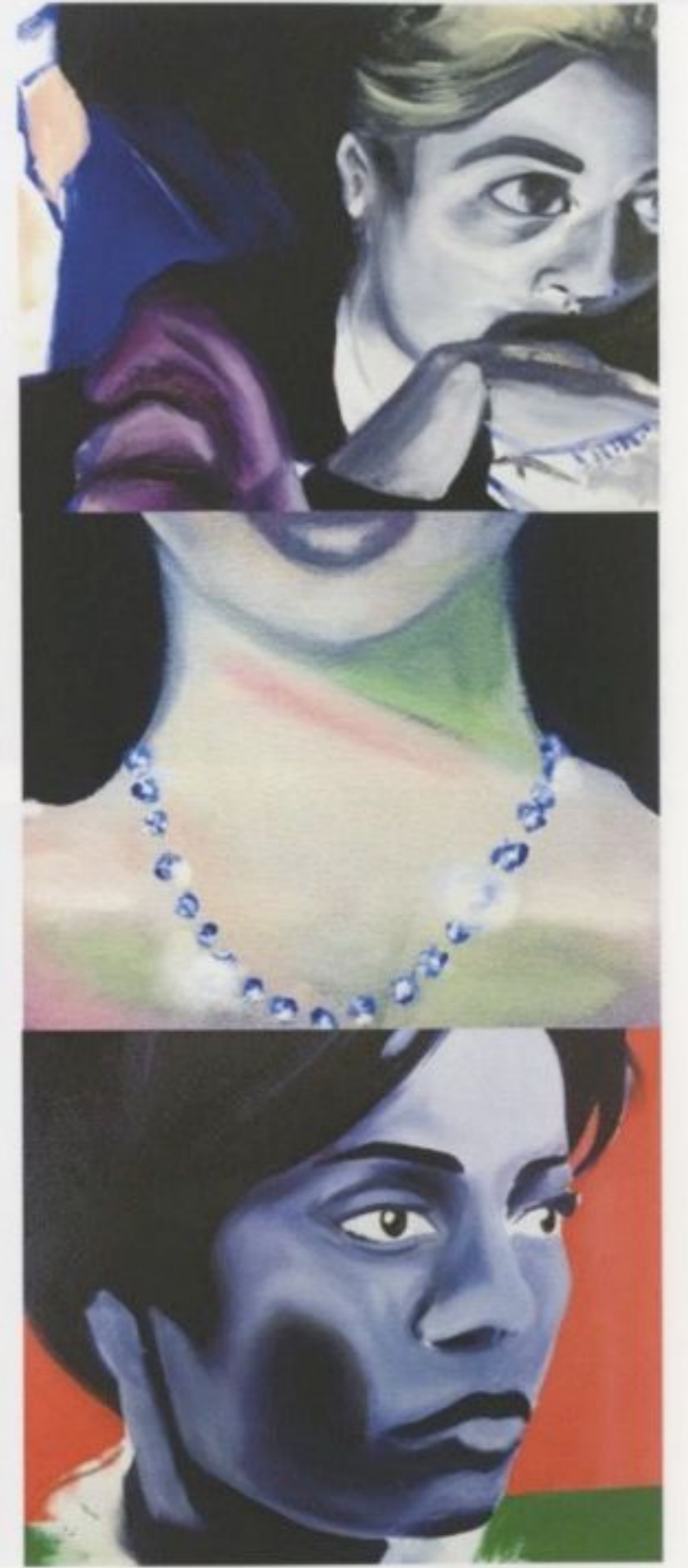
The power of pictures should never be underestimated. From a young age, I've been intrigued by the escapist, dreamlike imagery presented to me through classic motion pictures. We all have experiences with film, with the glamorous culture that often accompanies it, and for these reasons, I believe that it is the most universally significant visual medium. Due to a strong interest in mass visual culture of the mid-twentieth century, namely Hollywood film, fashion, advertising, and photojournalism, I explore this facet of history in order to acknowledge the connections and disparities between then and now.

By repositioning multiple figures from different sources, I construct a composition that reimagines the original narrative. Having not lived during this era, I, like many others, have a tendency to romanticize this aspect of the past. In response, I paint with a limited palette of colours repeatedly found in my source material. Although the figures' resonance is heightened in large-scale paintings, they also become stagnant. They are no longer a part of something greater.

In this process of reimagining, I work to celebrate and to question this era's popular beliefs and mythic understandings. Why do we tend to glamourize certain components of the past, while omitting others? What do we find so fascinating about this bygone era? How does this small window of the past continue to inform the present?



Austin Henderson



shaylyn honor

(un)earthly.

I am interested in the cyclicity of life and death. In the natural cycle of decay, an organism dies and another is born of its decomposition. This lends itself to the extinction of originality, as all things have once before existed.

I have an attraction to the fluorescence of both natural and imagined, otherworldly settings. Color mixing is integral, owing to whispers and offerings of light when objects move through our field of vision. Illuminated sources exist outside of the painting and are beyond our comprehension.



Shaylyn Honor



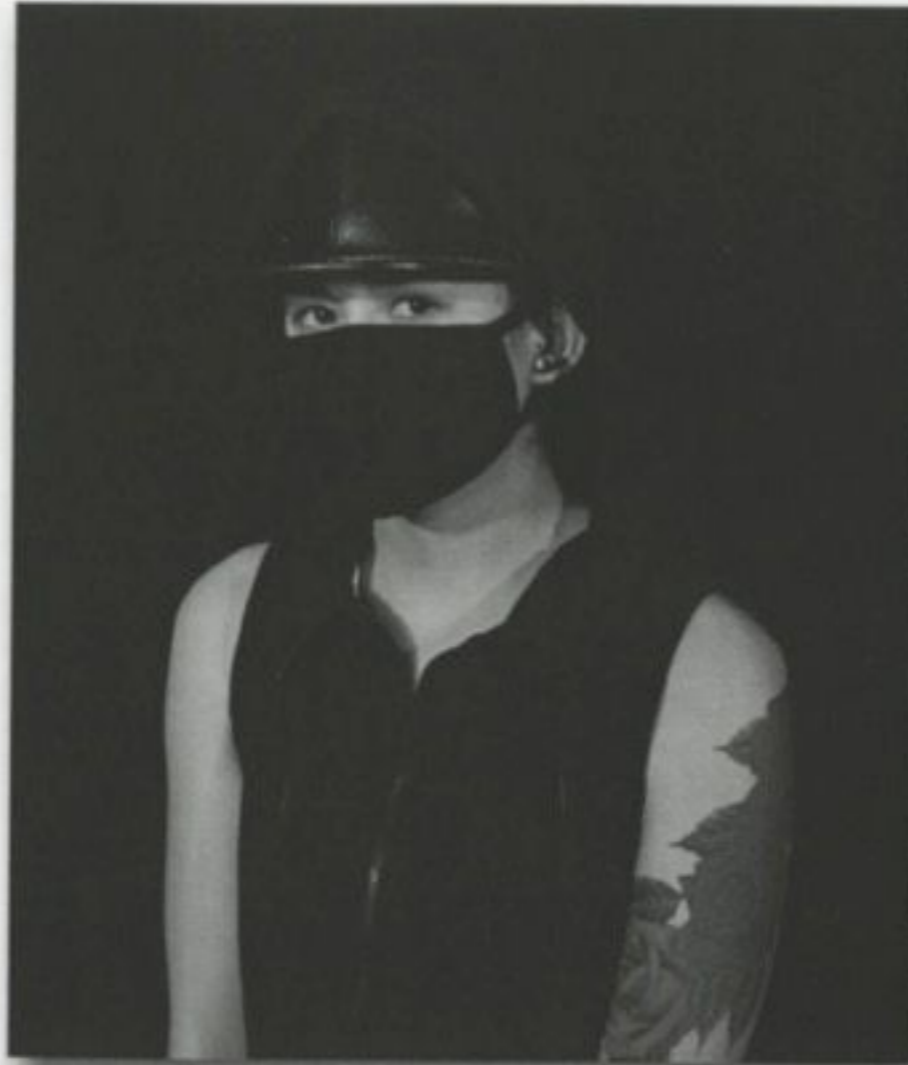
victoria kim

(un)bearable.

We are used to seeing imagery. We see it all day in the form of photos and television and ad upon ad upon ad. We absorb this imagery quickly, and spit it back out in the form of texts, tweets, and snaps if it suits us, maybe even if—or especially if—it doesn't. My work is informed by a society where we are constantly bombarded with excess imagery, noise, information, and material objects.

The imagery we see fuels what we do and don't buy—though we do buy more often than we don't. We live in a society that encourages individualism through consumerism and as a result are overwhelmed with excess. Material goods are marketed to us not because it brings us together, but because it sets us apart.

I explore consumerist ideas in the form of both objects and information, then use these ideas to create work that represents a physical manifestation of the rapid and disconnected way we live our lives. It is through these works that I hope to materialize this meaningless excessiveness and oppressive nothingness in order to confront the viewer in a way that they are not used to.



A stylized, handwritten signature in black ink, consisting of several loops and a long horizontal stroke extending to the right.



emily klaassen

(un)conventional.

I find myself concerned with the state of food within modernity. Food is essential to everyone's lives and yet there is a distinct separation between the producer and consumer, something which has only widened since the introduction of large scale production. I grew up in the city for the majority of my life; I did not think much to the production of food. Through social media and personal experiences, I was aware of food as a romanticized, beautiful object and food as being contaminated by its producers through pesticides and other implements. However, recently I've become part of Kingston's rural community and I have become acutely aware of the struggles farmers face on a regular basis in producing all kinds of food. There is a great deal of regulation in the industry and despite food's image as homegrown yet tainted, the actual production of food is incredibly strenuous and sterile. As such, I look to deconstruct myths on the production of food by bridging the gap between the store experience of the consumer and labour of the producer. The process of creating my works reflects the labour intensive production of food as well as a form of regulation also seen within modern agriculture.



Emily Klaassen



ramolen laruan

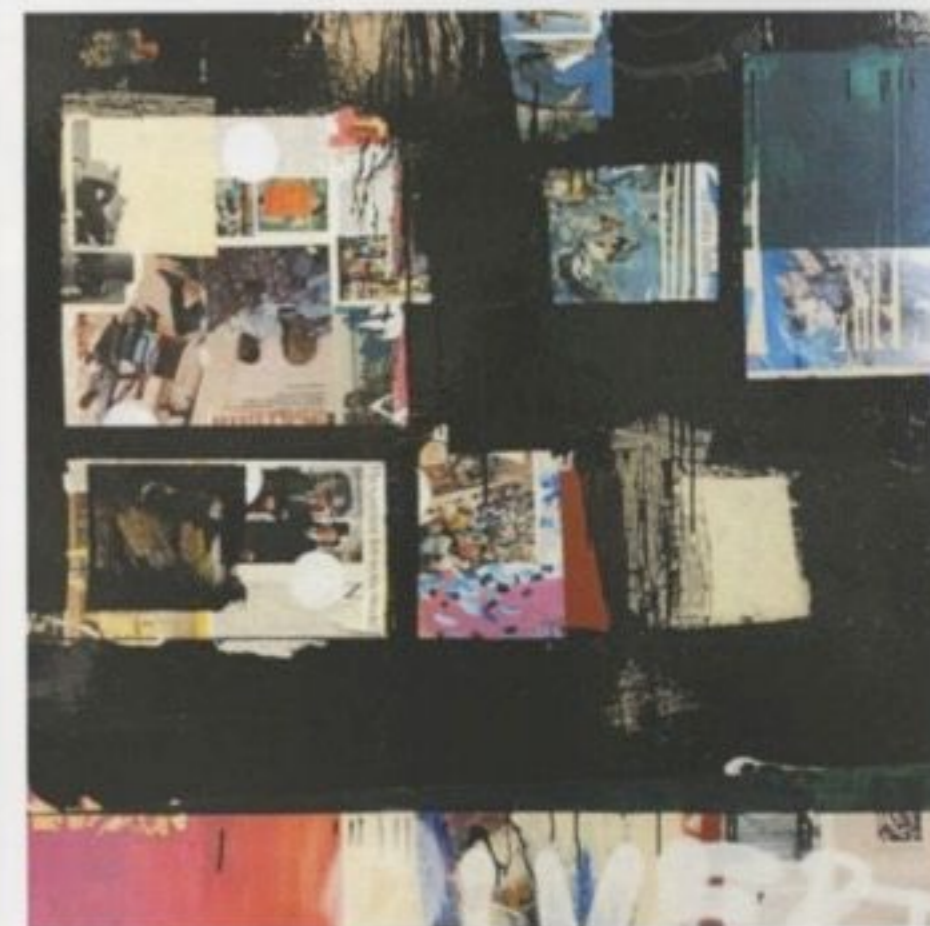
(un)do.

Having grown up in the Philippines and immigrated to Canada at the age of 10, my work focuses on the intermingling of cultures and its effects on the formation of self and politics of belonging. Culture is affected by many histories; as a result, all cultures are hybridized and in flux. I utilize my intersectional position as an area of contention and productivity in understanding that ideas of belonging are in flux. I am interested in the ways in which visual culture constructs terminology and participates in the circulation of discourses of meaning-making. I hope to examine a broad array of hierarchies by appropriating, selecting, scratching, erasing, and turning over, thus creating a circumstance where different elements intersect and exist unexpectedly.

In exploring strategies of appropriation and censorship through the formal elements in art, I attempt to pursue a new artistic language that reflects the rules and limitations of the society in which art is produced. Informed by art history, as well as feminist and queer theory, I attempt to construct a space that is unfamiliar, looking to continually expand in all worlds of possibilities. As our ideas of identity and culture are altered, the structures that are in place need to be malleable; my practice is devoted in contributing multiple ways to access, reorient, and grapple with varying concepts in the construction of social identities.



Ramolen Laruan



taylor marrin

(un)acknowledged.

My current project for is a series of black and white prints hung on top of murals I have created. The work is situated in a small room fully filled by my work, creating an inescapable environment for the viewer, similar to the inescapable mental state of someone dealing with depression.

In my works I use plants and foliage as a symbol for the growth and development of a person with depression; the more plants grow in side of the images the deeper the person falls into depression. Not only is the subject matter of my prints resembling foliage, but the installation of my art does as well. The layering of the murals and hard copy prints was a conscious choice to overwhelm the viewer with the imagery stimulate the effect of plant leaves growing on top of each other. The series of prints I am displaying are all lithographs, while the mural prints are a mix of drawing, screen print, lithography, and collage. The choice to have the walls fully colour and the main images black and white, was to highlight the main prints even more. It also works to immerse the viewer into the work. The bright colours and amount of imagery in such a small space will be intended to mimic the inescapable nature of one's mental state when dealing with depression.



Taylor Marrin



eryn mccarthy

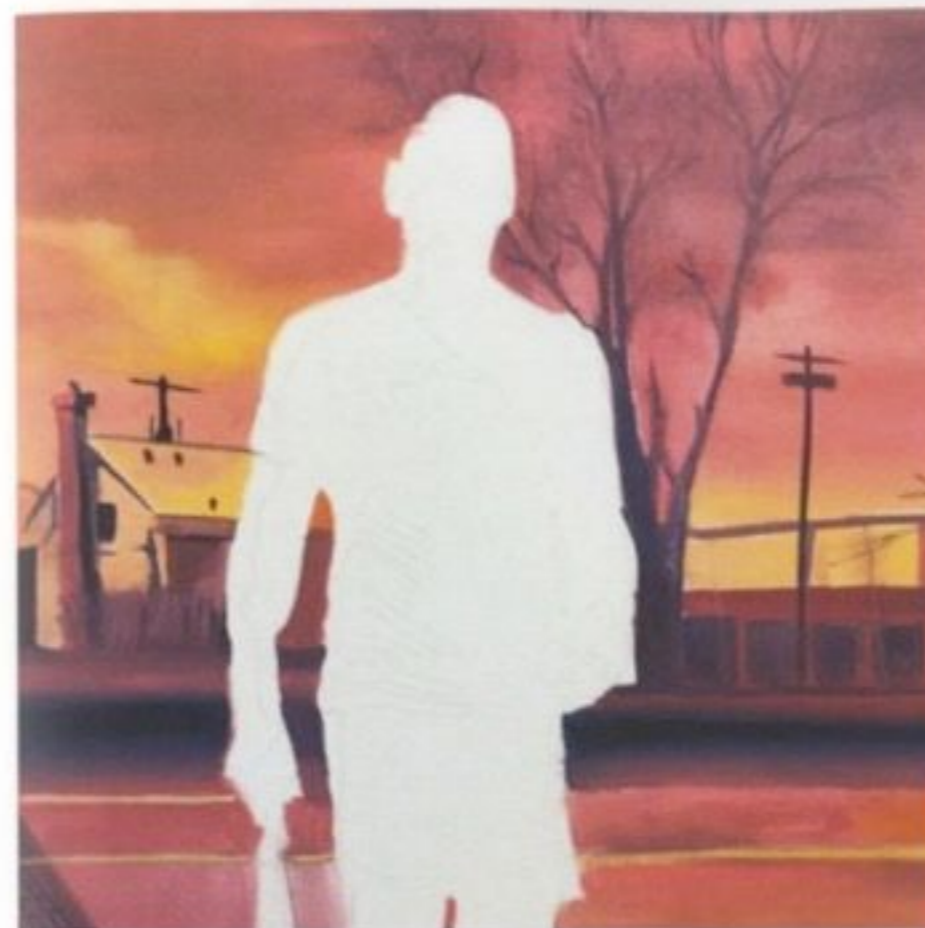
(un)tethered.

My work is a series of self-portraits that explore personal growth and vulnerability that result from grappling with the seemingly insurmountable stages of life. Through the use of oil paint, I document the uncertainties, decisions and loss of childhood innocence that play important roles in growing up. My work poses more questions than answers: who am I? What am I? Where do I go from here? These questions are evoked with the use of symbols, personal imagery and humour in order to conjure a dialogue on what it means to end a chapter and start the next.

I am not as concerned with accuracy as I am with placing emphasis on the raw, unexplainable mind of a girl in her early twenties growing into herself. The paint strokes are left undefined to represent just how ambiguous life as a young adult is. There are layers that vary in treatments that are teamed with juxtaposing images, showing the complex yet knowingly temporary relations and ideas that occur during a young adults life. This investigation of 'self' is constantly evolving and in my paintings it is defined through the images and their relationships with one another.



Eryn McCarthy



jaclyn mconnell

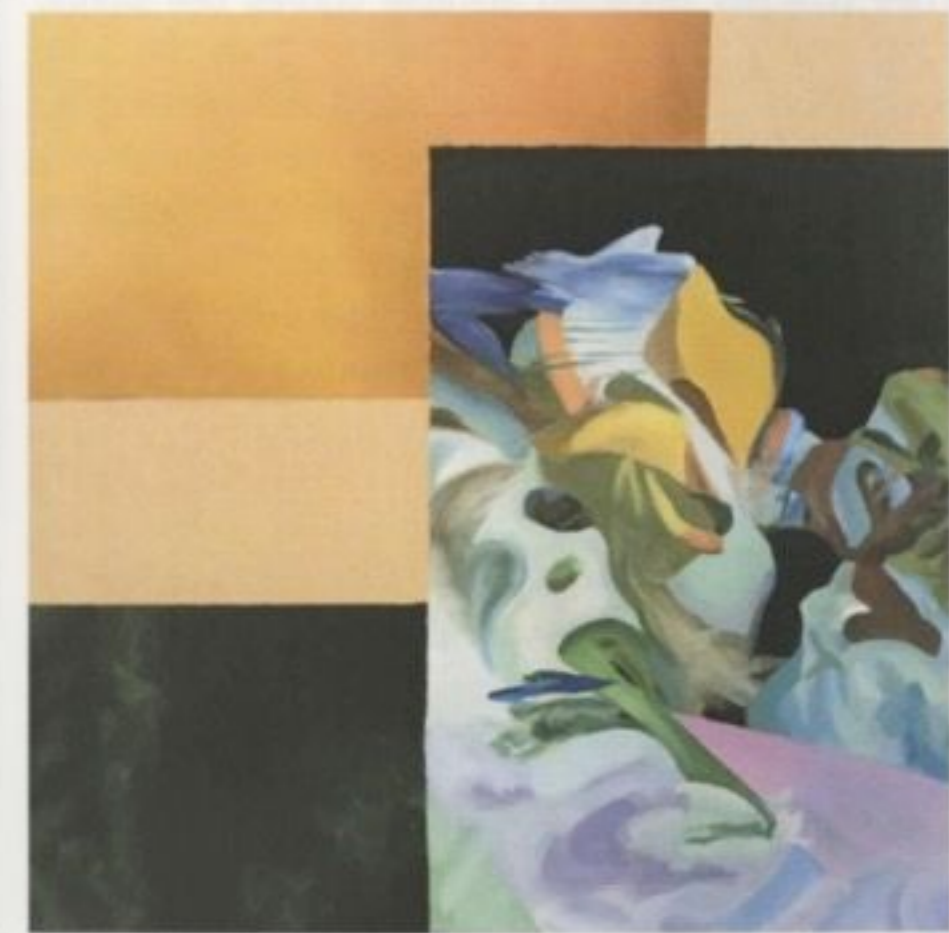
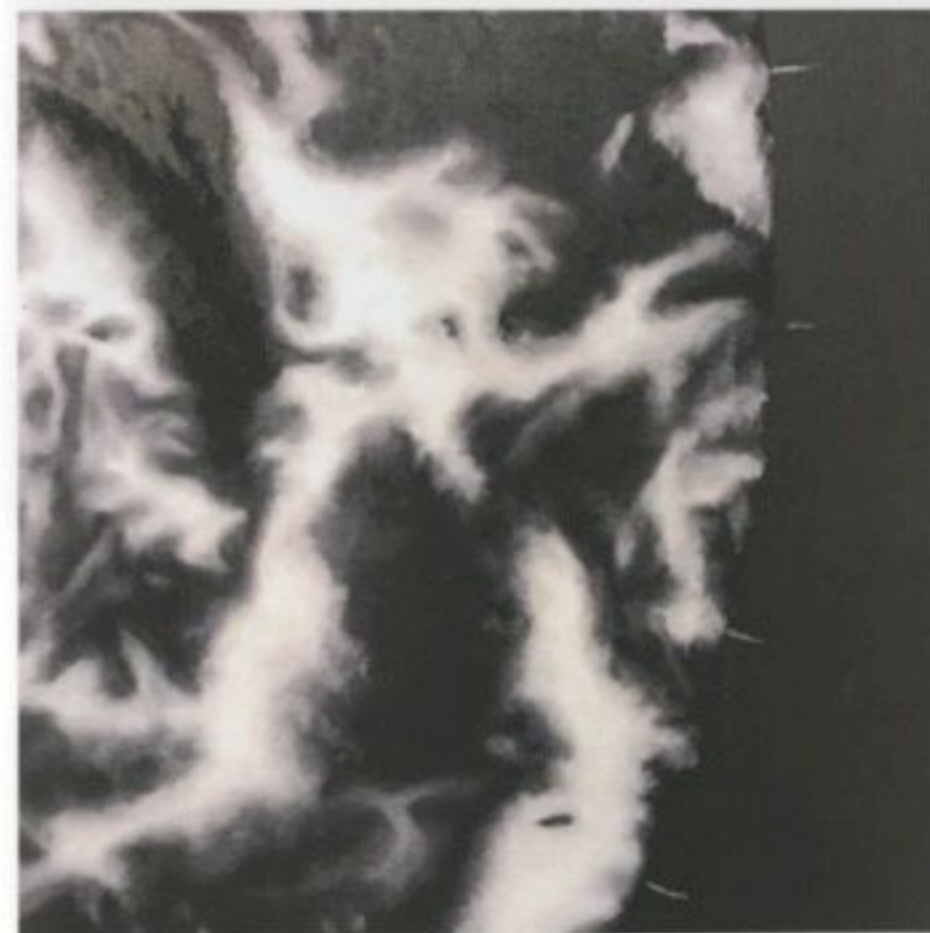
(un)link.

Growing up as a multidisciplinary artist I've always been intrigued in which the way mediums interact with each other and how they help form narrative context within a visual vocabulary. Imagery is an essential part of society and culture, becoming a vehicle of information, saturated and vibrant with context. From one image presented to the public, thousands of differing connotations can be made and connections. By juxtaposing radically contrasting images at the start in a collage format it's not so much the origin of the image that's grabs importance but the aesthetic structure instead.

Through the use of appropriated images from magazines, advertisements, artworks, and personal photographs, my work examines the constricted nature of subject matter. Through these juxtapositions meaning is stripped away and re-arranged. The aim here is to ask purely visual questions that are devoid of ulterior motives or purpose, other than to create more questions. The works play at composition, patterning, colour palettes, and lines. The plexiglass is used as a colour block relief to the detail-stricken canvas below. It's synthetic nature making the viewer further question the fabrication of the subject matter. By using the same dimensions of birch 4 x 6 canvas for all three works a particular framework of critical thing is installed in the viewer. The work seeks to ask questions about what is considered high art or even acceptable popular imagery by playing with the idea of originality, reproduction and the multi mediated image.



Jaclyn McConnell



haley menard

(un)conditional.

Art and Christianity have had a long, intertwined history. The Church supported artists, and artists helped to fund the Church. Modernism separated these two, and in our contemporary society, Christian art is only in the historical wings of galleries. I am seeking to explore the tradition of spiritual art making, drawing from the forms of religious art history and the ideas of contemporary Protestant theology.

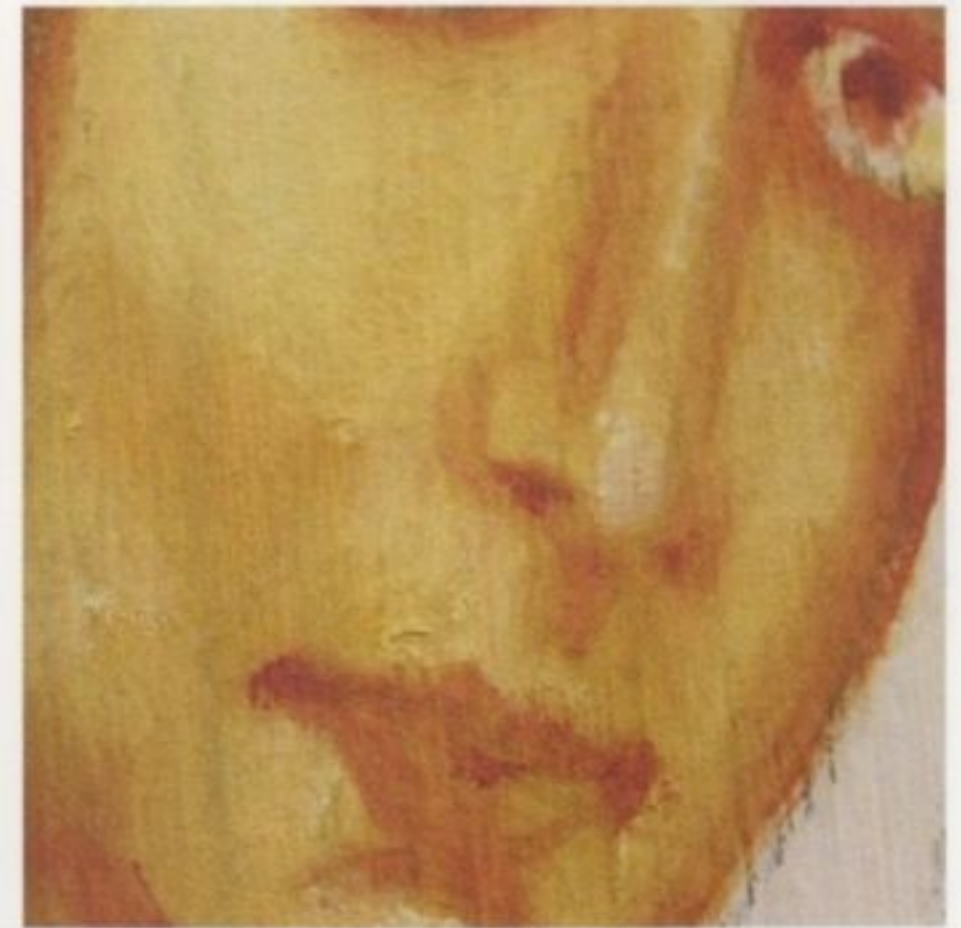
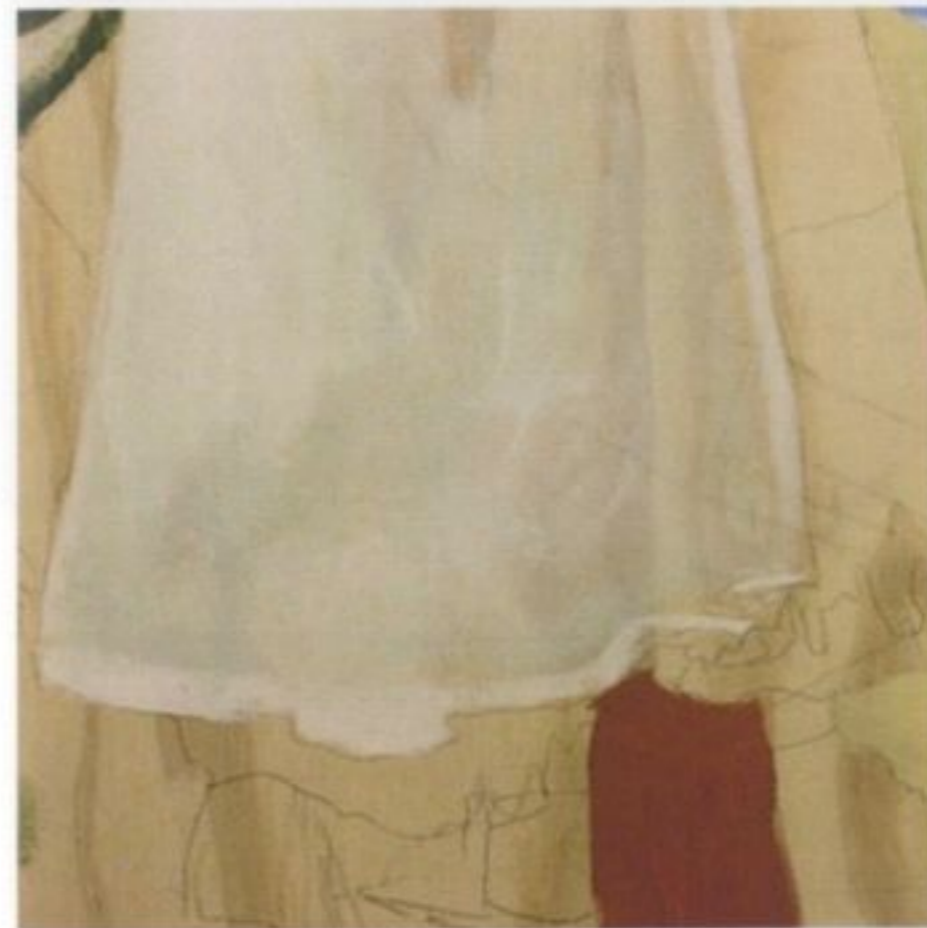
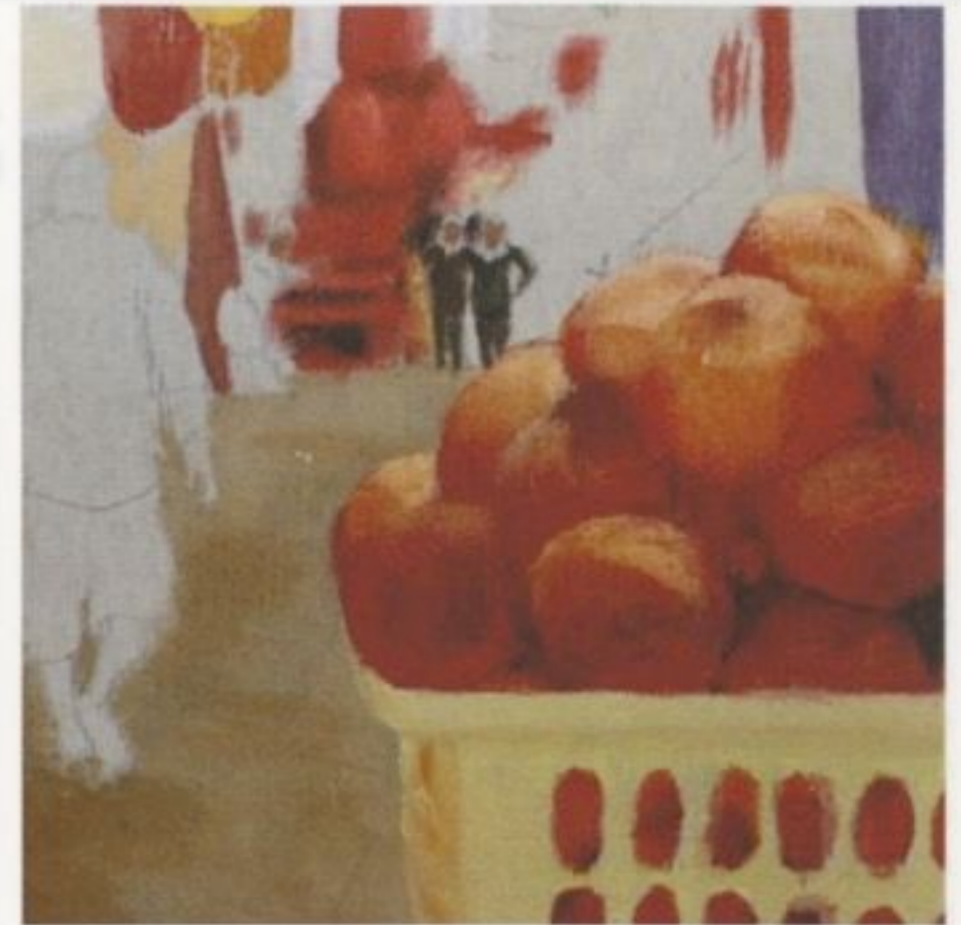
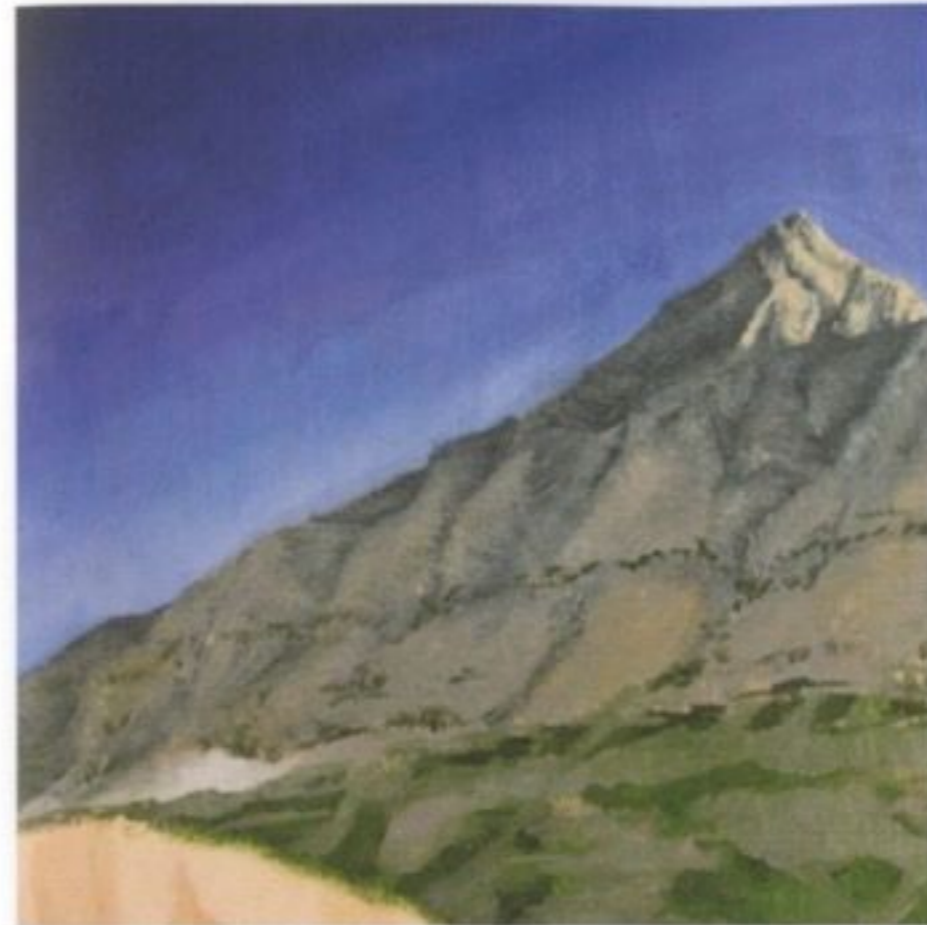
My work takes the shape of a traditional altarpiece, an object designed for guiding prayer and instruction. They typically depicted spiritual figures like saints, surrounding Christ in the center. They became controversial during the Protestant Reformation as devotees were worshipping the images themselves. My work is therefore seeking to recreate the relational experience without creating an icon. This is very important to me as both a Christian and an artist, as I want the work I create to express my faith and abide by it.

The subject matter in my piece is taken from marketplaces in Jerusalem, which sell religious icons beside shoes and purses. Faith is a very personal thing, but somehow it has become a commodity. The careful treatment of paint and detail in my piece seeks to reflect the meticulous nature of the sacred and secular objects depicted.

My work poses the question: what is the place of Christianity in a post-modern society?



Haley Menard



chelsea saunders

(un)mask.

Communication is one of the most important factors in how we understand and interact with each other in our everyday life. Through cues such as body language, facial expression, or lack thereof, we can sometimes show more honesty in a situation than we do with our words. Crossing your arms mid-conversation, chewing on your lip as you receive unexpected news, or even how your shoulders are set are very subtle movements, but can describe volumes more than we are often willing to say to the other person. I am deeply interested in this disparity, where action diverges from thought in how we often behave one way but think another, and how this social artificiality is expressed by the human body and facial expression.

My work is largely representational and figurative. I am simultaneously inspired by and drawn to the human figure in order to address and explore this emotional experience in a visual statement. I look to aspects of contemporary surrealism to create work that relies on metaphor, manipulating the familiar shapes of the human body, and presenting them in an unfamiliar context. I aim to ask the viewer to empathize with and consider their own relationship to the imagery being used in my work.



Chelsea Saunders



leigha stiles

(un)wavering.

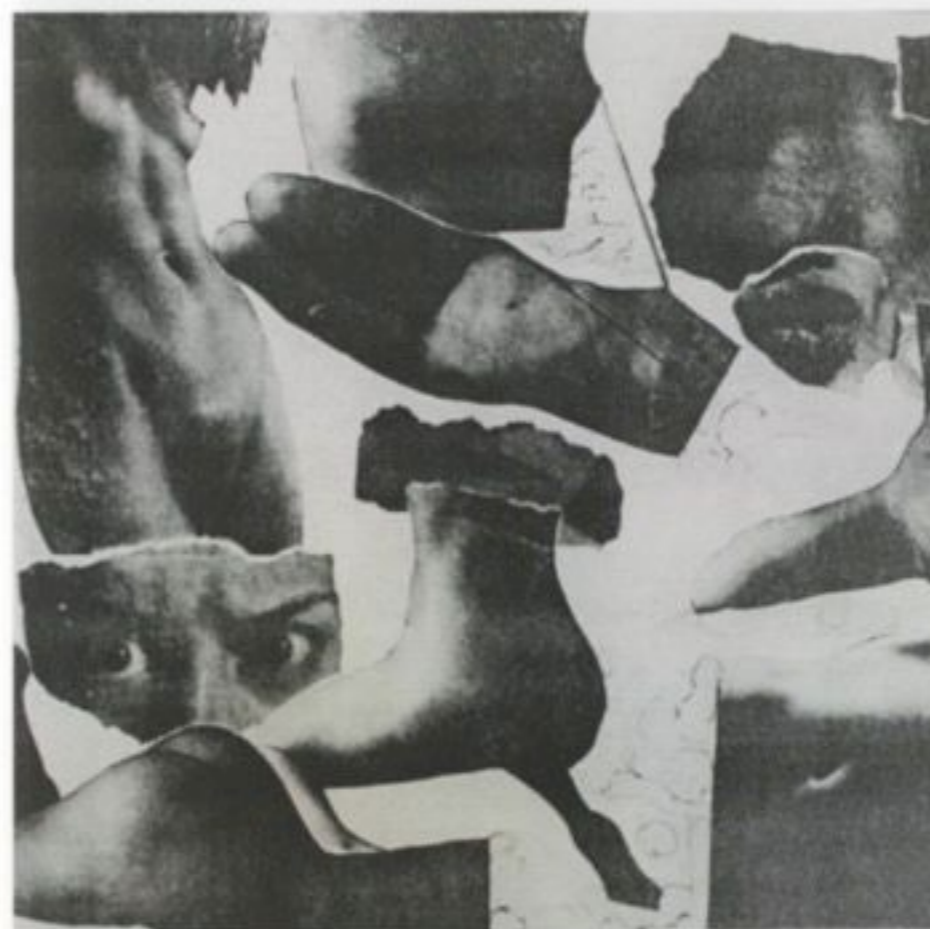
Women have been degraded, harassed and assaulted for their sexuality and femininity through certain fashion trends that they choose to follow. What we wear says a lot about who we are, but it should now allow for a two-dimensional definition of the human being underneath. My work is centered around female sexuality and the need to reclaim the female body as our own.

Within my body of work there are different elements to each piece that all relate back to femininity. I looked at references from within nature and found an interesting fact that male birds from paradise (New Guinea) are the more colourful and vibrant sex and they are the ones that attract a mate. I found this interesting and opposite to today's society and represented this in my work. I also looked into women as warriors and how women often aren't represented as strong individuals. Looking into the history of women's fashion I found crinoline as a restricting and unhealthy piece of clothing and wanted to reconstruct this.

With these aspects of femininity, I created my body of work to all incorporate elements of defence since women always seem to have to defend their sexuality to not allow it to define us. Using innovations in new forms and mediums within clothing through the process of printmaking, my body of work was created.



Leigha Stiles



jordan thompson

(un)alien.

This body of work reflects my interest in ocean creatures, pest creatures, and the concept of the unhuman. These works examine what being human means to me, as well as the struggles that come with being othered. They examine who or what is valued in our society, and how the non-human world displays a wide array of natural variations that places each creature in a valuable balance within their ecosystem. In making this exhibition I have considered questions about how we define and make ourselves, and whether we choose to be who we are or whether we become ourselves involuntarily. I am interested in how we construct ourselves, but I am also interested in how we construct each other.

Additionally, I am interested in the creation of symbolism and what may be interpreted from my personal visual language. When considering paintings as bodies this echoes how one person may be read in different ways by different people, and the question of how this affects the ever-evolving sense of self for both the person being read, and the person doing the reading, is extremely fascinating to me.



Jordan Thompson



serina temperio

(un)real.

Recovering from a craniotomy in the past year, I focus on creating a body of work that transforms complex, human experiences into affective representations of illness and discover a space for emotional understanding.

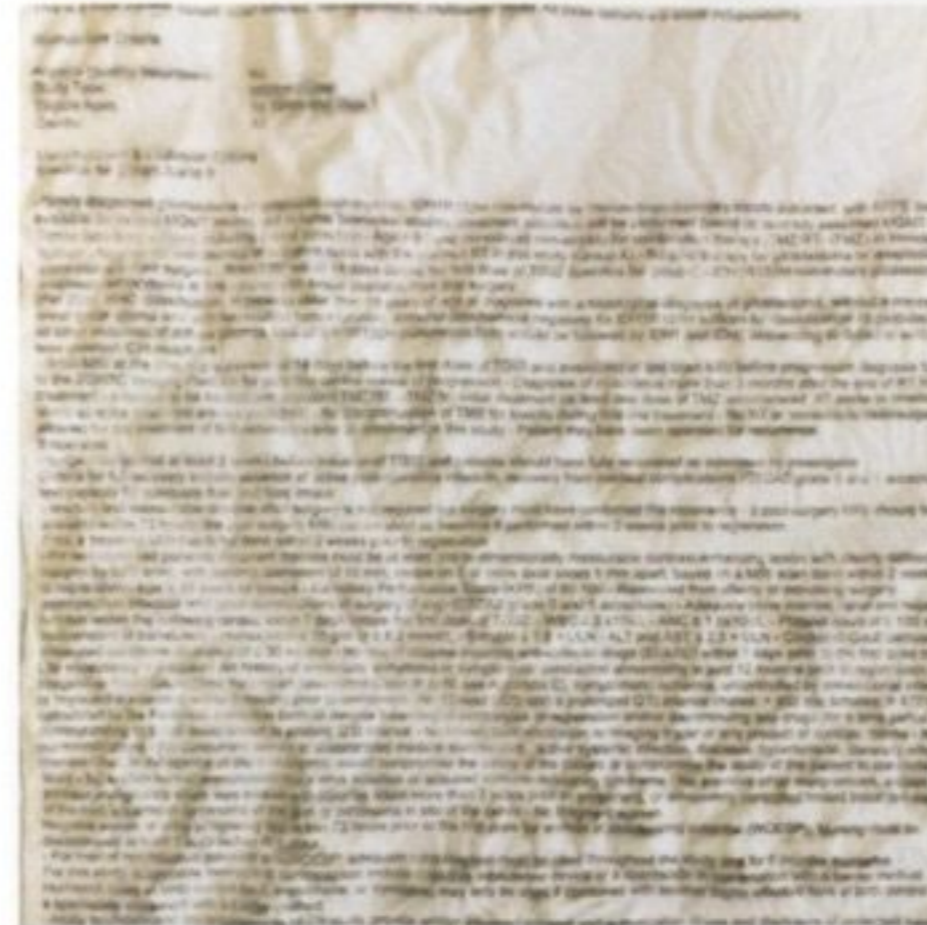
Embarking on a visual and educational journey, I explore my deep felt connection to fundamental life forces, such as birth, nature, and spirit, which are experienced during traumatic growth exploring health remedies of various cultures and belief systems. Through my art, I investigate humanity's valuable and fundamental relationship to the holistic world and its natural, healing properties, which over time, work to revive the body, both inside as well as outside.

Usage of these mediums reflects my inabilities of committing long hours of time in a chemical hazardous environment and struggles occurred through re-adaptation. Working predominately in mixed media and recycled objects, I intend to stress the malleable capabilities of our minds and raise awareness of brain injury while highlighting the importance of community support in regaining independence.

My work expresses an acknowledgement and respect for the therapeutic benefits and powers of nature and traditional holistic modalities in treating and coping with disease and on an individual's general well-being. I hope to continue expanding my knowledge through partaking in diverse cultural experiences.



Serina Imperio



rebecca tulk

(un)familiar.

My work focuses on the use of commodities from generalized culture to reproduce imitations of historical paintings. Criticizing the adolescent quality of objects allow me to scrutinize them in a non-traditional setting.

I am attracted to the conditions of outdated signs and buildings, as well as the configuration of their materials. Copious sources permit investigations through physical objects such as toys, where I dissect and thoroughly examine its forms. From this, I nudge components towards expressive and thoughtful ideas, none of them particularly stated. Altering, flipping or simply covering something reflects how I examine and perceive what is happening.

Incautious placement of historical reproductions allows the process of change itself to set the path and define the work for me. As an artist, I am looking for new and bizarre situations to arise that can produce a feeling of dislocation, bafflement and pleasure for my audience.



Rebecca Tulk



patrick zumpano

(un)expected.

My work explores how individuals interact and react to ideas of mental health.

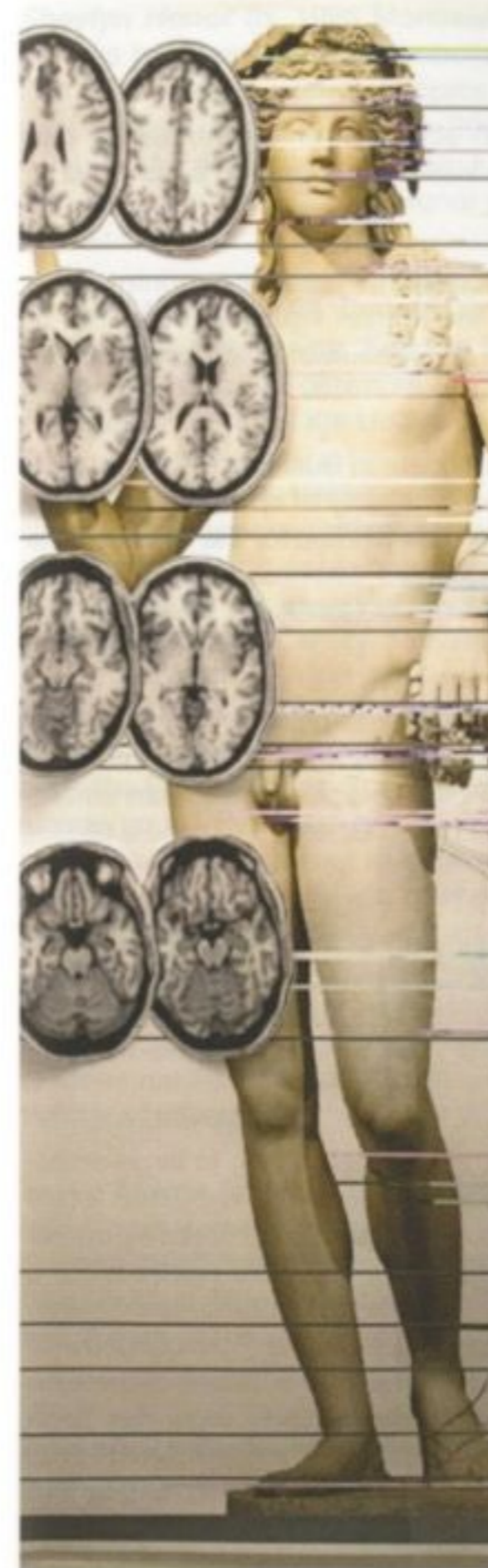
I take inspiration from statues from classical antiquity and juxtapose them with contemporary modes of print and ideas of psychopathology. I reconsider the statues from their heroic/godlike/or villainous aptitudes and re-associate them with a mental illness that I deem best suits their personalities. Through connecting ideas of psychopathology with classical Greek sculptures my work creates a dialogue that speaks to the "myth" of mental health as an ancient misunderstood but underlying factor of life.

Removing the statue from the gallery setting acts as the first step in redefining the figures. From there, I go into the numerical coding of the image and inject lines from the specific diagnosis causing corruptions that distort the prints. The image becomes physically "corrupted" with the mental disorder through this digital process.

Through transferring the corruptions from the statues to vanity mirrors, viewers are confronted with a distorted version of them self. By looking in the mirrors the viewer is surrendering control of their identity to the mental corruption. While humans are often quick to judge others, when we are the subject of the same criticisms our perspectives can be more easily shifted.



P Zumpano



artist biography

Alyssa Dantes (b. 1995 Toronto, Ontario) is a multi-disciplinary artist working in sculpture and printmaking. Her sculptural work consists of various cast forms of the body intended to engage the viewer by providing a narrative of her personal experiences.

Jennie Davison (b. 1996 Barrie, Ontario), BFA major and minoring in Art History, focuses her practice in printmaking, specifically interested in screen-printing and woodcuts. Her inspirations include the human figure and aspects of mortality. As a former member of the Central Ontario Art Association, Davison won an Honourable Mention Award at the COAA's show "Rhapsody in Colour", held at the Art Gallery of Hamilton in 2016.

Carrie Emblem (b. 1995 Unionville, Ontario) is a BFA major and completing her Certificate in Business. Working with oil paint as her primary medium, Carrie's artwork explores themes of navigation and familiarity of space. It speaks to her curiosity about how we observe and interact with landscapes. In the past, Carrie has worked for the Publications sector of Studio Q as a layout designer. She was also a senior illustrator for the Queen's Business Review for two years and now serves as the Creative Director. Carrie has exhibited artwork at the Union Gallery as well as in The Undergraduate Review Magazine.

Eliane Findley (b. 1996 Toronto, Ontario) is a multi-disciplinary artist working primarily in painting, drawing and printmaking with a focus on works in oil. Findley is currently pursuing a BFA and Psychology minor. Greatly informed by her psychological studies, Findley's work incorporates visual representations of psychological and dream states, as well as looking critically at social constructs. Her work has been exhibited in the Union Gallery, Cezanne's Closet fundraising event, as well as many smaller private venues.

Olivia Gilbertson (b. 1996 Thunder Bay, Ontario) is an Indigenous artist working primarily in sculpture. Being Métis, she fuses Ojibwe traditions and stories with her fascination with textiles and craftsmanship. In 2017, Gilbertson was commissioned for a painting by the Deputy Commissioner of Indigenous Affairs at Queen's to honour the Anishinaabe and Haudenosaunee lands the campus was built on. Gilbertson spent the summer of 2017 as an art teacher in Kuala Lumpur, and her work has been featured in the Union Gallery.

Austin Henderson (b. 1996 Whitby, Ontario), BFA major and minoring in Art History, is specializing in large-scale, figurative oil painting. With an interest in mid-twentieth century fashion, Hollywood film, advertising, and other forms of mass visual culture, Henderson's work explores identity and social systems in order to question this era's popular perceptions, and its connections to the present. In 2017, attended UNSW Art & Design in Sydney, Australia for a semester. In the past, Henderson has worked at the Robert McLaughlin Gallery in Oshawa, Ontario, the Station Gallery in Whitby, the Australian Art Events Foundation in Sydney, Australia, and for Vogue Charity Fashion Show at Queen's University. Currently, he holds positions as the Arts Editor of MUSE Magazine, the Co-President of the Fine Art Department Student Council, and an illustrator for the Queen's Business Review. Henderson's work has been exhibited in juried group shows throughout Ontario and New York, including the Union Gallery (2017, 2016), the Robert McLaughlin Gallery (2014, 2012), and as part of a recent travelling exhibition, Print Pulse 30. His writing and artwork has been included in publications such as the Undergraduate Review, MUSE Magazine, and the Queen's Business Review. More of his work can be viewed at www.austin-henderson.com.

Shaylyn Honor (b. 1996 Montreal, Quebec) is a Kingston-based artist specializing in large-scale oil painting and informs her practice with symbolism. Her work attempts to confront the viewer with current environmental issues and invites action regarding topics such as illegal ivory trade. Shaylyn is currently working towards her BFA (Honors) with a minor in Art History. In 2017, Honor was granted the Margaret Craig Scholarship for Fine Art. Honor has exhibited locally in the Kingston Juvenis Festival as well as at the Union Gallery, and has had her work published in the Undergraduate Review. Honor will continue to practice art in Kingston upon graduation and intends to pursue her artistic career.

Victoria Kim (b. 1996 Toronto, Ontario) specializes in oil painting, exploring themes of overwhelming excess and the struggle of meaning. Kim is a BFA major and minoring in Art History. Kim also works in digital design and is the Creative Director of girlworks media inc., a magazine for girls and young women. Her work has been exhibited in Toronto as well as in the Union Gallery. In 2017, she was awarded the Dean's Special Award.

Emily Klaassen (b. 1993 Kingston, Ontario) is a multi-disciplinary artist working primarily in printmaking and sculpture focusing on modern agriculture and the consumer. Her work explores themes of agricultural practise and the distant relationship to the consumer with the intension of encouraging interest and truth. Her involvement in 4H Ontario introduced her to a variety of livestock and farming practises which influenced her artistic practice. Her work has been exhibited in Union Gallery. Klaassen will be continuing her education Teacher's College at Queen's after graduation.

Ramolen Laruan (b. 1996 Manila, Philippines) is an interdisciplinary artist and writer based between Kingston and Toronto. Laruan is currently a BFA (Honours) candidate at Queen's University, minoring in Art History. Having grown up in the Philippines and moved to Canada at the age of 10, her work focuses on the intermingling of cultures and its effects on the formation of self-identity and politics of belonging; as well as exploring strategies of appropriation and censorship in an attempt to forge a new artistic language that reflects the rules and limitations of the society in which art is produced. Laruan is a past editor-in-chief of The Undergraduate Review and Communications Coordinator for Modern Fuel Artist-Run Centre; she is currently a museum docent of the Agnes Etherington Art Centre, staff writer for The Queen's Journal, and the President of Union Gallery's Board of Directors. Her work has been featured in various publications: The Undergraduate Review, Collective Reflections, Free Lit Magazine, exhibited across Ontario, and participated in group and travelling exhibitions in New York and California. Laruan was awarded the John Cameron O Memorial Award (2017, 2018) and Margaret Craig Scholarship in Fine Art (2017). Laruan will be pursuing an MFA at Western University in the Fall of 2018.

Taylor Marrin (b. 1996 Ajax, Ontario) is a printmaker with primary working in lithography, though many of her pieces include silk screen details. Her work revolves around the relationship between the public and private faces of mental illness, specifically depression and anxiety. Marrin uses portraiture, colour, and flora in her work to allude to this theme. All of Marrin's subject matter is informed by her immediate surroundings and personal experience. Marrin has shown in The Union Gallery and Modern Fuel in Kingston Ontario. Her work has been published in Grounders an upcoming artist magazine, and Queen's annual publication Collective Reflections.

Eryn McCarthy (b. 1996 Waterloo, Ontario) is a multi-disciplinary artist primarily focusing on oil painting. McCarthy is a BFA major and minoring in Art History. Her work focuses on portraiture and figurative subject matter that explores her own personal thoughts and memories. Eryn's work has been displayed at the Union Gallery and Cezanne's Closet, and has been interviewed by the Queens Journal on her work. She has completed graphic design commissions for the companies Sunvim and Maxtech and is a gallery attendant at the Union Gallery.

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Jaclyn McConnell (b. 1996 Ottawa, Ontario) is a multi-disciplinary artist working primarily in printmaking, oil painting, and new-media. McConnell's work explores themes of fragmentation through juxtaposing various subject matter with differing connotations and origins. Through this contrast the viewer is given a new insight to the imagery placed before them in a dynamic mixed media aesthetic. McConnell is a past assistant photographer at South March Studio, contributor for the Undergraduate Review, and presently a graphic designer for Studio Q. Her work has been exhibited in different venues including Kanata Artist's Studio Tour, The Union Gallery, Print Pulse 30: Travelling Exhibition, Modern Fuel, and Cezanne's Closet fundraising event. In 2014, she was awarded the Robert Shotton Memorial Entrance Scholarship and Canon Canada and MTV's True Original Challenge Grand Prize Winner.

Haley Menard (b. 1996 Ottawa, Ontario) is a multi-disciplinary artist working primarily in sculpture and painting. She is currently in her final year of her BFA at Queen's University in Kingston, Ontario. Her work explores the traditions and misconceptions of Christianity through a contemporary lens. Menard has exhibited at The Union Gallery.

Chelsea Saunders (b. 1996 Belleville, Ontario) is a Kingston-based artist focusing her artistic practice in oil painting and drawing. She explores human emotional expression through the lens of her own experience. She has contributed to publications such as the Undergraduate Review and Free Lit Magazine, and shown in The Union Gallery and The Core. She was awarded the Quinte Arts Council bursary in 2014, and is currently a graphic illustrator for the Queen's Business Review and a gallery attendant at the Union Gallery.

Leigha Stiles (b. 1996 Pembroke, Ontario) is a multi-disciplinary artist working primarily in printmaking and new-media focusing on clothing design. Her work explores themes of sexuality, the representation of the body, and innovations into new forms and mediums within clothing. She has designed for multiple fashion shows including The Vogue Charity Fashion Show (2016, 2017, 2018) and Project Red (2017, 2018), which influenced her artistic practice. Her work has been exhibited in different venues including Union Gallery in 2016 and 2017, the Print Pulse 30: Travelling Exhibition, Cezanne's Closet fundraising event and the Undergraduate Review. In 2015, she was awarded the William and Patricia Sheets Memorial Bursary as well as the Gerald Finely Bursary in Fine Art. More of her work is visible and available for purchase through: stylebystiles.com

Jordan Thompson (b. 1995 Ottawa, Ontario) works primarily in printmaking and painting. Thompson has been training as an artist from a young age, through working in the art shop in his home town and taking both extracurricular art classes and those provided by the high schools that he attended. In 2010, he participated in All Saints High School Specialist High Skills Major for Fine Art. Thompson's work considers themes of the Other — whether that Other is based in race, gender, mental health, or sexual orientation — and the concept of feeling alien on one's home planet. This concept is fuelled by his own lived experiences and his love of research. His work in research greatly influences the symbols and images that appear in his work. His work has been exhibited in Print Pulse 30: Travelling Exhibition, the Union Gallery's Cezanne's Closet in 2015 and 2016, as well as the Union's Vitrine in 2017, and has also been featured in Queen's University's Undergrad Review in 2016.

Serina Timperio (b. 1995, Windsor, ON) is a multi-disciplinary artist primarily working in mixed media including sculpture, oil painting, printmaking, and photography. She is a Bachelor of Fine Arts Honours candidate at Queen's University, with a minor in Art History. Serina's artwork is themed around struggles and obstacles that individuals have overcome and those obstacles' impact on the individual, those around them, and future generations. Her work revolves around her interest in human bodies, both healthy and ill, and the phases of illness and recovery. Having undergone a craniotomy in the past year, Serina plans to document her steps of healing through art, creative expression, and environmental influences. Serina's thesis seeks to raise awareness of brain injuries and the importance of community support in regaining independence, and ultimately help in raising funds for a cure. Serina has volunteered as a docent and worked as an educator at the Agnes Etherington Art Centre. She partook in the archaeological excavation in Cerveteri, Italy and spent the last summer interning at the National Gallery of Canada.

Rebecca Tulk (b. 1993 Kingston, Ontario) is a BFA (Honours) candidate at Queens University, minoring in Art History. Having already graduated with an advanced diploma at Sheridan College for Visual and Creative Arts, she continued her education with an Undergraduate Degree. Tulk paints in large scale, primarily with oils and acrylics and focuses on collaging strange, metamorphic and non-representational concepts together. She has exhibited work in the Robert McLaughlin Gallery, The Union Gallery and has been a visiting artist at local highschool, Regiopolis-Notre Dame. In 2014, Tulk was awarded the Exposure Photography Award at Sheridan and published in Rhetoric Magazine's 4th Annual 2015 Issue. After graduation, Tulk will continue furthering her practice while residing in Michigan and applying for Teachers College, with the hopes of Grad School in the near future.

Patrick Zumpano (b. 1996 Richmond Hill, Ontario), is an inter-disciplinary artist who primarily works in large scale printmaking and brings elements of instillation to create spaces of changed perspectives. Currently completing his fourth year of study in Fine Art at Queen's University, Zumpano's work takes inspiration from psychopathology, the scientific study of mental illness, and juxtaposes different time periods to create comparisons between classical and contemporary understanding of mental health. Zumpano has worked in art camps for many summers and is currently an instructor for Queen's Expressions. His work has been exhibited at different locations including: The Union Gallery, Print Pulse 30 Traveling Exhibition shown at The Isabel Bader Centre (Syracuse University, McMaster University, Nipissing University), Modern Fuel, the Undergraduate Review, and Cezanne's Closet.

epilogue

At Queen's University, the Fine Art (Visual Art) Program recognizes that artistic practices are complex and challenging. Over the past four years, the graduating students featured in *un(titled)*, have focused intently on finding ways to express themselves: to make and to think anew. Their artworks take a range of forms, which likewise prompt a number of possible meanings. As a viewer walking through this exhibition, take the time to get lost in the details—the surfaces and sounds. Notice how the work of art unfolds in front of you. Perhaps it doesn't reveal itself all at once, and in doing so invites you to return to it again and again.

These students have found that as pleasurable as artmaking can be, it too can sometimes be a struggle. That the artistic process is not only intellectual and emotional, but physical. It envelops the senses. Is it not an activity done at a distance or remove, but up close. Fingers tracing across a surface, getting the right, subtle mark in its place. This takes time and commitment.

Art is, of course, about expression. Something is conveyed, often a feeling or thought, an idea or an image. It is also so much more than expression, for art is a form of knowledge and understanding. It is a thinking process, and this thinking takes place *through* material, whether that be pigment and ink, canvas, clay, sound, video or any other.

The intensive studio environment of the Fine Art (Visual Art) Program offers a space where the students can immerse themselves in the language of art, and find ways to speak the stories they desire to tell. There is no question that Ontario Hall is an important site of creative learning within Queens' University. While there may not always be an obvious trajectory from BFA major to career (sorry Mom), what develops is a lifelong passion with thinking and making, and a way to perceive and act. It leads to an understanding that artworks help us engage with and negotiate the world at large: the world that extends beyond the frame of the canvas and classroom, and beyond the University campus itself.

The Fine Art (Visual Art) Program congratulates the graduating class of 2018. It has been a pleasure to see how you have taken up the tasks required, and accepted the challenges provided. I want to thank the catalogue team of Ramolen Laruan, Eryn McCarthy and Patrick Zumpano for their hard work, and faculty and staff for their encouragement and guidance. I also want to thank each one of you for making the Program this year an exciting one. With surprising ventures now ahead, I wish you nothing but the absolute best.

Dr. Kevin Rodgers
Undergraduate Chair
Fine Art (Visual Art) Program

