WHERE THE LINE IS DRAWN
To the Members of the Graduating BFA Class of 2014,

Writing on behalf of my colleagues I wish to convey our warmest congratulations to each of you! This exhibition is a wonderful celebration of your amazing accomplishments.

Speaking for myself, it has been a pleasure to work with you over the past four years. Everyone in our Fine Art Program (Visual Art), each 4th-year student, staff member and faculty member, is involved in the preparations for this exhibition, and everyone is very pleased to see it. When the show is up I try to look at the works from a bit of a detached point of view, and each year I am amazed. I say to myself, these young people are about 21-years old and look what amazing things they have accomplished in their works of art. Congratulations and good for you!

Another very important dimension of our Fine Art Program is the strength of a sense of community, of friendships and of enjoyment of one’s work developed over years. Intellectual formation in one’s studies and creative development in one’s artistic practices are both very important, but the depths of friendships, of feelings of community and of enjoyment build an essential, deeper inner-growth and confidence in a way that is unique to our program here at Queen’s. For about 40 years Queen’s has been able to offer Fine Arts students a very high quality educational experience and we are very proud of this.

For my colleagues and myself it is a pleasure and a privilege to have worked with you. We do wish each of you all the very best in the years to come.

Ted Rettig
1. STEPHANIE ARN
2. RACHAEL GUICHON
3. SYLVIA LESNIEWSKI
4. JOANNA SHI
5. CAITLIN LA PEÑA
6. EMILY ZIELKE
7. JUANITA LEE GARCIA
8. RACHAEL DODGSON
9. AMY THOMLINSON
10. NICOLE KEROUAC
11. ERIN SCHIFFNER
12. ALIVIA VEENSTRA
13. JILL YU
14. CASSIDY VAN LEEUWEN
15. MAGDALENA SLABOSZ
16. ALEXANDRA BRICKMAN
17. SARAH LOVE
18. MAGGIE LEVER
19. OLIVIA LOCKSLEY
20. FLORIANA EHNINGER-CUERVO
21. DANIELLE ZAFIROVSKI
22. VIRGINIA HSIAO
23. HILARY LONGTIN
24. MAGGIE ZENG
25. SARA PEROSA
26. JAMES PUFTER
27. ANNA SPEYER
28. CLAIRE VAN EEGHEN
29. AUDREY WALSH
30. CHARLOTTE LAYER
31. LAURA MCCOLM
In my current body of work, I am engaged with the dichotomy between aesthetic emotion and sentimental charge, with a focus on the former. Essentially, I aim to evoke emotion through the relations of forms and colours in the piece rather than suggesting this emotion through the content. I chose to use the chair as the subject of my paintings, as it is an insipid, inanimate object that is hardly ever given much thought. In each painting, the innocuous piece of furniture is presented in a different light to express a certain feeling, ranging from inadequacy to eminence. Each chair is given its own respective identity, whether it is the abandoned, damaged chair or the distinguished chair of authority and status.
At this stage in my life, I feel a lot of apprehension for the future. In light of these feelings, I have made this the focus of my final year. With the use of mixed media, including collage, acrylic, ink, oil and chalk pastels, I aim to communicate an anxiety towards the idea of adulthood and making decisions that will influence the rest of my life. My subject matter consists of portraiture, made up of literature and old maps that I have ripped up and painted. The use of this material is meant to capture ways in which I have noticed my peers and I use to define our persons. In the background of the figures are references to planning, scheduling, and an overall anxiety of being perceived as a result of my choices after my undergraduate.
SYLVIA LESNIEWSKI

My artwork is produced mainly using printmaking techniques which includes: copper etching, stone lithography, waterless lithography, and woodcut. The recent works I have completed are motivated by themes of gender and sexuality, more specifically, protecting the vulnerable and innocent aspects of identity in addition to the strength and perseverance of these figures in relation to their identity. My work portrays mythological, folklore, and realistic subjects engulfed within an abstract background. After I graduate this year, I plan to join the art culture near my hometown Barrie and then go to Wroclaw in Poland for a MFA, mastering in Printmaking and further exploring my Polish heritage.
My works talk about the gender and cultural roles that people are born or raised into. I choose to depict characters in staged positions while suggesting the different kinds of cultural, racial and gender expectations that mold and form us. My most recent pieces are inspired by Simone de Beauvoir’s quote: one is not born a woman but becomes one, and it provoked memories of my struggle to adapt to the cultural norms expected of me through peers and family. Trying to maintain the acceptance of others while struggling to keep the acceptance of myself is my field of interest, and the result from this struggle is the focus of my work.

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My drawings and paintings are influenced by an interest in Japanese culture, graffiti, and the language of abstraction. I build up a composition intuitively until elements emerge that I can react to. Layering of images and attention to colour creates deeper meaning in the works. The gap between the viewers’ understanding of the piece and the relationships of the forms themselves demonstrate the psychological dissonance between my art, the mind, and verbal interpretation.

Soon, I plan on moving to Toronto to gain experience in the art industry and apply for graduate programs.

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I like to create my work in an expressive and intuitive manner. I strive to combine my conscious thoughts with primitive instinct. My subject matter often deals with the human form, ordinary objects and segments of those objects.

I am interested in selecting mediums and materials to work with whose properties naturally articulate, compliment and enhance the underlying feeling of the work. I attempt to create artworks that capture people and their predisposition to be flawed, unique and different. I like to embrace the imperfection of the human condition and reject the rigidity of societal conventions. I let my materials show evidence of human manipulation it shows a vulnerability that I find important and significant.

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My body of work is a product of my own need to clarify certain questions pertaining to cultural and self-identity. I am inspired by the visual imagery used in our current culture: a consumer driven, social media, and technologically connected society in North America. The current direction of my work is based on an autobiographical reflection portrayed as a comparative narrative of Latin American, Spanish, and, North American relations. This body of work is founded on interdisciplinary studies of Visual Arts, Latin American Literature and Culture, Anthropology, and, Art History. Through an increasingly multidisciplinary practice I hope to address the wider issues in visual culture in the political, economic, and, social spheres amongst cultural clusters of the geographical locations I explore.

In the immediate and distant future I intend to continue to develop my creativity and artistic practice as well as further my education in my field of choice. I hope to continue to be inspired by travel, literature, and, individuals.

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Since my artistic practice has become entirely abstract I have been interested in exploring art-making as a performance between artist and materials. My prints explore the meaning behind this relationship rather than display any pre-determined representational imagery or content. Above all else my work expresses an artistic energy and highlights rather than hides the process which created it.

In the future I hope to travel, master glassblowing, and maybe get a puppy. Either way I plan to continue making art, whether that’s through grad school, residencies, or completely on my own.
AMY THOMLINSON

I work primarily in oil paint but also enjoy creating multi-media pieces. My work is an effort to show mental and emotional distress by reshaping and deconstructing humans through nature, or by placing them in an environment that echoes the internal state I hope to communicate. I also create smaller nature focused pieces that to me represent lucidity, and the calm and peaceful state that is at some point desired by all of us. However, I still like to be bold with my colour! If at the end of creating a piece it no longer resembles the starting concept that inspired it but it resonates more deeply with some other experience, emotion, or thought, then I am still happy. As I continue to explore these themes I’m willing to see where and what my work will progress into, even if it involves getting a little lost along the way.
My works are based on the assumed power and control we, the human race, believe we have regarding the environment, animals, and other human life. Through oil and acrylic paint on large canvases I strive to convey the negative consequences of this assumed control, specifically through urban and rural landscapes, as well as objects and animals.

In the future I plan to pursue a career in Art Therapy after taking some time off to gain experience and improve as an artist.

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Through my work, I aim to initiate discussion about issues regarding the animal exploitation that takes place in Canada and across the globe. With a focus on the similarities between the maternal practices of animals and humans, I hope to promote thought about the rights that we feel we have earned as a result of being the ‘stronger’, ‘more intelligent’ species.

In the years to come, I plan to travel and pursue a career in education while maintaining an individual artistic practice.

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The processes of collection, classification, and creation influence much of my work. I find inspiration in both nature and human-made elements experienced within my environment. With the compilation of floral iconography, my work explores the idea of decoration and contextually rearranges its significance. A focus is placed on various mark making, optimal printing processes, and engaging surfaces. By this an intentional showcase of process is presented, highlighting the presence of materials employed. Using an assortment of botanical references, much of my work centers on the repetition of imagery in order to develop matrices that allow me to layer and collage. Through a process of collecting and recycling images, as well as a quilting of printed parts, my work develops from simplistic pieces to a complex whole.
My work responds objectively to world conflicts, which are mostly caused by ideological differences, as my experience of having been raised in both eastern and western culture grants me the freedom to collect textual and visual information from a wide range of sources and use them in my work. I am very engaged in world history, politics and religions. Greatly inspired by contemporary documentation, and sometimes political cartoons, I use art as a tool through which I express myself, my feelings and thoughts about the rapidly changing world as well as its past, present and future, as well as a tool through which I think and foresee the impact and aftermath that historical events can have or has had on different and all generations.

In the future I hope to continue in painting and in the meantime pursue a career in interior architecture or fashion design.

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Throughout my time at Queen’s, I have discovered and have struggled with my identity as a “Fine Artist,” finding my interests keep drawing me back to a more illustrative cartoon-like style. I think my work will always straddle this line, and I readily embrace it, pushing boundaries with subject matter that is meant to amuse and sometimes shock my audience. Natural morbid curiosity plays a large part in the illustrations of popular nursery rhymes in this work. Mother Goose always had a dark side, and through my explorations in print media I aim to bring them to life.

In the coming years, I wish to continue my art training in the more specialized field of illustration as well as explore the totally new world of animation.

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I use images of human portraiture, still life and the human form to piece together moments out of forgotten memories. The works aren’t meant to re-create scenes but capture the uncertainty from several intangible moments and few instances of clarity. With these paintings, I hope to capture the process of coming to terms with the past.

MAGDALENA SLABOSZ
Alexandra Brickman

My artistic practice lies primarily in large-scale oil painting. My paintings begin within the framework of photographic material that reveals aspects of childhood memory and experience. This year, I became particularly fascinated with the childhood tendency of questioning and exploring our own bodies. The conception of my new series began amidst a paradoxical marvel, when I recently became aware of “The Ship of Theseus,” an enigma that raises the question of whether an object which has had all of its components replaced remains fundamentally the same object. I started to consider the paradox in the context of the human body. If our cells are constantly being created and regenerated, to what extent are our bodies fundamentally the original copies of themselves? I have specifically chosen subject matter that captures the innocent and inquisitive nature of young children as they begin to question how and why their bodies are changing. Although the images I choose hark back to personal moments in mine and my siblings’ lives, they also represent milestone moments that virtually every child will experience.

My interest in children’s development has inspired me to pursue a career in gallery public programming, which will provide me with an opportunity to continue to share my love of art with others.

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My body of work has developed throughout this year as I have worked to capture the sentiments of adolescent disillusionment through portraiture. My work centres around the way our generation is experiencing independence in contrast to the way in which it impacted previous generations. However, through the careful depiction of people, I have also attempted to establish a sense of empathy between subject and viewer. I have used subjects who are close to me in order to access individual experiences within this social phenomenon. Ultimately I hope to be able to demonstrate the universality of these feelings of a changing sense of identity. The personal nature of this subject matter has allowed me to draw on my own experiences in order to evoke a state of mind within my portraits.
The body of work under development consists of seemingly random drawings of notable elements I have experienced through my travels in India and time passed in northern Ontario. Fundamentally, these sketches are a representation of experiences that have evoked strong feelings or impacted me intimately; serenity versus chaos, familiarity and adventure, old and new. To a general audience, the juxtaposition of Indian culture and the rural Canadian outdoors may appear unconventional, if not intangible. However, given personal past experiences, I feel this art is a manifestation of my role as a pivot point to these seemingly unrelated inspirations.

As I find my place to stand between two cultures, the details of my role are not yet delineated.
OLIVIA LOCKSLEY

I enjoy experimenting with my work through painting, drawing, three dimensional work as well as performance. My work focuses on my reaction rather than providing commentary. Currently my themes include toxicity and mutation which I convey through large dramatic works and unnatural colours and forms. I enjoy making high energy work which ultimately becomes a reflection of myself as an artist.

In the future I plan to further explore art as a multidisciplinary focus as well as pursue my teaching certification.

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I primarily work 2D, using illustration, paint and print media to create my work (although I do have a fantasy where I learn to carve marble like Bernini). Currently, my subject matter is hard to pinpoint; I like visual puns, perceptions of history and the significance of stories and myth, and the human body. Sometimes, my brain just spills bits of its tumultuous contents onto the canvas with varying degrees of discernability. But mostly, I just like to torture myself with ideas that are either very large, or complexly small, both of which I find incredibly hard to actually produce any art about.

I think that surrealism and metaphor can be used beautifully in both literary and visual art, and would love to bring the two together by making art for books, or other interdisciplinary artistic projects.

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I am a Canadian contemporary painter and printmaker with an international perspective. Born in Toronto, I am currently finishing up a Bachelor of Fine Arts Honours degree with a minor in Psychology at Queen’s University. I have also spent numerous summers traveling and studying History abroad in Europe, while also engaging with art in new and culturally specific ways.

My paintings and prints reveal our psychological intuition, and embody our identity, and natural habitat as humans. My current artistic focus specifically explores visions of perception and sensation primarily using architectural perspectives. Through my work, I address issues regarding sensations at a personal level while tackling the multiplicity and dynamism of the human mind, and its boundaries that restrict its expression and achievement of unity.

In the near future, I intend to further my education in the field of Art, Law and Business.

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My art this year is about portraits that convey a story. These portraits are my reflection of the people I care about, this including my family and friends. As an artist I have always loved experimenting with a range of colors, and different textures from wet on wet paint to chunks of paint applied straight to the canvas with a palate knife. Through these techniques I hope to bring freshness to my work, unlike traditional portraits, I consider my works to be more abstract.

VIRGINIA HSIAO
HILARY LONGTIN

I strive to create artwork that visualizes female identity through images of expressed emotion. Utilizing photography and sculpture, I strive to bring together symbolic and realistic representations of women to analyze and evaluate the relationship between womanhood, body image and identity. I wish to communicate to the audience that what is seen on the outside is not necessarily what is experienced on the inside, to expose social pressures and perceptions. Using photographic techniques such as layering and high contrast, I hope to create a sense of empathy for the subjects.

In the coming years, I plan to attend teacher’s college and to further hone my skills and identity as an artist.

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My work is a display of my experimentation as a practicing artist. Using primarily installation and print media, I began to explore the layers of my identity. Through this process, I delve deeper into my interests in the topics of social constructionism and human ideals.

In the coming years, I plan to continue my practice and gain experience through artist residencies within, and out of the country. In the future I hope to further my education in different disciplines.

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Experimental art in painting, sculpture and print regarding current interactions between technology, media and relations is the focus of my art practice. It derives from building a connection between the human body and its associated representation in society. I use the body as a key element to describe our ideas and beliefs that are affected by the technology we have access to; the way our society presents imagery and information through media; and how these two elements have changed our relationships with others and with ourselves. My art takes a critical approach to these aspects. I want each piece to ask the viewer a question, a question most do not think of asking or are afraid to answer.

After graduation I aspire to pursue my artistic career by becoming a professional artist and Fine Art Professor.

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JAMES PUFFER

In my work I strive to re-create, explore, and share personal experiences in different natural settings. Using print media, photos and sculptural mechanisms, the installation attempts to create a unique environment which reflects a particular point in time within a landscape. I attempt to create a harmony between the imagery presented and the mediums supporting them to fully immerse the viewer in nostalgic memories of the outdoors.

In the future I plan to further explore my art practice, through acquiring an MFA, or more woodworking experience.

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As an artist, my primary practices lie in printmaking and painting. Painting and printmaking specifically speak to me because of the ability I have to explore themes and translate them through the use of colour and imagery however I see fit. Primarily, my work focuses on juxtaposing heavy content to formulate new meanings. By dealing with contrasting content, my work uses significant topics to create a new narrative within the piece, whether serious, humorous, or simply unexpected. Usually this is translated through the use of characters, art historical works, and self-portraits.

When making decisions about my work I tend to draw upon personal identity as inspiration. I use conflicting content to relate to my uncertainties of being an artist in the contemporary world. Being the only member of my family who has perused a career in the arts, I find myself constantly contemplating whether or not art is the right path for me to follow. As I develop as an artist and gain experience and confidence in my artistic ability, I still find myself questioning; am I good enough to be an artist, will I be successful, and will this life provide me with the security that I am used to?

The narratives I create with contrasting content represent the clashing ideas that I have about my own identity as an artist. With these thoughts, I am drawn to themes of permanency and artistic identity in the contemporary world and try to find ways to articulate these difficult feelings. By using personal emotions as well as contemporary references, I allow my material practice to serve as the place where my private feelings become public.
My work focuses in stone lithography and looks to explore imagery in a way that will allow every viewer a unique experience with the piece. I look to display the image through exposing the medium with its unique characteristics. My hope is for the viewer’s imagination to be engaged during their exposure to the work. I draw inspiration from the medium itself and as I work on an image I allow it to speak through the drawing. The viewer is engaged with curiosity in discovering multiple subject possibilities. There is an element of surprise that entices me to continue creating. This allows every piece of art the opportunity to be one of a kind, which I appreciate.

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AUDREY WALSH

I am primarily concerned with the movement of line, colour, and shapes. For me, art is about letting go of myself. A fleeting moment of not being. Which is contradictory because much of my work is conceptually a representation of myself, in all of its other worldly flora-esqueness.
In my work, material and process dictates content. Different materials and mediums carry innate concepts, and by using these materials we are accepting that these thoughts will come to the viewers mind. I sometimes choose to subvert these preconceptions. In these works, I begin my process by altering an image digitally to make it defy what is possible for its material composition. I use these digital images to make lithographic and screen prints which are blueprints for buildings that are unable to stand without support and would collapse under their own weight. I then use these blueprints to create these buildings in miniature.

In the future years I hope to study Art Therapy and continue to produce art.

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Drawing on images of sedentary student life, my work aims to direct attention towards moments of detachment felt by students as a result of their temporary segregation from society. Recalling personal experiences from the past four years, the narrative reflects the triviality, banality and normality of the everyday day actions of student life. While university has been a profoundly positive time for me, I find myself drawn to these instants of impartiality and dispassion. Reflecting on the culmination of university experiences, these moments are often forgotten and overlooked, while in truth they represent a significant portion of this transitional time. It is my intention to give value to these moments by representing them in my work.
A Letter on behalf of the BFAH Class of 2014:

Thank you for joining us in celebrating the end of our four years in the Bachelor of Fine Art Program here at Queen’s University. This exhibition includes the most exceptional work from the largest graduating class to ever exhibit in Ontario Hall. Despite our unconventional size and diversity of work, we have come together to conclude and commemorate our experience. We are very grateful for the opportunity to share our art and give you a glimpse into the community we have formed.

We would like to thank all of our studio professors, in particular our fourth year advisors who have taught and given us so much over the years: Kathleen Sellars, Otis Tamasauskas, Sylvat Aziz, Ted Rettig, Jan Winton, Dan Oxley, and Rebecca Anweiler.

We would also like to extend a special thank-you to our Faculty Liaison Otis Tamasauskas and Program Director Kathleen Sellars.

To Terry O’Reilly, Patricia Kenny, Ryan Laidman, Troy Leaman, Cynthia Collins, and Ray Caird, we are extremely grateful for your support and expertise.

Sincerely,

Fourth Year BFAH Exhibition Co-Chairs,
Charlotte Laver & Rachael Dodgson
The Queen’s University Bachelor of Fine Arts class of 2013—2014 would like to thank:

LIMESTONE CITY CUPCAKERY
STAGES NIGHT CLUB
KINGSTON CANADIAN FILM FESTIVAL
PHOTO-OPS STUDIO