MAVERICK BEHAVIOR

mav-er-ick be-hav-ior.

noun.
- Being wilfully independent.

defined as.

1. 18 Emerging Artists.
2. Queen’s University BFA’13 graduates.
3. A visual exhibition of their independence in thought and action

www.maverick-behavior.com

For sponsorship opportunities, donations, events, news & artist profiles. Look for individual artist talks during the week of the exhibition, April 22 -27th.
Exhibition Map

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Welcome to our Maverick Behavior
Meet the Artists
Upon completion of her undergraduate degree, Audrey Assad will participate in an Internship Program with The Peggy Guggenheim Collection in Venice, Italy and afterwards will travel Europe and South America. Audrey plans to return after to her home of Toronto where she will continue developing her work and plans to one day complete her MFA.

Audrey's current work investigates her lifelong struggles with weight and body imaginaries along with the daily burdens they hold. She works in oil paint, both on canvas and wood panel. Audrey explores these topics in her bold approach to oil paint, both in its application and colour. In reference to her daily routine and intense concentration on these issues, Audrey uses pattern and repetition throughout her work. The interplay between her large and small works serve as a metaphor of fitting large bodies into small forms.

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Rosalind Breen focuses on large scale mylar drawings and oil paintings. She plans to attend graduate school next year to study digital animation and to work towards becoming both a practicing artist and a digital animator.

My work presents a quandary over the modern relationship and analyzes the space between co-existence and intimacy. I create tangled and obscured figures and faces of characters real and imagined intertwined in undefined bedrooms. These images reference the human experience of one to one relationships, intimacy, and the increasing difficulty of finding stability and/or trust within current urban culture. I dance on the line of allowing the depicted figures to be close physically yet left completely disconnected and numb: together, yet not at all. I use the body as a metaphor and it is my hope that the viewer will find familiarity in my work on how it feels to be human and flawed, while still yearning for affection and belonging.

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Emily Carlaw grew up in St. Thomas, Ontario. She attended the Bader International Study Center in England for her first year of undergraduate study. In 2012, Emily studied at the University of New South Wales in Sydney, Australia. She has exhibited at the Agnes Etherington Art Centre, the Union Gallery, the Artel and the Ban Righ Centre.

Emily works in printmaking and textile-based sculpture to explore ideas of femininity in the juxtaposition of fragility and grace with power and purpose. Her works pay homage to the past—evoking a feeling of nostalgia—and is heavily influenced by strong and creative female role models she has encountered throughout her life. The truth of a story floats just below the pretty picture; Emily plays hide and seek with that gossamer thread of reality and explores what is concealed, (and what is revealed), beneath the reminiscence. Yet nostalgia can be an impish trickster, and her challenge is to balance childlike wonder with experience. We can all fall down the rabbit hole and play with what we think we know, but a glimpse of the fantasy is all we are entitled to.

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Kelsey-Lynn Corradetti is a fourth year student graduating from the Fine Art Programme at Queen’s University with a minor in Art History. Kelsey studied classical ballet professionally for most of her life and has transferred her love of dance into more traditional art forms. Kelsey will be working in publishing and art archival over the next year while continuing to develop her practice. She will then be traveling to London, England to study Art Business at Sotheby’s Art Institute. She works primarily in photography and print - more recently focusing on monoprinting. Her work develops from a photographic structure and moves into a practice of abstraction.

Kelsey-Lynn has spent her thesis year focusing on the psychological disconnect between image and memory. She explores one's ability to represent multiple interpretations of a memory from a photographic document. Kelsey dissects her understanding of a captured moment through line, color & form. This abstracted practice allows for an intuitive and responsive representation of the moment - questioning the representation of real and new thought. She hopes this will allow space for many understandings by the viewer.
Emma Fowler is originally from Toronto, and knew from a young age that making art came naturally to her. During her time at Queen's, her work has become increasingly abstract, valuing the aesthetic process and experience as content within her paintings, prints and collage. Emma is excited to return to Toronto after graduation and gain some experience before returning to school for a graduate degree.

Knowing what will happen in the future (or thinking that we do) can give us piece of mind, but it is spontaneity that provides us with the challenge of responding and testing ourselves. For myself, feeling out of control is a terrifying and beautiful thing. It is often during moments of uncertainty that we discover the most unexpected truths. When I paint, draw, and collage, I let myself make deliberate and intuitive decisions – but I never constrict myself to envisioning a final outcome before it makes itself apparent to me. For me, the piece must take form over time. It must be challenged, changed, resolved, unresolved, and resolved again. My work is about the process of losing control and then reigning it in until the piece makes sense both aesthetically and emotionally.

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Jaclyne Grimoldby is from Bowmanville, Ontario. After she leaves Queen’s she plans on moving to Russia to play on the Russian men’s national ice hockey team.

Jaclyne’s current work is based on our engagement with space. How space can be occupied, perceived or neglected. Using a collection of photos taken in an abandoned motel from the fifties, an 18th century saw mill, and downtown Kingston, she reconfigures the spaces she photographs into new and impossible arrangements. These photos are turned into screen prints with rich, unnatural colour palettes. Her work seeks to create a dialogue between the different prints and creates tension by coupling images of older buildings with cleaner, more frivolous, design elements.

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Heather Halliday was born in Brampton, Ontario in 1990. Through her paintings, Halliday explores the themes of nature and geography through expressive strokes and colours. Upon the completion of her BFAH and minor in Art History, she plans on pursuing a career in art education, hopefully leading to experiences in an international gallery context.

My aspiration is to provoke in others a unique perspective of geography. I am interested in transforming the conventional notion of landscape imagery into something reanalyzed. My current art practice consists primarily of acrylic painting: I layer colours and glazes in an expressive manner while exploring the juxtaposition of spontaneity and methodology, allowing myself to work freely and intuitively while consciously building and developing a thoughtfully layered piece. Being in nature seems to evoke contemplation—an opportunity for reflecting on and recognizing our surroundings. I also aim to explore relationships and connections—those within nature, between people, throughout history and within society. I hope to communicate the value of both “subjectively” and “objectively” viewing (mapping) our environments through captivating colours and marks, as geographical locations inspire moments of insight.

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Originally from Orangeville, Ontario, Nathalja Henkenhaf moved to Kingston in 2009 to study art. Another major factor in her decision to come to Queen’s was Kingston’s strong sailing community. Her love of sailing is only rivaled by her love of the arts. Nathalja has studied piano and has played the flute in several community concert and jazz bands, she also loves musical theatre. Nathalja has also studied and competed in dance. She can often be found dancing in her kitchen, after all isn’t that what kitchens are for?

Nathalja’s interests lie in how humans communicate and interact with sound. Her work explores how we respond to sound and use music to express ourselves. She also explores how we communicate sound through symbols, and thus manage represent sound visually. Nathalja has experimented in cymatics, (the study of visible sound and vibrations), and her digital prints Cymatics I - V examine how sound can be used; not only as inspiration and subject matter for art, but as a material in which to create works of art.

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Throughout Brynn Higgins-Stirrup's university career she has traveled extensively. She completed her first year of study in England at the Bader International Study Center and has recently returned from a residency exchange at Monash University in Melbourne, Australia.

My work is currently moving towards an increasingly multidisciplinary practice. Through the use of methods such as painting, drawing, sculpture, collage and collaboration I aim to investigate the art-object as a fixed point of knowledge which discusses the relationship between personal and universal notions of truth. These modes of understanding are considered specifically in the interaction of the self with notions of cultural intelligence and morality. My work discusses cultural relativism and the fallacy of progress. I speak specifically to notions of shame in topics of sexuality, gender and the body, and moving further to discuss the self in relation to the social constructions of institutions such as Christianity and Capitalism. My work aims to function as a recontextualization of our visual culture and a space within which the viewer can experience a dialogue with self.

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Ebonnie Hollenbeck is an emerging artist from southern Ontario completing her Honours in Printmaking. She has exhibited in various cities such as London, Kingston and Toronto for both print-based and installation-based shows. It is her goal to experience all Canada’s landscape has to offer from east to west and to learn how to hunt and track deer for her own artistic research.

My interests lie in expressing nature, nostalgia and antlered wildlife. My focus has centered on stone lithographic drawings of abstract settings with antlers, deer and elk in negative contrast to each background. These works reflect the inspiration I draw from nature and I create the images intuitively. In addition to printmaking, I find found-object installation art fascinating, and this has led me to create the exhibition series Into Your Hideout. In each new hideout I create site-specific murals of birch tree forests that surround the viewer, enclosing them within an alternate environment. The trees are painted intuitively as a way to bring forward memories of the hiding places from my youth. Deer skulls, antlers, bullets and wings are also installed within each space in representation of the objects I have hunted and collected from various places.
From Hong Kong to Richmond Hill, and finally settling in Toronto, Harmony can be found painting and creating digital pieces. In the near future, she intends on furthering her education in the fields of graphic design and education. She hopes to become a teacher in both visual arts and English one day.

A childhood laced with responsibilities, bound by traditional cultural expectations; it is through my work that allowed me freedom of question and expression. My creative process begins with collecting and finding images I believe are visually appealing and I allow these images to tell me my own story. The images both lend itself to my story and yet still leaves breathing room for the viewer’s interpretation. The images within my work help to depict the struggle and collision of vastly different cultures. This social and personal disconnect begins a conversation through juxtaposition of opposites—light and dark, positives and negatives, etc. It is in these differences that I attempt to create interest or elicit questions: engaging the viewer in thought. Within these works, I attempt to capture the back-and-forth notion, the “in-between”, the cognitive dissonance between personal judgement and one’s own upbringing.

Harmony Kan

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Emma Kent is originally from Timmins, a small town in Northern Ontario. At an early age, Kent engaged herself in films and books and developed an obsession with storytelling.

My work draws inspiration from a lifelong fascination with traditions and forms of storytelling as well as the underlying strangeness of everyday, mundane life. Rural and suburban landscapes are represented in bright, unsettling palettes to show that not all is as tranquil and wholesome as it appears. Film strongly influences my practice, as I've always admired how directors manipulate their genre in order to play on the viewer's expectations of narrative film. The abstract elements in my work inform the viewer that the painting does not operate within the constraints of reality. I hope to leave the viewer with the feeling of having had the rug pulled out from under them by subverting certain expectations of representational painting such as composition, palette and perspective. In these surreal scenarios, I communicate the disconnect, chaos and awkwardness of human experience by creating large-scale paintings featuring disjointed, non-linear narratives as bizarre as our reality.

Emma Kent
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Rachel Lee grew up in Seoul, Korea before moving to Toronto when she was 17 years old. She completed a diploma in Fashion Design before returning to Queen’s University in 2010. She has exhibited in the Union Gallery and has participated in many fashion shows and several other design competitions.

I enjoy working with figure, fashion, beauty, cultural and gender issues. I investigate these themes through the use of metaphor and art historical references. My work tends to focus on the interplay between fashion, identity, and cultural affinity. Wanting to share experiences I have had as a young female diaspora artist, I explore “femininity” and “fashion personality” through a cultural lens in painting, printmaking, and sculpture. My work considers the diverse ways in which the issues of identity, hybridity, and self-expression can be explored. Not only strictly about fashion and design, my work also addresses the way in which my subjectivity and identity have been formed through my experiences growing up while traveling around the world.

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Monika Rosen is from the Toronto suburbs of Thornhill. She studied at the Bader International Study Centre as well as the Venice Summer School through Queen’s University. Monika looks forward to participating in two artist residencies in Europe this upcoming year before pursuing her MFA in 2014.

As humans, we are inherently self-conscious. Not only do we ponder our existence, but we continually evaluate it as well. What I am intrigued by the most is how we, as individuals, go through this process repeatedly – how we form our self-perceptions, personal values, and ultimately, identity. Are we always accurate in our self-analysis? Are there discrepancies in who we think we are and how we actually behave? If so, how do we regain clarity and bridge the gap between our self-perception and reality? These are questions that fascinate me; consequently, they end up reflected in my work. When applying these notions to canvas, I use water as a symbol of the internal and external influences that weigh on the mind and cloud judgment, and I use light as a symbol for clarity and reality. The interplay of these elements represents our search for clarity within our carefully crafted, yet sometimes deceitful, self-perception.

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Melissa Smallridge grew up in Ajax, Ontario. She works primarily in the mediums of screen-printing and painting. Her main body of work is focused on tattoos. Her interest in history has also led to a body of work focusing on the Canadian military. Upon the completion of her time at Queen's she intends to do her MFA.

My art this year primarily focuses on tattoo imagery and the culture surrounding it. A lot of my interest comes from the stories that they represent; hearing what tattoos symbolize from the people I have developed relationships with is something very beautiful and inspiring. Through painting and printmaking I attempt to represent these images that exist on a body as a new form. I hope to give viewers an alternative outlook on the medium of tattooing and question preconcieved notions that arise from tattoo culture. No longer are they just a form of body modification, but are in fact genuine works of art.

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Ottawa-born Sarah Tompkins focuses on large-scale gestural oil paintings and hand-drawn additive screen-printing. She is working towards studying Fine Arts at the graduate level, with hopes of becoming a successful painter in her own right.

Testing the boundaries between representation and abstraction, my work employs considerations of colour and medium handling in explorations of themes fragility, fleetingness, abandonment, and death. I feel that my depictions of spaces in abandoned homes adequately capture the gravity of a moment and it is this fleeting nature, (an “if these walls could talk” perspective), of the once habitated space that is useful to my work. The vivid colour and veracity with which they are rendered suggests that although the spaces have been empty for time immemorial, the walls hold memories fast and present. These memories are relevant to the individual experiences of the viewer. They may find varying meanings in my works based on their relationship with mortality, just as I have my own associations between colour, stroke, and meaning. These derelict interiors are vehicles; representative of the aching realization of the impossibility of permanence, investigating those full, expansive instances of total self-awareness and dauntingly wonderful vulnerability.

Sarah Tompkins

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Anicka grew up in rural Caledon, Ontario and has been studying life sciences and gender studies during her BFAH degree since 2009. She works in large scale oil paintings, stone lithography and is beginning to experiment with installation. She explores topics of scientific roles within body-physicality and the critical history of the female nude. Anicka is moving to the United States fall of 2013 to start her MFA in painting at the San Francisco Art Institute.

My experience in life sciences classes has greatly shaped how I approach my erratic studio practice. I am amazed at the insides that make up a person, and by how quickly they are dismissed or forgotten when we study other aspects of human life. In addition to this very clinical type of study I am intrigued by the history of female representation in art. I am exploring how I may harness the preconceptions of these female bodies and their historical bias for my own selfish art-making means; both in terms of cultivating a critical commentary for individual viewers and as a vehicle for discussing how, despite our complex emotions and intelligence, we are simply scientific (and very mortal) flesh.

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David Woodward is currently working predominantly in drawing and sculpture. In the future he plans to maintain and develop his studio practice moving towards the completion of an MFA.

Arising from a constant state of subconscious analysis, my work is a response to psychological and emotional stimuli and challenge. Working towards some idea of higher understanding, I attempt to reconcile and rehabilitate notions of self with the interruptions of interpersonal, societal and cultural bonds.

Experiences of emotional height, moments of the mundane and the symbolic lens through which I see the world inspire the content of my work. I aim to explore the discourse between seemingly fundamental and learned human behaviours, and the questionable acceptance of “what is” as intrinsic. Furthermore, I am interested in using a visual language to unravel the restraints with which we tie ourselves - our longing for acceptance and love, burdened by an appetite for shame. Visually, I aim to mirror the dichotomy of acceptance and judgement - authenticity and performance, through imagery which falls somewhere between the beautiful and the disquieting.

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Start anywhere -
Otis Tamasauskas
Message from BFA Director

Dear BFA¹13,

First of all, I would like to congratulate you on a very fine exhibition. Your skilled and thoughtful drawings, painting, prints, sculptures and time-based works encapsulate your journey over these past four years in Ontario Hall. Looking back now, we can recall the many changes that have taken place in the Fine Art Programme and the many challenges that you have overcome to arrive at these accomplished works. As a peer group, you have traveled together to New York and North Adams; many of you have exhibited at the Union Gallery and the Artel; while some of you have been on international study exchange, worked at the Agnes Etherington Art Centre, volunteered on the Union Gallery Operating Board and sat as DSC reps on various programme and university committees. In all of these activities, know that you not only take these experiences with you as part of your education but that you have also made important contributions and a positive impact on the BFA Programme as well as the Queen’s and Kingston communities. As you move forward now in your varied career choices, we hope that you will maintain connections with the many visiting artists and Koerner artist residents that you have become friends with, and connect with us from time to time to let us know how you are and what you are doing. We would welcome hearing from you.

On behalf of BFA Programme faculty and staff, I would like to congratulate you again on your many achievements and wish you all the very best in your future endeavors.

Sincerely, Kathleen

Director and Professor

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Message from your Co-Directors

Congratulations to our fellow studio-mates. Your completion of the Queen’s University BFAH program is a tremendous accomplishment.

We have spent four years together in the studios of Ontario Hall learning and growing in an indescribable field. Throughout many challenges and adjustments we have persevered as a class and our collaborative support has made these years a success. Since our first year together we have been known as the Mavericks; we hold an enthusiasm for spontaneity, little regard for boundaries and above all we are willfully independent. Although we stand as individuals, we still come together as a collective. We have learned as much from our faculty as we have from each and everyone of you. We recognize our individual effort and showcase these varied perspectives as the theme for the final exhibition - Maverick Behavior.

It wasn't without the support of our professors, who embrace our never ending efforts to make something of our lofty visions. You have shaped our practice and turned the first year messy mavericks into the emerging artists you see today. The entire BFA department has given us a truly unique space in which we have be able to practice fearlessly. We thank you for being both teachers and fellow artists. We hope to continue to celebrate our maverick spirit with all of you.

We wish the Maverick Behavior stays with you on your future endeavors.

To all of our supporters, we thank you.

A & K
MAVERICK BEHAVIOR
Queen's University BFAH 2013 Graduate Exhibition

EXHIBITION DIRECTORS
Kelsey-Lynn T Corradetti . Anicka Vrana-Godwin

ARTISTS

FACULTY & STAFF
Jan Winton . Kate Yuksel .

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