Twelve BFA students in Print-Media will accompany Prof. Otis Tamasauskas and Ryan Laidman on another trip to Gravity Press in North Adams, MA, to print very large woodcuts. The boards with the images are all 48 x 96 inches in size. There is a specially built hydraulic press that can accommodate images of this scale. The trip will be from Thursday, October 31 until Sunday, November 3. Three vans will go down this year. One is packed with the boards and supplies, and two vans bring the students. Otis has been taking Queen’s BFA students here for 25 years.

On the way there is a stop in Brownville, NY, to visit a paper mill to pick up several bulk-end rolls of large paper. These are saved for our students and donated by the mill each year. The company takes time to give the students a meaningful tour of the facility as well.

Students also visit the MassMOCA galleries located on site in the buildings where the Gravity Press studio is housed. The recent years MassMOCA has become a major, dynamic, internationally renowned contemporary museum. There is a plaque at the entrance door that reads, “We only show works of art artist’s dare to dream about”. The group annually visits two other museums, the Williamstown College Museum and Gallery, one of the most prestigious college galleries in the USA, and the Clark Institute, which has wonderful collection of American Impressionism art.

Fund raising is done by the students with bake sales, raffling off art works. This is in addition to university funds that go to support initiatives of this nature.

Upcoming Events

NOVEMBER: Visiting Artist - Z’otz* Collective (Thursday, November 14th @ The Chernoff Auditorium - 2:45pm)

JANUARY: Visiting Artist - Hannah Klaus (Thursday, January 9th @ Sterling Hall 301C - 2:45pm)
Koerner Artist in Residence - Jacqueline Hoang Nguyen
Lynne Marsh is working in her studios in both the Agnes Etherington Art Centre and the New Media Studio in Ontario Hall to bring to completion a new video installation work titled ‘Anna and the Tower’ - a co-commissioned work by the Goethe-Institut Toronto and the Toronto International Film Festival.

Anna, the subject of the video piece, is a recent graduate of an air-traffic controllers program. The tower here is an air-traffic control tower at a non-functioning Soviet airport outside Berlin. The three images reproduced here are video stills from this fascinating new work where Anna in the tower and is reciting air-traffic control instructions in an empty airport, with no airplanes at all.

Lynne Marsh will be giving two more public talks:

Thursday 24 October, 7 pm
Lynne Marsh in conversation with Susan Lord: Camerawork: Framing Labour
Dunning Hall Auditorium, 94 University Avenue

Thursday 7 November, 7pm:
Lynne Marsh in conversation with Jennifer Hosek: S(c)reening Berlin, as Tourist
Dunning Hall Auditorium, 94 University Avenue, Queen’s University.
Alumni News - Sara Robichaud (BFA 1995)

On her alumna page in the Fine Art Program (Visual Art) website, Sara writes:

“I graduated from Queen’s with my BFA in 1995. I have always been nostalgic about my time in Kingston, because it was when I became an artist and an adult. One in a class of 30 diverse young artists, I felt blessed in having a safe permanent studio to explore my chosen field for 4 years. I was from North Bay... and I remember going into Ontario Hall with my portfolio for the first time and being in awe of the large-scale abstract canvases throughout. Something clicked for me and I decided then, that I wanted to make big paintings that would affect people deeply.

After leaving Queen’s I took a circuitous route to my present place. I wasn’t on a career path at first; rather it was more of an adventure into what it really means to be a creative person. I knew I would need to keep my focus on a balance of time in the studio with the rest of life.

I married in 2006, completed my MFA at the University of Victoria in 2009 and had my first child in 2011. I’ve never given up on my goals and as I reach them I am able to foresee where I want to travel to next.

I’ve been represented across Canada since 2001 and am currently with galleries in Calgary, Vancouver and LA. My work has been at International Art Fairs in Toronto, New York and Los Angeles and is in private & public collections in North America and the Middle East.

Currently Sara has an exhibition at the Art Gallery of Calgary entitled, “Where the Heart Is”. It consists of abstract paintings and an installation piece that is the result of a performance, titled, “My Grandmothers’ forgotten Jell-O molds and other confections”. Here is a text she wrote regarding the performance work:

“My Grandmothers’ forgotten Jell-O molds and other confections” is a painterly performance that is both personal and universal. Through it I am addressing ideas around domesticity, obligation, maternal lineage, fragmentation, expectation and reality as I juggle my roles as a wife, mother and artist. It is meant as a window into my world exposing the mundane tasks of preparation and highlighting the materiality and elation of the private creative act. The performance entails the unrolling and peeling of an acrylic skin, fashioned to look like a lace tablecloth. Place settings are laid and acrylic resin foods are prepared and served to my family. Components of three previous performances are re-purposed creating an additive progression. Some of the painterly actions include; cutting acrylic skins, directing my toddler to play with her paint toys, mixing paint with spatulas and a vintage egg beater, using a rolling pin to mimic making pastry, pouring concoctions into cups, a pie plate, a mint green Jell-O mold. The aesthetic choices are formal, extracting elements from various decades of design as an acknowledgement of what women surrounded themselves with to create and feel beauty. It is a celebration of the many equations of the modern family and the inherent internal tensions we face.

She was in attendance in the exhibition space at the Art Gallery of Calgary to shoot a video record of the performance piece. She enacted a shortened version of it for the opening in September.

The finished video of the performance piece can be viewed for a limited time at a private link: https://vimeo.com/75170074. The password is: sara2013.
The Union Gallery invites you to bid in the Mini-works Silent Auction 2013

The Union Gallery's 2013 mini-works silent auction celebrates the stories in our lives that, through fiction and myth, have had a lasting effect or significance for us. This year's mini-works theme, telling Stories, asked participants to consider a story or myth and sue this as a starting point in the work.

The bidding runs from October 10 until November 22. Stop by the gallery to choose your favourite and place your bid!

The Toronto based group Z’OTZ* Collective, comprised of Nahum Flores, Erik Jerezano and Ilyana Martinez, draw on their Latin American roots to thematically examine the immigrant experiences of displacement, transition and transformation.

Be sure to check out the Z’otz* Collective's artwork in person. Currently at Union Gallery at Queens, Please join the artists at their drawing and sculpture exhibition which is on display until November 15 at the Union Gallery.

Akram Zaatari, All is Well

Tour and Reception for All is Well
Saturday 23 November, 5–7 pm

Please join us to celebrate the opening of All is Well, the first Canadian solo exhibition of works by Akram Zaatari.

During the reception, guest curator Victoria Moufawad-Paul will offer a walk-through tour of the exhibition. She will speak to several of the video and photographic projects featured in All is Well, all of which examine what Zaatari calls the “dynamics that govern the state of image-making in situations of war.”

Akram Zaatari was born in 1966 in Sidon, Lebanon. He is a filmmaker, photographer, archival artist and curator. In 1997, he co-founded the Arab Image Foundation with photographers Fouad Elkoury and Samer Moadd. His work is largely based on collecting, studying and archiving the photographic history of the Arab World. One of Lebanon’s most respected contemporary artists, Zaatari’s art practice involves unearthing, collecting and re-contextualizing documents that confound notions of history. Akram Zaatari represented Lebanon at the 2013 Venice Biennale.