ANNOUNCEMENTS

KOERNER RESIDENCY 2012/13 — THANKS
Kathleen Sellars, Director

By all accounts, the Koerner Residency has been a resounding success again this year. The two weeks from October 15th to 26th were filled with well-attended artist talks, seminar discussions, and student studio visits; as well as socials with the artist, students, faculty and community members.

On behalf of the BFA Programme, I would like to thank the Koerner Foundation for their ongoing support of this very special learning opportunity for our students. I would also like to thank Professor Ted Rettig for coordinating the residency, and the many staff and students who helped to make this residency a success: Cynthia Collins, Ryan Laidman, Terry O’Reilly, Diane Platt, Otis Tamasauskas, Sue Whetstone, Kate Yüksel, and Emily Zielke. Thank you also to the Modern Fuel Artist-Run Centre for organizing the Show & Tell, and Pat Sullivan and Matthew Hills at the Agnes Etherington Art Centre for the Philosopher’s Café and reception.

Most importantly, I would like to offer sincere thanks to our guest artist, Geoffrey Farmer. His poetic presentations provided intimate insight into his method of making art, and were an inspiration to BFA students and community audiences alike. Warm and generous in manner, Geoffrey encouraged an open exchange of ideas, modeling a critical and constructive approach to both art making and professional practice – many students will recall their time with Geoffrey fondly and as a significant influence on their studio work. With our warmest regards, thank you Geoffrey.
SCULPTURE AND NEW MEDIA FIELD TRIP

On November 4th, students and faculty from third year Sculpture and New Media spent the day at fieldwork, an outdoor, site-specific art gallery near Maberly, ON. Students explored the artist installations and created wonderful works of their own on site – a wooden boat suspended in the trees, pine needle whorls in flattened grass, a grass spiral winding up the trunk of a tree, and sawn tree branches interlocked to create a skeletal enclosure. Worries and fears written on sticks and burned in a small field fire helped to ward off the chill.

Now in its sixth year, fieldwork aims to present thought provoking, site, and sometimes season-specific art installations in a field for passers-by to stumble upon, discover, journey to, and explore. New work is installed each year by the collective members, invited artists or ‘fieldworkers’. Installations address the variety of ways that we may relate to the space – ecologically, historically, conceptually, spiritually, formally, economically, and playfully. fieldwork is free to visit and always open. www.fieldworkproject.com/

Photo credits: Nicole Kerouac, Barbara Meneley and Amy Tomlinson
4TH YEAR BFA HAS WEBSITE + FACEBOOK PAGE
http://maverick-behavior.com

This year’s Bachelor of Fine Art Honours class includes an ambitious group of 18 emerging artists. For the last three and half years, these students have been making art from a range of traditional and contemporary fine art media in the Ontario Hall studios. With the guidance of faculty advisors in the fourth year Honours courses, students will create a body of work to showcase their development. These works will be on display in an exhibition titled “Maverick Behavior” and hosted by the BFAH graduating class 2013.

_Maverick Behavior_ – being willfully independent, the show’s theme, expresses the individual fine art learning experience at Queen’s. It also represents many of the artists we see today, as well as our outlook to the future. We embrace challenge and continue to push boundaries. Our diverse collective is excited to present to you an expression of this practice.

For updates on our exhibition and related fundraising initiatives, check out the BFA Class of 2013 facebook page, “Maverick Behavior” (http://www.facebook.com/QueensBFA2013).

THE ARTIST PROJECT FEATURES ALUMNA, RHIANA SNEYD

The Artist Project celebrates its 6th year with another exciting show featuring original works from over 200 carefully juried, independent contemporary artists. From Thursday, February 21 to Sunday, February 24, 2013 artists from a variety of geographic and creative backgrounds will converge and connect with patrons looking to get a glimpse of tomorrow’s Art Stars.

Artist Project participant, Rhiana Sneyd is an emerging artist in Toronto, Ontario and a recent graduate of Queen’s University with a Bachelor of Fine Art Honours. Her large scale depictions of glorified streetscapes explore ideas of perception and the unconscious experience of everyday life. While painting in a traditional oil medium, her work is largely influenced by the spontaneous effects and subtleties of photography.

See Rhiana’s Artist Project web page: http://www.theartistprojecttoronto.com/gp_artists/rhiana-sneyd/

Untapped Emerging Artists will award 25 emerging artists with a FREE space at the show. To apply or for more info, visit http://www.theartistprojecttoronto.com/untapped/

FEATURED ALUMNUS

Aimee Ng (BFA ’05)

After graduating from Queen’s with the Medal in Art in 2005, she moved to New York City as a doctoral candidate at Columbia. She earned an M.A. in Italian Renaissance art in 2006 and an M.Phil. in 2008 with examinations in Fifteenth- and Sixteenth-Century Italian art and Eighteenth-Century French painting.

Fellowships and grants supported her research abroad in England, France, and Italy. As a graduate student, she held research positions in the curatorial departments of The Morgan Library & Museum and The Frick Collection. Also as a student, from 2003 to 2009, she worked part time as a group fitness instructor specialist, a role that complemented her primary commitment to academic study by promoting health and fitness.

Ng’s Ph.D. dissertation focused on the dispersal of sixteenth-century Italian artists from Rome during the Sack of 1527 and the works of art they produced in exile. She was privileged with the opportunity to contribute an essay on the prints and drawings of Francesco Parmigianino to the Festschrift in honor of David McTavish, edited by Una Roman D’Elia, both former professors of Ng’s at Queen’s who continue to impact her research (Rethinking Renaissance Drawings: Essays in Honour of David McTavish, forthcoming in 2013).

Aimee Ng earned a Ph.D. in Art History at Columbia University in 2012, with a specialization in Italian Renaissance Art. She will hold the position of Core Lecturer at Columbia from 2012 to 2014.

Aimee Ng teaching Masterpieces of Western Art Humanities (Goya) at the Metropolitan Museum of Art, New York, 2009 © Caleb Smith / Columbia University
ANNUAL PRINTMAKING TRIP TO NORTH ADAMS
Ebonnie Hollenbeck, BFA ‘13

The annual 4th year printmaking trip to North Adams this year was both unique and successful in its own right. As a student who has travelled on the trip consecutively for two years, I found this past experience to be more rewarding (and more fun) than the one before. Many ‘firsts’ were encountered this time around.

First and foremost, the diversity in printed media was one of a kind. In addition to the large-scale woodcuts, students chose to print on cloth or attach fabric to their boards for texture. There were also more colorful prints produced. A popular technique that surfaced was the ‘ghost-print’ where students re-printed their woodcuts after a fully inked version, creating a translucent version of their image. And a couple of students attended the trip as mono-printers, working with Gravity Press owner Brandon Graving in a separate workshop. They also had a chance to use the large press after developing one-of-a-kind prints on boards that were washed away after use.

This year we also experienced a larger than normal number of attendees. With having an increase in student participation there were more logistical kinks to work out. For example, the group was split for the first time between two locations. The majority stayed on site in the artist-loft at the top of Gravity Press whilst the other half stayed nearby in a cozy cottage. This made for much more comfortable sleeping arrangements, and we stayed together as a group each day of the trip helping one another out with inking, printing, carving and cooking.

Last (but not least) the timing of the trip in mid-October, as opposed to early November, was different. And for good reason! The town of North Adams is situated in the Adirondack Mountain range in Massachusetts and features some of the most astounding views of the landscape. We were able to not only enjoy the trip on a printmaking and artistic level, but the scenery was absolutely stunning as well. Every tree was in its peak autumnal color and the hills looked as if they were made of gold. It was inspiring to create beautiful works of art in a beautiful location.

In moving forward from this year it is my hope that BFA’13s experiences at Gravity Press will have left a positive influence in the sense that anything is possible. While in the past students majoring in print have usually been the ones to go (making the group number slightly smaller), I find that there is more to be explored with a variety of artists. Each year of BFA students have more or less influenced each other in studio, and the types of critical suggestions I saw with everyone this year inspired many different aesthetic choices to emerge in the printing process. It will be exciting to see how the North Adams Trip progresses in the years to come!
ArtDocs
Join us for free screenings of documentaries related to the visual arts.

Driven to Abstraction: Canadian Abstract Art and the Turbulent Fifties
(1992, 32 minutes)
Thursday, 15 November, 7 pm

Produced by the National Gallery of Canada, this stimulating documentary takes the viewer on a fast ride through the 1950s, charting the different manifestations of abstract painting that appeared in that dramatic decade. The film features such important Québécois artists as the Automatists Paul-Émile Borduas, Jean-Paul Riopelle, and Marcelle Ferron, as well as members of a younger generation of abstractionists, Claude Tousignant and Guido Molinari. Painters from English Canada—Jack Bush, William Ronald, Jack Shadbolt and Ron Bloore—convey the motivations that drove painters to seek new expression in Toronto, Regina and on the west coast. Newsreel footage and references to popular culture of the 1950s, interspersed with the interviews, help to capture the context and flavour of a turbulent era.

Our Keywork exhibition Borduas’ Figure with Birds features works by Borduas and his contemporaries that reflect the remarkable innovations of the Automatists. Public Programs Officer Pat Sullivan will introduce the film and give a short tour of the exhibition after the screening.

INTERNATIONAL STUDY PRESENTATIONS
Tuesday 20 November at 1:00 pm
Ontario Hall Room 114

If you’re interested in an international study experience in Fine Art and seeing the work made by Queen’s BFA students last winter while they studied at Monash University in Melbourne and the University of New South Wales in Sydney, come to see presentations by Emily Carlaw, Brynn Higgins-Stirrup and Rachel Lee – 1:00 pm to 2:00 pm on Tuesday, November 20th in room 114 Ontario Hall. Emily, Brynn and Rachel are excited to share their experience with you and will welcome your questions.

UPCOMING EVENTS

DR. DOT TUER LECTURE
Transcultural Encounters Of The Curatorial Kind
THURSDAY, NOVEMBER 15
5:00 - 6:30pm KHS 100
School of Kinesiology and Health, 28 Division St.

Dr. Dot Tuer, cultural historian, Professor at OCAD University and AGO guest curator, will discuss how her scholarly research in colonial Latin American history and contemporary photography studies shaped the contextualization of Mexican artists Frida Kahlo and Diego Rivera for the current Art Gallery of Ontario exhibition: Frida and Diego: Passion, Politics and Painting.

The lecture considers how the exhibition of these artists’ works in Canada raises issues of political and postcolonial representation and reflects on the unexpected research questions that emerged in the undertaking of this major curatorial project.

Artwork by Emily Carlaw

Anonymous. Frida and Diego in Detroit c.1932-3

Artwork by Emily Carlaw

Design: Kate Yüksel (R.G.D.)