

IN.DEL.I.BLE

/ɪnˈdɛləb(ə)l/

adjective

- (1.) *(of ink, a pen, etc.) making marks that cannot be removed.*

- (2.) *not able to be forgotten.*



Land Acknowledgement

This exhibition is presented on the traditional lands of the Anishinaabe and the Haudenosaunee peoples.

We acknowledge the enduring presence of these Nations and recognize that Queen's University stands on lands that remain vital to their histories, cultures, and future generations.

We are grateful to be able to create, study, and share our work on this territory.

Thank you for taking the time to visit this exhibition.

Your presence and support mean a great deal,
and help make spaces for art, dialogue, and creativity possible.

We are so grateful to share this work with you.

To the group of artists that make up
Indelible, thank you.

From the bottom of my heart thank you
for being a part of a wonderful moment.
Thank you for the long days and nights.
Thank you for your hard work.
Thank you for your talent, your drive,
and your commitment.

Every one of you will continue to inspire me.

If our program has to end, know that
because of each of you, we went out
with a bang!

May the walls of Ontario Hall miss us in its
quiet, because oh boy did they ever put up
with our (my) volume.

Good luck everyone, I can't wait to
see what we do next! This is just the start!

Thank you,
Jasmine Jardine
Co-Chair

Like most artists, I spent the majority of
my childhood feeling slightly different from
those around me. I longed for connections
with other like-minded people; those who
spent more time drawing than speaking.

These feelings lead me to pursue an
undergraduate degree in Fine Art's. As high
as my expectations were for university, I
would have never imagined being met with a
group as wonderful as this one.

This group have shaped me into the artist &
person I am today. Thank you for
continuously pushing me to commit to my
work, for inspiring me with your
experimentality, and for reminding me why I
fell in love with creative expression.

It is an honour to create alongside of you all-
your company makes me a better painter &
person.

Thank you,
Fiona McMillan
Co-Chair

To our advisors, Dan, Brian, and Alejandro

Know that we feel your love for what you do, and we appreciate it.
Know that we see how hard you work, and that we are inspired by it.
Know that we hear of your passion and success in each of your
own art, and we are proud to have you as our advisors.

Thank you, because it is much easier to stay committed
when those around you are actively so.

Third Floor



Room 309 Willow Salsky



Room 308 Anna Van Raalte and Emma Fleming



Room 307 Fiona McMillan and Paige Chiusolo



Hallway Cathy Huang



Hallway Emilie Garneau

Fourth Floor



Room 405 Isabelle Braat, Lyvia Steele and Samantha Waddell

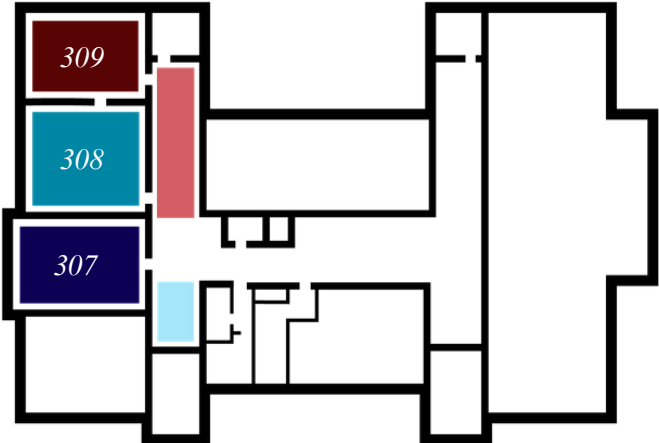


Room 408 Jasmine Jardine

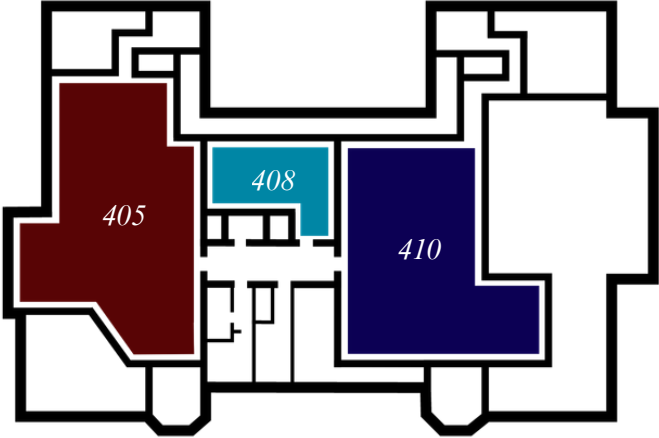


Room 410 Amy Chu, Sophia Molinaro, Olivia Chang and Grace Blakslee

Ontario Hall, Third Floor



Ontario Hall, Fourth Floor



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PAIGE CHIUSOLO

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SAM WADDELL

34



SOPHIA MOLINARO

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WILLOW SALSKY

she/her

B. 2002.

📷 artmchu

Amy Chu

Amy Hui-Yi Chu is a Canadian-Chinese artist from Toronto, Canada. Her work focuses on painting, primarily in an impressionistic style, using loose, expressive brushwork to capture fleeting, often overlooked moments of everyday life. Drawn to the quiet beauty of impermanence, she explores mundanity within a sphere of comfort and familiarity. Working across painting, drawing,

Amy Chu



and printmaking, she treats memory as an emotional space to inhabit, reflect upon, and preserve, considering how the ordinary carries emotional weight through routine, care, and repetition.



she/her

B. 2004

📷 vanraalteart

Anna Van Raalte

Anna Van Raalte is a Canadian artist working in oil painting and printmaking. Her thesis series investigates how emotions related to social belonging can be formed and disrupted through the transformative experience of living and working in a National Park landscape. Rather than treating belonging as stable or inherent, she understands it as relational and sensory, shaped through movement, memory, and proximity to place. Each work begins with layered, intuitive abstraction that establishes an unsettled atmospheric ground. Vivid colour, textured surfaces, and solvent-altered pigments register traces of gesture and memory, remaining visually and materially active beneath translucent glazes from

A. Van Raalte



which figurative forms slowly emerge. Van Raalte often positions herself at the periphery of her compositions, present but not dominant, encouraging viewers to enter the scene rather than observe it at a distance. Drawing on ideas of embodiment, spatial memory, and the sublime, her work places figures within environments that hover between familiarity and instability. By blurring the boundaries between painting and printmaking and allowing material uncertainty to remain visible, her practice reflects how belonging is provisional, contingent, and continually renegotiated through lived experience.



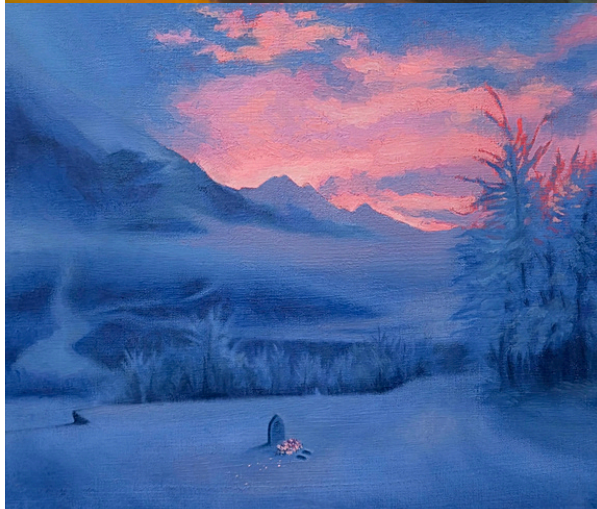
she/they
B. 2004
cathallery

Cathy Huang

Cathy Huang is a Chinese-Canadian visual artist born in Toronto and raised in Mississauga, Ontario. She is currently at Queen's University for her fourth and final year in BFA (Honours) and Concurrent Education. Primarily using oil paints, Cathy creates works inspired by her love of fantastical imagery to express themes of mortality and mental illness. She is drawn to the disparities between the metaphorical light and dark and merges them into a singular artwork. The saturated and whimsical environments she paints contrast with the darker subject matter.



By choosing to represent uncomfortable topics such as death and mental illness, she aims to “comfort the disturbed”. Through her paintings, Cathy challenges viewers to question their discomfort and confront whatever emotions may arise from her dreamscapes.





she/her
B. 2004

Emilie Garneau

Emilie Garneau is an oil painter from Tiny, Ontario, currently pursuing her Bachelor of Fine Arts at Queen's University. Her work centers on naturalistic figure and portrait painting, drawn from personal reference material. She explores themes of identity, as well as familial and social dynamics. Her portraits often appear slightly staged or awkward. Using stiff poses and

Emilie Garneau



wide-eyed expressions, Emilie draws attention to the strangeness of trying to look “natural” and questions whether a single frozen moment can ever fully capture a person. Her work treats portraiture with both sincerity and a subtle sense of irony.



she/her
B. 2004.

📷 emmasartalbum

Emma Fleming

Emma Fleming is an emerging oil painter from Inglewood, Ontario, currently based in Kingston while completing her Honours BFA at Queen's University. Her work explores slowness, memory, and the intimacy of shared domestic spaces during periods of transition. Centered on the student house she shares with her roommates, Emma's paintings depict everyday rituals and overlooked details, crowded fridges, familiar routines, and quiet moments of coexistence. These scenes act as markers of an in-between stage of life, reflecting the instability of early adulthood and the

Emma Fleming



emotional weight of transitional periods. Drawing from candid photographs and personal experience, her work documents moments of shared living and presence. Through focusing on the mundane, Emma challenges the idea that meaning lies only in the exceptional, instead finding significance in ordinary moments of connection and collective life.



she/her

B. 2004

📷 [fionamcmillanstudio](#)

Fiona McMillan

Fiona McMillan is an oil painter from Whitby, Ontario. She is currently obtaining her Bachelor of Fine Arts (Honours) with a minor in Philosophy. Her painting practice explores the relationship between external beauty and internal illness, with a specific focus on panic disorders. Fiona is interested in the embodiment of female mental illness; specifically how physical aesthetics can be used to communicate mental sanity.

Her thesis exhibition *The Last Living Girl* explores the emotional weight held hygiene rituals



applying a specific focus to cleansing routines performed in the bathroom. By honing in on this domestic space, she aims to capture the intimacy and tension created in silent moments of struggle. Her paintings are life sized and figurative.

Alongside her painting practise, Fiona is an avid writer. She has hosted poetry readings at Union Gallery, and often intersects her prose into her visual work through hand-written overlays.



she/her

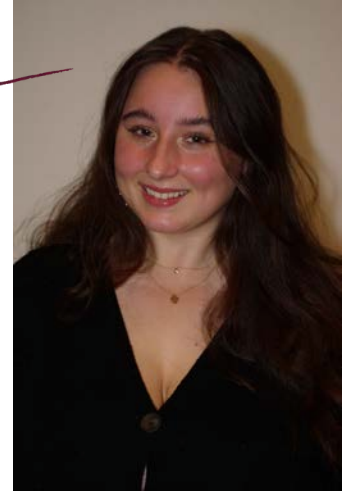
B. 2004

📷 [grace_blakslee_art](#)

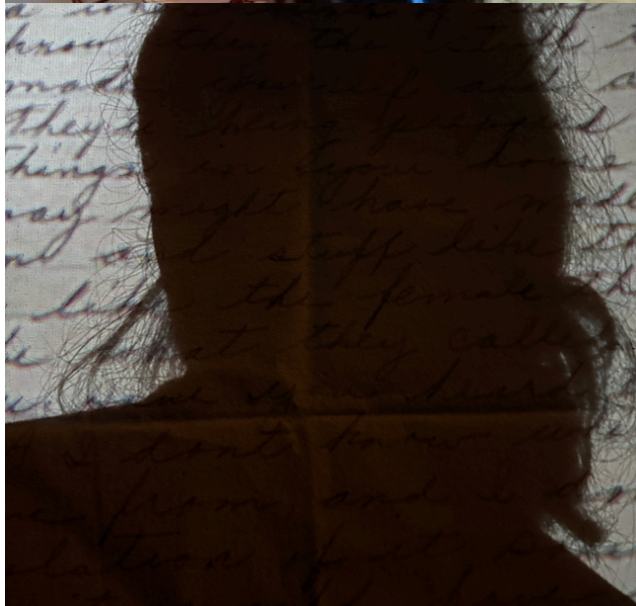
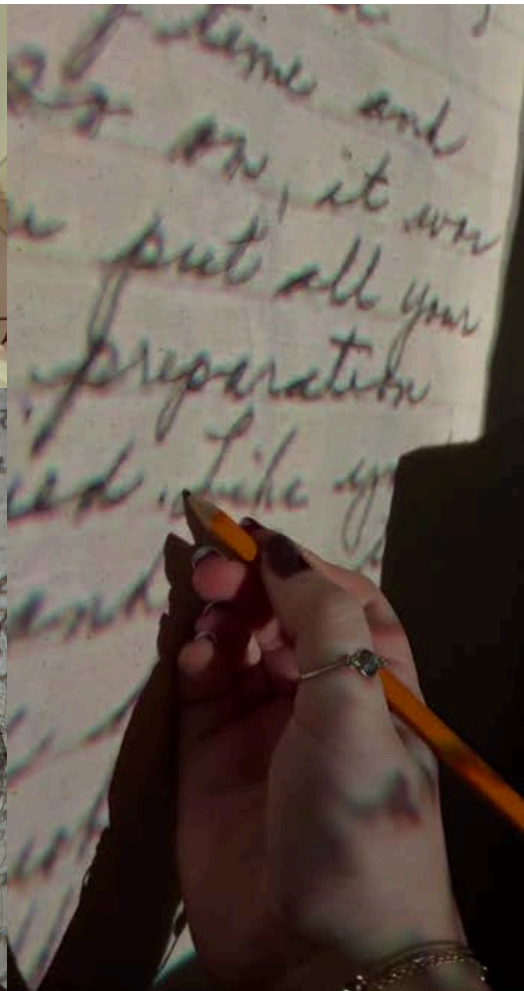
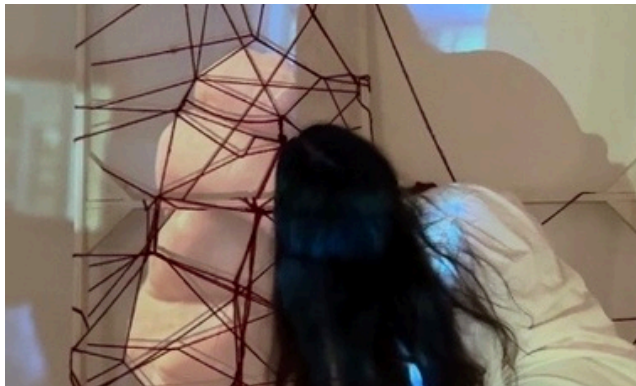
Grace Blakslee

Grace Blakslee is a Canadian-born artist from Ottawa, Ontario, and currently resides in Kingston to pursue her Bachelor of Fine Arts and Concurrent Education degrees. Blakslee is a mixed-media visual artist currently focusing her practice on painting, textile, and installation work. She uses these techniques while reclaiming traditional female sewing practices. While honing her talents in conceptually based work, she strives to spread empathetic, persistent and immersive connections through her pieces. In her current exhibition, Blakslee created her own woven history

Grace



of family, and its strong femininity is conveyed through redwork (a traditional sewing practice). Through consistent documentation of her grandmother, Blakslee explores what it means to archive her personal history in contemporary terms. Some of her works are responses to documentation, performative and action-oriented. Blakslee explores the intersection of the body and material through embodied acts of making.



she/her
B. 2004



Isabelle Braat

Isabelle Braat is an emerging artist from the Peterborough and Kingston areas, and is currently completing her BFAH at Queen's University. She is an artist specializing in both charcoal drawing and copperplate intaglio. Inspired by Emma Nishimura's practice of exploring culture through printmaking, Jacques Derrida's insights into the archive as an ontological principle and Svetlana Boym's theory of nostalgia, Isabelle explores the presence of Dutch culture in her life, both lost and engrained, and the impact of it on her sense of

Isabelle Braat



self. Through her work, Isabelle weaves a subtle narrative of inter-familial relationships, the preservation and transmission of culture, and Isabelle's own questioning of her Dutch heritage in her life.

she/her
B. 2003
📷 jassys.art

Jasmine Jardine

Jasmine Jardine is a painter whose work investigates how colour, structure, and perception shape the way we experience the world. Working in oil paint, she builds images through deliberate, unblended brushstrokes, using plane shifts and precise colour values to reveal the architecture beneath realism. Born in Bermuda and currently completing her Fine Art thesis at Queen's University, Jasmine's recent work connects her artistic interests with personal history.

Her current series extends this exploration through subjects connected to her evolving relationship with Bermuda, including portraits informed by firsthand



research and personal experience. Her paintings offer dual experiences: cohesive realism at a distance and intentional fragmentation up close. She encourages viewers to first encounter the work from afar and then move closer to uncover its constructed nature.

Jasmine continues to deepen her interest in how images are built, how colour can hold memory, and how perception is shaped through structure. She enjoys using each project as an opportunity to refine her language of planes and marks. As her practice develops, she remains committed to creating paintings that challenge, engage, and reward careful looking.



she/her

B. 2003

📷 [lyvsteele_art](#)

Lyvia Steele

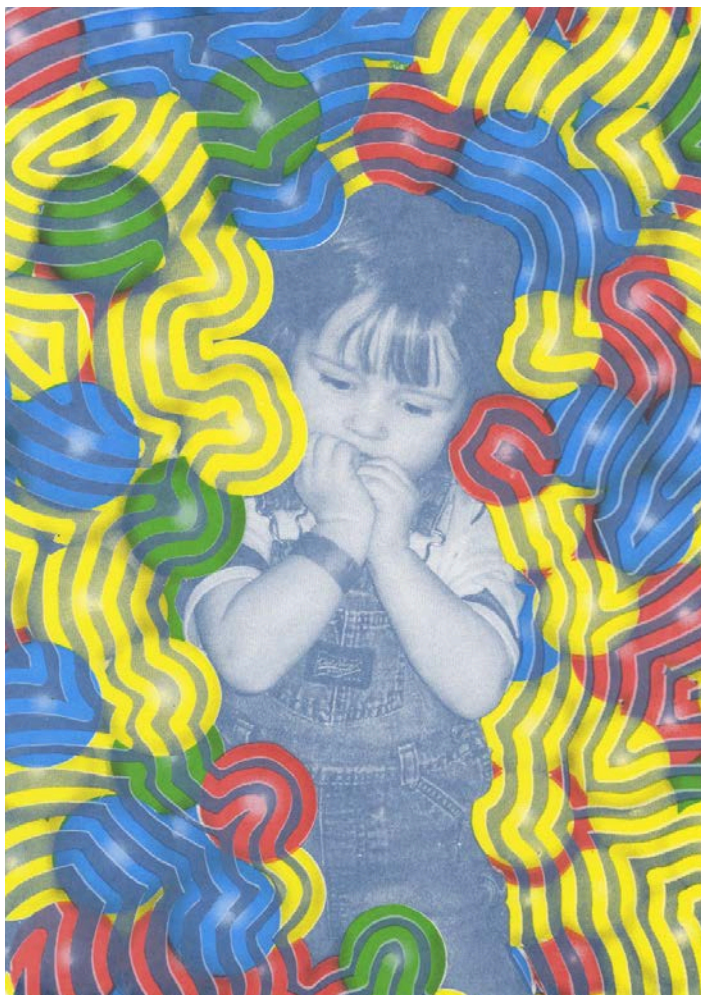
Lyvia Steele is a Guelph-based interdisciplinary artist currently practicing in Kingston, Ontario. She is completing her Bachelor of Fine Arts and Bachelor of Concurrent Education at Queen's University. Her work explores themes of disability, nature, and memory, with a focus on lived experience and perception.

Working primarily with silkscreen (or serigraphy), Lyvia's thesis draws on the strategies and coping mechanisms she employed throughout her childhood to create a custom deck of cards. As a

Lyvia Steele



copied mechanism in social situations, she felt that a playing card, as the canvas for her body of work, would enhance the experiences being portrayed in the different pieces. Through techniques such as intentional misregistration, blurs, and embossment, Lyvia communicates the frustration and distortion associated with her hearing loss using material processes to mirror sensory and communication breakdowns.



she/her
B. 2004

Olivia Chang

Olivia Chang is a Chinese Canadian visual artist currently completing her final year in Queen's University as a fine art major. She works primarily with oil paint, though her interest in digital art inspires her animated style. Her work is based on her childhood and explores our connection to wonder and nostalgia, which we start to lose touch with as we grow older. Olivia focuses on colour theory, using a diverse palette to create depth while keeping her works bright and dreamy, envisioning how a kid would see the world. Her works are meant to be pleasing and calming, inviting viewers



to stop and immerse themselves for a moment in these fun and colourful scenes. To those who feel burdened, she hopes they may escape for a moment to reconnect with a part of them that they may have forgotten.



she/her

B. 2004

📷 paige_drawz

Paige Chiusolo

Paige Chiusolo, born in June, 2004, is an oil painter whose work is deeply influenced by the Renaissance. Through studying artists such as Michelangelo and Raphael, she has explored biblical narratives, symbolism, and the visual innuendoes characteristic of the period. Her understanding of the Renaissance as a “rebirth” became personal when she began studying at Queen’s University and moved into a house shared with other women. Unlike a typical student home, the space was filled with architectural beauty and carefully curated objects, which



romanticized everyday life. Living with these women allowed Paige to develop a deeper understanding of friendship, girlhood, and her own artistic voice. This period of growth shaped a version of herself she deeply cherishes. Her work reimagines herself, her housemates, and their home through the lens of a modern classical Renaissance painting, forming the foundation of Girl Renaissance.



she/her

B. 2004

📷 [samantha_waddell_paints](#)

Sam Waddell

Samantha Waddell works in oil paints, based in Aurora, and is currently completing her Fine Art Thesis at Queen's University. As a past horseback rider, Waddell is fascinated by the partnership between the rider and horse within the sport. Waddell uses the robust athleticism of the horse to empower the agile forms taken by the women atop their steeds. She is interested in portraying female figures of valiant character, rejecting the submissive disposition in historical representations of women that have targeted the male gaze. Waddell plans to continue to explore

*Samantha
Waddell*



this application of paint through the subject of the horse in her work. Waddell plans to pursue her Master's degree in Art History after graduation. Waddell would like to thank the gals of 309, nicknamed the 'Brozone,' for the countless hours of unfeigned camaraderie and companionship that made her experience at Queen's University.



she/her

B. 2004

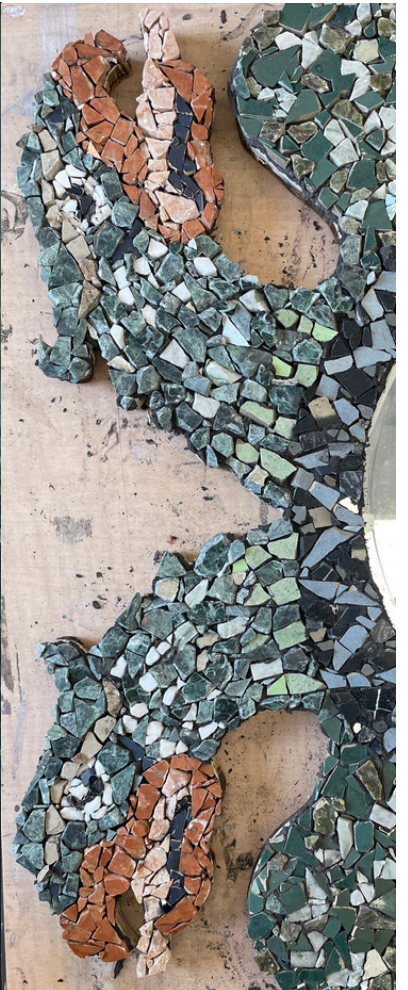
📷 [soph_art04](#)

Sophia Molinaro

Sophia Molinaro is an interdisciplinary artist from Vaughan, Ontario. Currently, completing her fourth year of Fine art and Concurrent Education. This body of work explores how Italian culture is misrepresented and diluted through global commercialization, using Starbucks as a symbol of cultural simulacrum. Drawing on Italian cuisine, mythology, and classical art forms such as still life, portraiture and mosaic, constructing surreal hybrid images that reclaim the complexity of cultural identity through the grotesque. She is influenced by Jeffrey Jerome Cohen's Monster



Theory, viewing the monstrous body as a cultural mirror. Combined with Jean Baudrillard's theory of Simulacra and the concept of the Body Politic, framing culture as a living system in cycles of growth, decay, and mutation. At the center of her work is the mermaid, a mythological figure tied to Italy's coastal identity. Once an omen of danger and moral ambiguity, the mermaid has been reduced to a hollow corporate mascot. Overall, these artworks use hybridity and the monstrous to resist commodification and reclaim cultural identity from glossy stereotypes.



they/them

B. 2004

📷 @will.bug.8

Willow Salsky

Willow Salsky is an emerging Canadian artist who specializes in oil paint and interdisciplinary media. Their work explores the alienating and empowering emotions that arise from intersecting identities within the social world.

Willow explores memory and imagination to build visual environments within both narrative and exploratory approaches of creation, validating the fluidity of one's identity throughout various social contexts. Through this framework of the self as praxis, Willow re-claims personal narrative and reflects the absurdity of existence through surreal

Willow Salsky



and phantasmagorical imagery.

Willow's work continues to be featured in various galleries throughout Canada, and they are thrilled to be a part of the Indelible show!



A message from the Queen's University Fine Art Alumni Council (QFAAC)

Dear BFA Class of 2026 Graduates,

The QFAAC was established following the award-winning 55th BFA Alumni Reunion, celebrating over 50 years of artistic excellence. A shared passion unites us in advancing the Fine Visual Art program at Queen's through mentorship, collaborative projects and philanthropic support. Our efforts reflect a commitment to nurturing creativity and supporting the next generation of artists.

As part of this commitment, we launched the André Biéler Lecture, a series of artist talks designed to showcase the breadth of creative talent both within and beyond our community. The talks serve as a bridge between current and future alumni, offering opportunities to engage with accomplished artists. These artists exemplify the strength and reputation of the Queen's Fine Art program, demonstrating its impact through their achievements and creative contributions.

We look forward to offering mentorship opportunities that link recent graduates with experienced alumni, fostering meaningful exchanges across generations and disciplines, all in service of building a vibrant artistic community that endures well into the future.

With the founding of the Bachelor of Art Education Program in 1969 and the first BFA graduating class in 1978, this program has built a rich history of producing globally recognized artists. You are the proud inheritors of that legacy and are well prepared for the challenges ahead. As you embark on your journey, we encourage you to stay connected to your creative side, whatever path you choose. Your artistic background offers a unique perspective that will serve you in any endeavour.

As BFA graduates, we are pleased to welcome you into the Queen's Fine Art Alumni community.
Best Wishes and Congratulations, BFA Class of 2026!

Angela Walsh Noble BFA '02 and Karen Dolan BFA '78 Co-Chairs, QFAAC

Music, Moments and Spilling Tea

In 1974, The renowned artist, Andre Bieler was responsible for bringing the Bachelor of Fine Arts degree to Queen's University. A direct entry program, with an emphasis on intensive in-studio instruction, was established. For five decades this amazing program flourished and delivered to the art world countless incredible and prolific working artists. This year, we celebrate the final graduates from this special program, as it reaches its conclusion. This could not have been a better group of artists to take on this momentous occasion.

This show, Indelible is a testament to their hard work and amazing talent. As their painting instructor, I was fortunate to be a part of their journey through Ontario Hall. What I will remember most is their process of creating and the inspiring environment they worked in. A big portion of our class consisted of drawing and painting, listening to great music, a little bit of gossip amongst the students (spilling the tea) and speaking as a group about special “moments” in their work and what inspired them through their process.

These intensive, full week, in studio classes is what set the program apart. The faculty and staff of the BFA program congratulates and celebrates the class of 2026.

We wish you the best going forward and to all of the wonderful “moments” to come.

Daniel Hughes
BFAH Advisor and Professor



Indelible

Jasmin Jardine

M

Willow Salby

Isabelle Braad

W

Sonnette
Waddell

Virginia

M

Lynia Steele

Grace

Cheryl Young

Emma Fleming

Eric Gam

Constance

A. Van Raalte

Thank you to our caterers and event hosts.



- Thank you to the The Poole Family Student Initiatives Fund Grant -

Thank you to our opening reception raffle donors.

Queens University Campus Bookstore

Tommy's Kingston

Smoke 'N' Barrel

Tango Nuevo

