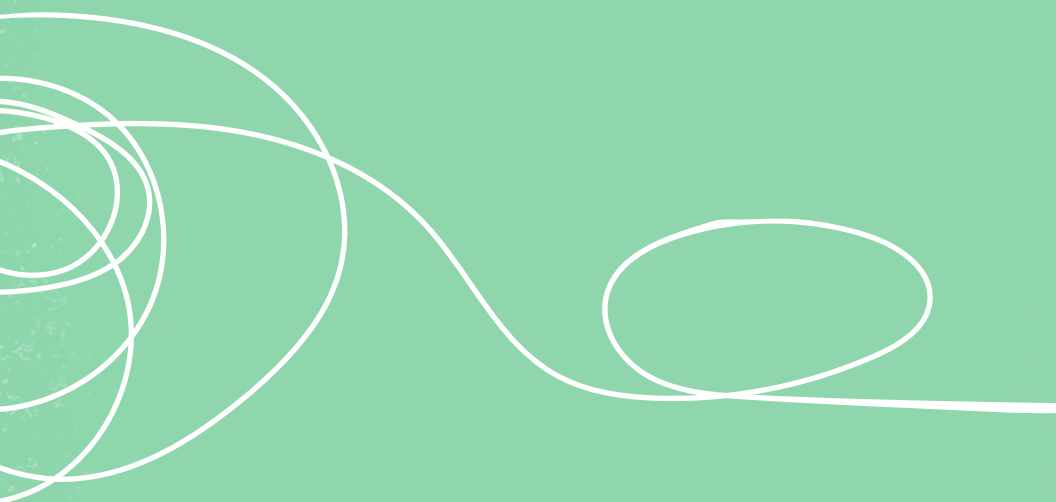


PROCESS·US





PROCESS•US

Symbiose du terme francophone *processus* – définissant une suite continue d'opérations ou d'actions constituant la manière de faire ou de fabriquer quelque chose – et de son équivalent anglophone *process*, auquel s'ajoute une notion de groupe *us*.

Symbiosis of the French term “processus” (defined as the series of operations or actions taken to achieve a particular result, especially in manufacture) and the compound formed from its English equivalent process + us, denoting a group.

POINT-DE-DÉPART STARTING POINT.

Nouvelles rencontres, découvertes et essais-erreurs ponctuent les débuts de la formation des étudiant-e-s en beaux-arts de l'Université Bishop's. Chaque cours, chaque œuvre, chaque présentation ou débat animé menant plus loin dans une réflexion personnelle. C'est par le contact avec les autres que se développe une pratique individuelle. Au fil des explorations, une démarche artistique se dessine, un mécanisme créatif s'impose, et une dimension discursive se compose. Quatre ans plus tard, ces avancées personnelles s'associent le temps d'une exposition et coexistent sous un même titre : PROCESS-US.

New encounters, discoveries and experimentation: these mark the start of the educational trajectory of a Bishop's University Fine Arts student. Individual practice essentially develops through contact with others, with courses, assignments, presentations and stimulating debate serving to deepen personal reflection. Through trial, error and exploration, an artistic approach takes shape, a creative process is forged, a discursive practice emerges. Four years later, these personal journeys come together to briefly coexist under a single title: PROCESS-US.

LIGNE-CONTINUE CONTINUOUS-LINE

La 19^e exposition des finissant-e-s en beaux-arts de l'Université Bishop's présente un assemblage d'œuvres disparates qui témoigne de l'individualité des démarches créatrices chez les étudiant-e-s en voie d'y terminer leur cheminement au premier cycle universitaire. PROCESS-US lie les idées de chacun-e, les confronte, et les met en dialogue dans l'espace d'exposition de la Galerie d'art Foreman. Des pratiques distinctes se combinent en un mélange hétéroclite alliant peinture, sculpture, estampe, installation, projection, et techniques mixtes. À leur manière, les dix participant-e-s explorent cette question de processus : celui qui a motivé la création de l'œuvre présentée en galerie, tout comme celui derrière ces quatre années passées dans les studios du *Molson Fine Arts Building* à tenter de se découvrir en tant qu'artistes en devenir. À cette réflexion s'ajoute la volonté d'un thème commun et unificateur : la collectivité. Les participant-e-s ont décidé de s'intéresser à l'individu en observant sa place dans une communauté.

The 19th Fine Arts Graduating Students Exhibition presents diverse works that testify to the uniqueness of each creative approach among these students who are on the brink of earning their degree. PROCESS-US connects the dots, confronts the ideas and launches a dialogue between them in the Foreman Art Gallery. Distinct practices merge in a heterogenous mix of painting, sculpture, printmaking, installation, projection and mixed media. Each of the ten participating artists addresses the question of "process" from their own standpoint: the process informing the work now displayed in the gallery, and that which drove the past four years of studio practice during their quest to emerge as artists. To this reflection is added the will for a common, unifying theme: the community. Here, the artists decided to focus on the individual by observing his or her place in the collective.

TRAIT-D'UNION HYPHEN

À travers la mise en relation de ces approches personnelles, plusieurs thématiques particulières sont également visitées : l'anthropomorphisme, la mélancolie, la danse, les ressemblances familiales, la nature, les paroles d'une chanson de Pink Floyd, etc. Le corpus d'œuvres présenté dans PROCESS-US entremêle ces idées propres et communes; dix œuvres distinctes s'inscrivent dans une conversation collective et lient les discours respectifs, comme autant de fragments témoignant d'un parcours commun. La dimension processuelle y occupe un espace central, tel un point de rencontre dans cette exposition où cohabitent des œuvres singulières qui témoignent de l'évolution stylistique et discursive au cœur des pratiques propres à chaque étudiant-e qui y prend part.

In teasing out the threads that connected these personal approaches, a number of themes emerged: anthropomorphism, melancholy, dance, family resemblances, nature, the lyrics of a Pink Floyd song. PROCESS-US interweaves these individual and shared ideas, providing a forum where ten distinct works can engage in a collective discourse on their respective treatises, presented here as so many facets of a common journey. The underlying "process" takes on a central role in the exhibition, serving as the point of convergence for an assembly of singular works that attest to each artist's stylistic and discursive evolution.

POINT-VIRGULE SEMI-COLON

Cet événement marque un point tournant pour les participant-e-s, certes, mais ne souligne pas une finalité. La 19^e exposition des finissant-e-s en beaux-arts de l'Université Bishop's présente la synthèse de cheminements, de parcelles de création, d'éléments indéterminés, de lignes croisées, et annonce les nouveaux projets de ces dix étudiant-e-s en voie d'obtenir leur diplôme et de tracer leur chemin chacun-e de son côté. Tel le préambule d'une histoire à venir, PROCESS-US manifeste les croisements entre formation universitaire en beaux-arts et contexte professionnel en galerie à travers cette expérience concrète d'exposition pour les dix participant-e-s : Alyson Drouin, Brenna Bird, Casey Fulton, Brenna Gilbert, Natchasiri K. (Froy Choi), Amy Laroche, Emily Madinsky, Dale Miner, Rosalie Tellier et Sonia Thibault.

For the participants, the event marks not an end point, but rather an unequivocal turning point. The 19th Bishop's University Fine Arts Graduating Students Exhibition presents a synthesis of pathways, creative shards, indeterminate elements and crosslines. PROCESS-US heralds the work to come from ten soon-to-be graduates who, forging their vision in the crucible of the studio for the past four years, are now poised to make their way in the world. Much like the preamble to a story, PROCESS-US is where fine arts university education brushes up against professional practice through the hands-on experience of participating in this exhibition. The ten featured students are Alyson Drouin, Brenna Bird, Casey Fulton, Brenna Gilbert, Natchasiri K. (Froy Choi), Amy Laroche, Emily Madinsky, Dale Miner, Rosalie Tellier and Sonia Thibault.

Noémie Fortin
Commissaire / Curator

LES ÉTUDIANT-E-S • STUDENTS

ALYSON DROUJIN



Alyson aime les longues promenades romantiques dans les antiquaires à la recherche d'objets oubliés. *This nostalgia is omnipresent in her photography; a medium she uses to capture reality in a darker shade.* Ses petits formats photographiques lustrés et à la saturation bleutée rappellent cette idée de souvenirs photographiés. *In contrast, a sea of pastel colors, diverse textures, and a joyful atmosphere can be found in her paintings.* Comme si la photographie représentait la lourdeur et la noirceur du monde réel, tandis que la peinture illustre la légèreté d'un monde imaginé où tout est possible. *Alyson's main subjects in paintings are plants, cacti, flowers, fruit, and old objects; these themes reflect the lightness of her painterly world.* Alyson est une véritable rêveuse au quotidien, et son monde imaginaire ponctué de rêveries transparaît dans son art.

Her work is generally all but symmetrical, and could be defined as a "lovely mess". En photographie, ce désordre se voit par le collage et l'assemblage de diverses photos; tandis qu'en peinture il se révèle dans l'abondance de couleurs et de formes qui s'entremêlent. *Alyson gives a high importance to the choice of colors; they are at the core of each work as her way of depicting emotions.* On the same line, *music is the soul of her work; the lyrics and the rhythms of a song are often a source of inspiration.* Elle aime comparer son travail à une sorte de mélodie visuelle. *Alyson's taste for adventure translates in her work through her love for experimentation with new mediums, and in its capacity to take us on a journey in another world.* Pour Alyson, l'art est le seul moyen de voyager sans avoir à se déplacer.



Amy Laroche's work is about gesture and the essence of individuality. Her goal is to captivate the personality and the spirit of objects and individuals through her paintings. She uses thin layers of paint, with some plaster and markers applied on top of each other; creating a visible texture. Amy is interested in different finishes, allowing the surface to reflect light with a glossy finish. She also works with incandescent paint to create an alluring dimension that leaves the observer wanting to touch the canvas and to experience the finish.

She aims to convey feelings of tenderness and warmth to the viewer. To this end, she finds inspiration in the comfort of her country home, which provides a caring, humble and meaningful setting to her works. The rolling hills and the surrounding forest compose her environment and influence her work. Moreover, the variety of animals inhabiting her home is a theme she constantly revisits and a source of inspiration.

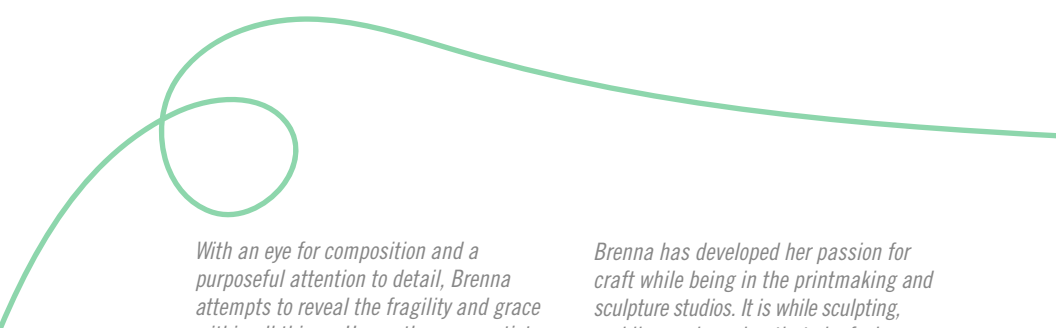
Most of her paintings stand out, but without making a statement, leaving the mind in a state of peace. Her use of close-up arrangements leave a personal story: one of individuality and compassion. The purpose of Amy Laroche's gestural painting is to reflect a sense of gentleness and identity.



AMY LAROCHE

BRENNA BIRD





With an eye for composition and a purposeful attention to detail, Brenna attempts to reveal the fragility and grace within all things. Her mother – an artist and poet, and her father – a woodworker and beekeeper, have instilled into her their love of art and nature. Through her creations, she examines emotional states, identity and one's relation to the environment. During her studies at Bishop's University, she has discovered a profound admiration for all artistic expressions but a particular interest in printmaking, sculpture and photography.

Brenna has developed her passion for craft while being in the printmaking and sculpture studios. It is while sculpting, molding and carving that she feels most creative. She describes the act of transforming raw material into representations as something intuitive. Also studying Religion, she now has a deeper understanding of divine art and takes pleasure in interpreting images within their cultural framework.

Her delicate subjects and simple narratives are fashioned to transport the viewer into a state of reverie. The strategies of negative space – as seen in Egon Schiele and Cristina Troufa's figures, and blurred finishes – as seen in Meghan Howland's portraits, have been adopted to obtain a sense of obscurity. Through these seemingly innocent representations, her hope is that they will kindle tolerance and encourage the viewer to embrace the child within.

BRENNA GILBERT



Brenna's formative years were spent in a series of very small boxes that she was expected to fit into, but never leave. She grew up in a small, sleepy town where anything remotely out of the ordinary was immediately noticed and remarked upon; and therefore spent much time toeing the line between "expression" and "behavior." This resulted in a lot of self-restraint, so she learned how to quietly make her own exits and carve her own paths.

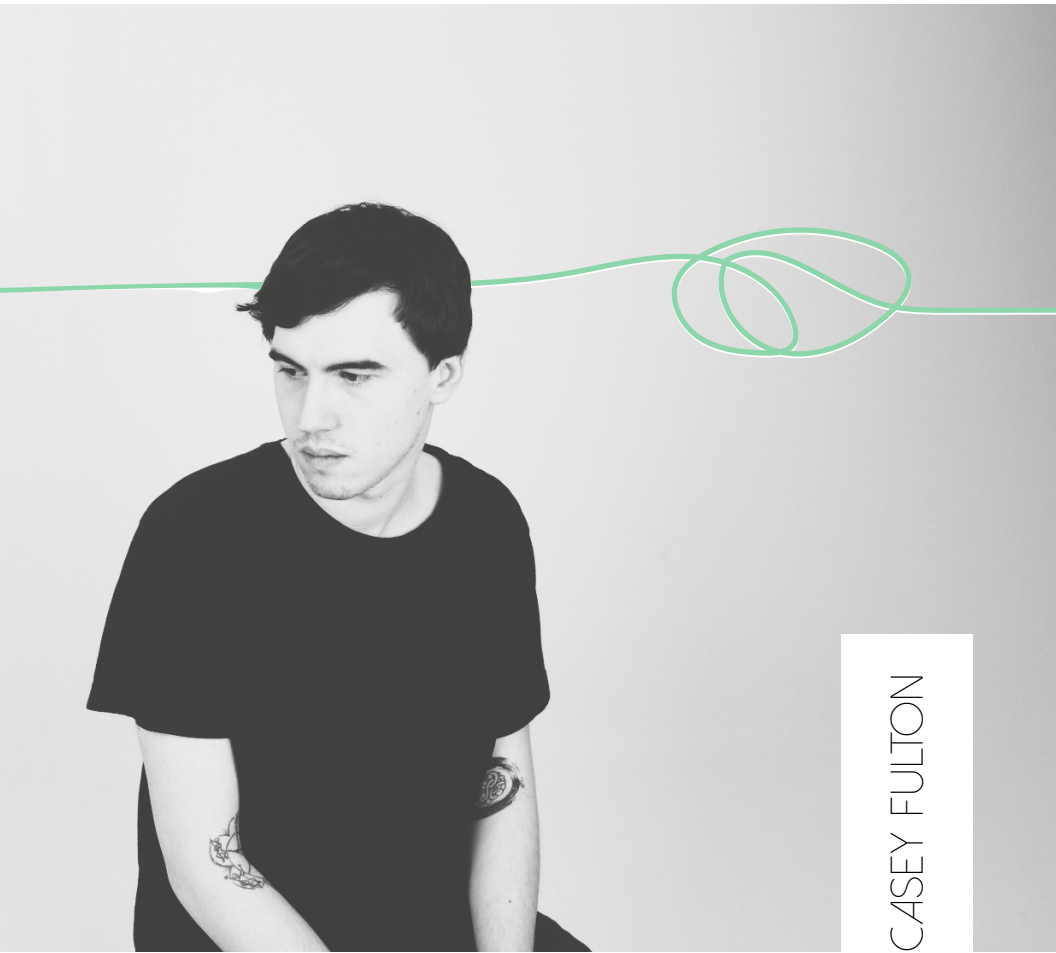
Escapism is the driving force behind all of Brenna's drawings and paintings, which are often used as an outlet for pent-up thoughts and emotions that are struggling for expression. For her personally, art is more about the process than the product (although she is a perfectionist and will continue to work on a piece until she is satisfied if allowed), because it is in the

process where she finds an escape from the narrow boxes of everyday life. It's a fairly common occurrence for Brenna to plug in her headphones and spend hours at a time at an easel or bent over her sketchbook, escaping into the meditative state that is the process, where conscious thought grinds to a halt and she can be said to effectively be on autopilot. Her works are therefore more the product of automatic writing than careful planning, and even she can't always (or ever) explain every aspect of a piece.

The works themselves bend towards modern surrealism, blending realism in everyday scenes with the whimsical to mimic the dream-state between wakefulness and sleep where the mind wanders freely.

A sense of truth, however short-lived, can ring true in an inspired artwork. This corresponds with the vastness of possibilities that exist in the mind's capacity to melt, distort, and fuse ideas. This couples well with the suggestion of living presence in artworks. Combining these phenomena, the twisting life forms in Casey Fulton's paintings undermine conventions of physicality, with affects created by their similarities and differences to the human form. They are situated in contexts that depict personal and conceptual allegories, pushing the style from a series of experiments in abstraction and fantasy world building into a specific conversation between the two.

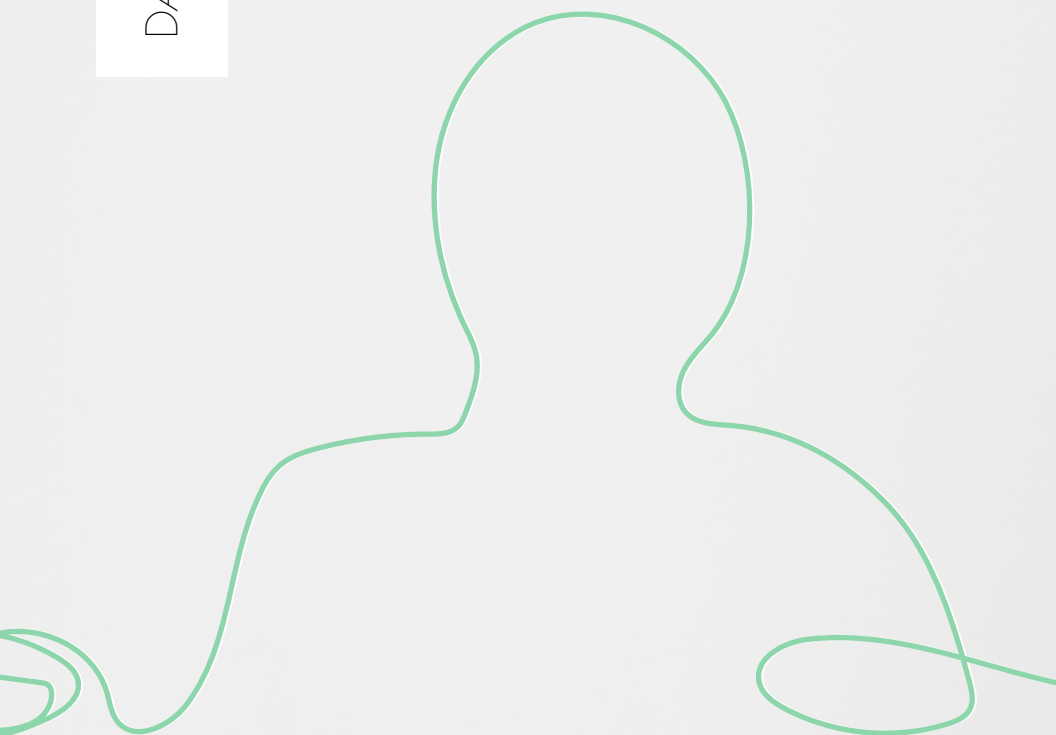
In process, highly gestural pre sketches are imposed layer by layer via acrylic paint onto canvas, within which different ideas are presented and contrasted against one another. Concepts are developed in reference to visual cues of commercial fantasy illustrations and popular 20th century works for bearing, while intent is drawn from dualities present in the paintings, in a process meant to unfold gradually. These tasks are bound to the construction of the final anthropomorphic perception. Fulton's subjects are imbued with primal evocations of stillness, upheaval, joy, and dread, all bound in optimism about the purpose of art. Recent works feature an inward focus on fundamental qualities about the style of painting Fulton has been developing in recent years.



CASEY FULTON



DALE MINER



Beauty matters. Of the criteria that drive his practice in Studio Furniture - functionality, comfort, durability, and beauty - beauty is the most important, and, as he defines it, consists of attractiveness (intrinsic beauty), originality of design, and sensitivity to the media, all of which must be successfully expressed within the constraints of the first three criteria. As art, Studio Furniture has to impress with its beauty. As furniture, it has to meet the functional requirements of its defining descriptor; the word "table" carries baggage; a piece must meet the essential criteria of "tableness" to succeed. Dale Miner aims always to blend these conceptual frameworks so the viewer goes "Wow! I want that."

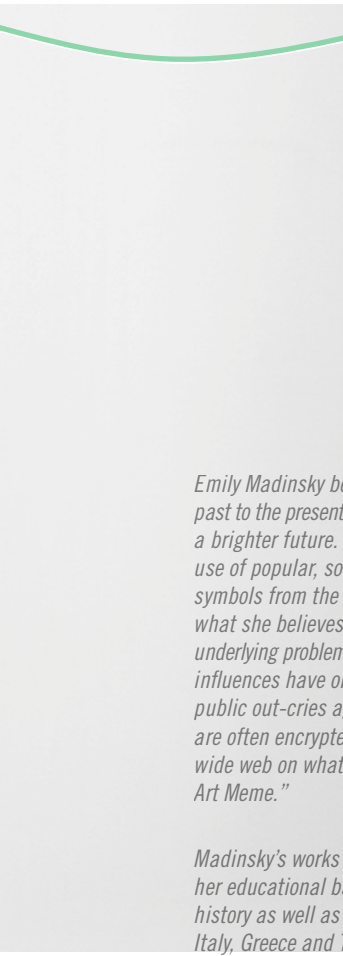
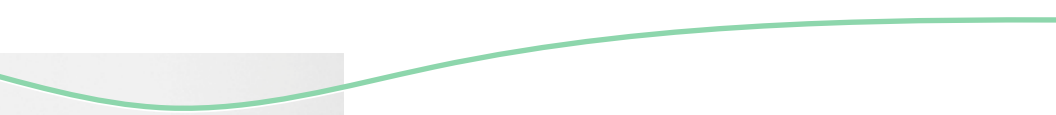
Dale had specific personal objectives when he started his Fine Arts degree. Trapped in the rectilinear, he was producing furniture using an overworn traditional stylistic vocabulary. He wanted to get away from that, learn a new way of "seeing", perhaps add a curve, and start producing

contemporary furniture that is both visually arresting and technically challenging. But traditional forms also do have their merits. For example, Miner finds modern picture frames to be either bland or ugly; to him, a traditional, deeply sculpted frame makes a good picture better. In his "Lonely Places" series of paintings, Miner takes us to forgotten places because of the strong feelings they evoke, with the objective of evoking those same feelings in the viewer. That means, to him, that the image has to look "just like being there".

Dale Miner expects to draw from both traditional forms and creative vision in future, blending them in new and original furniture designs.

EMILY MADINSKY





Emily Madinsky believes connecting the past to the present is an idea that constitutes a brighter future. She is interested in the use of popular, socio-historical and cultural symbols from the past, juxtaposed with what she believes to be some of the most underlying problems that today's pop-cultural influences have on societal issues. These public out-cries against social constructs are often encrypted throughout the world-wide web on what is known as a "Classical Art Meme."

Madinsky's works have been inspired by her educational background in ancient history as well as her time spent abroad in Italy, Greece and Turkey. She also reflects on memories from her childhood, being surrounded by Mi'kmaq culture in rural Nova Scotia. Emily believes that reality

has become trivialized, self-image and worth are now numerical values on social media platforms, cultural conservation has become consumerism and capitalist strategy, and she strongly believes having the opportunity to obtain a Liberal Arts education gives people the capacity to problem solve and achieve sustainability.

The lack of realism in the figures painted by Madinsky represents the dematerialization of cultural practices and traditions, while the paint application tells its own contemporary story of "new practices." The grotesque aspect of the paintings represents Madinsky's feelings and views towards the directions the socio-cultural evolution has taken in the past 10 years.

"I had to put my eyes on a diet, my tears were gaining too much weight."

Bob Kaufman

Growing up in a culturally rich island in southern Thailand, Natchasiri has been very fond of art since she was little. Surrounded by beautiful oceans and heavy monsoons - watercolour quickly imposed itself as her go-to medium. As a child, she spent a lot of time at her father's clinic and has taken interest in the diversity of her father's patients. She explores the distress in waiting rooms, despair from patient's loved ones and half-smiles in sick children.

Brought up in a Buddhist background, Natchasiri relies heavily on the vibrations around her, and is convinced that life is a result of synchronicity. Natchasiri's

works developed from interactions with the strangers around her, often reflecting the essence of melancholy. Her works aim to recapture the often forgotten peacefulness that exists within pensive sadness - an essential recipe of balance. She does this by combining her subject with pale, watered-down colours, which resemble tears - an uncontrollable reaction when something is felt deeply.

Natchasiri identifies as a neo-impressionist painter and she hopes to excel further by studying human anatomy and spatial alteration. Her biggest influences are Agnes Cecile under her masteries in watercolour and human imagery, and Jeremy Geddes under the peculiarity of his choice of subjects.



NATCHASIRI K. (FROY CHOI)



ROSALIE TELLIER

Indissociable de sa pratique artistique, le thème de la spiritualité est constamment revisité dans chacune des œuvres de Rosalie Tellier. Insatisfaite par la normalité et incapable de se limiter à ce qui peut être vu par les yeux, elle ne fait rien de trop évident. Il plane une aura de mystère et une impression de rêverie partout où elle entreprend son rituel artistique. Par l'entremise du dessin, de la peinture ou de la danse - sa première passion - elle dévoile son mouvement au travers de lignes symbolisant le chemin de l'âme. Lignes organiques, courbes et fragmentées, segments de mots, limites du corps, traits sur toiles, tangentes de vie.

Son parcours a pris une nouvelle ramification lorsqu'elle a serré la main de son ésotérisme, et elle en porte à jamais le sceau. Dorénavant convaincue de la magie de l'invisible, sa mission est de transcender cet imperceptible et de le rendre palpable pour ceux qui n'ont peut-être pas cette sensibilité. Rêve fictif ou réalité extraordinaire, elle explore un pied dans chacun des deux mondes. Cette dualité est une idée qu'elle se jouit d'aborder et de manipuler.

Pilotée par une force inexplicable, Rosalie souhaite propulser le spectateur dans un état instinctif et lui révéler cet intense besoin de communiquer que chaque artiste éprouve et véhicule à sa façon. Elle choisit d'éclore ainsi, dans ce trop-plein de plénitude, et d'utiliser cet interstice hors-dimension comme sa catharsis. Elle le vit telle une méditation qui n'est en rien inerte, mais de l'ordre du mouvement. Ce mouvement charnel d'un réflexe qu'on aurait calculé.

SONIA THIBAUT





Sonia Thibault s'inspire de son quotidien. Son travail ne se doit pas d'être figuratif ou réaliste puisqu'il est le résultat d'une association spontanée d'éléments variés. À travers ses nombreuses explorations, Sonia est à la recherche d'une diversité visuelle qui l'amène à manipuler différents médiums. Provenant du profond de son être et guidé par l'instinct, son travail entraîne des réalisations imprévisibles, diversifiées et contrastées. En prenant des risques, elle explore une variété de médiums jusqu'à l'obtention d'un mélange approprié qui lui parle dans l'instant présent. *An organized mixture created in an unorganized way.* C'est souvent dans les choses ordinaires et simples de la

vie qu'elle tente de trouver des solutions uniques en associant différentes formes, textures, rythmes et mouvements. *The process of creating a work doesn't follow a straight framework since it usually comes by itself.* C'est en appréciant les qualités de différentes disciplines en arts visuels qu'elle a senti le besoin de les combiner dans son travail. Pour en citer quelques unes, elle emploie la peinture, le dessin, le collage et la photographie. Ayant grandi dans les Cantons de l'Est, Sonia trouve son souffle dans la nature, un endroit qu'elle décrit comme inspirant et ressourçant. Son travail est le résultat d'une ouverture de soi et d'une liberté d'esprit. *It has to draw from within ourselves; the nature of freedom.*



CRÉDITS / CREDITS

Nous tenons à remercier l'Association Étudiante, la Doyenne de la Faculté des arts et des sciences, le Doyen des affaires étudiantes, le Vice-principal académique et le Département des beaux-arts de l'Université Bishop's pour leur généreux soutien financier. Nous souhaitons également souligner la précieuse aide reçue de la part du directeur du programme Histoire et théorie de l'art, Claude Lacroix, et du Centre de ressources pour l'étude des Cantons-de-l'Est, en ce qui a trait à l'organisation de l'exposition. De plus, nous avons eu la chance de recevoir du soutien aux activités de financement de la part de la technicienne du Département des beaux-arts Regine Neumann, du Art Club et du Bookstore de l'Université Bishop's, de l'artiste local Méga NAN, ainsi que plusieurs commerces de l'arrondissement de Lennoxville incluant Hatley Outlet, Familiprix Extra, Provigo, Jean Coutu, Restaurant Rima, Jerry Pizzeria, Pizzaville, et Clarke & fils.

We would like to thank the Student Representative Council, the Dean of Arts and Sciences, the Dean of Student Affairs, the Vice-Principal Academic, and the Fine Arts Department for their generous financial support. We also wish to highlight the precious help received in the organization of this exhibition from Dr. Claude Lacroix, chair of the Art History and Theory program, and from the Eastern Townships Resource Centre. Moreover, we had the chance to receive additional support for fundraising activities from the Fine Arts Department's Technician Regine Neumann, Bishop's University Art Club and Bookstore, local artist Méga NAN, as well as from many businesses in the borough of Lennoxville such as Hatley Outlet, Familiprix Extra, Provigo, Jean Coutu, Restaurant Rima, Jerry Pizzeria, Pizzaville, and Clarke & Sons.

FOREMAN



Coordination et édition / *Coordination and editing*: Noémie Fortin
Révision / *Revision*: Martine Senécal
Traduction / *Translation*: Lesley McCubbin
Conception graphique / *Graphic design*: pixelsetpaillettes.com
Impression / *Printing* : MJB litho
Photographie / *Photography*: Junru Bian & Brandon Toomey (Emily Madinsky)

Personnel de la galerie / Gallery Staff

Directrice-conservatrice / *Director-Curator*: Gentiane Bélanger
Conservatrice stagiaire Tomlinson / *Tomlinson Curatorial Intern*: Noémie Fortin
Stagiaire en médiation culturelle / *Cultural Mediation Intern*: Brenna Filion

© 2017 Foreman Art Gallery of Bishop's University / Galerie d'art de l'Université Bishop's

Tous droits réservés, imprimé au Canada.
Dépôt légal - Bibliothèque Nationale du Québec

All rights reserved, printed in Canada.
Legal Deposit - National Library of Canada

ISBN 978-1-926859-25-5

