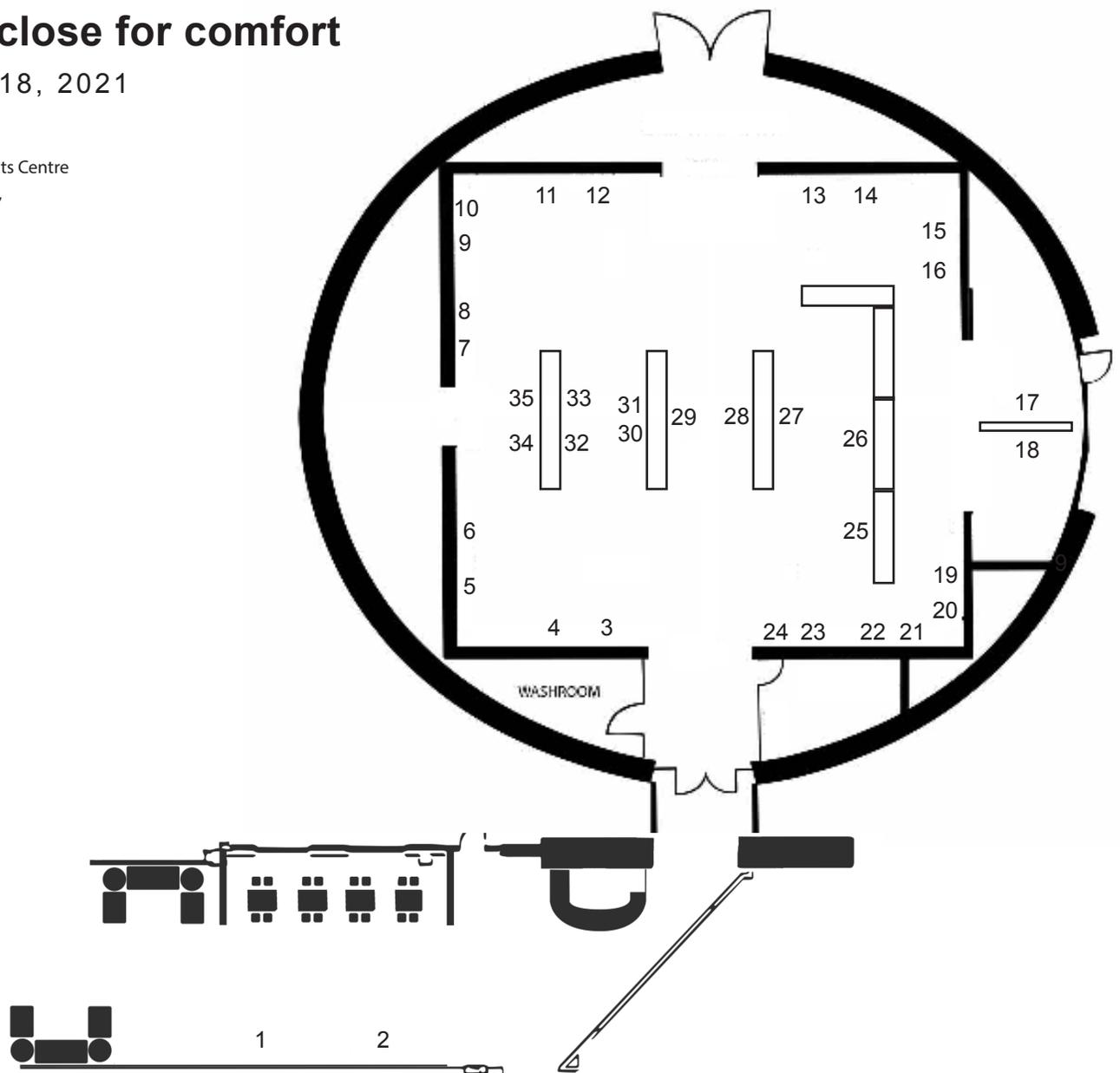


AJE19: close for comfort

March 5 - 18, 2021

ArtLab Gallery
John Labatt Visual Arts Centre
Western University
London, ON N6A 5B7



1. Shelby Sammut
"Shattered," linoleum relief prints

2. Lucy Villeneuve
"View From A Blue Moon," silkscreens

3. Aisha Hassen
"All Roads Go South," painting

4. Shane Ackerley
"Untitled," pen on paper

5. Tia Bates
"The Chronicles of Migration Through the Valley of Light and Fables," oil

6. Megan Man Nga Ting
"Trapped," digital photographs

7. Kaitlyn Hwang
"Passing Glances," painting

8. Bridget Puhacz
"Nocturne op. 9 no. 2," painting

9. Aisha Hassen
"No Pane," wall sculpture

10. Krista Ewer Vantol
"My Reflection," acrylic on wood panel

11. Kaitlyn Hwang
"A Thicket in the Blanket Fort," painting

12. Crystal Lam
"A Moment of Pause," paint on wood panel

13. Maggie Charbonneau
"Tropics," painting

14. Zaynab Almayahi
"Double Take," painting

15. Ashley Staines
"Growing," oil on canvas

16. Elizabeth Prebushewski
"Luxton Drive Raccoons," relief print

17. Chloe Serenko
"Low Battery," digital video

18. Sam Wagter
"Shades of Blue," digital video

19. Abraham Chavez
"Untitled I," acrylic

20. Megan Man Nga Ting
"The best is yet to come," digital photo

21. Stephanie Fattori
"SDMJ," acrylic

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| 22. Laura Butler
"Jardin des Plantes," acrylic | 29. Melanie Pare
"Excess," oil on canvas |
| 23. Elizabeth Prebushewski
"Skunk Collection," embroidery | 30. Skyler Hayes
"I wish you hadn't," textile, toothpicks |
| 24. Abbygale Shelley
"Reflection of the Forks of the Thames,"
Watercolour | 31. Abby Walters
"Collateral Damage," clay sculptures |
| 25. Cosette Gelinas
"Stuck," oil on canvas | 32. Rowan McCready
"Little Red," watercolour, acrylic, pencil
crayon |
| 26. Julie Fishbaum
"Staying Home," acrylic | 33. Meagan Dennis
"Stuck," print |
| 27. Sam Wagter
"Smush," digital video | 34. Aidan Takeda-Curran
"Warm Blankets and Blown Candles,"
photo collage |
| 28. Jade Williamson
"Shoebill," conte on Masonite | 35. Julia Fawcett
"Orange House," acrylic and resin |

Shane Ackerley
"Untitled," pen on paper

"Tropics," painting

The Untitled drawings function as a system of connections that help me find my place among the things that surround me. Through learning about the interactions of celestial bodies and the chaos upon which the world is built, I try to come to terms with – and to learn from – my own experiences. Much like the gravity between units of matter in space and time, as humans we will always feel the presence of one another no matter the distance that separates us.

Abraham Chavez
"Untitled I," acrylic

Meagan Dennis
"Stuck," print

Zaynab Almayahi
"Double Take," painting

Double Take explores themes of confusion and perspective, all while allowing the viewer to let their perception come to life. Hidden elements are used to portray the actions of a 'double take' and how we may push ourselves to believe unrealistic truths or deny extreme imaginations.

Krista Ewer Vantol
"My Reflection," acrylic on wood panel
These meaningful objects on display depict my visual diary. A collection of items; a favourite weathered paintbrush housed in a treasured David Bowie mug, on top of two books that shaped the intersection of my art and identity. These items are important to me, in and of themselves, but combined result in an honest and deep reflection of myself, my life and my queer identity.
This piece is a reminder to look past the surface of society's refusal to acknowledge human beings as they are, to see and celebrate your true reflection on every surface you pass.

Tia Bates, "The Chronicles of Migration Through the Valley of Light and Fables," oil

Laura Butler
"Jardin des Plantes," acrylic

By combining human bodies with plant heads, the intelligence and sentience of plants are comparable to that of humans. Specific species of plants in this work are unidentifiable; instead, they grow together and slowly overtake the space and their bodies.

Stephanie Fattori
"SDMJ," acrylic

This painting depicts the everyday scene I see most mornings, my kitchen stove. Having spent so much time inside while in lockdown I've found that it's necessary to find the beauty in the mundane, through the use of vibrant colour I'm attempting to bring energy and life into this everyday scene that is normally overlooked.

Maggie Charbonneau

Julia Fawcett
"Orange House," acrylic and resin

Orange House is an acrylic painting on canvas aiming to bridge the extraordinary and the mundane. Doing so I placed three models in a hallway of a house, using a space most of us see everyday as a runway. The colours are bright, with the interior being monochromatic to push the idea of the space being something remarkable.

Julie Fishbaum
"Staying Home," acrylic

My work "Staying Home" exhibits the constraints imposed upon us due to the unforeseen pandemic. Though these limitations are hindering at times, they force us to appreciate the people around us who make our surroundings feel like "home".

Cosette Gelinas
"Stuck," oil on canvas

This work is a self portrait I created which reflects my personal feelings and emotions during the isolating restrictions of the COVID-19 pandemic. I intended for this work to evoke a sense of anxiety and isolation through both the figure and the space. For me, the imagery represents dwelling on the past, fearing the uncertainty of the future, and living endlessly stuck between these feelings.

Aisha Hassen
"All Roads Go South," painting;
"No Pane," wall sculpture

Skyler Hayes
"I wish you hadn't," textile, toothpicks

Kaitlyn Hwang
"A Thicket in the Blanket Fort," painting
This piece explores the sentimental connections that we build throughout our lives with objects found in domestic space, and how these relationships grow with us and aid us in cultivating our identities. Using imagery tied to patchwork quilts, the ambiguous figure acts as an embodiment of memory, exploring the aspect of childhood nostalgia and imagined character found within the object.

"Passing Glances," painting
This piece speaks to the element of spirit and narrative that remains tied to the home over time, looking at the imprints of individuals on space. I often like to use the imagery of ghosts and apparitions to explore the idea of something once being there that may no longer be, but as an aura that still survives. I'm interested in characters tied to folklore and urban

legend as I feel like these figures relate to the idea of stories past on between people, building intimate generational connections.

Crystal Lam
"A Moment of Pause," paint on wood panel
There are these moments of pause where it feels like there is an absence of everything. You perceive the world differently as if time has gone still and you are alone. In that moment of pause it is the natural steady silence where you find solitude and reflection.

Rowan McCready
"Little Red," watercolour, acrylic, pencil crayo

Melanie Pare
"Excess," oil on canvas

On what things, do you depend? To what things, are you attached? As we are drained of human touch, we quench ourselves with material possessions. But in swallowing these possessions we start to become them... ultimately revealing not what we have, but what we lack.

Elizabeth Prebushewski
"Luxton Drive Raccoons," relief print;
"Skunk Collection," embroidery

Bridget Puhacz
"Nocturne op. 9 no. 2," painting

Shelby Sammut
"Shattered," linoleum relief prints

This piece is about the frustration and chaos that can accompany things not going as planned, but the beauty that can still come out of that situation. For me it is more specifically the frustration and anxiety that comes with not always being able to function or complete tasks the way I set out to, due to the boundaries ADHD creates for me.

Chloe Serenko
"Low Battery," digital video

This work reflects my personal view of online school and how many of us, being students, are coping with this new way of learning. The title of the piece "Low Battery", represents how the battery is your social battery. It can begin to fade and lose power the more you consume yourself with technology and this new lifestyle. Overall I wish to relate with the viewer as we both share similar feelings when experiencing this piece, creating a common feeling of anxiety and stress

Abbygale Shelley
"Reflection of the Forks of the Thames,"
Watercolour

Reflection of Forks of the Thames is a 5.5x8.5 watercolour painting of the Forks of the Thames here in London, Ontario. Originally this piece was created for a class project but has become the first piece in a series. I am focusing on local spots here in London ranging from hidden gems to well-known locations for the series. When looking at landscape paintings, people often chose to paint well known tourist types of locations such as spots around Europe or tropical views. Starting with this piece, I wanted to stray away from that and show the beauty in the everyday locations in London, ON, where I grew up.

Ashley Staines
"Growing," oil on canvas

Aidan Takeda-Curran
"Warm Blankets and Blown Candles,"
photo collage

Megan Man Nga Ting
"The best is yet to come," digital photo
From a cloudy day to a sunny day and a sunset to a night, everything's going to be alright at the end of the day. Cherish every moment that we are still together, even though how hard this year is. Stay positive! The best is yet to come.

"Trapped," digital photographs
The concept of my images emphasize how the pandemic has affected modern-day life and every corner of society, and the mood. It can be seen that our point of view is through the iron fence to see the world; moreover, the iron fence represents home, which means that we have got stuck at home, as well as we have felt boring, tiresome. We hope to get out of it and go back to our usual life.

Lucy Villeneuve
"View From A Blue Moon," silkscreens

I've always had a love for the water, movement, and energy, all of which are connected in the art of surfing. In these times of change and uncertainty, I look to these passions to re-ignite my dreams and remind me that life is a series of undiscovered adventures.

Sam Wagter
"Shades of Blue," digital video;
"Smush," digital video

Abby Walters
"Collateral Damage," clay sculptures

For my piece of work I was inspired by the Netflix show The Curious Creations of Christine McConnell and my love of sculptural anatomy. I believe molding and creating something out of something gives more life to a work that shadows life itself.

Jade Williamson
"Shoebill," conte on Masonite

The Shoebill is a rare prehistoric bird that is critically endangered. With less than 5000 remaining in the population, its lifespan is limited. I focus my practice on raising awareness for at-risk wildlife by communicating the threat to species by ruining my realized drawings with dangerous materials like acid and fire. To illustrate the endangerment of the *Balaeniceps rex*, I reflected on its extensive lifespan and ancient legends. With this knowledge, I wanted to show this uncommon species as something to be cherished.

Though the primitive nature of the Shoebill already embodied this antiquity through its presence. The idea of time and value attached to antiqueness were the same concepts this piece represents. I depicted this beautiful blue species with a regality to emulate the ancientness of this species. Shoebills require respect for humans or partners to approach them, shown by bowing to the species. The art-making process reflects its essence through the time invested in creating this piece with detail, accuracy, and striking appearance.

The black background has both an emptiness and a harsh presence. It draws attention to the loneliness of the sole species depicted in the foreground by representing the void of population and habitat. Simultaneously, the Shoebill fades into this black entity that embodies its lurking extinction. The fragility of life is communicated through imagery and materiality, illustrating the fading of the prehistoric Shoebill.

The Annual Juried Exhibition returns for its 19th consecutive year as one of the most highly anticipated undergraduate exhibitions in the Visual Arts Department. This event supports the production of new work made in a variety of media, including painting, sculpture, digital media, photography, installation, sound, and performance. Artworks were selected by a professional jury who consider originality, creativity, and process. AJE 19: close for comfort represents a diverse selection of work from all levels of undergraduate study in the Department. Despite our unusual (shared) circumstances, we received a significant number of submissions for this year's exhibition. These works speak directly and indirectly to living, thinking, feeling, and working one's way through a thing. With this in mind, the organizers have paired works together, closely, to jump-start some conversations.