

de·noue·ment

\,dā-,nū-'mä^n, dā-'nū-,\

Noun

1. the final outcome of the main dramatic complication in a literary work
"In the denouement, the two lovers commit suicide."
2. the outcome of a complex sequence of events.

This exhibition is the final outcome of eight months of effort during which students have pursued the creation of a sustained body of artwork. Under the mentorship of professors Murray Krompf and Shawn Serfas, each of the six students have evolved individual creative approaches to their own areas of interest.

The Department of Visual Arts has a long tradition of presenting work of graduating students mentored in its Honours Studio program. Students accepted into this course develop a cohesive body of work that will support their entry into graduate school MFA programs and act as a strong portfolio for future artistic endeavours. Such exhibits from the Department of Visual Arts are key to the Marilyn I. Walker School of Fine and Performing Arts' mandate to connect the community with the breadth of talent and creativity at Brock University.

With much thanks to Rodman Hall Art Centre for their support, mentorship and hospitality: Marcie Bronson, Acting Director/Curator; Matthew Tegel, Preparator; Danny Custodio, Administrative Assistant and Michelle Nicholls, Art Educator. With special thanks to Murray, Shawn and all the Staff, Faculty and Instructors in the Department of Visual Arts at the Marilyn I. Walker School for Fine and Performing Arts, Brock University for their continuous support.

Amber Brown

My paintings are process based pieces, especially when I start them. I do a lot of pours and scrapings with different colours and mediums to allow different naturalistic patterns and shapes to form. I either enhance or hide these forms by outlining them or filling them in with opaque sections of colour. Since the majority of highlighted shapes are organic, I then place geometric interruptions on or around them to help create a sense of divide and contrast within the piece. The organic forms signify the basis of decision making within life, how it pulls us in different directions and in the end creates oddly shaped patterns that become our lives, while the geometric forms signify the harsh realities of what we can not change in the world or in the environment around us. These shapes are simply presented, dividing our natural rhythms and ideas. These harsh realities represent obstacles and downfalls within life that we must then decide to either maneuver and deal with. Alternatively, we can allow them to consume and change who we are and how we are living. The choice still remains our own but the juxtaposition of the obstacle is completely out of our control.

Becca Marshall

For a long time I felt robbed, because for awhile - as is the nature of Alzheimers disease - I got to hear my grandmother's stories frequently and cyclically. Each time as though it was the first (as for her it was) and thus she put just as much care into the first retelling as the tenth. And then suddenly they stopped. Or maybe not so suddenly, but I knew the stories so well that for a long time I did not realize that I was supplying her with the names and nuances that she had started to forget. By offering up my own memory of my grandmother's words, I hope to share a little bit of her legacy.

The *Invisible Inheritance* is a multi-media storytelling installation that comments on the importance of valuing personhood in response to a Dementia diagnoses. Originally, the installation consisted of solely the looping hand-drawn animations that re-tell a few of my grandmother's stories. However, the work grew to incorporate photos developed from her old

filmstrips and some of her personal artifacts in order to provide some semblance of a touchstone for the larger art piece - essentially a reminder that these stories truly belonged to someone. The stories that are shared are simple and personal - such as the animation *Black as Tar*, which recounts my grandmother's tale about her incredibly dark hair. She usually ended this story by unwinding a strand of hair from her bun to show my sister and I how black it was, and then was always surprised when she realized it was now dime-coloured silver. By sharing these moments I hope to both acknowledge the sense of loss and fear that comes with a fading memory, while also cherishing and protecting the person whom's stories I tell. She might be different, but she is beautiful.

I view my current project as a small starting point for adding my voice into the broader conversation surrounding Dementia and personhood. We need to acknowledge that each affected individual is still the person who lived their stories, even if they can no longer articulate the memories on their own. That's where we come in. "We" the caretakers, the friends, the loved ones - we are the ones left to include those affected in the bio-social world that they are so often increasingly isolated from. With this in mind, I hope that this act of sharing will allow others to experience at least a fraction of the magic I used to feel whenever my grandmother would tell me her stories.

Kylie Mitchell

Historiography brings the unknown into the perspective of contemporary minds. Those minds have the power to decide whose historical moments are at the forefront of public commemoration. History happens as a result of the impact of millions of individual lives existing at the same time. The choices that we make in our lives are induced by the events that have transpired in our pasts. Pain and loss impact our choices and ultimately change our perceptions of the world around us. This series discusses the role of the individual as a historical actor and further emphasizes the different impacts that pain has on the human mind. This work is driven by the idea that individuals collectively drive history and no single person is responsible for the course of history because the society that allows certain individuals to rise is a collective body of various stories, whose voices aren't demonstrated through commemoration. The study of history is dependent on the perspective and interpretation of the historian who analyses the evidence. As a result, the historian has the power to decide whose history is important for the study and whose is not. The premise of this series of work is based on three students from Brock, who agreed to meet with me and discuss moments in their lives that have deeply shaped them today. All of these interviews were recorded and manipulated to create the atmospheric sound present in the exhibition. Another prominent factor to commemorating history is the significance of objects as a symbol of human life. Museum's thrive on the narrative that objects provide to us but without context are these items still valuable? Each interviewee had provided me with a story to present to an audience but the objects depicted in each video are the fabrication of objects that have significant meaning to each individual. By applying context to these objects I've given them false meaning. The hat is no longer just a hat. It is the past belonging of a deceased sister. As the artist, my goal is to incite questioning regarding the things we hold dear to us and why they hold such sentimental value. The numerous video's present my interpretation of the story teller's relationship to the objects based on their recorded interviews. As a result, these stories are more personal and seek to tell the emotional impact of objects rather than the political nature of traditional commemorative practices. In the end, history cannot be told by one person, nor can it be forged by one. The importance of objects sometimes overshadows the individual connected to them but without context, objects are meaningless. After all, can we truly tell the history of people, without people?

Robin Nisbet

Through this group of paintings, I am striving to capture and express the damaging aspects of consumerism and over-consumption; how our modern views of landscape have been impacted by our current state of living. I want the viewer to reflect on, and question, their own impact on our environment. Why has today's society become insatiable in the need for wanting more, newer,

better... "it" never seems to be enough. I feel fortunate to live in Canada; however, as I explore Niagara, I have come to realize these paintings are speaking to how we are on a path of desolation.

The interplay of texture and light, the line between representational and abstract blur and meld through the work. The structure of a shipping pallet began to play a part in interrupting these otherwise ordinary landscapes by becoming a point of tension. The shapes I found within the pallet have been shifted and morphed to become windows, blocks, vessels and floating geometric structures, pushing the paintings from representational into abstraction.

Life mirrors art. Frederick Nietzsche believed art to be the proper task of life. It is a source of pure joy that makes life endurable – it sustains, supports and enhances our lives by forcing us to question, by showing opposing views, and according to Nietzsche, is ultimately our purpose for living. Although these paintings depict the history of a particular place or space, they also become an uncanny view of what may be to come.

Through my artistic journey, family and maturity have paved the way for my true nature to express itself through my work. As a wife, mother and career woman, it would be middle age before I gave myself the permission and time required to obtain a B.A. in Studio Art, and paint full time. The layers of acrylic which bring life to my paintings mirror the layers of life experience which are reflected in my work.

Jasmine Said

Communicating the hard topics of depression, loneliness and emotional and imaginative escape through colorful childlike images. Jasmine's art demands us to step closer to her intimate illustrations so that we develop an unspoken bond with these characters. However bleak and tragic, the style is easy to digest, disrupting the isolation these stories try to depict.

Her myriad of characters is distinctly singular in style, color, pattern, and medium. Jasmine uses watercolor, graphite, washi tape, and permanent marker so that each piece distinguishes itself as apart from the rest, yet the work coexists in this arena of storytelling and communication. Through a methodology of therapeutic self-expression, Jasmine conveys her silent emotions visibly, but contrarily has her drawings speak about topics usually kept secret and unseen.

written by Sarah Bryans

Taylor Umer

My series for the 2017 Honours Exhibition began as observational drawings of satellites and space stations. Soon enough, I realized that my drawings had become less observational and more exaggerated. Despite its complexity, I think I became bored with the satellite because by drawing it, it no longer held the mystery I originally admired. The final series presented here is greatly removed from those initial drawings, and tries to recover the mystery that inspired me in the beginning.

The drawings are no longer based solely off of satellites, but from everyday life, human history, and imagination. I hope viewers can pick out recognizable forms in unexpected places.. The references for these drawings can come from anywhere: fish eggs, church towers, scissors, hands, shrimp, Mardi Gras costumes, etc. Much of this incorporated subject matter comes from National Geographic magazines ranging from the mid 1960s to the early 2010s. Although my drawings make reference to human and world history, they re-contextualize this history into abstracted, alien forms. These drawings are a pseudo-science: they're exaggerated mash-ups of technology, organic life, and social history stitched together into machines that have no real-world function but exist in their own realm.