

# VISUAL ARTS AT WESTERN UNIVERSITY



Western  
Arts&Humanities



## About the Department of Visual Arts

The Department of Visual Arts is housed in the John Labatt Visual Art Centre, which hosts an exciting and unique environment where the study and practices of art history, theory, and studio combine to create a dynamic atmosphere. This facility provides students with open, brightly-lit studios, as well as ample classroom and workshop spaces, and boasts large and well-equipped facilities for the production of sculpture, drawing, painting, printmaking, photography, audio, 3D printing and video. The building is also home to the Artlab, a professionally-run gallery that supports all types of interdisciplinary practice, and The Cohen Exploration Lab, an experimental space for 3D printing and digital/electronics workshops.

Each year, a range of Canadian and international artists, curators, and art historians take part in our course-related Art Now! Speaker Series. Alongside this, faculty members organize exhibitions and research initiatives that enrich the life of the Department. Through our internship programs, the Department actively organizes partnerships enabling our students to engage with the artistic community at large including: Museum London, Forest City Gallery, DNA Artspace, Satellite Project Space and McIntosh Gallery.

Undergraduate coursework and research is fully supported by the Visual Resources Library, a research and study space housing films, periodicals, and over 50,000 digital images as well as an equipment repository that includes sound equipment, cameras, projectors, cables and hardware for all types of media production.



# Student-Focused Programs

Our undergraduate classes and final fourth-year practicum courses allow students to explore and create within supportive and inclusive environments. Students enrolled in the studio practicum have dedicated spaces and are mentored all year round with the opportunity to work towards a final group exhibition in a professional gallery setting. The undergraduate curriculum is designed to give students a thorough grounding in comparative visual cultural analysis of imagery across a wide range of international historical and contemporary practices. Students who come here work alongside cutting edge artists and art historians recognized in their fields and are supported by an excellent team of technicians and office staff.





# Undergraduate Work





## B.A. Art History and Studio Art

The Honors Specialization in Art History and Studio Art is a combination degree program. Students take an almost equal selection of Studio and Art History classes. The lectures and studio courses taught by our outstanding faculty are complement-

ed by field trips to art galleries, museums, and other cultural institutions and by a lively series of art exhibitions and guest speakers on campus and in the London region.

Graduates of Western's Art History and Studio Art programs have gone on to successful careers in teaching, curation, art administration and in areas related to marketing, design, and visual promotion.

At Western University, the Department of Visual Arts offers four modules:

- Honors Specialization in Art History and Studio Art
- Specialization in Visual Arts
- Major in Art History and Studio Art
- Minor in Art History and Studio Art

### Module Requirements:

First-year students who wish to register in an Art History and Studio Art module must enrol in the Studio course: VAS 1020 Foundations of Visual Arts, and two of the following Art History half-courses:

- VAH 1041A/B Art, Visual Culture and Power
- VAH 1042A/B Art, Science and Technology
- VAH 1043A/B Art, Architecture, Fashion and Design
- VAH 1044A/B Art, Media and Popular Culture
- VAH 1045A/B Collecting Art and Culture

## B.F.A. Studio Arts

The Honors Specialization in Studio Arts is a direct-entry program where studio and theory are brought together to foster an enriched artistic engagement. Studio classes are taught by instructors who are dynamic



professional artists with national and international reputations. The B.F.A. program begins with an Advanced Foundations course which is taught in a rich and immersive arts environment. The program culminates in the 4th year with a Practicum course in which the students travel to cities such as New York, Montreal or Chicago, stage

an exhibition, produce a catalogue and also prepare a portfolio for future prospects. Graduates of Western University's B.F.A. Studio Arts program have gone on to graduate school and/or have explored a wide variety of career options related to their training.

## B.A. Museum and Curatorial Studies

The Major in Museum and Curatorial Studies examines museums as complex social and cultural institutions that collect, display, and interpret objects for – and with – diverse audiences. The formation of collections, the arrangement of objects, and the production of meaning through exhibitions, educational programs, and visitor experience are among the many issues that receive critical discussion. Classes taught by our faculty are complemented by field trips to museums, galleries, and heritage sites and by practical, hands-on curatorial projects.



Graduates of the Major in Museum and Curatorial Studies have been successful in many different professional venues, including museum education and curatorship, arts administration, commercial galleries, business, and teaching. At Western University, the Department of Visual Arts offers a Major in Museum and Curatorial Studies.

**Module Requirements:** First-year students who wish to register in the Major in Museum and Curatorial Studies must enrol in two of the following Art History half-courses:

- VAH 1041A/B Art, Visual Culture and Power
- VAH 1042A/B Art, Science and Technology,
- VAH 1043A/B Art, Architecture, Fashion and Design
- VAH 1044A/B Art, Media and Popular Culture
- VAH 1045A/B Collecting Art and Culture

## B.A. Art History and Museum Studies

The Honors Specialization in Art History and Museum Studies explores and analyzes the history and theory of art, architecture, and visual culture in all media (e.g., painting, sculpture, film, fashion, digital media) from antiquity to the present. The lectures and seminars taught by our faculty are complemented by field trips to museums, heritage sites, and other cultural institutions and by a lively series of art exhibitions and guest speakers on campus and in the London region. Graduates of Western's Art History and Museum Studies program have gone



on to successful careers in such fields as museum education and curatorship, teaching, information and library science, business, law, international affairs, and the fashion and design industry. At Western University, the Department of Visual Arts offers two modules: Honors Specialization in Art History and Museum Studies and a Major in Art History.

**Module Requirements:** First-year students who wish to register in an Art History and Museum Studies module must enrol in two of the following Art History half-courses:

- VAH 1041A/B Art, Visual Culture and Power
- VAH 1042A/B Art, Science and Technology
- VAH 1043A/B Art, Architecture, Fashion and Design
- VAH 1044A/B Art, Media and Popular Culture
- VAH 1045A/B Collecting Art and Culture



# Graduate Work





## Graduate Degrees Offered

The Department of Visual Arts at Western University offers three degrees: Doctor of Philosophy, Master of Fine Arts, and Master of Arts in Art History. Each program combines an emphasis in theory and research methods with traditional

instruction and supervision in studio arts and art history. Students work in small seminar courses to develop their own research.

The Ph.D. in Art and Visual Culture at Western University is an innovative program focused on research in art history and visual culture and on creative practices in contemporary art and new media.



## M.A. Art History

The Master of Arts, in Art History, is a one year program and is a research-intensive degree offering training in the histories and theories of art and visual culture. It prepares graduates for advanced study in the field, as well as for careers in museums, galleries, and other cultural organizations.

The degree requires full-time study for three terms (fall, winter, summer) and has two streams, a course-based stream and a thesis-based stream. In the course-based stream, students complete six half courses, including one half course in theory and methods, and a 30-page research paper. In the thesis-based stream, students complete four half courses, including one half course in theory and methods, and a 60-page thesis.

Both streams demand that students fulfill a language requirement (reading proficiency in one language, other than English) either through taking a language course or by passing language-proficiency test. Selected students with an 80% average or higher may be considered for direct-entry into the Ph.D. program.

## M.F.A. Visual Art

The Master of Fine Arts, in Visual Art, offers training in contemporary visual art and prepares its graduates for professional careers as artists and curators, as well as for advanced training at the Ph.D. level, and for a range of careers in galleries, museums, and other art world contexts.



It combines an emphasis on research methods with instruction in the studio arts. The program offers opportunities for exchange and collaboration with other M.F.A.s, as well as with M.A. and Ph.D. students. The small seminar courses are an excellent environment for students to develop their research and studio practice.

M.F.A. students in the program have opportunities to travel to art exhibitions and to study collections in local and regional galleries as sources of information and artistic inspiration. In the past, students have connected with professionals from highly respected art institutions, such as the McIntosh Gallery, Museum London and the Art Gallery of Ontario.





## Ph.D. in Art History and Studio

The Ph.D. in Art and Visual Culture at Western University is an innovative program focused on research in art history and visual culture and on creative practices in contemporary art and new media. The program accepted

its first students in the fall of 2007, and saw its first cohort of graduates successfully complete their degrees four years later, in summer, 2011. The program prepares its graduates for professional careers in galleries, museums and other art world contexts; for university teaching and research; and for arts administration in the private and public sectors. This unique doctoral program emphasizes the interrelationship between art historical/visual culture scholarship and studio practice by fostering academic and creative research beside, and in connection with, each other. The Ph.D. in Art and Visual Culture is housed within the John Labatt Visual Arts Centre at Western, where a vital mix of research and practice in art and visual culture and an enriching program of visiting artists, critics and historians already exist. The Ph.D. program supports students working at an advanced level in Art History, Curatorial Practice, and Studio. We welcome students whose research crosses disciplinary areas as well as more traditional researchers and practitioners whose work will benefit from development within a lively research and creation culture. This doctoral program has produced graduates who pursue advanced and inventive approaches to the study of historical and contemporary materials and to the creative production within the art and academic worlds.



## Rationale for the Ph.D. Program

The growing complexity of the art world and the challenging terrain of visual culture requires professionals with highly developed intellectual abilities and skill levels and those who possess new kinds of

interdisciplinary perspectives. Until the recent past, an M.A. had been the basic prerequisite for entry into curatorial positions, but today a Ph.D. offers a significant advantage to those applying for upper level positions in the professional art world. Recently, a demand has also emerged for doctoral degrees in the studio arts, especially for those engaged in theoretical projects and involved in teaching in post-secondary institutions within graduate programs. These new demands and challenges are likely to grow considerably over the coming years. At the same time, while artists are doing more research in order to support their creative practices, art historians are finding more creative ways of framing and disseminating their research by working in digital media, mounting exhibitions, facilitating community-based projects and presenting their ideas through media such as video, film, podcasts and other interactive web applications. The Ph.D. in Art and Visual Culture aims to fulfill the increasing demands for a doctoral degree both in the studio sector of academe and in the art world. This degree also appeals to traditional art history students and to those who wish to pursue research programs or to integrate curatorial studies, contemporary art and new media into their practice. Students graduating from this program are well qualified for academic positions in both art history and studio art, as well as in visual culture, cultural studies, humanities and media studies programs.

## General Ph.D. Program Structure and Requirements



The Ph.D. in Art and Visual Culture has a flexible program structure that accommodates academic research and creative practice while promoting rigorous engagement with a focused program of work. In the first two years of study, students must successfully complete their course work and pass their Minor Comprehensive Exam, and develop the

Thesis Prospectus. In the second year of the program, specifically, they undertake a Literature Review and Theoretical Framework, to be followed by the development of the other parts of the Thesis Prospectus (Methodology; Outline of the Written components and other projects, as appropriate). By the beginning of the third year, they will have presented the Thesis Prospectus which, once approved, can follow one of three possible streams: (1) Dissertation-based (2) Curatorial/Project-based, or (3) Studio (described below). The innovative structure of the program is modeled on certain professional programs with a view to providing both a rigorous academic training and a head start for graduates entering into the complex job market. The program accommodates both a traditional thesis and a project-based approach in recognition of the advantages of flexibility and practicality as graduates enter the competitive professional world.

## The Curatorial/Project-Based and Studio Streams

Projects and other creations undertaken in fulfillment of the doctoral research program may be texts of publishable quality, exhibitions and performances, or equivalent productions in other media (e.g. broadcasts, multi-media projects, etc.). All of the work will be reviewed by the student's thesis committee according to a program of assessment that follows the basic guidelines for all Ph.D. students while responding to the specific nature of the student's research plan. The structure will prove highly attractive to professionals already working in the field (such as museum and gallery curators who regularly work on a project basis), who may want to extend their research programs while upgrading their credentials, or artists wanting to work with advanced approaches to research/creation. Both the Curatorial/Project-based stream and Studio stream involve a written thesis, though the length varies, with the former requiring a 100-150 page document, and the latter an 80-100 page document.

## The Dissertation Stream

Students wanting to produce a traditional dissertation, leading towards the publication of a book or a series of articles, will work according to the guidelines for the Dissertation stream. The thesis itself can take the form of a series of chapters or a set of integrated articles. While the development of their research program will parallel the way work is done in many doctoral programs, Dissertation Stream students operate within a research/creation context. These types of lively interactions with a wide array of researchers/practitioners assist them in developing an enriched discursive practice.



# Our Facilities



# Artlab Gallery

Located in John Labatt Visual Arts Centre at Western University, the Artlab Gallery, a 1600 square foot space, is a vital part of the Department of Visual Arts. The Gallery is focused on projects that involve and respond to social and cultural issues, primarily supporting the research and practice of students and faculty, as well as established practitioners in the field. Each year, approximately 18 exhibitions and events are presented that allow artists to explore conceptual and experimental production in a wide range of mediums. Students from all levels of the program are able to engage with the gallery as a site for exploration and experimentation, providing many of them with their first opportunity to publicly exhibit their work.







## Drawing

The light-filled drawing studio, on the second floor, is specifically designed to facilitate drawing classes. This spacious studio is equipped with optimal lighting systems for figure drawing and still-life compositions. This well-ventilated studio also provides students with drawing “donkeys” for drawing while sitting; storage areas, flat tables and easels for drawing while standing. Each student has access to lockers for storing art supplies as well as dedicated areas for drawing installations.



## Painting

The second floor painting studio is well-equipped for the safe use of all kinds of liquid mediums. It has dedicated areas for critiques and smaller, private areas for students to engage with the work on a one-on-one basis. This studio is equipped with tables and easels and numerous racks for the safe storage of large-scale works. The painting studio also has a dedicated spray booth for alternative paint applications.



## Printmaking

The printshop was designed to be versatile, and is equipped to handle numerous printing processes including: intaglio, relief, lithography, silkscreening and basic typesetting. Built with health and safety in mind, the printmaking area is equipped with a sophisticated ventilation system and modern equipment, including three fume hoods, to ensure a safe work environment. A separate studio, also located on the first floor, is dedicated to screenprinting and features a wet room, and a mercury exposure system for exposing photo screens. In addition to the traditional methods of print, the studio also features a Mac computer and access to large format printers for students interested in working with digital output.



## Photography

There are three different areas that make up the darkroom facility: the processing area, the darkroom and the finishing room. In the processing area are all the tools students and faculty need for developing 35mm and medium format B&W film. From lightproof closets to negative drying cabinets everything is at their disposal. Inside the darkroom, are 23 photographic enlargers, and two large developing stations that can accommodate any photographic developing size up to and including mural-size printing. The final area is the finishing area, which contains light tables and heat presses for dry mounting photographic work.



## Sculpture

The sculpture facility has a fully equipped, modern metal and wood shop. With a dedicated technician and a staff of student monitors, students may use a wide variety of power and hand woodworking tools, a small forge, ceramics kiln and three types of welding systems. The facilities also have a large area for plaster casting and fabrication with a large classroom, adjacent to the shop for instruction and planning projects.



## Media Lab

The media lab in the John Labatt Visual Arts Centre features a 25-station Macintosh computer classroom/workspace. The computers are available to students enrolled in media courses. The lab is equipped with multimedia software which includes: Adobe Premiere, PhotoShop and Logic Pro. Students also engage in digital 3D model production for 3D print and basic web design.



## Sign-out Office

The sign-out office is the location in the Department of Visual Arts where faculty, staff and students can sign out audio/visual equipment for their presentation/project needs. The sign-out office carries everything from DSLR cameras to digital projectors and audio recording equipment.



## Cohen Exploration Lab

The Cohen Exploration Lab is a creative hub for visual arts students with state-of-the-art technology such as 3D printers and scanners, 3Doodler printing pens, photo printer, electronic components, video projection, virtual reality and an interactive whiteboard. This innovative space encourages experimentation and enables students to integrate science and technology into their visual arts practice.



## Lecture Space

The Department of Visual Arts hosts numerous spaces dedicated to lectures, presentations and seminars that help foster professional scholarship in our B.A., B.F.A., M.A., M.F.A. and Ph.D. programs.



## Sound Studio

Our stand-alone sound lab is equipped with two AKG C 3000 microphones, Event 20/20 monitors, Audio Technica Turntable, Pro Fx Mackie Mixer, cassette tape deck, and keyboard, to provide students with an opportunity to record and mix audio on a G5 running Logic Pro, Audacity and Ableton 9. The private media suite in the Visual Resources Library offers graduate students and faculty more expansive research facilities for development of digital video, audio and web projects. This bookable space includes surround sound speakers and 24 hour access.





## Artlab Gallery

The Artlab Gallery is a vital part of the Department of Visual Arts, supporting a variety of projects that respond to the research and practice of our students and faculty. Students are provided with rich opportunities to develop their creative skills and expand their classroom experience through exhibitions, internships, and curatorial mentorship.



## SATELLITE Project Space

SATELLITE Project Space, located in downtown London, is a dynamic partnership between three significant London, Ontario, arts institutions: Fanshawe College, Museum London, and Western University. The mandate of SATELLITE is to provide a flexible space for new and temporary projects, collaborations, and experiments in arts and culture.



## Visual Resource Centre

Located on the second floor of the John Labatt Visual Arts Centre, the Richard & Beryl Ivey Visual Arts Digital Resource Centre supports the Department of Visual Arts by providing instructors and students with access to high-quality research and teaching resources. It supports pedagogical activities in the Department of Visual Arts by facilitating image discovery and digitization.



## Cohen Commons

The new Cohen Commons, a space adjacent to the Cohen Lab, is a lounge area for students where they can share ideas and work collaboratively on projects. This space also showcases student work produced in the Cohen Lab through rotating exhibitions. The Commons and Lab are designed to work together to inspire, encourage, and promote student creativity.



## Award-Winning Faculty

Our art history and studio faculty consists of leading Canadian and international scholars who have active research and artistic careers. The art history faculty publishes with top academic presses and journals. Our studio faculty have been featured in such venues as the National Gallery of Canada and the Power Plant, as well as prominent international exhibitions in such centres as Vienna, Sydney and New York. Accolades include a recent Distinguished University Professorship, Hellmuth Prize, Sobey Award nomination, features in Canadian Art Magazine and numerous Social Science and Humanities Research Grants.

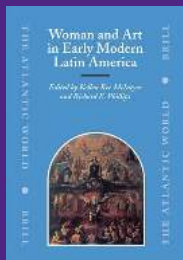


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## Full-Time Faculty

### Art History, Museum and Curatorial Studies

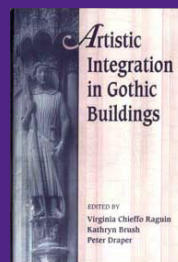


**Dr. Cody Barteet**, Associate Professor, Undergraduate Chair  
Ph.D., Binghamton University (SUNY), 2007  
M.A., University of Texas at San Antonio, 2000  
B.A., College of Charleston, SC, 1996

#### Research

Cody Barteet's research focuses on Early Modern Art and Architecture in Latin America and Europe, with an emphasis on the relationships between the architecture and the urban form, maps and urban environments, and heraldic imagery and legislative materials. He is particularly interested in how these various contexts relate to the formation of identities, whether state, individual, gendered, or indigenous. He considers these formations by analysing the artistic negotiations that occurred in response to the foreign colonial encounters and domestic uncertainties that coincided with the rise of the Spanish imperial state during which times Renaissance and Baroque art and architecture continuously evolved. His teaching reflects his research interest as his courses analyse the visual cultures of pre-Columbian Americas and Viceregal Hispanic America alongside those Early Modern Europe.

[www.uwo.ca/visarts/about/facultypages/barteet\\_c.html](http://www.uwo.ca/visarts/about/facultypages/barteet_c.html)



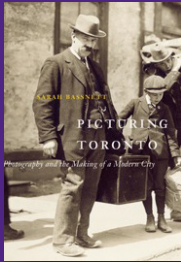
**Dr. Kathryn Brush**, Professor  
Ph.D., Brown University, 1987  
M.A., Brown University, 1982  
B.A., McMaster University, 1978

#### Research

Kathryn Brush's undergraduate and graduate teaching focuses on medieval art and architecture and on the histories, theories, and practices of art history and visual culture in the nineteenth and twentieth centuries. Her primary research interests are: Romanesque and Gothic art; medieval sculpture; the historiography of cultural-historical thought; histories of museums, archives, and art collecting; and medievalism.

She is currently preparing a book that will map and contextualize the scholarly imagination of Arthur Kingsley Porter (1883-1933), professor of art history at Harvard University and North America's pioneering scholar of medieval visual culture. She was awarded a multi-year grant from the Social Sciences and Humanities Research Council of Canada to support her work. More recently, she was awarded Western's Distinguished University Professorship and the Hellmuth Prize, for achievement in research, acknowledging her sustained excellence in scholarship over her substantial career.

[www.uwo.ca/visarts/about/facultypages/brush\\_k.html](http://www.uwo.ca/visarts/about/facultypages/brush_k.html)

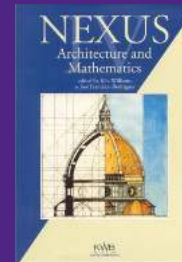


**Dr. Sarah Bassnett**, Associate Professor  
Ph.D., Binghamton University, SUNY, 2004  
M.A., York University, 1998  
B.A., York University, 1996  
B.A.A., Ryerson University, 1993

#### Research

Sarah Bassnett is an historian of art and visual culture working primarily on photography and photo-based contemporary art. Her research focuses on the intersections of photography and social transformation. She is especially interested in issues of power and resistance and movements for social change. In the past, she has examined moments when photography was central to the disruption and contestation that characterized modernity, particularly in relation to attempts to reconfigure cities and campaigns to constitute liberal subjects. Her book, *Picturing Toronto: Photography and the Making of a Modern City*, looks at photography's role in the liberal reform of early twentieth-century Toronto. Her current research examines the photography of global migration. Funded by a SSHRC Insight grant, this study investigates how photographers have pictured the causes and consequences of 21st-century mass migration. It considers photography's potential to influence feelings of transnational connectedness and ideas about cultural difference, while taking into account how images circulate in the digital age.

[www.uwo.ca/visarts/about/facultypages/bassnett\\_s.html](http://www.uwo.ca/visarts/about/facultypages/bassnett_s.html)



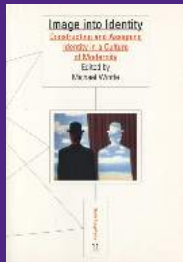
**Dr. John Hatch**, Associate Professor, Department Chair  
Ph.D., University of Essex, 1995  
M.A., Queen's University, 1989  
B.F.A., Concordia University, 1987  
B.A., Concordia University, 1982

#### Research

John Hatch's research explores 20th-century European and American art and theory, with a special focus on the influence of the physical sciences on modern art. Recent publications include the articles "East Meets West: Shi Zhiying's Picturing of Italo Calvino's Mr. Palomar" (2017), "The Story Behind Asteroid 14060 Patersonewen" (2015), "Wrestling Proteus: The Role of Science in Modern Art and Architecture's New Images of Nature" (2014), "A Sense and Essence of Nature: Wave Patterns in the Paintings of František Kupka" (2013), and "Seeing and Seen: Acts of the Voyeur in the Works of Francis Bacon." (2012) Dr. Hatch is completing a book on the Canadian painter Paterson Ewen that is due for publication in the Spring of 2018 and an article looking at how the Theory of Relativity informs the sculptures of the Russian artist Naum Gabo.

[www.uwo.ca/visarts/about/facultypages/hatch\\_j.html](http://www.uwo.ca/visarts/about/facultypages/hatch_j.html)



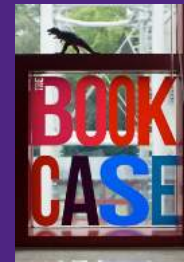


**Dr. Joy James**, Associate Professor  
 Ph.D., University of British Columbia, 2003  
 M.F.A., University of British Columbia, 1996  
 B.A., University of British Columbia, 1993

#### Research

Joy James's research focuses on visual culture and art situated at the intersections of science, art, and technology. Current research and writing projects focus on an aesthetic of affect in visual technologies, and the uses of biotech imaging systems in new media art. These concerns move deep into philosophical questions regarding the applications and implications of emergent visual technologies as they are disseminated through contemporary art, the media, and popular culture.

[www.uwo.ca/visarts/about/facultypages/james\\_j.html](http://www.uwo.ca/visarts/about/facultypages/james_j.html)



**Dr. Kirsty Robertson**, Associate Professor  
 Ph.D., Queen's University, Visual and Material Culture, 2006  
 M.A., Queen's University, 2001  
 B.A., Bishop's University, 1998

#### Research

Kirsty Robertson's research focuses on activism, visual culture, and changing economies. She has published widely on these topics and is currently finishing her book *Tear Gas Epiphanies: Protest, Museums, and Culture in Canada*. Since 2008, she has been interested in textiles, the textile industry and textile-based arts. She has also written on textiles, craftivism and technology while investigating petrotextiles (that is, textiles that are made from oil and that disintegrate into plastic microfilaments). Her on-going interest in critical museum studies has enabled her to focus on small-scale collections that work against traditional museum formats.

[www.kirstymairirobertson.com](http://www.kirstymairirobertson.com)



**Dr. Christine Sprengler**, Associate Professor  
 Ph.D., Birkbeck College, University of London, 2004  
 M.A., The University of Western Ontario, 1999  
 B.A., The University of Western Ontario, 1997

#### Research

Christine Sprengler's research focuses on cinematic installation art, new media art and the relationships between cinema and the visual arts. Cultural memory and nostalgia in visual culture have also become interests as well as representations of history in contemporary (British and American) cinema and television.

[www.uwo.ca/visarts/about/facultypages/sprengler\\_c.html](http://www.uwo.ca/visarts/about/facultypages/sprengler_c.html)

## Full-Time Faculty Visual Arts Studio and Media Studies



**Sky Glabush**, Associate Professor  
 M.F.A., University of Alberta, 2006  
 B.A., University of Saskatchewan, 1996.

#### Research

Over the past two decades, London, Ontario-based artist Sky Glabush has drawn on a wide variety of practices, including: painting, drawing and sculpture, to work through pressing questions of identity, history, faith, and the role of the artist. Charting a broad path through varying forms and styles, Glabush's practice is anchored in concurrent concerns with modernism and autobiography.

[www.uwo.ca/visarts/about/facultypages/glabush\\_s.html](http://www.uwo.ca/visarts/about/facultypages/glabush_s.html)

[www.skyglabush.ca](http://www.skyglabush.ca)





**Kelly Jazvac**, Associate Professor  
M.F.A., University of Victoria, 2006  
B.A., University of Guelph, 2003

#### Research

Kelly Jazvac works primarily in installation, sculpture and collage. Her mostly abstract works explore possible connections between material quality, surface, consumerism, and desire. Alongside geologist Patricia L. Corcoran and oceanographer Charles J. Moore she is one of the primary researchers of “Plastiglomerate,” a composite material that forms when plastic melts and bonds with debris and natural forms. In turn, these transform into new cultural creations denoting our current geological period.

[www.uwo.ca/visarts/about/facultypages/jazvac\\_k.html](http://www.uwo.ca/visarts/about/facultypages/jazvac_k.html)

[www.kellyjazvac.com/](http://www.kellyjazvac.com/)



**Tricia Johnson**, Assistant Professor  
M.F.A., University of Guelph, 1996  
B.F.A., The University of Western Ontario, 1991

#### Research

Tricia Johnson currently resides in London, Ontario where she is an Assistant Professor in the Department of Visual Arts at Western University, teaching Foundations of Visual Arts and Print Media. Her artwork includes both traditional and experimental printmaking alongside her explorations into paper based fibre art.

Her recent intaglio printmaking has been comprised of fast gesture drawings and slow aquatints in two series titled “Etchings as Photographs” and “Photographs as Etchings”. In linocut, she has been collecting images and photographs of supplemental and meaningless objects, that smell of retail, arranging them in compositional balance and carving them as thin lines into linoleum, as a remembrance of her past life as a window dresser. She further investigates paper as fibre by cutting down old prints and braiding them into something new.

[www.uwo.ca/visarts/about/facultypages/johnson\\_t.html](http://www.uwo.ca/visarts/about/facultypages/johnson_t.html)

[www.triciajohnson.ca/](http://www.triciajohnson.ca/)



**Patrick Mahon**, Professor

Director of the School for Advanced Studies in the Arts and Humanities

M.F.A., University of British Columbia, 1991

B.F.A., University of Manitoba School of Arts, 1983

**Research**

Patrick Mahon is an artist, a writer/curator, and a Professor of Visual Arts at Western University, in London, ON, Canada. His artwork has been exhibited in Canada at Museum London, The Hamilton Art Gallery, the Southern Alberta Art Gallery, and at The Museum of Contemporary Canadian Art, Toronto; and internationally in recent exhibitions in China, France and Ecuador; and at numerous print biennales since the early 1990s. Patrick's collaborative project, *Immersion Emergencies and Possible Worlds*, resulted in a ten-artist group exhibition, *The Source: Rethinking Water through Contemporary Art*, presented at Rodman Hall, Brock University, Canada, in 2014. Other recent Canadian solo exhibitions include McMaster Museum of Art (2013); Wilfred Laurier University (2013); Gallery 1C03, University of Winnipeg (2014), and Katzman Contemporary (2015). He has been in residence at the International Studio and Curatorial Program (New York); Frans Masereel Centrum (Belgium); La Maison Patrimoniale Barthète (France); and at the Banff Centre (Canada). His work is included in public, corporate, and private collections in Canada and internationally.

[www.uwo.ca/visarts/about/facultypages/mahon\\_p.html](http://www.uwo.ca/visarts/about/facultypages/mahon_p.html)

[www.patrickmahon.ca/index.html](http://www.patrickmahon.ca/index.html)



**David Merritt**, Professor

M.F.A., Nova Scotia College of Art and Design

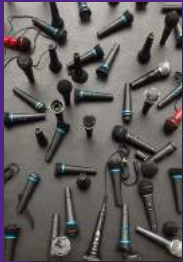
B.F.A., The University of Western Ontario

**Research**

David Merritt's practice operates in the diminishing space between human-made and natural systems. His drawing, sculptural and multimedia works have been exhibited in galleries nationally and internationally, including the National Gallery of Canada, Art Gallery of Ontario, the Textile Museum of Canada and TENT CBK, Rotterdam. A touring survey exhibition, *shim/sham/shimmy* was circulated by Museum London in collaboration with the Art Gallery of Hamilton, the MacLaren Art Centre and the Art Gallery of Windsor in 2010.

[www.uwo.ca/visarts/about/facultypages/merritt\\_d.html](http://www.uwo.ca/visarts/about/facultypages/merritt_d.html)

[www.davidmerritt.ca/](http://www.davidmerritt.ca/)



**Christof Migone**, Assistant Professor, Graduate Chair  
Ph.D., New York University, 2007  
M.F.A., Nova Scotia College of Art and Design, 1996  
B.A., Concordia University, 1991

#### Research

Christof Migone is an artist, curator and writer. His work and research delve into language, voice, bodies, performance, intimacy, complicity and endurance. A book compiling his writings on sound art, *Sonic Somatic: Performances of the Unsound Body* was published in 2012 by Errant Bodies Press. He has been the recipient of commissions from the Tate Modern, Dazibao, Kunstradio, Centre for Art Tapes, New Adventures in Sound Art, Radio Canada, and New American Radio. He is a founding member of Avatar (Québec City). He is the former curator of the Blackwood Gallery (University of Toronto, Mississauga).

[www.uwo.ca/visarts/about/facultypages/migone\\_c.html](http://www.uwo.ca/visarts/about/facultypages/migone_c.html)

<http://christofmigone.com/>



**Kim Moodie**, Associate Professor  
M.F.A., Concordia University, 1979  
B.A., The University of Western Ontario, 1974

#### Research

Kim Moodie's research is primarily studio based although he has curated or co-curated nine exhibitions. His current studio practice is drawing and painting focused with occasional forays into digital imaging and sculpture. He works primarily with India ink, and acrylic and oil paints. His subject matter concentrates on the dissection of narrative structures, the impact of symbols, and ahistorism. Stylistically his work can be categorized as *horror vacui* and neo-expressionistic.

As Kim Moodie suggests, "My drawings envision a dense mass of symbols and figures moving through a nether world, a psychological landscape like space. I believe many symbols are losing their potency as they are assimilated into the story telling mediums of popular culture. It appears that their meanings become lost or diffused as they become an element in contemporary mass entertainment. I want my drawings to be enticing, engaging through their *horror vacui* surface. But I also hope that they have a feeling of insatiable melancholy, a sense that something intangible is lost in so much."

[www.uwo.ca/visarts/about/facultypages/moodie\\_k.html](http://www.uwo.ca/visarts/about/facultypages/moodie_k.html)





**Daniela Snepkova**, Associate Professor  
M.F.A., University of Windsor, 1994  
B.F.A., The University of Western Ontario, 1986

#### Research

Daniela Snepkova specializes in contemporary art practice with a focus on media art, film, animation, video and digital imaging; visual culture studies; Czech culture with a focus on the totalitarian regime of 1968-1989 and practices of resistance, performance and gender studies. Her creative work encompasses many different activities including designing, managing print and new media projects, independent video production, writing and directing commercial videos, designing promotional materials for film festivals, and as curator of art at museums.

[www.uwo.ca/visarts/about/facultypages/snepkova\\_d.html](http://www.uwo.ca/visarts/about/facultypages/snepkova_d.html)

[www.danielasnepkova.org](http://www.danielasnepkova.org)



**Kelly Wood**, Associate Professor  
M.F.A., University of British Columbia, 1996  
Diploma, Emily Carr University, 1988

#### Research

Kelly Wood is a photographer and practicing artist whose research focuses on subjects that relate to the environmental impact of waste accumulation, waste economies, and all forms of visible and invisible pollution. She has specifically written about Vancouver photography for international publications such as *History of Photography*, and *Philosophy of Photography in the UK*. She has been committed to the subject of waste in the environment as a visual problem for an extensive period of time. Her most well-known work, *The Continuous Garbage Project* (1998-2003) was an exhaustive photographic archive of all the garbage produced by the artist over a five-year period. *The Continuous Garbage Project's* aim was to significantly evidence a marked reduction in waste production over time. Her photographs of local and other garbage forms now reside in major national and international museum collections.

[www.uwo.ca/visarts/about/facultypages/wood\\_k.html](http://www.uwo.ca/visarts/about/facultypages/wood_k.html)

[www.the-woods.org](http://www.the-woods.org)

## Technical Staff



**Dickson Bou**, Artlab Preparator/Darkroom Technician  
M.F.A., University of Victoria, 2011  
B.F.A., The University of Western Ontario, 2009  
B.Sc., The University of Western Ontario, 2007

Dickson Bou is an installation artist and sculptor based in London, Ontario. He has worked as a Preparator for Museum London and the McIntosh Gallery before coming to the Artlab. His recent exhibitions include works for the The University of Western Ontario campus and a two-person exhibition at Forest City Gallery with Thomas Chisholm. Bou has exhibited nationally including: Firstness, Tumble Contemporary Art, Winnipeg, Manitoba in 2012; No. 16: PUPIL GAUGE, Group Exhibition, Parker Branch, London, Ontario. Windsor Biennial, Group Exhibition, Art Gallery of Windsor, Art Incognito, Annual Art Auction Fundraiser, Vancouver Island School of Arts and Opposites Attract, Art at Open Space, Victoria, British Columbia (all from 2011 respectively).

[www.dicksonbou.com](http://www.dicksonbou.com)



**Kim Neudorf**, Digital Technician, Richard & Beryl Ivey Visual Arts Digital Resource Centre  
M.F.A., Western University, 2012  
B.F.A., Alberta College of Art and Design, 2005

In Kim Neudorf's work, the trace, the stain, and the residue of the painting process are modes of delivery just as they are spaces of thought. Coagulated, ingrown marks become the central actors in material and textual situations. What begins as the illusion of an image is then carried out through a process in which the interior and exterior are nonlinear and porous. The point for Neudorf is not to ask viewers to solve the paintings, but to develop relationships with them over time. Ultimately, she invites viewers to experience the work on their own terms.

[www.kimneudorf.com](http://www.kimneudorf.com)



**Troy David Ouellette**, Technical Specialist Manager  
 Ph.D., York University, 2014  
 M.F.A., University of Windsor, 2007  
 B.F.A., Nova Scotia College of Art and Design, 1991

As Technical Specialist Manager, Troy Ouellette is focused on the day-to-day facility operations as well as the marketing and deployment of new strategies regarding equipment and systems, that better serve the department's student population.

His creative practice centres on post-anthropocentric Assemblage theory. His concept of 'particism' emphasizes the behaviour of materials and systems, at varying scales, by exploring non-human "creativity". His visual work and writings express how adaptive states of material interaction play-out in human and non-human creative acts.

[www.troydavidouellette.com](http://www.troydavidouellette.com)



**Andrew Silk**, Workshop Technician  
 M.F.A., University of Victoria, 2010  
 B.F.A., Western University, 2008  
 B.A., Western University, 1996

Andrew Silk is the workshop technician in charge of the woodshop, metal shop, paint booth and fabrication areas within the Department of Visual Arts. As a technician he runs a series of workshops that orient incoming students to the machinery and techniques to fabricate sculptural projects that range from small works to large installations. Since working with myriad materials and processes, both in his professional practice and in an educational capacity, Andrew is able to provide guidance to learners at all levels, and is adept at fabrication processes that sometimes involve multiple mediums. His artwork examines the tension of material meaning with a focus on cultural ambiguity.





**Jennifer Slauenwhite**, Digital Media Technician  
M.A., University of New Brunswick, 1991  
B.Ed., St. Thomas University, 1994  
B.A., St. Thomas University, 1989

Jennifer Slauenwhite is the media lab coordinator for Western's Department of Visual Arts. Jennifer is responsible for a 25-station, Macintosh computer lab and a stand-alone sound lab. In her role, Jennifer supports instructors who teach digital media arts such as photo, audio, video editing and 3D object printing. Jennifer offers an eclectic range of workshops in a variety of software programs as well as providing one-on-one support for students, faculty and staff. Jennifer came to Visual Arts with an M.A. in English literature, an Education degree and a wide range of work experience. She worked as a production assistant for CBC Radio; she was a graphic artist for a scholarly web publishing house and a technical assistant at a university's audio visual department prior to arriving at Western.

For the past 18 years, Jennifer has made Visual Arts home. She has a very student-centered orientation to her work, always striving to offer students the best learning experience possible in the lab. Jennifer is proud of the unique atmosphere Visual Arts offers and she participates enthusiastically in the community of the Department.



**Jessica Woodward**, Printmaking Technician  
B.F.A., Nova Scotia College of Art and Design University, 2004

Jessica Woodward started specializing in print while attending H.B. Beal Secondary School. After graduating she opened Pretty in Ink, a printshop and gallery. Specializing in all types of printmaking from lithography, letterpress and silkscreening to linocuts and etching she found herself collecting vintage ceramic objects that she incorporated into her visual lexicon. Moving from objects found at thrift stores, she started using her own possessions as the subject matter. In many works she rearranges and displays her objects in unconventional compositions, objects such as modernist furniture, suitcases, antique radios, or cassette tapes are juxtaposed with one another. She sees these prints as strange self-portraits that are simultaneously funny and serious, light-hearted and meaningful.

## Artlab Gallery



**Susan Edelstein**, Director, ArtLab Gallery  
M.A., The University of Western Ontario, 2005  
B.F.A., Emily Carr University, 1989

Susan Edelstein is a curator, writer and lecturer whose research interests include museum and curatorial practices, visual culture, and the diffusion and reception of art works within the museum world. Susan brings a wealth of project management and program development skills to the Department of Visual Arts. In her role at Western University, a post she has held since 2006, she works closely with all students (Undergraduate and Graduate) assisting them to realize their artistic potential within a gallery context. Her outreach programming links artists, musicians, and poets to the Department community.

Prior to working at Western University, Susan held the position of Curator, Kamloops Art Gallery, Kamloops BC (1999-2003), and Director/Curator, Artspeak Gallery, Vancouver, BC (1995-1999). She has curated well-known international artists including Shirin Neshat, Jin-me Yoon, Ed Pein, Mariko Mori, and Takashi Murukami. Susan has curated over a hundred exhibitions and organized national and international touring exhibits, including *Gods, Demons and Princes* from the National Gallery of Canada. Her studio work has been exhibited in the Venice Biennale, and collected by the Vancouver Art Gallery.

## Office Staff



**Paula Dias**, Graduate Program Coordinator  
**Meghan Edmiston**, Administrative Coordinator  
**Marlene Jones**, Undergraduate Program Coordinator

For more information about our programs please contact:

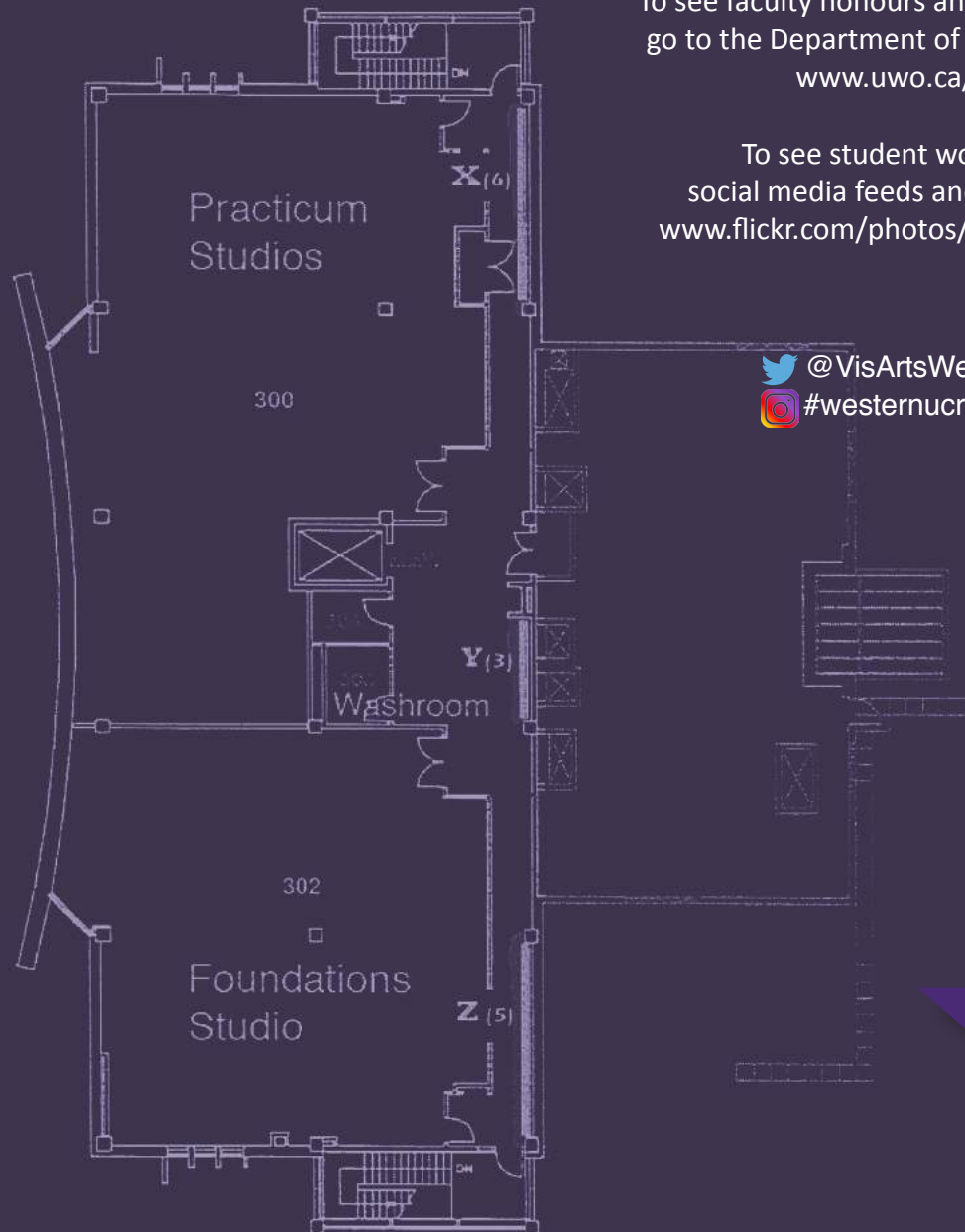
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