



Detail from *Halfway Home* by Maeve Stemp

8th Annual Faculty of Education

Juried Art Exhibition

Remote: Learning Apart Together

During the pandemic, remote has come to be associated with learning together while physically apart. Artists were invited to take inspiration from the word within this context, or to play openly with ideas that arise when contemplating remoteness broadly defined.

8th Annual Faculty of Education

Juried Art Exhibition

For the past eight years, the Studio Gallery has invited established and emerging artists from the Concurrent Education, Bachelor of Education, Diploma in Education, Education Graduate programs, Education Alumni and Current and Retired Faculty and Staff to submit artwork for consideration for the Queen's University Faculty of Education Juried Exhibition. The 2021 Virtual Exhibition features work by the following artists:

Victoria Alexander
Samantha Andersen
Megan Brasz
Carol Liu
Diana Lawryshyn
Deborah Ann McCulloch

Charlotte Mouncey
Melissa Reznikova
Maeve Stemp
Paige Stockley
Emily Vilé

8th Annual Faculty of Education

Juried Art Exhibition

Victoria Alexander *Connections*

Acrylic paint and resist on
canvas, 20" x 20"
\$1200

This is how I visualize the process of learning through making connections. In terms of our current situation under lockdown I present a visual meld of imagination and technology. There are loose flowing loops of activity sitting on a more rigid framework. Cells divide, synapses fire in lightning-fast reaction to stimuli, and thoughts and ideas flow. Some structures are transparent with light flowing through, while others are thicker and more difficult to permeate. They are all connected with tendrils of information flowing to and from their sources, dividing and moving in all directions.



Samantha Andersen

Breaking Reality

Papier Mâché and neon
paint with UV light

10" x 15"

\$85

Breaking Reality embodies my subconscious dream state, represented with a minimalistic face. The acidic colours project brightness and intensity. Blacklight is used to find germs; I used it to emphasize my subconscious mind. Movement from the veins depicts ideas of infectious psychological factors spread from my subconscious mind, pushing through, finger by finger, to my present mind. The subconscious pours out in a repetition of eyeballs, telling my consciousness to be aware, to recognize what is important and to achieve clear-mindedness in the face of society's need for control over us.



Megan Brasz
A Rich Mind Swims

Acrylic on Canvas
16" x 20"
\$325

Fall by the Wayside

Acrylic on Canvas
12 x 16"
\$250

Artist's statement and image details on next
slides



Megan Brasz

A Rich Mind Swims

A Rich Mind Swims was originally created at the beginning of the COVID-19 pandemic as a solo exhibition piece aimed to concentrate on the theme of isolation. As the opportunity presented itself 6 months later to prepare a piece on the topic of remoteness, I took artistic liberty of developing my original piece into a diptych with focus on the impacts of isolation, remoteness, and anxiety experienced over the course of the pandemic. Enhanced by the use of similar colour and style, both *A Rich Mind Swims* and *Fall by the Wayside* relate a sense of metaphoric suffocation of unprocessed emotion. However, as the pieces undergo deeper analysis the gap in time between their creation becomes more apparent.

Statement continued on next slide



Megan Brasz *Fall by the Wayside*

A Rich Mind Swims, created at the beginning of this widespread outbreak, highlights the importance of passion and hope, whereas its counterpart, *Fall by the Wayside* actively engages with ideas of remoteness. *Fall by the Wayside* uses the moon as a prominent symbol for connection, due to the feeling of connectedness and support that can be felt when looking at the moon and knowing that others are doing the same. With the moon having fallen, this sense of connection has been lost and people have been plunged into remoteness. The moon present in *Fall by the Wayside* thus becomes a symbol for the pandemic, the effects of remoteness on society, and the impacts of human connection.



Diana Lawryshyn

In Need of Connection

Oil Paint on Canvas

10" x 14"

\$20 / print

This scene illustrates the reverse of the remote situation we are in today. With nowhere to plug in devices, a person is forced to abandon technology and explore the world physically. Today's enforced remote world has caused many of us to realise that we have taken our freedom to connect with others physically for granted. Many of those who once experienced a great attachment to technology are now looking for ways to detach as it has placed quite a large strain on some lives and lifestyles. This painting illustrates a desire to let go of technology and experience the human connection thoroughly, knowing now how fortunate we once were to live in a world where physical connections could freely be made. Additionally, the antique background contrasting the present-day smartphone emphasizes how separate the world can be from technology.



Carol Liu
Distant Connection

Acrylic on Canvas
8" x 10"

Distant Connection is abstract and dreamy because people may find gaining information and knowledge through virtual settings, especially an asynchronous format, harder to grasp. Moreover, not being able to see classmates physically and even their faces, as some may not wish to turn on their cameras, may also lead to people have an abstract idea of each other. The sense of uncertainty and dreamlike environment also denotes that what was unimaginable for people to think of - online teaching with large numbers of the global population - before COVID, nowadays we are doing more or less successfully.

The two contrasting colours of warm and cold in the background represent the pros and cons of remote learning. For instance, there may be a greater sense of bonding as people are more willing to chat in the chat box with less discrimination, or there may be less sense of connectedness as it is virtual and artificial, people do not consider the interactions as true bonding, and that they may feel isolated not being able to physically interact with others. The geometric shapes represent how people may be isolated in their own worlds and seemingly unrelated and far apart from each other, but hopefully they would be connected by the warmth of the rose colour, their friends, families, and teachers, and with the streams of blue brushstrokes in the background, symbolizing the internet and the devices.



Deborah Ann McCulloch

Resilient Youth

Water mixable Oil Paints on
Canvas
60 cm x 80 cm
\$2300

Working in oil paints allows for the immediacy of the message. I like to apply fluid strokes of melting colours and play with colour juxtapositions. In ***Resilient Youth***, the colour choices create form and foster an uplifting disposition, while concentrating on the frontal plane of the canvas and having the subject directly engage with the viewer allows for an honesty and clarity of spirit.

Focusing on portraiture has enriched who I am. Lately, I find myself connecting to a variety of personalities and people very different than myself. Individuals whom I felt that I had nothing remotely in common with actually are the souls that I have learned from the most. The positivity and strength of the adolescent in ***Resilient Youth*** has inspired and motivated me during this difficult time. The struggles and strife that COVID-19 has brought with it have also given us the opportunity to slow down and remind us all that at the core of our humanity is love.

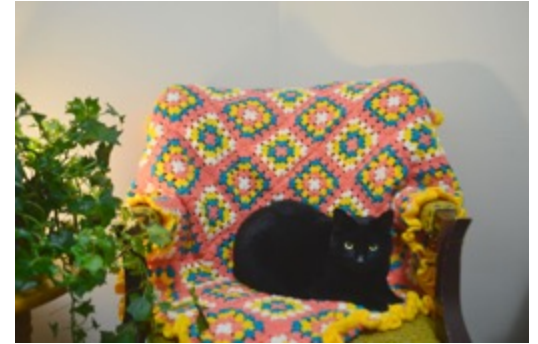
This is a time of transition. The pandemic has posed many problems and has brought out a fire in all of us, especially our young people. ***Resilient Youth*** represents our irrepressible students of today. Whether learning in isolation at home on the computer or physically distancing in schools they are separated from their social norms. Adapting to this new way of life is challenging. Let us choose to celebrate the resilience and diversity of young people and heal together.



Charlotte Mouncey
Be There (Home!) or Be Square

Granny Square Crochet Blanket
#4 Weight Acrylic Yarn
110cm x 110 cm

Photographic Triptych



Artist's statement and image details on next slides.

Charlotte Mouncey

Be There (Home!) or Be Square

My piece is a granny square crochet blanket, made from 64 squares with a ruffle border. It connects to the exhibition theme of “Remote: Learning Apart Together” for three important reasons.

First, this is my first crochet project ever! Although I have a little bit of knitting experience, learning to crochet was a totally new skill for me back in March. Like many other Queen’s students, I was sent home early from my exchange program in Scotland. After a few days of stressful travel home, I had the long 14-day isolation period ahead of me, and I wanted to use my time to learn something new. On the most basic level, my blanket fits the idea of remote learning because it was my quarantine hobby.



Charlotte Mouncey

Be There (Home!) or Be Square

My second step of learning how to crochet was to find a teacher. One of the reasons I picked this craft is because a good friend of mine, Evelyne, could share her knowledge with me. Evelyne taught me how to make granny squares over facetime! As a 3D craft, teaching over video is not easy work, so it took a lot of practice, but now we have regular crochet dates, and our shared hobby has become a great way to stay in touch. Once the weather got hotter, another person was able to help me with my blanket. I was lucky enough to have social-distanced visits with my Grandma on her porch, and she taught me how to join my squares. It was tricky for her to teach me because she is normally very hands-on, but with patience on both sides we joined the blanket. My blanket project helped me to feel connected with friends and family, and restored an important sense of community for me



Charlotte Mouncey

Be There (Home!) or Be Square

Finally, I love the idea of artwork that is both beautiful and practical. When I snuggle up in my blanket it feels like a social-distanced hug from everyone who helped me to make it. The most difficult part of making this blanket was joining all the squares together. Not to get too cheesy, but I think joining squares is a good metaphor for all the people working hard during the pandemic. Alone, you might just be one tiny square and not feel capable of making a big difference, it is when we see the product of a combined effort that we can feel our connection and importance in our communities.



Melissa Reznikova
Dissociation Presentation

Oil Paint on Canvas
30 cm x 29.5 cm

Remote learning reminds me
of the feeling of dissociation
where everything in your
vision becomes blurry and
worrisome.



Maeve Stemp
Halfway Home

Acrylic, Watercolour and
Pencil on Paper
11" x 15"

Walking down Stuart Street as the sun sets, the dark clouds in the sky mix with the light ones. The sky is framed by all of the buildings I've never been in. I don't know their names, their stories, their hidden corners, the professors in them, their good parts, or their bad parts. I can see the outside, but I can't really see it. It's halfway there. I can't see my home either- but I know its name, and story, and every part I love about it. It feels like I'm halfway home, halfway here.



Paige Stockley

Together at a Distance

Mixed Media
48" x 60"

One of the most important lessons I have learned during this pandemic is how to connect with each other while at a distance. In my work I wanted to try to express how, in our lives, we are learning to adapt to these changes. We are finding new ways of connecting and staying together while still being physically apart. My work demonstrates this separation with the pieces being physically apart but still coming together to form the final piece as it is. Our communities are learning this separation and togetherness and my work represents this change.

See details of *Together at a Distance* in video on next slide



Paige Stockley
Together at a Distance

Mixed Media
48" x 60"

For a close-up look at the
construction of this piece, please
[click on image to play the video.](#)



Emily Vilé
My Home

Digital Art
\$60 for 8" x 11" print

This piece speaks to the aesthetic one wishes to have as their background on zoom. The fear of not having an aesthetically pleasing background or being perfectly dressed for the camera, can be stressful. It is important to remember our spaces are our spaces. Though they may be unfinished or lack the appeal of society's latest aesthetic trends, this is where we create.



Emily Vilé
Patches

Digital Art
\$60 for 8" x 11" print

Thinking about outlining the edges of flower petals forces the viewer to think about the organic forms of flowers. COVID-19 allowed us to stop and stare or smell the flowers. It is incredibly important to notice these details. Sometimes our busy lives can cause us to miss out on the small details.



Emily Vilé
Your Jungle

Digital Art
\$60 for 8" x 11" print

When looking closely at the leaves we can analyze patterns, colours and textures. Take the time to look twice at the things around you.

