

An abstract painting with vibrant, textured brushstrokes in shades of red, green, blue, yellow, and white. The word "spark" is overlaid in a light blue, lowercase, sans-serif font with a white outline.

spark

Detail from *Passing the Spark* by Myka Belanger

ACE Finale

ARTIST IN THE COMMUNITY EDUCATION PROGRAM EXHIBITION AND PERFORMANCE SHOWCASE

The "ACE" Artist in Community Education Program at Queens has helped prepare artist educators for over 40 years. ACE candidates are prepared for career trajectories in traditional classrooms as well as alternative settings. Graduates are leaders in arts-education across the country and around the world. ACE Artist-educators ensure our society can learn the critical skills of imagination, creative problem-solving and innovative thinking from teachers with rich experience merging practice and pedagogy. Through music, visual art, poetry and dramatic performance, the class of 2021 share who they are and what they have learned.

Myka Belanger
Iris Benedikt
Kathleen Clark
Jamie Fiuza
Jonathan Gysbers
Aynne Johnston
Diana Lawryshyn

Kristin Lindell
Alison Quinn
Abby Skene
Lilac Toh
Julia Van Bommel
Emily Vilé

ACE Finale

ARTIST IN THE COMMUNITY EDUCATION PROGRAM EXHIBITION AND PERFORMANCE SHOWCASE 2021

Myka Belanger

Passing the Spark

Oil pastel on black paper

This pastel drawing represents the passing of the creative spark from arts educator to student. This piece is composed of two parts. While the pieces work together, they also stand alone to represent the fact that educators are not permanent fixtures in student's lives but open the door for students to grow and continue on their own life's journey.

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Myka Belanger

Passing the Spark

Oil pastel on black paper

43.6 cm x 31.7 cm (left)

43.6 cm x 33.5 cm (right)

Creating this piece helped me not only to explore the journey that has led to my identity as an educator but helped me to recognize and become reacquainted with my identity as an artist.



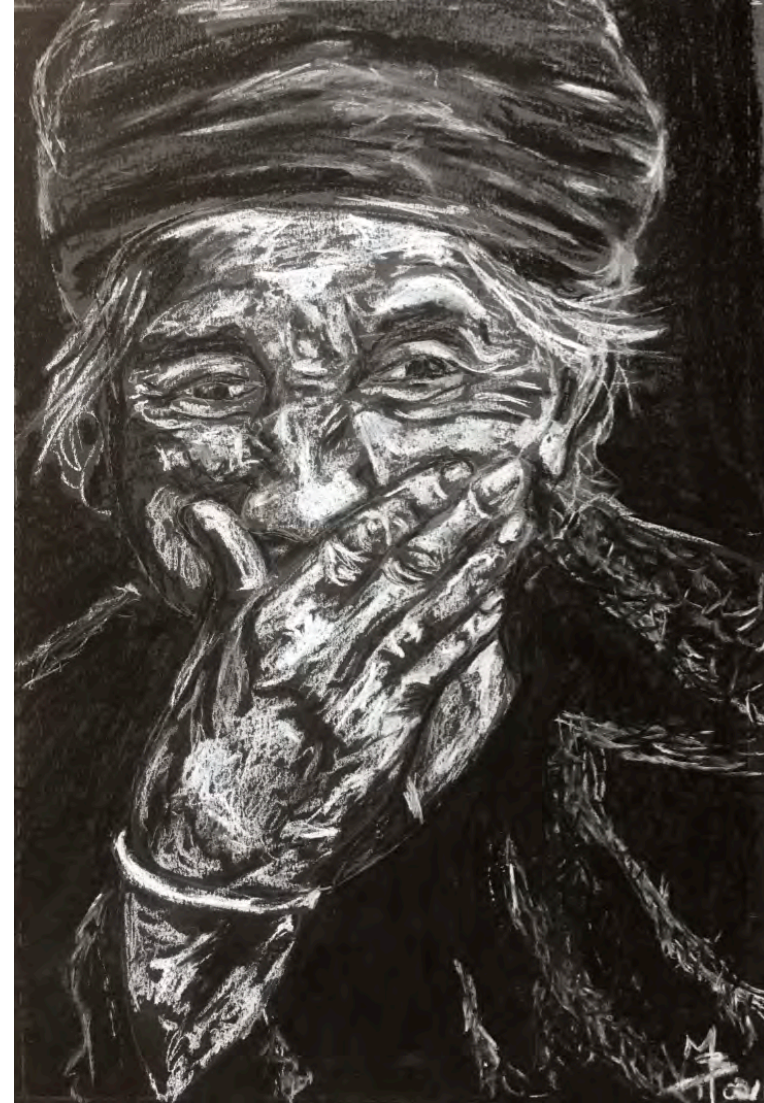
Myka Belanger

Young at Heart

Conté on black paper

34.29 cm x 22.28 cm

This conté drawing was a portrait study of an old woman laughing. I am particularly inspired by older people because the wrinkles of their features tell a story and serve as records of the lives they lead - their emotions and their experiences. In recent practice have strived to convey emotion through portraits. I love the conté medium for portraits to provide my subjects a solemnity and elegance. Through the creation of this portrait, I was able to refine my practice with using conté and developed a stronger understanding for light and dark gradients.



Myka Belanger

Reflection

Oil paint on canvas

55.88 cm x 71.12 cm

This is my first oil painting on canvas. I love portraiture, particularly faces that appear to tell a story. In this painting I experimented with the juxtaposition of reds and blues because I feel this combination gives the painting energy. Working on large scale with the oil medium I was able to learn how the medium blends, spreads and what different effects it could create. After working on this painting, I would love to work in oil again and I hope to be able to allow my students to explore this medium.



Iris Benedikt

This is a Beautiful World

Oil on canvas and old clothing stretched and primed across wall
Approx. 6' W x 3' H

This piece responds to the Pittsburgh Tree of Life shootings in 2018, which led me as a Jewish person to grapple with warning signs of neo-Nazism in North America. Making this piece helped me navigate a chaotic time by implementing cartoon characters from drawings that I make to cope with mental health.

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Iris Benedikt

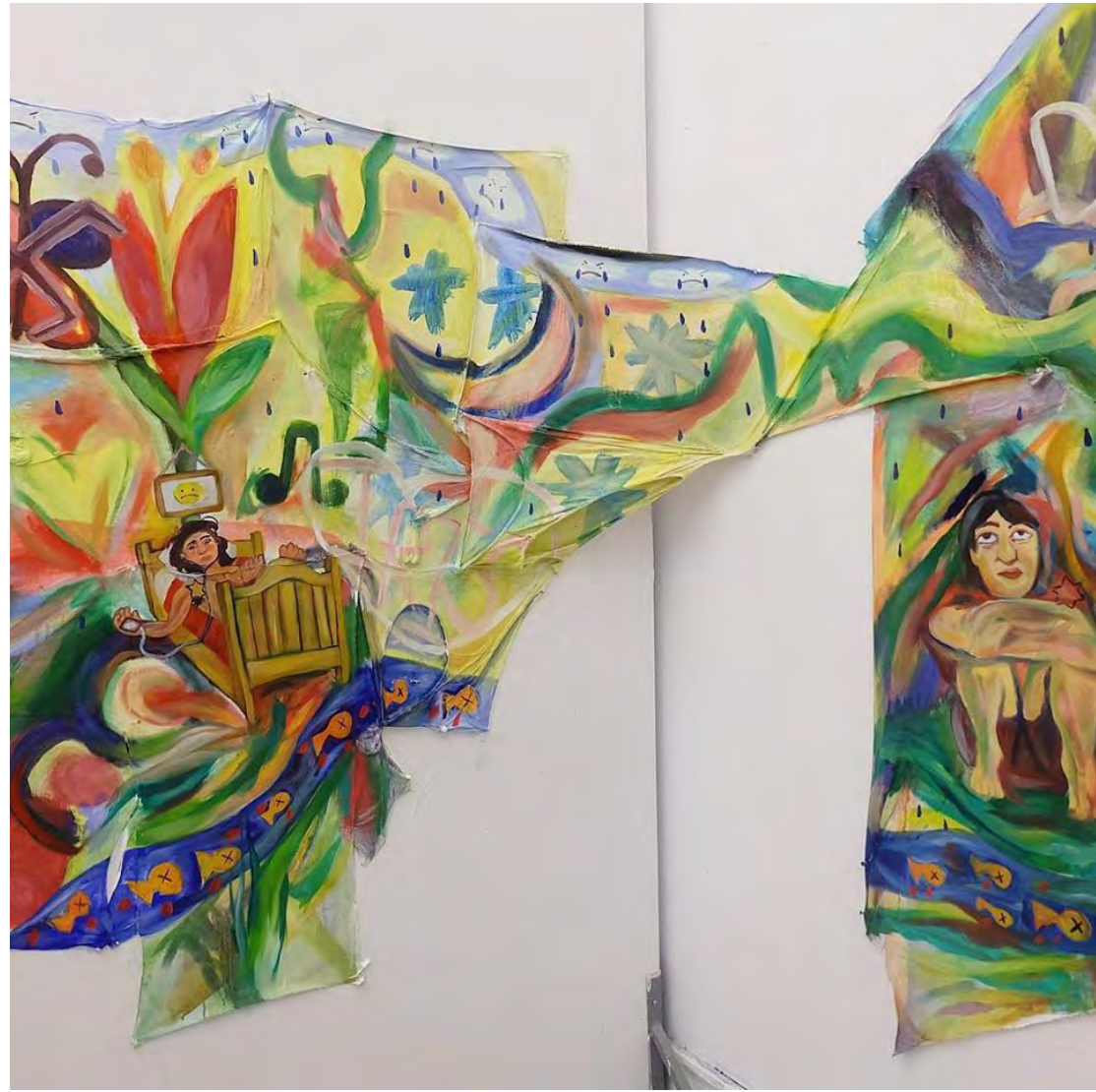
This is a Beautiful World

Left side detail

Oil on canvas and old clothing
stretched and primed across wall
Approx. 6' W x 3' H

I created this piece out of repurposed clothing gathered from friends to communicate a need for community-based solutions to difficult problems. My painting style here is inspired by my childhood drawings and draws on wisdom from my inner child in working through difficulty.

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Iris Benedikt

This is a Beautiful World

Right side detail

Oil on canvas and old
clothing stretched and
primed across wall

Approx. 6' W x 3' H

[Read Iris' Full Artist Statement](#)



Iris Benedikt

Areola Sash

Polytek rubber molding, oil paint, sheer fabric, ribbon, thread, and accessories.

Fits 5' 2.5" person

This piece is a wearable sculpture that sits on the mannequin bust when not being worn. The piece represents the disconnected feeling of cut-up body parts that are arbitrarily stigmatized, sexualized and censored by wearing them proudly as a sash of honour. I wanted the gender ambiguity of the nipples to undermine the stigma around "female" nipples. I was inspired by my mother who fed me, dealt with multiple cases of breast cancer, had a mastectomy and tattooed a nipple onto her reconstructed breast. This work stems from talking to my mother and considering my relationship with my own body.



Iris Benedikt

Indoor Landscape

Oil on canvas

2.5' x 2.0'

I created this painting in the bathtub, spending time being aware of my body and elements around me. I remember my connection to water as it supports and comprises my being. Even in a bathtub that is made by humans and separated from soils, rivers and rocks, I am connected to the earth which I can learn from through simple observation. I am not separate from the land, but I am the land itself and my own most important home. I learn from other artists as well as Indigenous teachers who have connections to land through traditional practice.



Kathleen Clark

Syrinx, Claude Debussy
(1862-1918)

Video 2:29 minutes

Curating creative moments has presented its challenges during the COVID-19 pandemic. I crave synchronous collaborative music moments but have found some comfort revisiting some of my favourite pieces for unaccompanied solo trumpet. Unaccompanied pieces are exposed and demand technical precision.

Debussy's, *Syrinx*, challenges the performer to play long fluid phrases across a wide range on the instrument. I first performed this piece at the Chosen Vale Centre for Advanced Musical Studies in a Masterclass for Pacho Flores. The performance took place on a cool summer evening in an old stone mill in Hanover, NH. My audience consisted of 45 other trumpeters from all over the world including several world-renown soloists, teachers, and performers. I was terrified, but my love and appreciation for this piece drove my performance. It is a piece I always enjoy performing.

Kathleen Clark playing *Syrinx* by Claude Debussy on Trumpet

Debussy's, *Syrinx*, was originally written for flute in 1913 for the flautist, Louis Fleury. The short two-and-a-half-minute piece was composed as a movement of incidental music for an unfinished play by Gabriel Mourey and was intended to be performed out of view. On the trumpet, a rich colourful narrative is explored across an imaginative palette.

Kathleen Clark

Parable XIV, Vincent Persichetti (1915-1987)

Video 4:02 min

I first studied Persichetti's, *Parable XIV*, when I competed in the 29e Concorso Internazionale "Citta Di Porcia". It was one of the eight pieces of repertoire that I prepared for my first international competition. Revisiting this piece reminds me of how I improved my approach to trumpet practice to build endurance, power, and precision in my playing.

There are several timbres and characters depicted throughout this short piece, demanding flexibility from the performer. I am drawn to unaccompanied pieces as they offer an opportunity to highlight my individual trumpet voice. When I play in ensembles or chamber groups, I must blend into the sounds of other musicians, but alone, it is just me, the story, and the music.

Kathleen Clark playing Parable XIV by Vincent Persichetti on Trumpet

Parable XIV for solo trumpet, was written by Vincent Persichetti in 1975. The piece is divided into three sections which explore various timbres of the trumpet using mutes. The trumpet performer takes a cup mute in the beginning, opens to a full sound in the middle, and concludes with a nasally straight mute.

Jonathan Gysbers

Ganymede

Audio

4:00 minutes

I wrote this piece while on my Alternative Practicum placement working with local musician / educator Gary Rasberry. I was inspired by the Greek myth of Ganymede, a beautiful young prince who was carried off by Zeus to serve as his cup bearer and lover for eternity. I used elements of Ganymede's myth to reflect and explore my own origin story. During the process of writing this song I let the lyrics and story dictate the structure of the piece, learning to trust my instincts as a storyteller.

The cello line is played by Lucas Siversns, Queen's BAH 2019.

Ganymede by Jonathan Gysbers

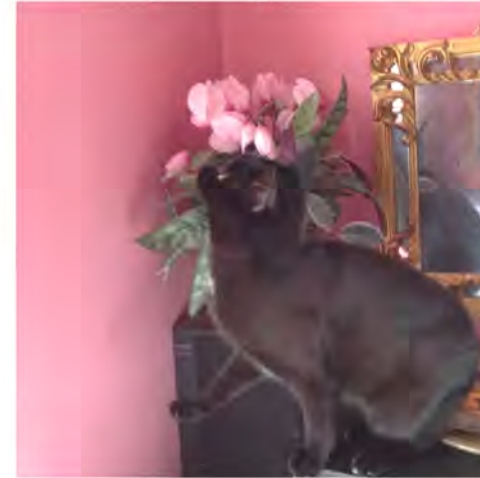
Aynne Johnston

Follow Glimmer

Ekphrastic Poem and Photograph

Aynne's love of image and the visual led her into theatre design, then publishing design, and more recently into playing with photographic images. She has always fused her visual work and poetic work, and more recently began to experiment with ekphrastic poetry and superimposed images.

follow glimmer



Follow
happiness

Like a cat chases
Light

Desperately
Confidently
Relentlessly

Like scattered shadows
Across a tone of painted pink
The kitten
Pitches herself
Propels herself
Against the wall,

The paw outstretched
waiting
watching

The claw extended
prepared
noticing all
the glimmer

the shifting shadow
the gossamer
reflection
of the filigree
of a lightbulb

A magic treasure
In the seeming mundane
Full of wonder

It is not trust here,
but knowing
the light returns

And certain
She
Sophie Lu
Named for wisdom and light
will surely
Capture it
Elusive as it seems
to Humans.

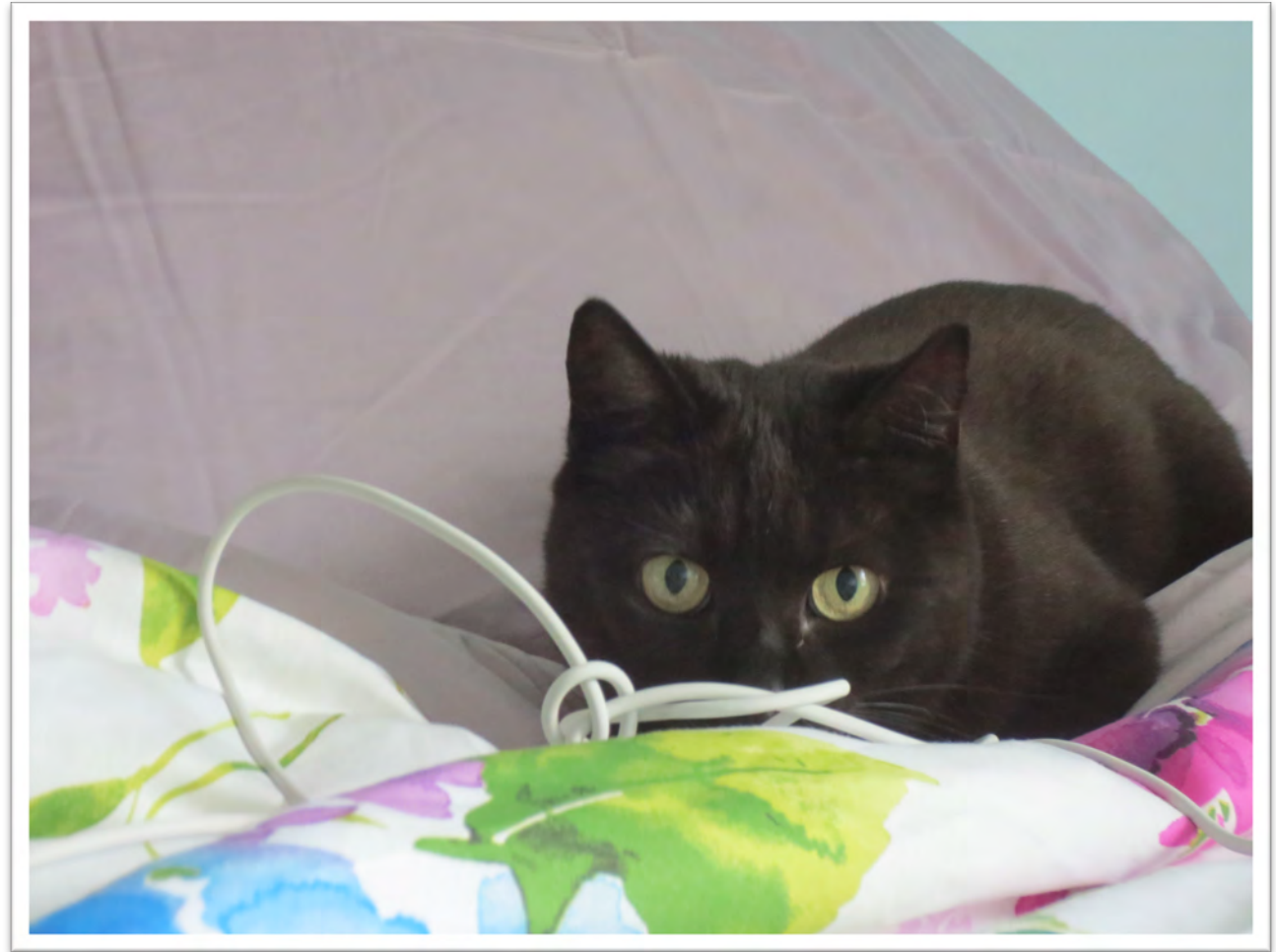
~ Aynne Johnston

Aynne Johnston

“Zoom TA”: Sophie Lu

Digital Photograph

Inspired by the feline fascination for tech equipment, zoom and happy students, Aynne is sharing a photograph of her “Zoom TA”: Sophie Lu.... who has taught “upstaging” to this year’s students much better than Aynne could have imagined possible by parading across the Zoom stage of a camel-back sofa.



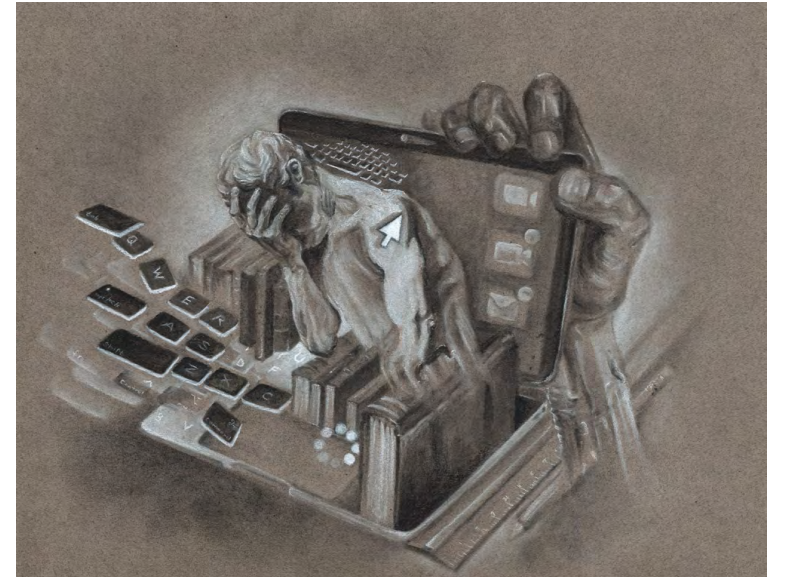
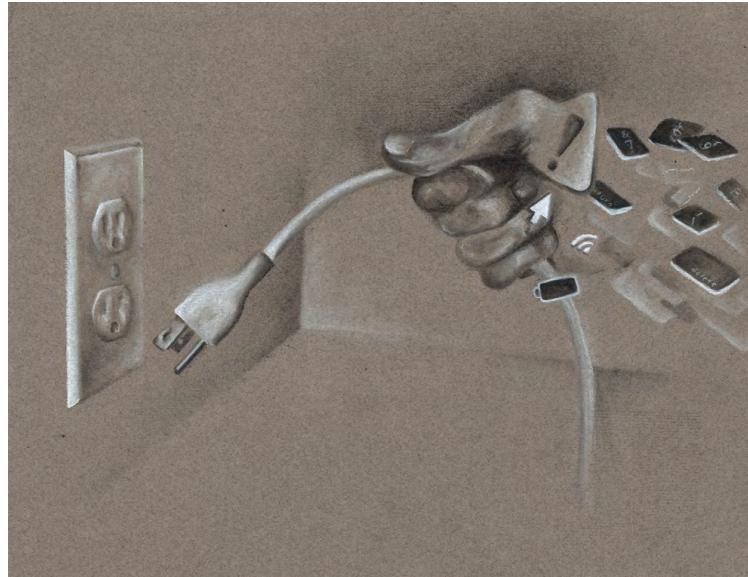
Diana Lawryshyn

Virtual thoughts

Conté charcoal on grey-toned paper
8.5" x 11"

This artwork was inspired by sketchbook entries I made throughout the 2020/2021 school year. These sketchbook entries depict a collage of experiences using technology. The right diptych evokes my initial feelings toward using technology as a substitute for in-person education. The left diptych, on the other hand, expresses my more recent feeling that technology does not have as much power over us as we often think it does.

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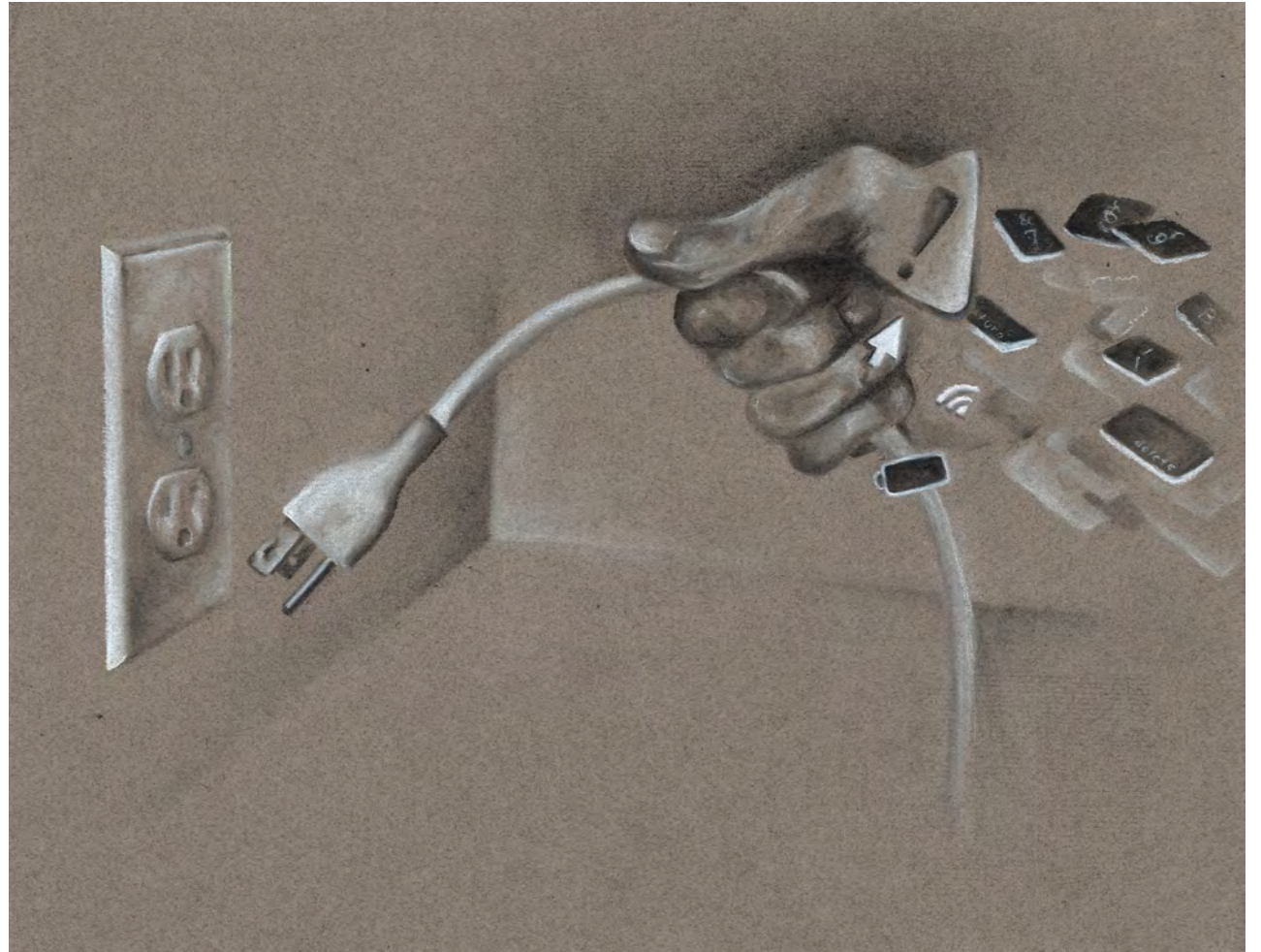
Diana Lawryshyn

Virtual thoughts

Conté charcoal on grey-toned paper
8.5" x 11"

In fact, technology is extremely fragile and can be defeated simply by removing it from its source of power. Through the process of creating this artwork, my outlook toward technology has changed significantly.

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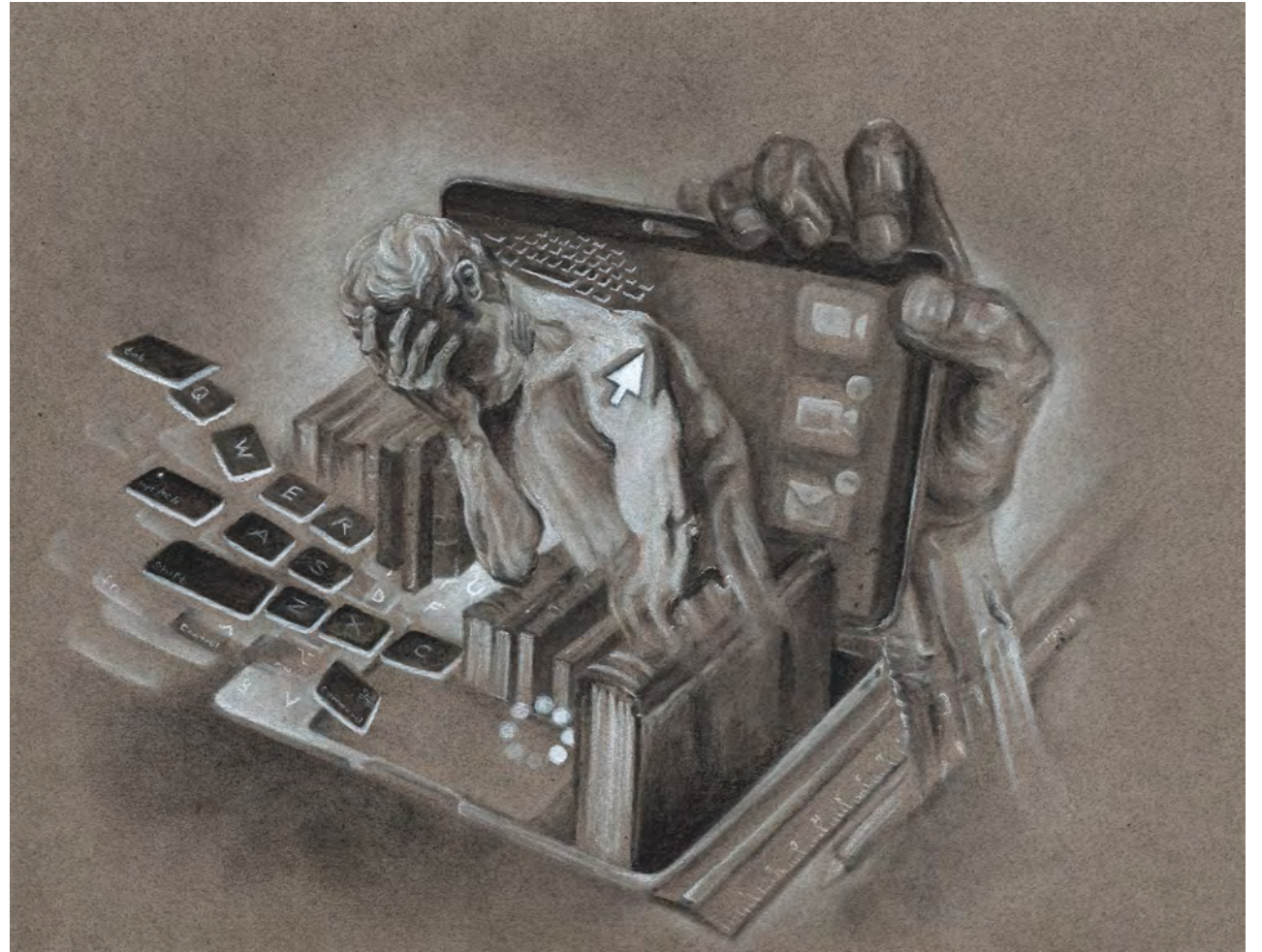


Diana Lawryshyn

Virtual thoughts

Conté charcoal on grey-toned paper
8.5" x 11"

By visually expressing my frustration using technology in excess and understanding that my choice to use technology is essentially voluntary, I have been able to accept and appreciate the often ignored potential that technology has to bring us together and to facilitate creativity.



Diana Lawryshyn

Traditions made; stories told

Electroacoustic music composition
1:43 minutes

This piece of electroacoustic music is based on ideas which inspired an artwork I created in 2016. This drawing, at the time of its creation, was the first large project in which I experimented with my imagination instead of directly copying from a photograph. When setting out to create music inspired by this artwork, I have noticed that my approach over the last 5 years has further evolved from a more structured, traditional approach, to one which combines these structures with abstractions and experimentation outside the rigidity of traditional parameters. I hope to apply this philosophy, discovered through my artmaking, into all subjects in my future teaching practice, as I now understand the importance of facilitating learning through exploration.

Traditions made; stories told

For a more in-depth explanation my creative symbolism and to see a photo of the artwork which inspired my music, check out this google doc:

https://docs.google.com/document/d/1Y1-ZglUI73tnqzDBRKluOw0_bZ0DKS12B9_m2w2zsS4/edit?usp=sharing

Kristin Lindell

Barefoot Dancing

Video 3:15 minutes
with Jesse Whiteley on piano

Arts Educator and folk music songstress Kristin Lindell infuses folk and blues into her vivid songs, telling stories of connection. Her shimmering vocals and uplifting sound are matched by her talented band. Her third album and latest project Barefoot Dancing, contains nine songs about going within, inviting listeners to explore vulnerability and creativity through the metaphors of connecting to nature, water, rivers and our raw voice.

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Barefoot Dancing

Barefoot Dancing is a song about listening to what our soul needs, shedding the city life for a simpler way of living, connecting to nature. It's about following a dream and sticking with it. The images of mint growing in the garden, raspberries growing and watching the sunset paint a country landscape, a golden vision of what could be. Whether real or metaphorical, it calls for simplicity and deep listening to the part of us that wants to slow down and make the "move" to a more peaceful way of interacting with the land, and to nurture that relationship.

Kristin Lindell

Lilac

Video 2:12 minutes

Kristin has performed at festivals and venues across Canada and has played as far west as Saltspring Island and as far east as Portland Maine. Kristin works as an arts educator leading programs involving composing, songwriting, dance and drama. She is currently completing the Artist in the Community Education program at Queen's University and will be working with TDSB in Toronto next Fall.

Lilac

Lilac is a lullaby folk-country inspired tune about longing and Spring, depicting a magical Lilac bower of sweet aroma, intoxicating and beguiling. It's a song about feeling the pull of what you love and heeding its call. The chorus sums it up 'Lilac, I'm dizzy with you.'

Both *Barefoot Dancing* and *Lilac* will be on the upcoming album release *Barefoot Dancing*, in Fall 2021, or when the world opens up. For more information www.kristinlindell.com.

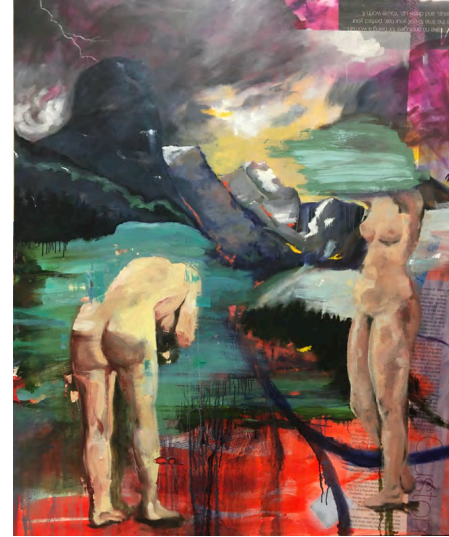
Alison Quinn

*Maternal Material,
Strands of Expectation,
Trajectory Objectivity*

Mixed Media & Oil Paint on Canvas

This set of paintings reflects how I experience the challenges of identity growth and development through choice and limitation, internal and external.

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Alison Quinn

Maternal Materials

Mixed Media & Oil Paint on
Canvas
60 " x 72"

As a woman who has experienced a variety of roles in life, I believe that women are too often presented with the choice to either limit or perfect their human existence as opposed to seeking out more complex and interconnected experiences in life...lives that encompass both failure and success as part of being human.

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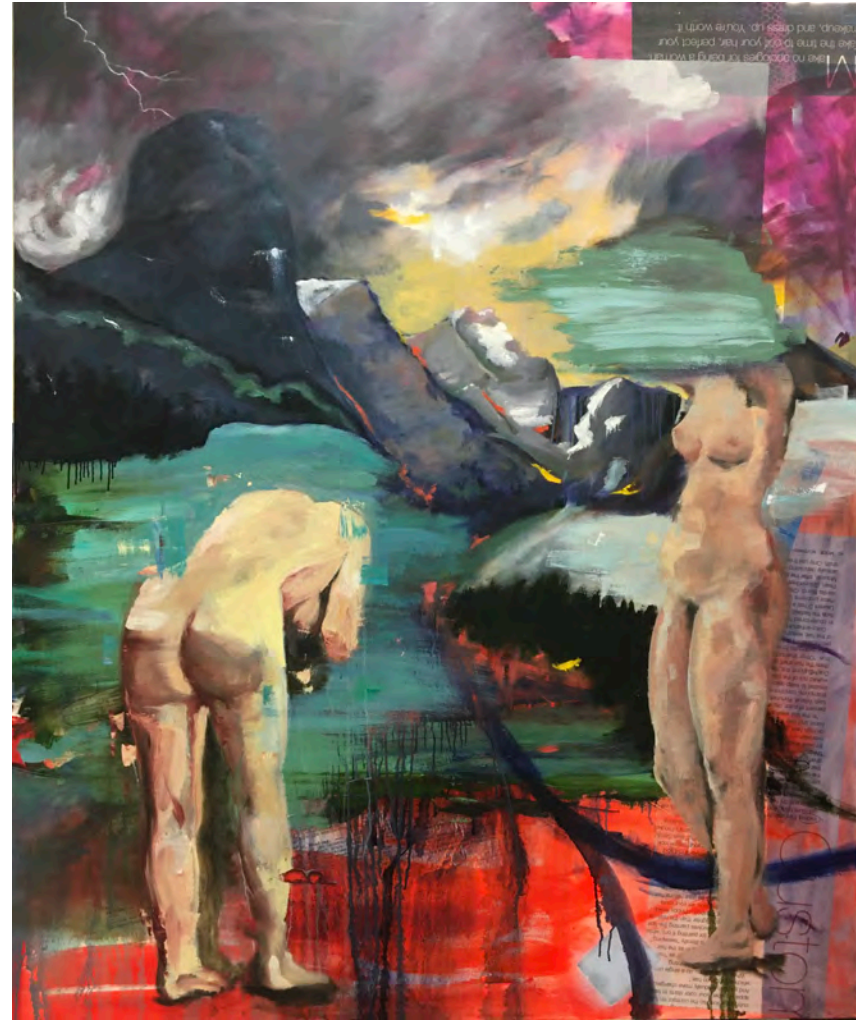
Alison Quinn

Strands of Expectation

Mixed Media & Oil Paint on
Canvas
60" x 72"

As a mixed media artist, I rely on the creative process to flesh out my ideas. I am selective in preparing my painting surface, choosing materials from printed mainstream definitions of identity to flexible transparent surfaces that reflect uncertainty. By building my work in layers, I'm forced to self-reflect, revise and engage in meaning-making at multiple points.

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Alison Quinn

Trajectory Objectivity

Mixed Media & Oil Paint on
Canvas
26" x 37"

By building my work in layers,
I'm forced to self-reflect, revise
and engage in meaning-making
at multiple points.



Abby Skene and Jamie Fiuza

Getting Ready With Us: Morning Routine

Video 5:03 minutes

In clown, you are embracing your inner child and letting them out to play! In this piece, we were interested in exploring how clown performance can work on zoom and what exciting moments we could play with through the screen. The clown always has a solution, so we were excited to give the clowns easy problems and challenges to solve and see where they went! Through improvisation and trial and error we were able to create a silly, wacky, playful piece that highlights that even a medium, such as clown, can exist in the virtual world if only you give it the chance to come out and play!

Getting Ready With Us: Morning Routine

Lilac Toh

Remote Desk Concert with the Undergrad Review

Video 10:30 minutes

This is a video interview I did with Queen's Undergrad Review in March 2021, as part of their Remote Desk Concert series. I talk about my musical journey, creative process, compositional experiences, and perform "The Snow is Dancing" from the "Children's Corner Suite" by Claude Debussy. I chose to play this piece because Debussy and Impressionism is my favourite movement in Western classical music. Although technically and rhythmically complex, this piano work is one of my favourites because it presents itself as such a light and free-flowing piece.

I would also like to extend my thanks to my piano instructors Dina Namer and Eniko Gaspar, as well as The Undergrad Review for having me. Here is the link to the original video on The Undergrad Review Instagram:

<https://www.instagram.com/p/CMuvPImh9Gq/>

Remote Desk Concert with the Undergrad Review - Lilac Toh

Julia Van Bommel

A Shape Forms: Timeline

Collage
11" x 13.5"

This year, I have introduced myself to back to old passions through the medium of collage, but I have also gained new artistic techniques to my practice through black & white darkroom film photography.

My *Timeline* is the beginning of working out a dwelling idea and putting it into a medium. I see my life as a shape, where I will follow this line throughout my life. This collage introduces my perspective of time and reminds me - do not wait, the clock chimes with the pendulum swing.



Julia Van Bommel

Looking In

Black and white photograph, Silver gelatin print

8" x 10"

Looking In and *Fiona* give a glimpse of my interest of looking into spaces where you cannot see. These photographs give a glimpse into my passion of organic messiness in open spaces. Through these images I was able to use the creative process and explore new and unknown realms to me in darkroom photography.



© Julia Van Bommel

Julia Van Bommel

Fiona

Black and white photograph, Silver gelatin print

8" x 10"

Looking In and *Fiona* give a glimpse of my interest of looking into spaces where you cannot see. These photographs give a glimpse into my passion of organic messiness in open spaces. Through these images I was able to use the creative process and explore new and unknown realms to me in darkroom photography.



© Julia Van Bommel

Venice, The Island of a Global Artistic Community

Digital Art/Photography
123.46 cm x 42.14 cm

Edited due to space considerations

[Read Emily's Full Artist Statement](#)

Emily Vilé

Our Own Reflection

Oil paint on canvas
24" x 36"

We are surrounded by a digital world and many of us have felt a bit more lonely than usual this year, so we have attached ourselves to this virtual world a bit more. This digital world is informative, and entertaining, but it is a space that brings out our insecurities. It is important to remember our mash up of features, characteristics and talents is what makes us unique. We all don't need to be the same.



Emily Vilé

*Nature-inspired Printmaking
featuring local artist Gillian
King*

Digital Video Workshop

16:00 minutes

https://drive.google.com/drive/folders/1u7IxxkFxoxsBpmNi4_qc4FfMWMHMNcg-e?usp=sharing