Colour Constructs / Constructions en couleurs
Rodman Hall (30 Nov. 2017-4 March 2018)

In fall 2017, Rodman Hall invites visitors to experience the exhibition *Material Girls*, which brings together Canadian and international female artists from across artistic disciplines and cultural backgrounds. Giving particular attention to the colourfulness and jubilation of this exhibition, in *Colour Constructs*, students in Visual Arts, Studies in Arts and Culture, and French Studies explore the materiality of colours in their own diverse ways. Student works are complemented by graffiti art by Niagara-based artist Mat Vizbulis, a classroom guest during the semester.

A l'automne 2017, Rodman Hall invite ses visiteurs à l'exposition *Material Girls*, qui rassemble des femmes artistes canadiennes et internationales de diverses disciplines et cultures. Prêtant une attention particulière aux couleurs jubilantes de cette exposition, des étudiants d'Arts visuels, d'Etudes en arts et culture et d'Etudes en français explorent dans *Constructions en couleurs* la matérialité des couleurs. Leurs travaux sont accompagnés d'art graffiti de l'artiste Mat Vizbulis, basé dans la région du Niagara et un intervenant en cours pendant le semestre.

Curators / Commissaires d'exposition: Catherine Parayre and Shawn Serfas

(Photo Mat Vizbulis)

Mat Vizbulis. *Quilting Guilds*. Graffiti on canvas. 2017.

Artist Statement

Quilting Guilds, Stitching & Graffuturism. My grandmothers, mothers & daughters. Grouping together to create huge quilts. Each woman was identifiable by the use of an individual stitch as it relates to a signature. Corresponding maybe to a family name. A linear typography of a homemade nature. Entrenched in multi-colored geometrically arranged materials & thread. A dimension of Graffiti related to visual representations of self-expression and cursive. Hope, joy and the extension of indirect family experiences. Woven and stitched in historic elements of time and space. Crossing over, breaching the lines in a contemporary, environmentally controlled Graffiti canvas.

Graffiti is art through movement – a sweeping motion, a tall body experience, a claiming of land, a spreading of ideas, an expressive dance, a clinking can, an oversized canvas.

Hannah Dobbie

(Photo Shawn Serfas)

Occupying space

When you think of occupying space, your mind instantly goes in different directions. You may think of filling up a room to its maximum capacity or of the space an individual takes up as she embarks on life. For some, women may be seen as “a waste of space.” Women who take up space are bold and authoritative. In this sense, occupied space means freedom, a chance to express oneself. It is a goal, a dream, a specific purpose, a chance to achieve greatness even if it is too far to reach. We occupy space so as to speak an equal voice.

(Samantha Antonio)

Horror Vacui

Horror vacui is the fear of empty spaces manifested as a need for more. It is a desire to fill the blanks, to eradicate the crushing nothingness. The response is a brimming fullness, an oversaturation, a longing for the unattainable. It is a visual attack, a battle against nothingness. Think of a glass box with a top and bottom of solid white, allowing room for the darkest thoughts to creep into the light. We will cover its walls in a patterned wallpaper so dense, the swirling shapes seem to vibrate and squirm along the surface. The cold, gleaming floor is replaced by a lush carpet, intricately woven. The streamlined furniture becomes plump and overstuffed. It is upholstered in rich brocades, velvets, and florals. Even the ceiling is veiled by an opulently patterned paper. Vivid paintings hang in gilded frames, collected curios sit on unstable, leaning shelves. Where there was once a neutral, cool palette, there is now a scheme of warm golds, pinks, reds, and greens. The space has transformed from a minimalist’s retreat into a maximalist’s hideaway. Things have taken over, they loom up above the furniture.

(Hannah Dobbie)

Excess

[Glass, metal, plastic, trash, pallet, wood,
product, glitter] Complexity –
Of pattern, colour. Complexity –
In construction.

On the floor: foam; paper scraps; cut string; old wig; card board; striped fabric. It moves as I walk near.

Do I consume too much – do I produce too much –

Between two mirrors I exist forever.

Again & again & again. Forever.

Undue indulgence and acts of intemperance.

Find yourself in the clutter of impermanence.

Cut it back if you can. Expand for effect.

A mask of indirectness.

(Avery Mikolic-O’Rourke)

Sumptuous

Sumptuous, vacant of the dull and gritty, *Material Girls* is a declaration, the occupation of space. It creates a battlefield, for occupation is power. Polished blacks, ivory whites and brilliant blues. Feast and food lay a table for the privileged and nod memorably to the colonial waste of inedible elegance. Works make note of the endless strength of women. A chair to a hard-working mother is the throne to a queen; she delights in the sumptuousness of rest, and casts her feet above the work she has conquered; she occupies

space like a queen occupies the world – she is sumptuous. Sumptuous also is the memory of a woman, whose love is priceless and flows like gold through the mind of a soldier. To close the eyes and bear witness to the gentle side of sumptuousness is to enter the domain of the feminine.

(Andrey Mintchev)

Decorative

Decoration is the additional element added to a basic object to make it more attractive. With consideration, a question is raised as to whether or not this additional layer of décor really emanates beauty as it is supposed to, or if it is simply unnecessary and excessive. For example, a white teapot is hand-painted gold with a decadent pattern, but to some, without these extra layers of paint, the plain white teapot is just as beautiful on its own. So the hand-painted pattern might just be an extra element, and what we must ask ourselves is whether or not it is necessary. The answer, of course, is subjective, and the intent of the artist may depend on circumstance. Maybe the teapot was hand-painted to compliment the colours of the kitchen it would be placed in. Or it creates more of an appeal to consumers when placed on a shelf at a home interior store. When we acknowledge that something is handcrafted, we sometimes empathize with the artist, and therefore appreciate their craft more. When we consider the labour attached to the intricate details on the painted teapot, we can understand why it has a greater value than the plain white one. The decorative arts concentrate on functional objects made beautiful. This is why they oppose the fine arts, which involve inoperable products such as paintings, drawings and photographs. The teapot is only considered to be decorative art once it has been hand-painted but this extra layer of décor does not make it any more functional.

(Victoria Morinello)

Visceral

Visceral is deep, instinctive, unreasoning and earthy; it is the viscera that powers human existence and continues it. Visceral is held-back violence. Visceral is every bit of violence we try to censor and forget about, every child who will suffer because of the decisions of rich men in their ivory towers. This word holds power of intense potential because it is so far reaching and so unnerving at times. It describes an experience felt deep within your body down to the smallest blood cell and throughout your organs. It expresses a deep feeling of dread. Mass-produced, overused derivative ideas cause irreparable damage to crucial parts of human existence. Visceral means dealing with crude and elemental emotions, to shock and somehow create something unique.

(Joseph Opara)

Jubilant

A clear voice may echo in a more threatening way than a veiled sound. The raw clamours of jubilant armies in *The Song of Roland* still resonate over the centuries in the mountainous valleys of the Pyrenees. For Arthur Rimbaud, the green clarity of an oboe, “sweeter than the flesh of sour apples to children,” announces brilliant memories to come. In the gleeful crowd, we recall the bright waiving gestures of childhood, throbbing noises, but also, without mistake, a faint feeling of choking. Jubilation will cancel thinking and will swarm on us without warning. One thinks of those crawling ants of summers long gone; one stands in fear. Following suspense, exaltation lets us down; the liquid tulips in the vase shatter with a clang and a sparkle, bruising us for a second, as if

we were slightly drunk. Jubilance is an enduring fire in the circus of memories; it rejoices in the old and would at best rest on what remains like a stone and will not change. It punctuates our lives and tells us out loud that times will never get better; it makes its marks in a present that soon will no longer be; it is now floating in our minds. Jubilance is this unalterable present that is immediately gone.

(Catherine Parayre)

Austere White Cube

Occupying space, it is there when it is not.

Unnoticed, overlooked, as a hostage with a fading face.

Like sugar, broth, and dice, a hexagonal Saturn bound by gravity and saturated in space.

Ignored perspectives, tones and hues.

Intuitive planes juxtaposed and abused.

Silent and absent of any emotion, clearly wise enough to reflect all light.

Stable and disconnected, concealed intentions.

Abrupt, attitude in a forced existence.

Disabled reflections.

Austere.

(Curt Richard)

Material

Material provides us the opportunity to express thought. It communicates something meaningful through directly engaging with our senses. We are stimulated. We see it. It either attracts the eye or passively exists within our space. Interwoven with subtle details, material is unique. Words pertaining to material emphasize its individuality. Satin, clay, metal, glass – we feel it. Materials relate to tactile sensations. Material is powerful. An essential quality of material is its ability to communicate something significant. It is the root of expression. Physical, it references complex notions and abstract thought. The assemblage of materials provides an opening for individuals to acknowledge, be enlightened, and learn. It can disclose alternate perspectives, reveal truths, challenge assumptions.

(Samantha Stein)

Rouge

Champs emplis de coquelicots, rouges-gorges haut dans le ciel, soleil bigarré, océan flamboyant.

(Jade Clarke, Adrian Dieleman)

Blanc

Avoir du respect pour le blanc, qui est toujours là, dans l'arrière-plan de la vie.

(Ashley DeSimone)

Jaune

Sentir l'odeur d'agrumes qui remplissent l'air pendant que la lessive propre sèche sur la ligne. Le jaune est frais et dispos, prospère.

Le jaune, rayonnement creux des êtres solitaires.

L'or, une compréhension du pourrissement, chaque arbre qui attrape le ciel, chaque feuille entêtée, feuillage croustillant, saupoudrage radieux de mouchetures.

(Sofia Domet / Michaela McGovern / Elise Funk)

Bleu

Céleste lapis-lazuli des bleuets, époustouflant myosotis, bleu papillon qui illumine les yeux.

Le bleu, destructeur du feuillage.

Le bleu des jours moroses lorsque les nuages de pluie couvrent le ciel.

(Amandine Faivre / Jake Vandenberg / Susie Dritsas)

Gris

Lueur grise du matin dans la chambre emplie d'ombres cendrées. La lumière chatouille la fenêtre sans pénétrer les rideaux. Il faudra conquérir l'extérieur.

(Natalie LeBlanc)

Orange

L'orange, les chairs riches des fruits tropicaux.

(Marcello Leone)

Vert

Alligators, grenouilles, crapauds du marécage, tout est vert. La chute d'eau se déchire en morceaux.

Vert impérial des herbes tachetées de violet et de jaune.

(Troy Perrault / Amanda Maier)

Turquoise

Calme indéniable qui lave les inquiétudes.

(Chantal Ross)

LILLIANNA PAGLIARO

Geo

2017

Acrylic w/ gloss medium on canvas

(Photo Shawn Serfas)