

MFA OPEN STUDIOS



UNIVERSITY OF GUELPH

MASTER OF FINE ARTS CANDIDATES

UOGUELPH.CA/SOFAM/SHENKMAN

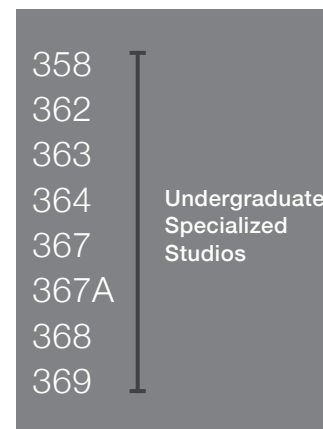


Alexander Hall **A**

- 281 Alexine McLeod
- 283 José Andrés Mora
- 356 Cassandra Ferguson
- 366 Sarah Davidson

Blackwood Hall **B**

- 1 Basil AlZeri
- 2 Azadeh Elmizadeh
- 3 Laurence Pilon
- 4 Emily Morarity
- 5 Jackson Klie
- 6 Aidan Cowling
- 7 Deirdre McAdams



Firehall **F**

- 1 Ben Mosher
- 2 Caroline Mousseau
- 3 Xiao Xue

FREE PARKING at Art Gallery of Guelph & Parking lots 19, 23, 24.

FREE SHUTTLE BUS between parking lots, Art Gallery of Guelph, Blackwood Hall & Alexander Hall.



COLLEGE of ARTS
SCHOOL OF FINE ART AND MUSIC

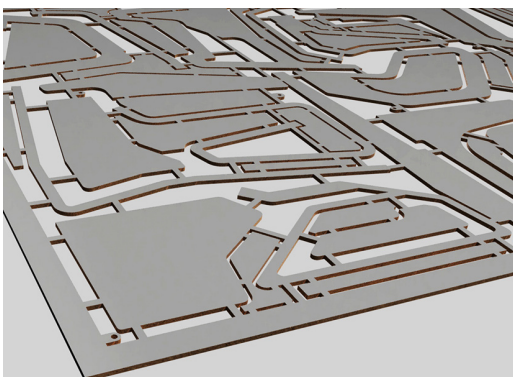


A ALEXANDER HALL



Sarah Davidson works between drawing and painting to create compositions in which shadowy, biomorphic figures and delicate, foliated fragments mingle. In making reference to a history of discourses constructing the 'natural' world, her work investigates bodies, nature, environment and the tangled webs which often bind them together.

www.sarahdavidson.ca



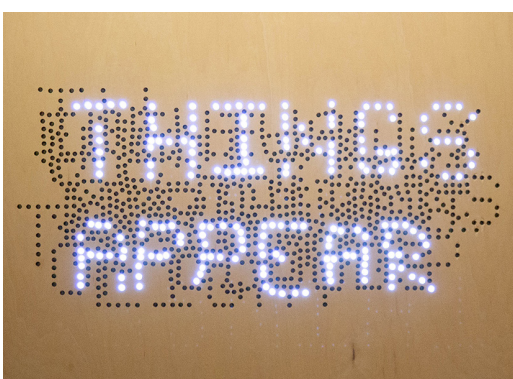
Cassandra Ferguson engages with furniture design to produce sculptures that straddle the line between modern art and functional objects. Her work looks to product manufacture to deconstruct the way humans interact with space and object, and seeks to unpack the desire to acquire, characterize and relate to possessions.

www.cassandra-ferguson.com



Alexine McLeod's interdisciplinary practice explores the relationships between light and materiality. In her installations, coloured light is projected onto compositions of found objects, altering appearances of surface and depth. Skewed shadows and gradually shifting hues create perceptual tensions, pointing towards the boundaries of vision itself.

www.alexinemcleod.com



José Andrés Mora works with display methods to affect the connotation of written language. In his practice, Mora experiments with texts to juxtapose their intimate connotation with the impersonal aesthetics of their display mechanisms.

www.joseamora.com

B BLACKWOOD HALL



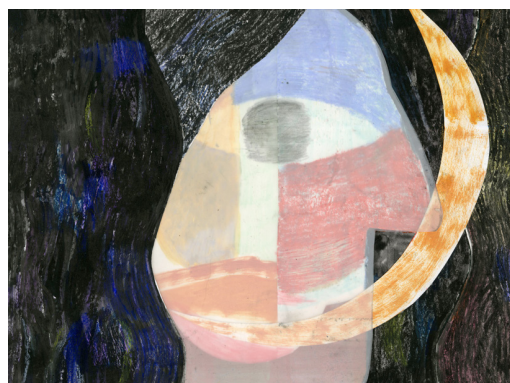
Basil AlZeri is a cross-disciplinary visual artist. AlZeri's practice involves the intersection of art, education, and food, taking multiple forms, such as performance, interventions, gallery and public installation. AlZeri's work examines the socio-political dynamics of the family and its intersection with reproductive/unproductive labour, drawing on the necessities of everyday life and the (in)visibility of 'work' as sites of exploration.

www.basilalzeri.com



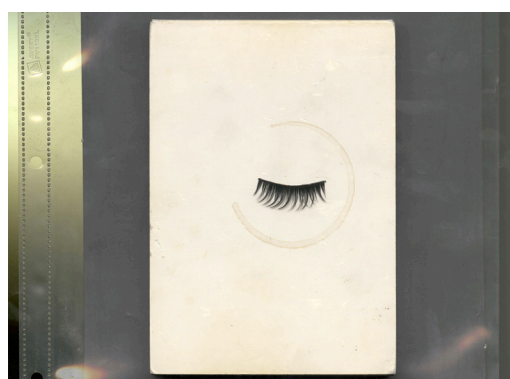
Aidan Cowling's works explore the intersection of queerness and materiality, employing archival material and digital ephemera in video, collage and installation. His work considers how technology shapes our understanding of sexuality, and examines how desire is conceived and visualized across various platforms.

www.aidancowling.com



Azadeh Elmizadeh explores the mutability of language and the form of collective memory through painting and collage. The work draws on cross-historical references where form and figure remain continually open to transformative possibilities. This visual re-imagining enacts a process of revealing through concealment, invoking the gestural as an empathic mode of expression.

www.azadehelmizadeh.com



Jackson Klie is an image-based artist whose practice positions photographs as queer objects. Acting out a "semiotics in drag" — through the recombinant processes of collage and assemblage sculpture — his works propose that archives are sites of ritual and magic.

www.jacksonklie.com



Deirdre McAdams makes work that investigates the generative possibilities and philosophical implications of a technologically aided approach to the medium of painting. Her recent paintings consider figurative abstraction through the lens of digital image production.

www.deirdremcadams.com



Emily Moriarty's interdisciplinary practice uses liveness, sculpture, video and photography to examine human relationships with plants and botanical gardens. Using Allan Gardens Conservatory in Toronto as a focal point, her work navigates issues around addiction, care, empathy, and ritual.

www.emilymoriarty.com



Laurence Pilon investigates intersectional aspects of painting and ecology, questioning art-historical representations of women in the natural landscape through a focus on labor and care. Beneath patina effects in subdued and reflective tones, her paintings reveal shifting depths, opening spaces of resistance and compassion.

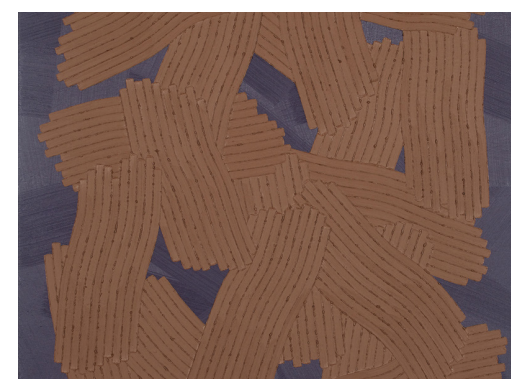
www.laurencepilon.com

F FIREHALL



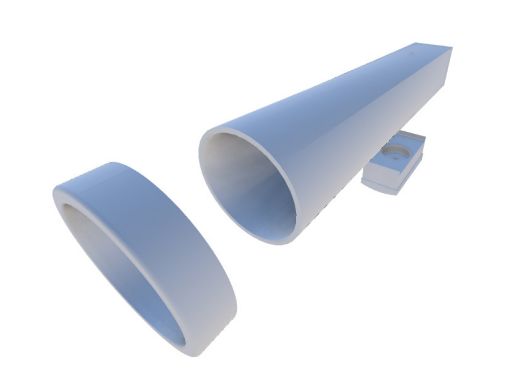
Ben Mosher is an artist based in Nova Scotia whose practice and way of making is both intuitive and meditative. His work is informed by interests in digital and mechanical modes of communication, holding a deep appreciation for the everyday written and visual forms of poetic language. These interests direct and inspire recent collaborative work and micro-communication systems.

www.benmosher.ca



Caroline Mousseau investigates the potential of craft and doubt in forming a methodological and philosophical framework for abstract painting. Her paintings search for new dynamics of form in the slowly refined rationale that is inherent to craft, using sequenced mark making to examine feminized aesthetics and provoke a critical ambiguity in perception.

www.carolinemousseau.com



Xiao Xue makes navigational apparatuses to investigate actants contributing to the social networks of knowledge construction. Her work perpetually gravitates to points of impasse as opportunities to foster actualizations of reimagined ways of function.

www.xiaoxue.ca

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