

# Research Proposal

Three major views inform my current practice and provide ideas I would like to explore in a Master's. First, is to be socially relevant, drawing from personal experiences. Growing up in a small rural town and working as a children's summer art camp director for the last two years, I am convinced of the integral role arts play in keeping rural communities cohesive and vibrant. I am fascinated by the changing landscape of my home and my heritage, tracing back to Ukrainian homesteaders in the prairies in the 1800's. I have extensively sketched and photographed fields and wilderness around my home and created a 50 minute film with this imagery. Using my photography and sketches as source material, I would fuse landscape, figure and objects, in the illogical fluidity of surrealism, make large drawings and oil paintings to preserve these stories.

Secondly, is playing with relationships of music and visual art. My choice to pursue a B.A. allowed me to study music, visual art, and psychology, and to identify connections between these fields. I have explored synaesthesia and other psychological models of art making by representing sensory experience through wet and dry media. I am influenced by Wasily Kandinsky, who is the artist credited for first exploring synaesthesia. Unlike Kandinsky, however, I am not searching for a universal "sublime," but rather, to recognize the ultimate isolation of subjective experience and inability of perception to represent a group. The commonality lies in the fact we all have the subjective experiences.

My endless fascination with human history, art history, and narratives and experimenting with found objects can be seen in *Encyclopedia of Time Travel*, 2012 and *Icon*, 2013. Finding a balance between these two interests—critical analysis/political discourse and expressive intuition, imagination and story-telling—led me to consider a third area of research: combining Baroque "old-master" techniques of painting, involving carefully arranged composition, tenebrism, and glaze layering, with my interests in existential philosophy. Finding emotion and value on the ground of meaninglessness relates to the questions confronting a pluralistic, postmodern society in the face of technology and consumerism (*Comfortable with the New Sincerity*, 2015). This technique demands time and research, which the Master's thesis would facilitate.

I expect to be thoroughly rerouted in my thoughts and art production during my time at OCAD, through interactions with my peers, instructors, and my experiences living in Toronto. I am strongly enthusiastic to work with Catherine Beaudette, whose interests in romantic and pseudo-scientific examinations of artifacts I feel resonates with my own interests. My technical ability will be greatly enhanced by the studio classes. The final exhibition will expose me to the level of critical discourse existent in professional shows. A teaching opportunity during the IAMD would expose me to instructing at the post-secondary level, which I plan to pursue professionally. I expect that the IAMD program will connect me with those influencing our culture and allow me to develop a sensibility for the interdisciplinary nature of the art world today.

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