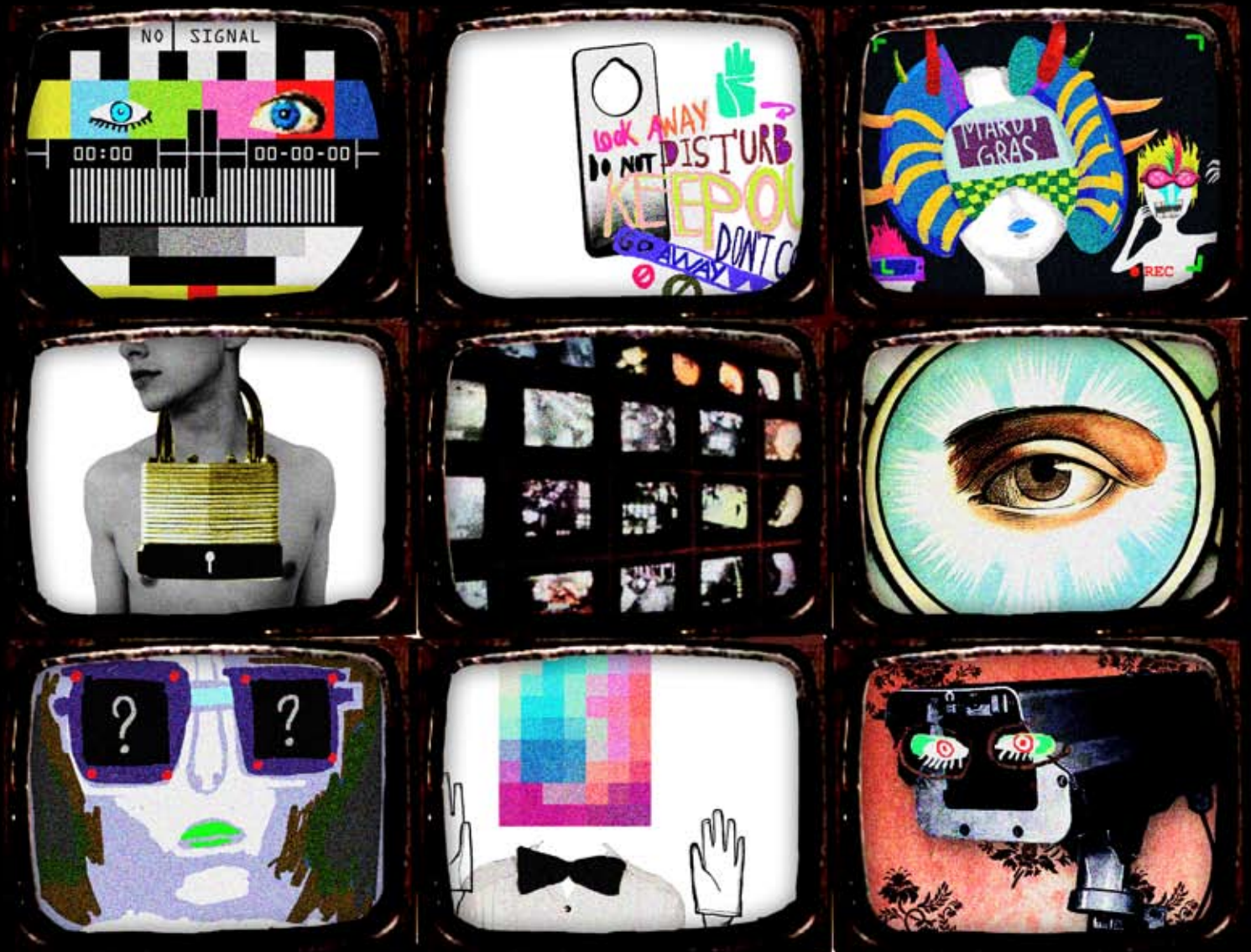


SYNDICUS

QUEEN'S UNIVERSITY

SYNDICUS MAGAZINE / MARCH 2009



PRIVACY

THE EVOLUTION OF PRIVACY - RIGHTS TO CORPSES * PASSPORT CONTROL

INTERVIEW WITH THE FACEBOOK HACKER

SEX FOR SALE - FORCED SELF-DISCLOSURE - KAFKA'S LOVE LETTERS

AT THE CORNER OF UNION AND DIVISION

VOLUME 5, ISSUE 2



FROM THE EDITOR!

"The closing of a door can bring blessed privacy and comfort - the opening, terror. Conversely, the closing of a door can be a sad and final thing - the opening a wonderfully joyous moment." - Andy Rooney

Privacy exists behind closed doors. My right to privacy is my right to be nontransparent. Lies and secrets are absolute prerequisites to privacy. The closed doors also let us hide all the unspeakably embarrassing things we do on toilets or beds from the strangers. Knowing that no one is watching and making judgments, we can feel safe and free.

Syndicus has nothing to do with closed doors. The entire point of publishing articles and providing an open forum is to break doors down with a solid hammer. Syndicus believes in talking about what happens behind the doors just as openly as what happens in public.

Of course, anyone that wrote for this issue could tell you that opening doors can be terrifying. When we enter the public domain with our private thoughts, it is a leap out of the safety of our own minds. And once the ideas are laid out in public, they are subject to judgment and follow-up questions. We stick our necks out when we publish something. But I think this risk is worth the fresh air.

We open doors in this issue into the bedrooms and the morgues. We bring to public sphere matters of self-disclosure, ownership over one's own body and diaries, the biology of privacy, and national sovereignty. Also included in this issue is the fascinating interview with José Soltren-Hiram, who hacked Facebook as a part of his Master's thesis at MIT.

Here I extend my thanks to the contributors for their great submissions, AMS Clubs Coordinator Stephen Chow and AMS Media Services Director Chris Gusen for their irreplaceable mentorship, the amazing Syndicusians for their unmatched passion and hard work, and lastly the readers for their continuing support and enthusiasm. I would also like to take this opportunity to welcome Christopher Rudnicki as the incoming Editor-in-Chief of 2009-2010, whose demonstrated dedication and innovation assure me that he will bring Syndicus to an exciting new era.

It seems to me that a magazine is not made of paper and ink but of people. Syndicus is lucky to be made up of people who give a damn about everything it stands for. It has been such a pleasure to be a part of this fantastic publication this year, and I sincerely wish it all the best in all its future endeavours.

Sincerely,

Celine S.

Celine Song
Editor-in -Chief

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**JACQUE
LINE P
OIRIER**


By Stephanie Gawur, Art Department Editor

Artists tend to put their inner thoughts, secrets and dreams into their projects, whether they be in a painting, drawing or sculpture. They agonize over creative ways to mask their visions, allowing viewers to explore and read their private thoughts and dreams, gathering information like detectives. When asked how she would define privacy, artist Jacqueline Poirier says "I feel that privacy is a personal subjective condition. One person cannot decide for another what his or her privacy should be. It is a fundamental human right... privacy is the right to control one's personal information and the right to choose to remain anonymous."

Poirier began exploring the canvas at a very young age with the encouragement of her mother. Auditioning for a visual arts program at a Toronto secondary school, Poirier was accepted and began her formal art training. Accepted to the Ontario College of Art & Design at the age of seventeen, Poirier began an artistic journey, focusing on painting as her media of choice. Contemporary artists dabble in many mediums, with a seemingly endless array of techniques and products available in today's market. However, for Jacqueline Poirier it was back to the basics: "Painting is something that interests me be-

cause I feel that it is okay to make mistakes - I can just cover them!"

Poirier completed her thesis at OCAD in Drawing and Painting, focusing specifically on her "recurring dreams" which were of her being taunted by a looming tornado and having to save everyone in her home. Poirier, however, did not want to literally paint this situation, and was becoming more interested in abstract art, so she decided to start making paintings that gave the feeling of 'pulling you in'. When viewing her work, there is a great sense of depth and meaning to each painting. Poirier credits this to her love of surrealist art. Though



"abstract is my way of being able to
'let loose' and paint without borders."

she primarily looks to Salvador Dali for influence, Poirier also enjoys the work of Rene Magritte and Yves Tanguy. She describes Tanguy as "a surrealist painter who is best known for his unique style of nonrepresentational surrealism. The shapes in his paintings are ambiguous yet vaguely familiar." Similar themes can also be observed in several of Poirier's own paintings.

Yet, when asked why she is so inspired by Dali in particular, Poirier credits it to Dali's nature being different than other modern artists; she feels that it is this difference that inspires her. "His paintings are intriguing and mysterious. I love the use of colour, space and shadow that is common throughout all of his work," she said. "Dali was also a very private person, but came to life on the canvas...I really get inspiration from his ambiguity and 'dream-like' scenarios." One reason Dali is distanced from his peers is that he rarely includes a social commentary or critique on current events in his art. Dali was more focused on portraying the significance of theoretical questions in his art, such as how his popular 'watches' theme can be linked to the theory of time being relative rather than fixed. Poirier believes that "art is more than just a self-expression or communication. Its role is that of escapism- a way

of transcending our limitations and doing whatever we want." Sharing a similar essence, both Dali and Poirier explore the theme of escapism, dealing with variations and distortions of reality in their paintings.

For many of us, it is difficult to comprehend abstract art and really grasp what the artist is trying to convey. Poirier, however, does not





mind this uncertainty in her art. She wants her viewers to see her pieces and draw their own conclusions. Quoting Salvador Dali, Poirier said she is “making things that inspire [her] with a profound emotion... trying to paint them honestly.” Rather than placing concealed messages in her work, Jacqueline Poirier would rather relay her own dreams in a visually gratifying way. The viewer’s experience with the painting is her number one priority, putting her talents in the background and placing the aesthetic value in the fore. “I like to remain ‘mysterious’ when it comes to my paintings,” Poirier said. “I don’t even really like signing my work, I prefer to use painting techniques that are recognizable throughout all of my paintings, such as drips, bright colours, layering.”



With the representation of her dreams on display for the public to see, Poirier relies on her abstract style to convey her very vivid experiences. She said “abstract [is] my way of being able to ‘let loose’ and paint without borders.” Many artists feel the need to express their own interpretations within their art, ranging from a problem in their own lives to a political movement occurring in their country. For Poirier, having her inner thoughts on display doesn’t bother her: “I love being able to express my emotions and thoughts on the canvas, because often I find it difficult to do in ‘real life’. Painting is my escape, sort of like dreams are my everyday escape.” ☒