

BFA
Visual Arts

Department of Visual Arts

Class of 1996

Sir Wilfred Grenfell College



Memorial
University of Newfoundland

Sir Wilfred Grenfell College

The works presented in this catalogue represent years of study, thought, practice and application. While each member of the fourth-year visual arts class has selected just one image and chosen only a few words for inclusion in this record of our graduates and the program, it is important that we understand the dimensions of experience and learning symbolized on these pages.

The women and men represented here have all passed through a rigorous course of academic study, personal and professional development, and technical training. They have engaged issues and concepts from both theoretical and practical perspectives, and have been challenged to stretch their thinking about community, society and the world in terms of past, present and future. These students have translated ideas and insights into works of art in a variety of media. Their efforts have been evaluated in terms of intellectual and esthetic quality as well as technical skill and ability. Throughout, they have been asked to question, to solve problems, and to communicate and articulate the "how" and the "why" of their ideas and their work.

The visual arts program at Sir Wilfred Grenfell College is both broad and deep. Students hone their skills in a variety of forms, including painting, drawing, printmaking, mixed media, sculpture, photography and digital imaging. They also further develop their critical abilities through participation in courses in the more traditional disciplines of the liberal arts and sciences. The comprehensive and interdisciplinary nature of the BFA program is excellent preparation for any number of career options and significant community involvement.

For the real value and meaning of the works and individual experiences we recognize in these pages lies in the futures they describe. The graduates of the visual arts program will leave Sir Wilfred Grenfell College to become artists, teachers, entrepreneurs, diplomats and leaders in all manner of social and cultural endeavor. They will bring to their communities new combinations of skills and abilities that were learned, refined, and applied during their undergraduate years. If we cannot predict precisely what jobs they might hold or what roles they will play, there is no

doubt that their impact on our society will be rich and invigorating.

As Newfoundland and Labrador move toward a new understanding of the meaning and value of our cultural heritage, and of the value and importance of the cultural industries to our social and economic future and well-being, it seems appropriate that we celebrate the work of this class with a view to the future contributions that they will make.

Thus I offer thanks to the faculty and staff who have contributed to the experience and education of this class, and congratulations and best wishes to the members of the fourth-year visual arts class.

Dr. K. Bindon
Principal
Sir Wilfred Grenfell College

Department of Visual Arts

It is hard to believe that this month, May 1996, marks the ninth year that we have accepted new students into the visual arts program. The group represented here, the fifth group to graduate, marks a key time when our visual arts program is still establishing a reputation. We have a growing number of alumni who are finishing graduate school, teaching, working as established artists, and contributing to Newfoundland and Labrador's and Canada's arts communities.

Over the years it has been a personal pleasure to observe students as they discover their new abilities as creative artists. This year, once again, I recall students who entered the program as neophytes and are now preparing to end their time here with work that shows vitality and sophistication. The work in this catalogue is very impressive, but cannot fully illustrate how far these students have come or how hard they have worked. Many wonderful, powerful, and highly original pieces could not appear in these limited pages. In the coming years, however, I'm sure we will see much more from these young men and women as they become part of the

new generation of Newfoundland artists who have taken advantage of the opportunity to receive their art education in their home province.

I congratulate these students and wish them the best of luck as they leave the security of the university community. Once out in the real world, I truly believe that our graduates are well equipped to continue their art practice. It has been an honor to have been part of their learning process. My congratulations and best wishes to all.

David Morrish
Head
Department of Visual Arts
Sir Wilfred Grenfell College

Visual Arts Faculty and Staff: 1995 -1996

Far Left Strip:	Left Strip:	Next Strip:	Center Left:	Center Right:	Next Strip:	Right Strip:	Far Right Strip:
Beaty Popescu	George Maslov	David Morrish	Kathleen Sellars	Beaty Popescu	Marlene MacCallum	George Cammie	Harold Klunder
Nora Kennedy	Gerard Curtis	David Morrish	Kathleen Sellars	Beaty Popescu	Marlene MacCallum	George Cammie	George Maslov
Don Foulds	Gerard Curtis	Marlene MacCallum	Kathleen Sellars	Colleen O'Neill	Don Foulds	Harold Klunder	David Morrish
Kathleen Sellars	Nora Kennedy	Marlene MacCallum	Beaty Popescu	Colleen O'Neill	Don Foulds	Harold Klunder	David Morrish
Michael Coyne	Nora Kennedy	George Maslov	Colleen O'Neill	Les Sasaki	Don Foulds	Harold Klunder	Lisa Murray
Michael Coyne	Michael Coyne	George Maslov	Colleen O'Neill	Les Sasaki	Don Foulds	Les Sasaki	Lisa Murray

On leave: Kent Jones, Chris Judge



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33 KODAK T1P 3003



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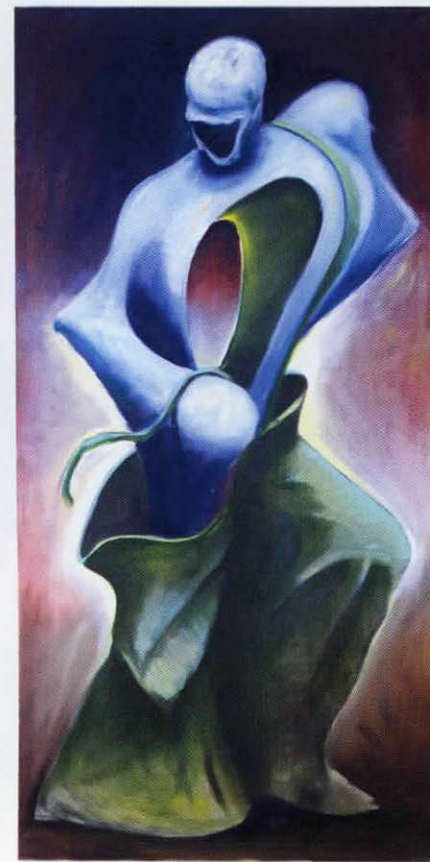
CALL



Chris Bennett

St. George's, NF

I grew up by the sea in Bay St. George; my family, our roots and cultural heritage are the basis and impetus of my work.



Untitled 1996, oil on canvas, each panel: 91.5 cm x 183.5 cm



Untitled 1996, oil on canvas, 61 cm x 61.5 cm

Heather Campbell

Rigolet, Labrador, NF

A major focus of my work is Inuit culture and how it relates to me. One aspect confronts my own struggles with identity: the pull of both white and Inuit cultures. Another aspect deals with my fear of future exploitation of Inuit land and the growing loss of Inuit identity in Labrador.

KODAK TMY



KODAK TMY



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KODAK TMY 5053



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Dwayne Carberry

Corner Brook, NF

In my work, whether it is abstract or figurative, I am interested in how the fundamental elements of art — line, shape, texture and color — can be used as a vehicle for exploring aggression, fantasy and parable.



Three sick children 1996, oil on canvas, 183 cm x 153 cm

And the first rude sketch that the world had seen was
joy to his mighty heart,
Till the Devil whispered behind the leaves, "It's pretty,
but is it Art?"

— *Rudyard Kipling*

Kelly
Cunningham

Saint John, NB



Untitled 1995, mixed media with fabric & silver-gelatin print, 37 cm x 37 cm



KODAK SAFETY

KODAK SAFETY FILM 5063

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→ 43
→ 42
→ 41
→ 40
→ 39A

Lisa
Gosse

Mt. Pearl, NF

There will be time, there will be time
To prepare a face to meet the faces that you meet;
There will be time to murder and create,
And time for all the works and days of hands
That lift and drop a question on your plate;
Time for you and time for me,
And time yet for a hundred indecisions,
And for a hundred visions and revisions,
Before the taking of a toast and tea.

from "The Love Song of J. Alfred Prufrock" by T. S. Eliot



Untitled 1995, apples and mixed media, 4 cm to 5 cm dia.





Falling 1995, serigraph, 46 cm x 69 cm

Kelly Hynes

Benoit's Cove, NF

My artwork is a visual record of my life — of dreams, fears, memories and emotions. I wonder if I fully understand their meaning, but through my visual diary I feel closer.

KODAK TMY 5053



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▶ 27A

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▶ 26A

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▶ 23A

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▶ 22A

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Pam
MacDonald
St. John's, NF



Untitled 1996, oil on canvas, 230 cm x 250 cm



Seal Stance 1995, Lithograph and Serigraph, 47.5 cm x 66 cm

Fred Martin

Pasadena, NF

In my work I experiment with methods of representation that reveal processes of the making. This creates parallels between the emotional, social and ecological scars (marks) left by mismanagement of natural resources by government and industry.



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A. Kendrick
Mauser

St-Martin d'Hères

Kellnerin, bitte
verwandeln meine Kaffetasse
in einen totenkopf.

— Mutti

(Waitress, please turn my
coffee-cup into a skull.)



craighead (in progress) 1996, four-color off-set lithograph from partially toned silver-gelatin prints, (original size 83 cm x 106.5 cm), edition: 56 /500



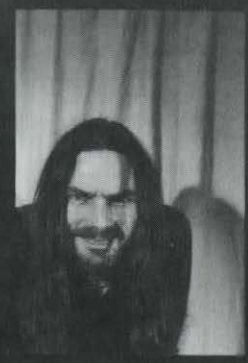
Terry O'Reilly

Bishop's Falls, NF

And in the end
the art you take
is equal to the art
you make . . .

Hand Hole 1996, mixed media, 47 cm x 72 cm

KODAK SAFETY FILM



KODAK SAFETY FILM

KODAK SAFETY FILM

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Bob
Pope

Mount Pearl, NF

My work is reflective. It is intuitive and spontaneous — an exploration of self. The motivation of my work lies in the making. What I learn about myself during the process of the making is as important as the final object itself.



Guitar 1996, oil on plywood, 26.5 cm x 23 cm



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KODAK TMY 50 KODAK TMY 5053

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22A



Untitled 1996, viscosity relief print, 25 cm x 32 cm

Mike Thomas

Mississauga, ON

"We never speak of a work of art as irresponsible; when we are discussing a canvas by Picasso, we understand very well that the composition became what it is at the time when he was painting it, and that his works are part and parcel of his entire life."

—Jean-Paul Sartre (1905-1980), from *Existentialism and Humanism*



Student Permanent Addresses:

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Mt. Pearl, NF
A1N 4E8

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3965 Worthview Place
Mississauga, ON
L5N 6S7

Other Recent Graduates

T. "Boz" Boswell

Bedford, NS

Class of 1995

Untitled installation, 1994

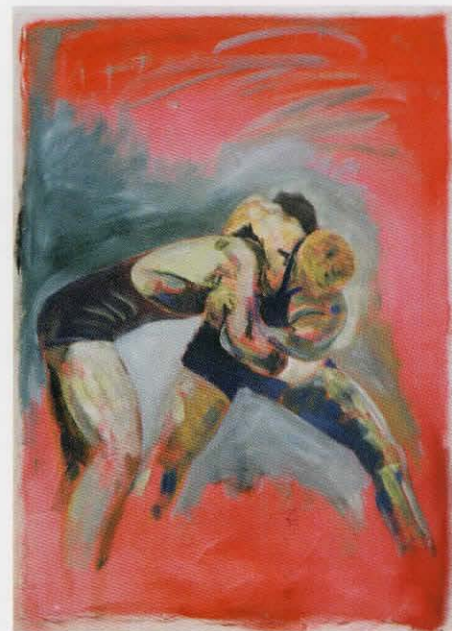


Reg Mercer

Forteau, Labrador

Class of 1995

Untitled oil on canvas, 1993

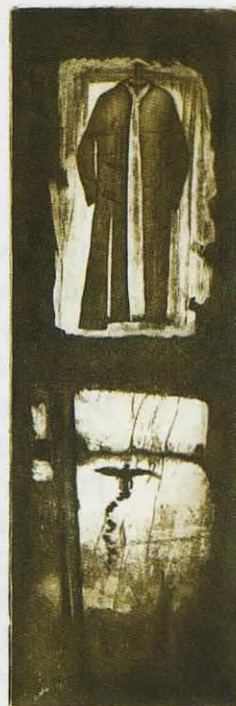


Mykila Martin

St. John's, NF

Class of 1996

Untitled etching, 1995





Colophon

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