

**Graduate Exhibition
Bachelor of Arts (Visual Arts)
1990**

QUT

Chad Albinger
Berenice Anzellotti
Jean Blyth
Paul Booth
Stephen Brasch
Laney Breed
Nameer Davis
Giovanni Furnari
Kristina Hegarty
Alison Hill
Helen Keyes
Bryan King
Sherrie Knipe
Anne Kohler
Michele McFarland

Sally McRae
Jennifer Harcourt Morris
Richard Muldoon
Brent O'Neil
David Parker
Barbara Penrose
Brendan Timperley
Matthew Tobin
Jonathan Tse
Jenny Tseng
Anne Wallace
Kath White
Sara Whomsley
Rebecca Wing
Kim Wyatt

Acknowledgements

The graduating students of the Bachelor of Arts (Visual Arts) course of 1990 wish to thank all those who assisted in the staging of this exhibition.

In particular we acknowledge the South Bank Corporation for their generosity in providing the exhibition space; and National Mutual whose funding allowed this publication to be produced.

The advice and assistance of all those in publications and the printery at Kelvin Grove was invaluable and is greatly appreciated.

Finally, we wish to extend our gratitude to all the lecturers, past and present, whose encouragement, advice and constructive criticism over the past three years is appreciated by all students. In addition, we would like to acknowledge the help of the Art Department staff.

A special note of thanks must be given to Anne Kohler and Jenny Tseng for the time and effort they put into the production of this catalogue.

Introduction

This is the third graduating exhibition from the Bachelor of Arts (Visual Arts) but more significantly the first for the Queensland University of Technology. I am confident that the work represented here in this exhibition augurs well for QUT's newly acquired role in the training of artists.

The work shown is quite diverse and reflects the wide variety of background and experience of the graduates. A number had studied at previous institutions and engaged in a variety of occupations, and overall the exhibition reflects well on our efforts to develop the student's individuality rather than on the imposing of any particular "house style". It is much to the credit of all the staff, full-time and part-time that such a goal can be achieved.

Graduating is only a first step. Only some of the students will go on the long road to establishing a career as practising artists. While the emphasis of the course is on studio practice, we hope to have instilled in each graduate a sense of self, of discipline, of reflecting on one's actions and thoughts critically, to enable them to seek out fulfilling careers. We also hope to have made them sufficiently informed to be able to support and argue on behalf of visual arts in contemporary society.

We finally hope that we will be able to keep in contact with them as they spread their wings and that we can establish mutually supportive relationships with them throughout their careers. As our course matures and the number of graduates expand, it is vital that we keep the spirit of community established during the three years at QUT alive.

I would like to join the students in thanking the many people who have made this exhibition possible, and particularly Ms Betty Churcher, Director of the National Gallery of Australia, Canberra, for opening the exhibition, and Mr Vic Pullar, Chancellor of the University for hosting the opening.

Congratulations to the students who worked very hard on preparing their own work and assuming responsibility for all aspects of this exhibition. We wish them every success in their chosen career.

Dr Joe Airo-Farulla
Head - Art Department

Art is a powerful communication medium which has given us unique opportunities to understand the social fabric of cultures around the world for generations. It's a dynamic visual medium through which thousands of ideas can flow from artist to viewer.

In all of its subtlety and form, art is unquestionably an individual thing. It involves the personal taste of the art viewer and the individual style and expression of the artist.

National Mutual is one of Australia's largest financial institutions, yet we pride ourselves on being concerned for the needs of individuals. Just as art appreciation is an individual thing, so too is financial management. At National Mutual, we have the individuality and experience to create financial security for each of our clients.

We are pleased to sponsor the 1990 QUT Visual Arts Exhibition and Catalogue and to foster young talent in the arts. It is vital that our heritage is preserved for future generations and few mediums speak more powerfully than art.

The QUT students have demonstrated tremendous talent and hold the future of our nation's artistic expression in their hands. They are to be congratulated for their achievements to date, but they must also take on the challenge of developing their skills for their own personal satisfaction and for the benefit of all Australians.

Brian Roebig
General Manager for Queensland
National Mutual



The South Bank Corporation is delighted to assist the Visual Arts students of Queensland University of Technology to stage this exciting graduate exhibition.

The Corporation is itself engaged in creating a work of art on the South Bank site – 16 hectares of parklands filled with trees and open spaces where Brisbane people can relax and enjoy the lifestyle of our beautiful sub-tropical city.

These world class parklands are now under construction, with the plans based to a large extent on public submissions.

Every taste has been catered for – from a luxuriant rainforest to a pedestrian boulevard lined with flowering trees to a variety of little riverside cafes where you can watch the passers-by.

The parkland flows along the banks of the Brisbane River. There are no buildings to obscure the magnificent view of the city from South Bank.

Some special things from Expo have been included, like the Boardwalk, Nepalese Peace Pagoda and an Entertainment Piazza, and Brisbane's historic buildings – Collins Place, the All Gas building and the Plough Inn – have been preserved.

Some of South Bank's features are destined to become Brisbane landmarks, like the dense green Queensland rainforest, housing a bird aviary, and the long blue waterway which will wind its way through the Parklands, carrying a small flotilla of 'people-moving' craft.

The South Bank Parklands will be completed by mid-1992.

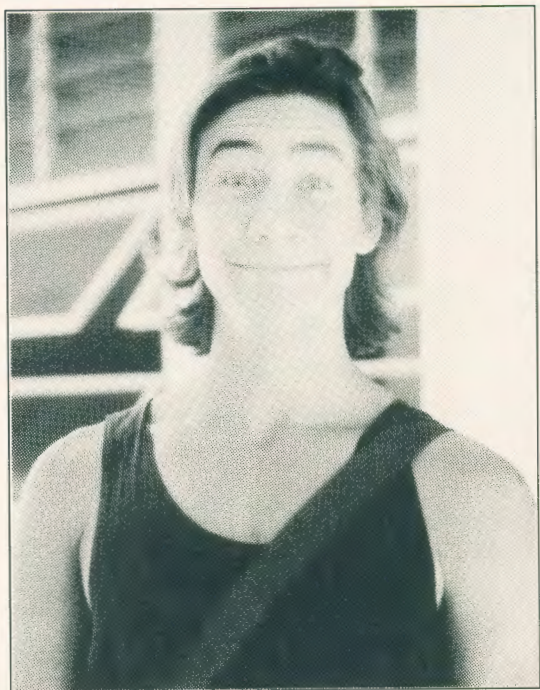
Until then, you are welcome to come and see exactly what is in store for Brisbane at the South Bank Preview Centre on the Boardwalk off Vulture Street, South Brisbane, with a large scale model of the parklands and a multi-screen video.

The Preview Centre is open seven days a week from 10-5 Monday to Friday and from 10-6 Saturday and Sunday.

The South Bank Corporation is grateful to QUT for this opportunity to become involved in sponsoring the flourishing of the arts in Brisbane.

We look forward to seeing many of Brisbane's artists at South Bank in the future.

Chad Albinger
14 July 1970
Iowa U.S.A.



Achieving a degree of honesty engenders the development of a self-critical eye, instrumental in building a line of integrity through a body of work.

I can see (for my own means) two honest ways of working which avoid the cry for gratification characteristic of a frantic search for the "newest", the shocking, the clever.

The first is to maintain a constant dialogue of drawing/painting/sculpting from life. Exploring, and manipulating, the intricacies and subtly of form offered naturally all around, remains unfailingly honest and fulfilling.

The second centers on collecting and surrounding myself with visual stimuli ie. an array of objects whose pre-requisite is to have attracted my attention for any reason. When enough objects are accumulated, they begin to stimulate mental connections, resulting in the combining of elements – which, in turn may give rise to a 2 or 3 dimensional piece.

These models are obviously greatly simplified, and are not a discredit to the integrity of other models of work. They are more of a basis on which I honestly attempt to judge my work in all stages of creation.

Berenice Anzellotti
13 September 1963



...MY
BAFFLED
VISION
GREW...



Jeanie Blyth
1954
Wagga Wagga

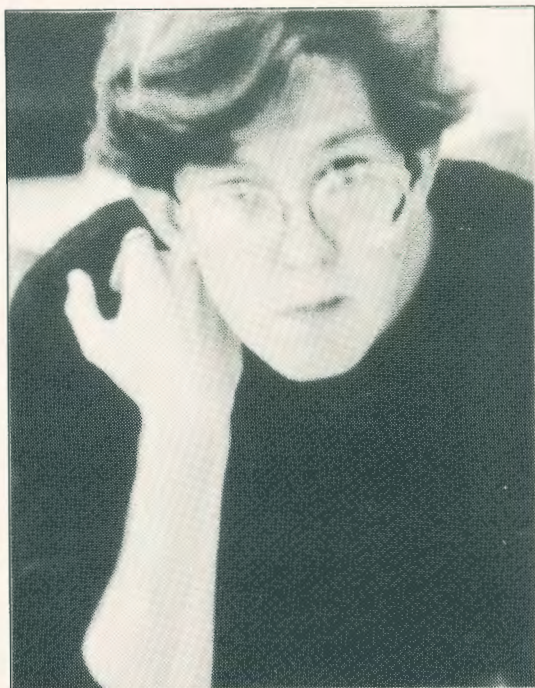


“Perhaps art has no
‘meaning’ at least not as
we understand meaning.
Perhaps it is like nature,
which simply is and
‘means’ nothing beyond
that.”

C. Jung



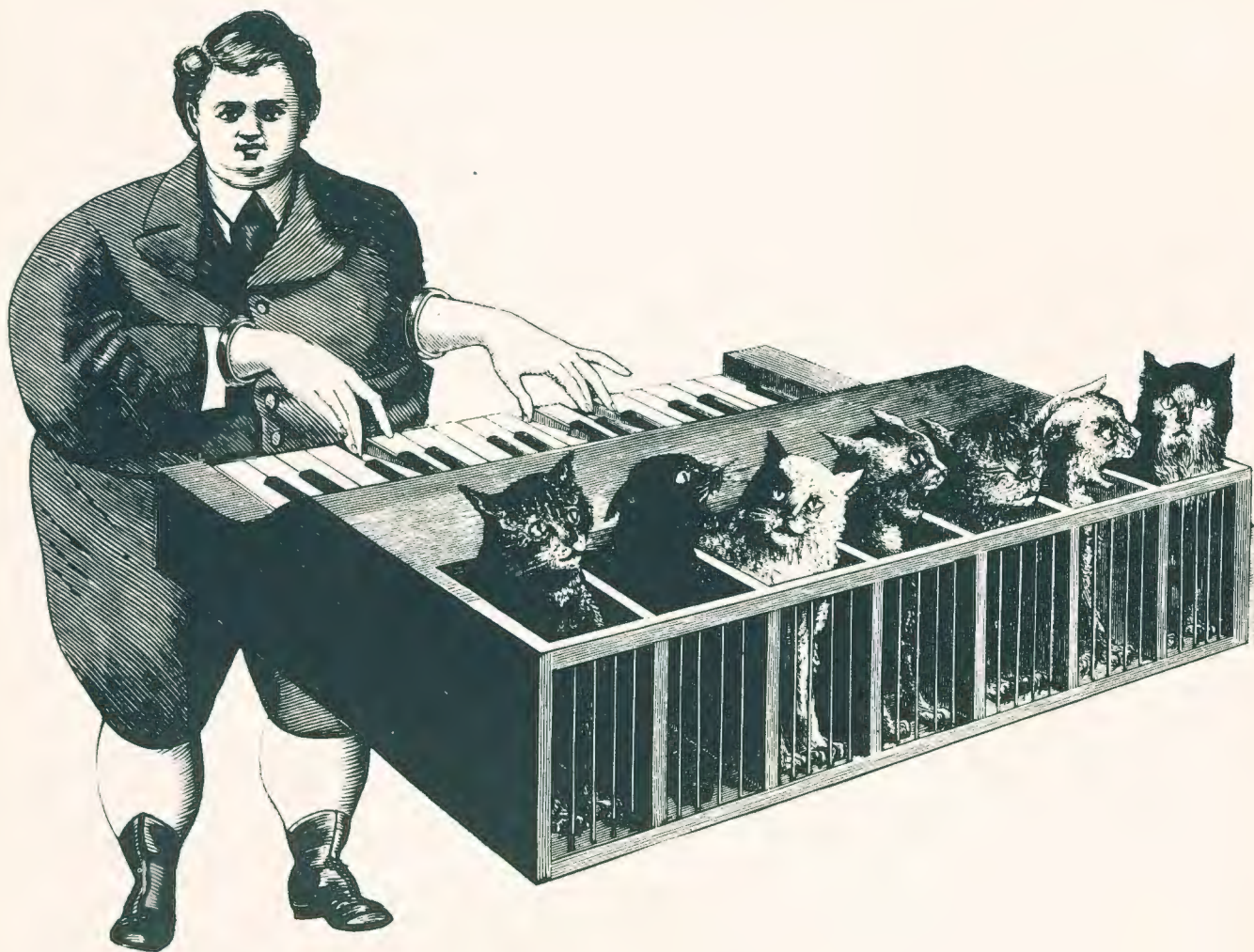
Paul Booth
11 April 1969
Kerang Vic



“There are pictures within pictures for children who know how to look”

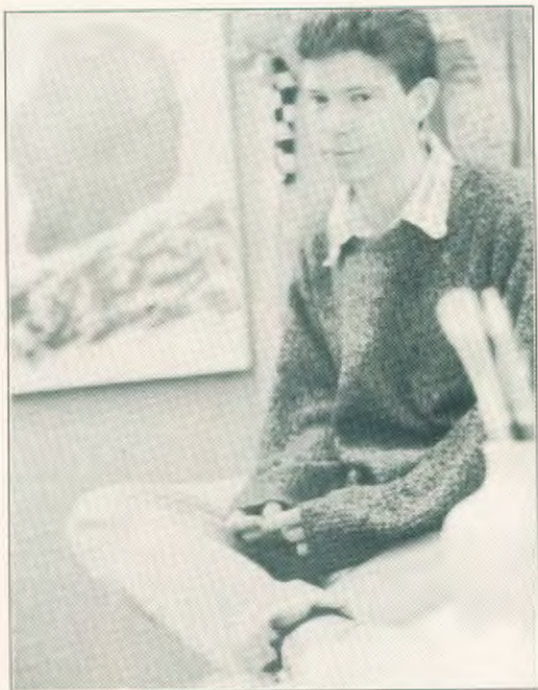
Dr. Fredric Wertham

1. My work is about movement and how to capture that movement. Some of the objects appear to stand still, but nothing is actually still. Take a step forward or backwards and you will see that nothing is still.
2. My work is also about looking at things and interpreting what I see around us via my own personal understanding of the way the world operates.
3. I would like to thank the academy, Mom, Dad, my brothers and sisters, Elvis, and most importantly you. Because without you none of all of this could have been possible.



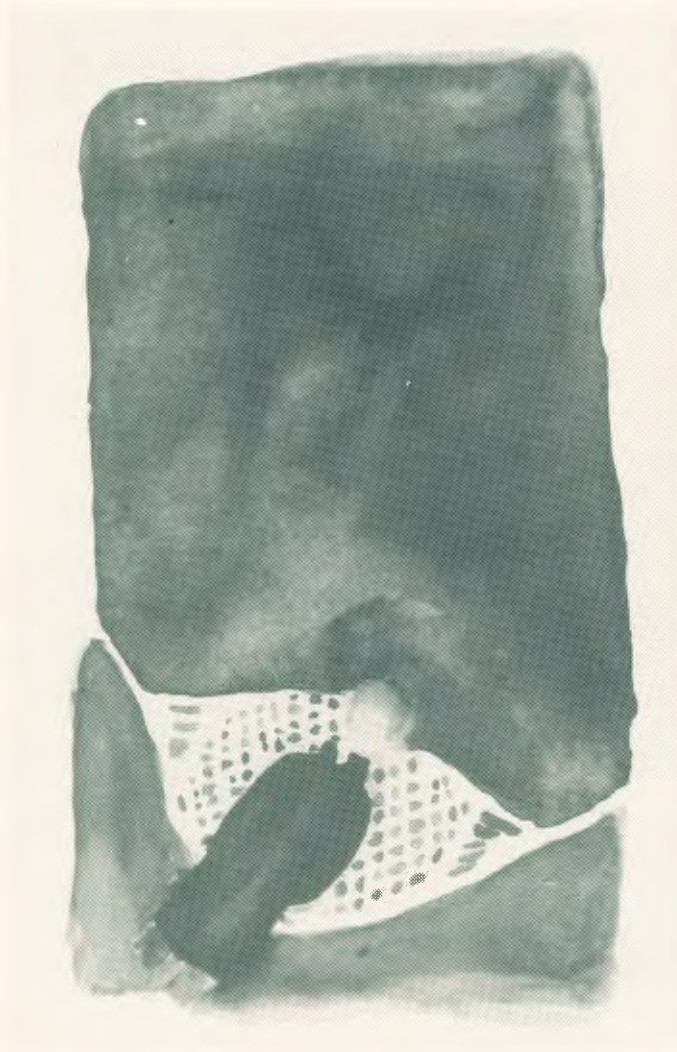
1: Post horn 2: Tuba 3: Serpent 4: Saxophone 5&6: Bass clarinets
7: Bass horn 8: Bass Tuba

Stephen Brasch
5 May 1970
Brisbane



My work is an extension of myself and is therefore a reflection of me. The paintings are descriptive of a certain place and of people and events of that place. Often one's own feelings in sometimes unfathomable ways become attached to these things and blend and add with one another to create a personal history of a place.

A person is the sum of their memories.



"Hammock" watercolour on paper 28.5 x 38cm

Laney Breed
4 April 1971
Redcliffe

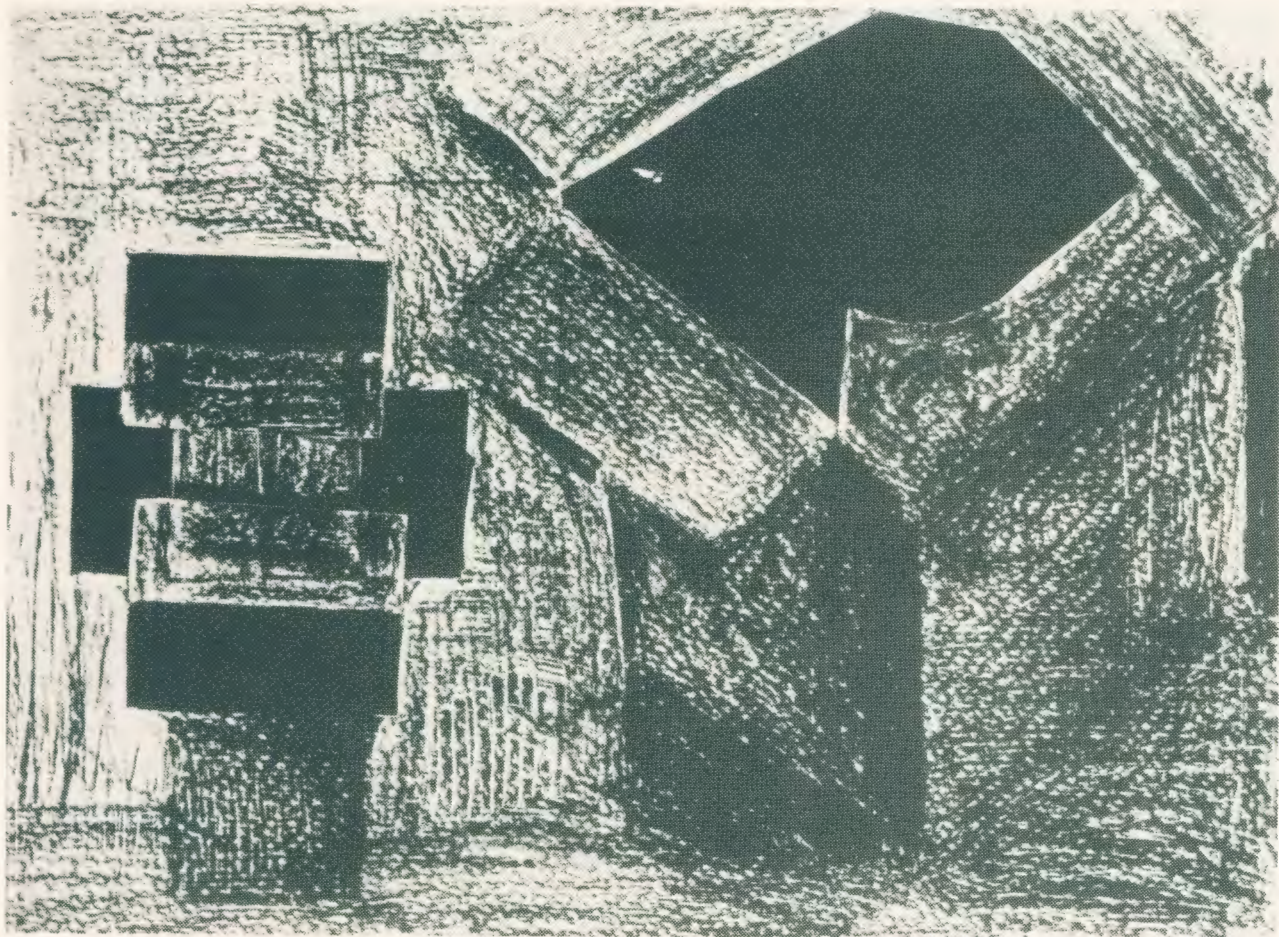




Charcoal drawings

Nameer Davis
15 November 1959
Birmingham

A day in the studio ordinarily beginning
slack backed starts; chat chatter chat.
A commencement of feeling fuelled by
the company to find oneself - rises, arising.
Experience arising; perhaps that night before
in a jinxed moment striding me haplessly
through the paces of memory.
in the finding of pace comes resolution to act.
In the process of work are the tenterhooks.
The process may begin in tepid light
of past attempt.
The past is always lurking
commitment and commiseration find arms
in the present.
The present is a gift for the overcoming
of both.



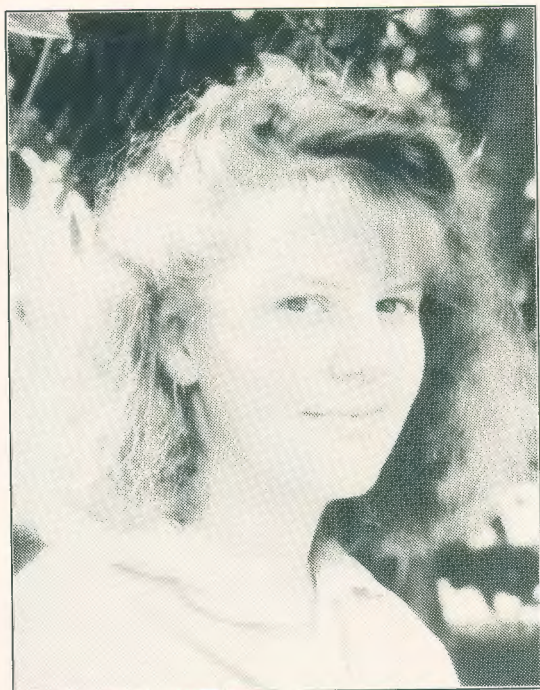
"Paper bag" 1990 200 x 270mm

Giovanni Furnari
22 September 1968
Gordonvale



When I work it is a stream of
consciousness, an inner
compulsion. A painter's work
can only be the sum of his
total experience.

Kristina Hegarty
14 October 1970
Nambour



- *I begin my work with an image....
- *The image then creates the work.
- *The image takes over the space around me.
- *The image becomes everything.
- *The image that began the process ends it.
- *Without an image my work would not exist.



Alison Hill
31 January 1971
Brisbane



My current art practice involves both two dimensional work and sculpture. These two areas feed each other. My subjects, although they vary greatly, are generally of an organic nature, which stems from my strong interest in biology and natural science. My work is non symbolic and usually the result of direct and careful observation. I often create objects and images which do not exist already in the natural or functional world but which are suggestive of or explore basic properties of plant and animal structure. These often involve complex structures which are partially exposed or hidden within simple forms. I am very aware of the order and geometry in nature, particularly in plant structure and microorganisms. I am interested in the relationships between internal and external forms and the spaces created by objects in a confined area. I tend to focus on details or parts of a whole and my work is delicate and intimate in scale.



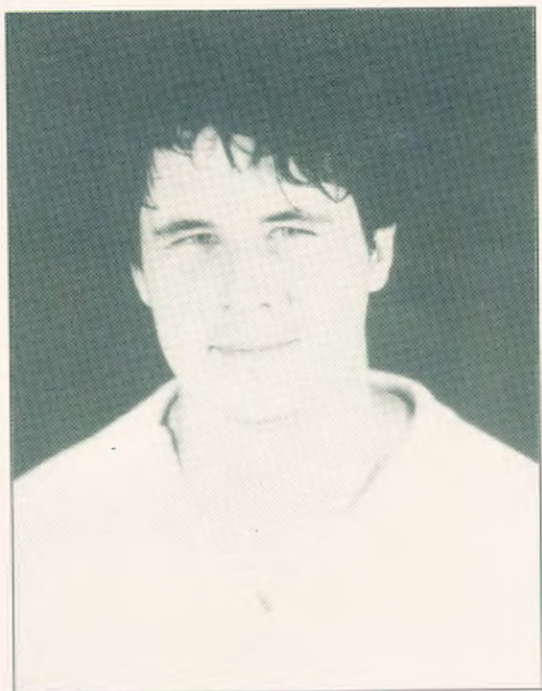
Helen Keyes
20 March 1970
Rockhampton

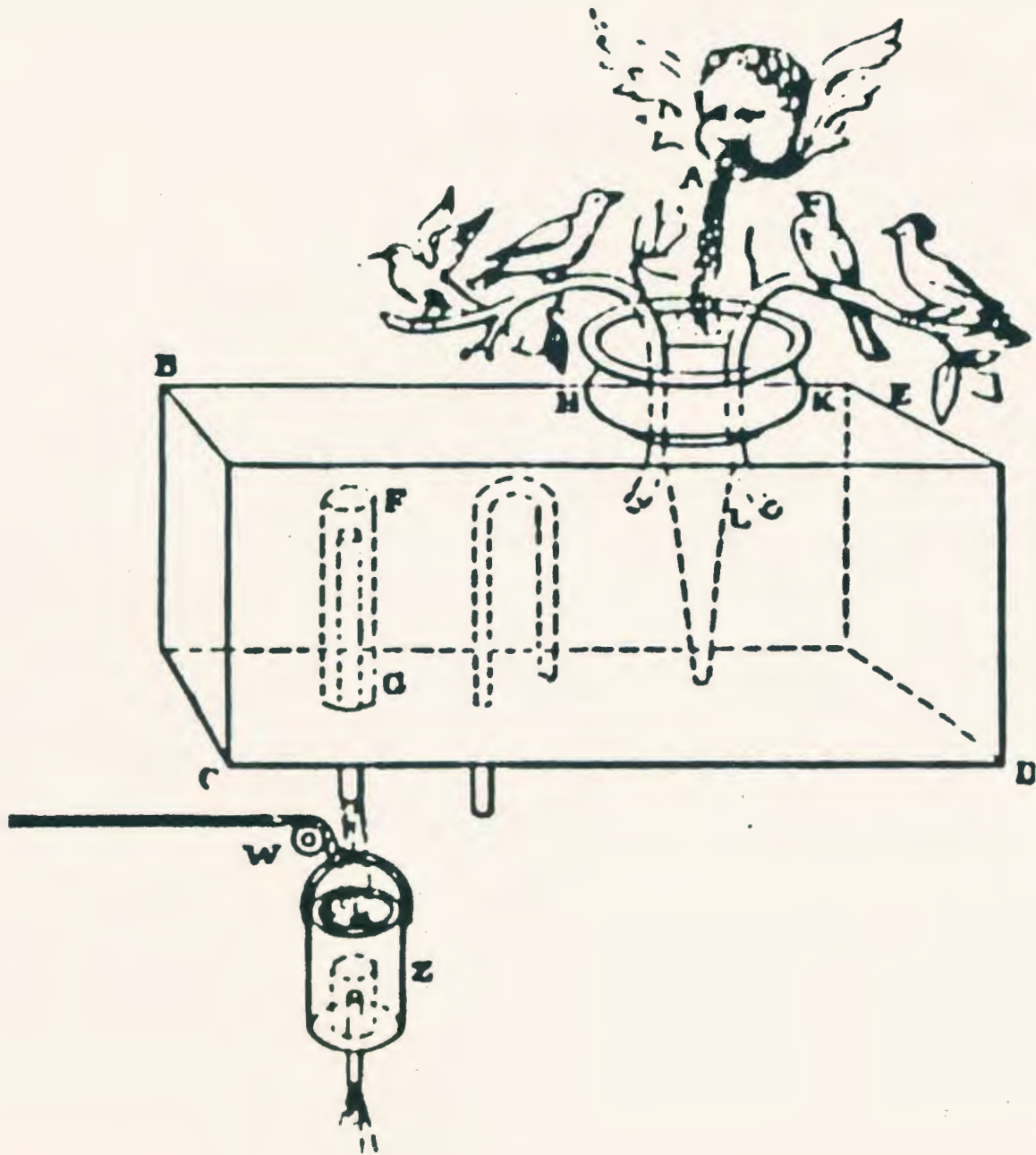


My paintings and drawings are an interpretation of the beauty and strength of the natural environment. This personal interpretation has developed over a period of working, the foremost elements concerning me being form, and line, as they are found and appear to my eye in the landscape. My aim is that my concern for my environment is apparent as this interpretation of beauty and nature.



Bryan King
11 January 1971
Brisbane





Sherrie Knipe
30 March 1970
Gold Coast



"....being an artist is not a job, but a
condition, a state"

Magdalena Abakanowicz

Magda wrote it but someone else has
been saying it for years.



Anne Kohler
27 February 1970
Newcastle NSW



GROOVE IS
IN THE HEART



Michele McFarland
23 December 1969
Altona



My work has become less concerned with the representational image of the horse and more involved with the personal.



Bitumen and oil paint on paper 56 x 37.5cm

Sally McRae
26 April 1970
Box Hill Vic



I paint people because they are what matter to me most. In a sense, painting for me is an emotive response to my chosen subject matter. Honesty is one of the most important aspects of my work, and for that reason I work in a direct and expressive manner. People have always intrigued me, and to capture some sense of their personalities and inner energies within a work, excites me.



Jennifer Harcourt Morris

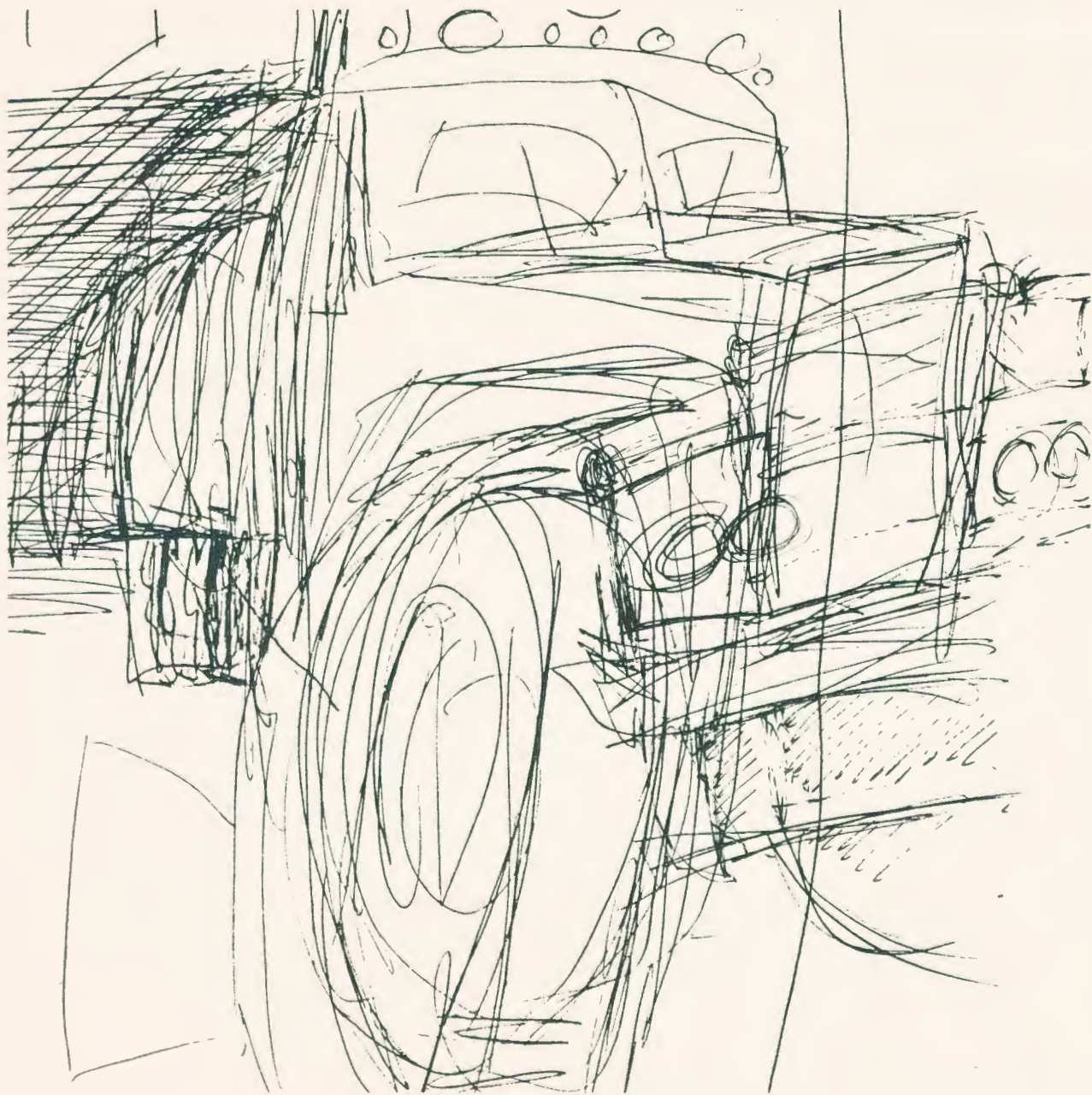
2 June 1945

Melbourne



In their landscapes of industrial urbanisation or the major highways connecting these cities, these machines fill the horizon with big, flash, boldness. The most thrilling ride in the fairground, lit up like the ferris wheel at night. Owned and operated by twentieth century gypsies. Romantic people with their bright, dark, sand and hard-worked stories. The mechanised drovers of overland freight.

I am looking for some representation of this strong visual and sound imagery. The medium chosen is drawings, paintings, photography and audio inserts.



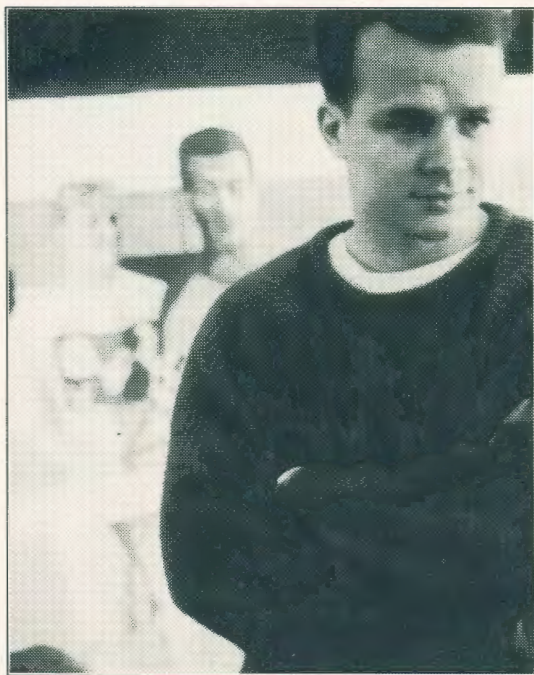
Richard Muldoon
14 August 1969
Grafton NSW



My work concerns the image as a form of self expression. Certain images emit a degree of emotive and spiritual power for each individual. I collate the images that associate themselves with me in this way – and in turn through a combination of processes enhance the emotive power of the image and present it in a personalised form. I work hard at making these images aesthetically pleasing.



Brent O'Neil
26 April 1970
Albury NSW

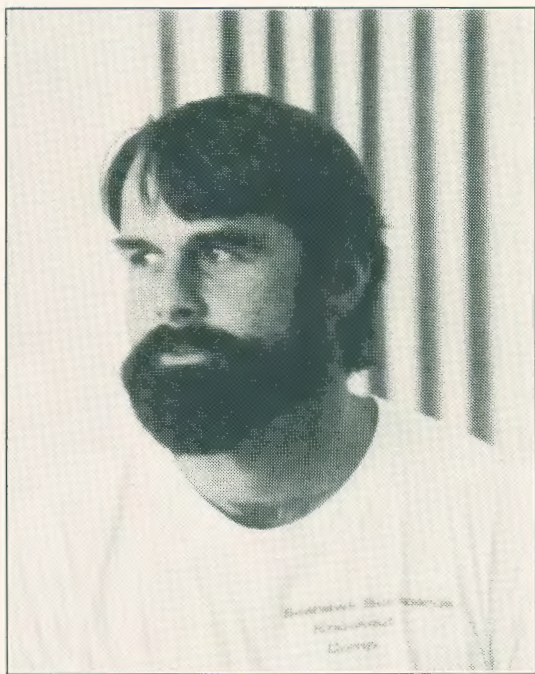


My work is primarily centred on observation and the understanding of the form. When I draw I am consciously considering space and solidity of the form. This continues to the next process which is painting. Here colour becomes important as I put colours down to compliment the top colour and finally putting colour glazes over all to create a complexity and depth that is framed by the shape of the form. The human form is the most concentrated image I use because of its sensuality, expressive and honest qualities.



"Seated Model" Oil on canvas 48 x 58cm

David Parker
28 January 1959
Melbourne Vic





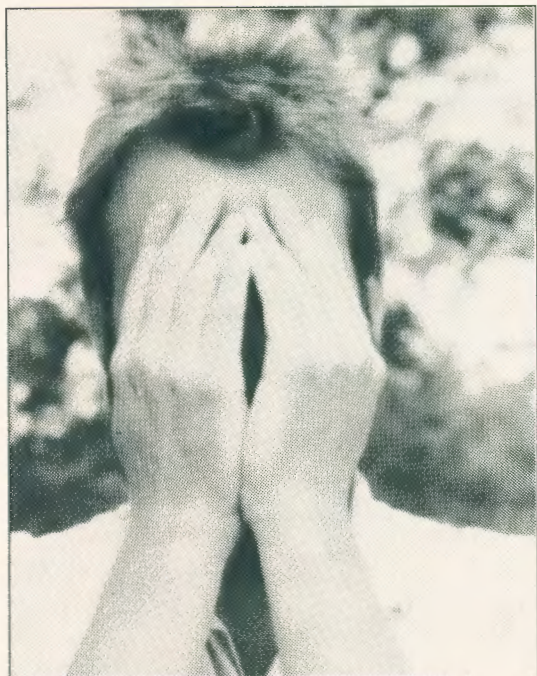
"Tiresius the Greek Hermaphrodite Blind Visionary"
Oil on canvas

Barbara Penrose
16 July 1951
Australia

... in the semblance of things



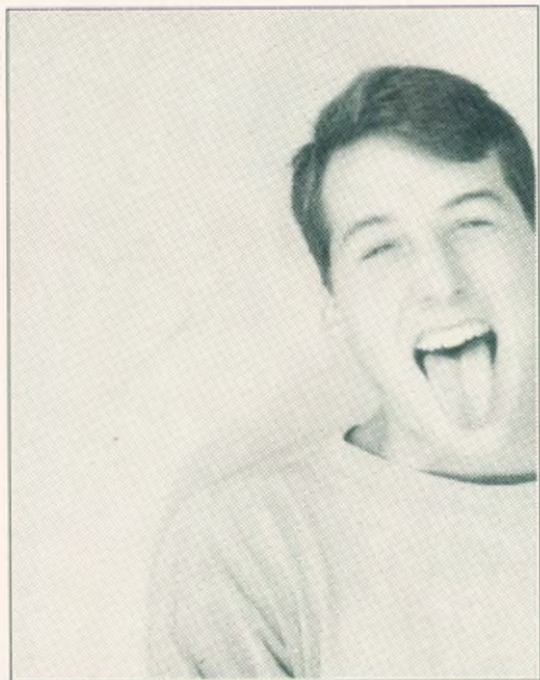
Brendan Timperley
6 August 1964
Brisbane



It is perceptions of
myself.
Or perceptions of myself
as I want to be.



Matthew Tobin
13 April 1969
Brisbane





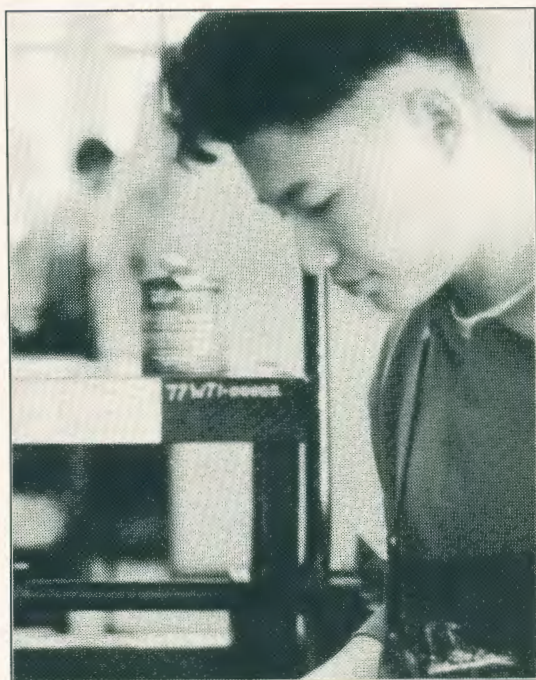
Jonathan Tse

1967

Diploma of Visual Arts

University of Southern Queensland

1987-89



"It is not always appropriate to speak about something which is apart of the visual language. Seeing is, I believe, the most important form of communication. I have discovered beauty in simple objects, but when you take these simple objects and isolate them from their normal surroundings, they take on an entirely new role, they become something which has never existed before and maybe never will"

Printmaking to me has its challenges and rewards. Making a clone of an object into a commodity is not what I want to achieve, it is merely a part of the learning experience. But more importantly striving towards the ultimate goal in personal development in my art.

Final Year

Mathematics

1998

1999

2000

2001

2002

2003

2004

2005

2006

2007

2008

2009

2010

2011

2012

2013

Jenny Tseng

8 December 1966

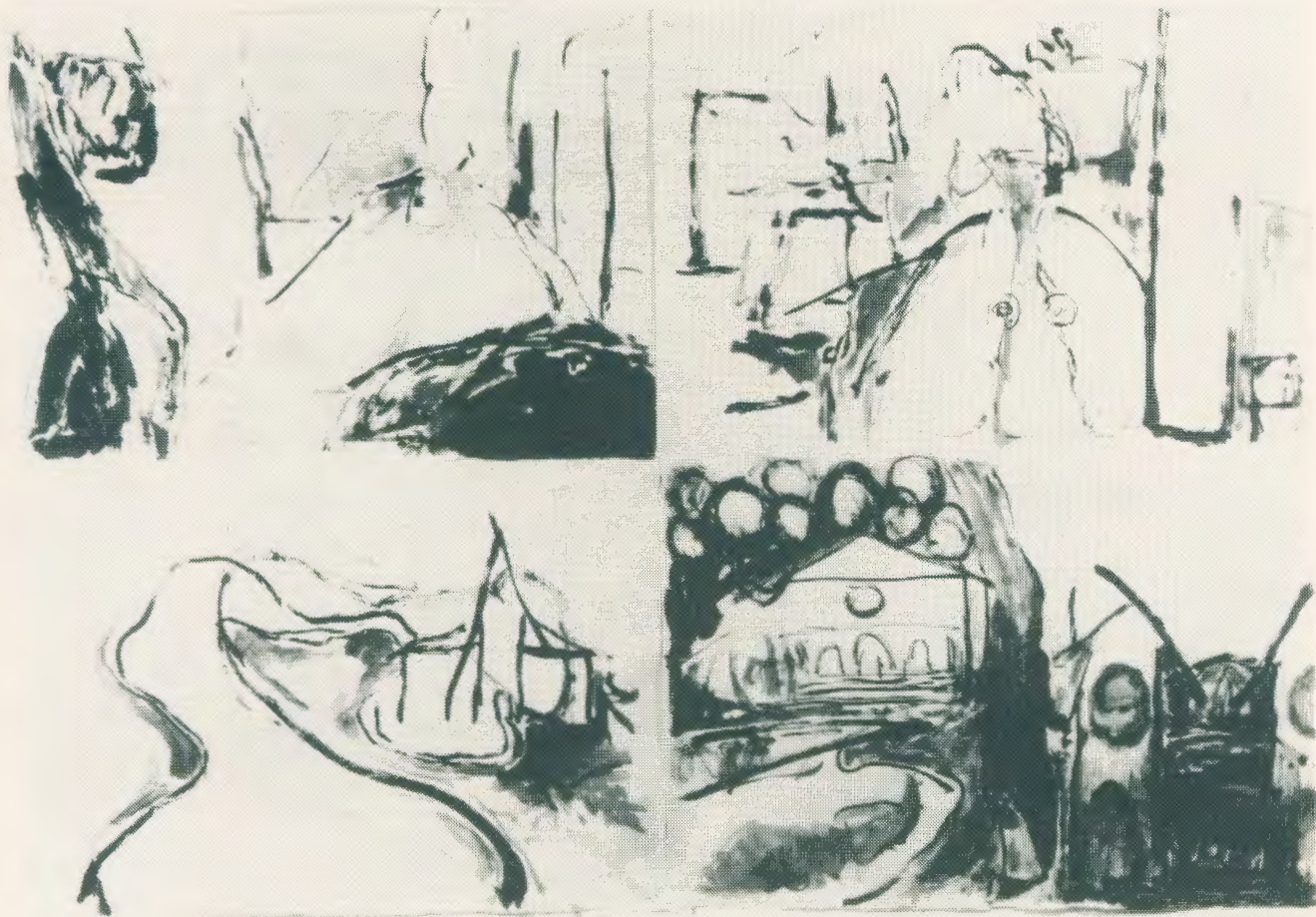
Taiwan

Associate Diploma of Visual Arts

**Brisbane College of Advanced Education
(1986-87)**



"I am what I am by the grace of God"



"Doe-ra-me-far" ink on rice paper 90 x 70cm x 4

Anne Wallace

31 August 1970

Brisbane



I attempt in my work to 'reinvent' everyday scenes and assign to them a certain monumentality or significance that they would otherwise not have. In the past I have enjoyed painting people whom I know in various guises hopefully, the end result is less of a truthful representation and more of a parody, as it is the departure from reality which interests me most. I enjoy disrupting the balance, contriving unreal situations whilst maintaining elements of truth. In fact, I paint whatever I feel like painting.

"Don't listen to fools who say either that pictures of people can be of no consequence or that painting is finished"

R.B. Kitaj

"I work because there's nothing else to do. Painting is a marvellous way of passing the time, and very interesting when you get into it"

L.S. Lowry

"I hate all poets and painters"

George III



Ink on paper

Kath White
23 September 1970
Brisbane



Overall my work revolves around an essentially autobiographical theme. Personal experience inspires most of my subject matter. I try to make mundane things interesting, often with a twist of humour. Much of my work incorporates an element of self portraiture, whether it be in the form of my figure, simply my shoes or even as my reflection or shadow. I enjoy observing and portraying things from an unusual point of view challenging the viewers' perception. Painting is my major area of study. However I also practice printmaking and play around with ideas and images in the form of collage.



"If the hat fits" Oil on canvas

Sara Whomsley
20 November 1969
Mt Gambier SA



My paintings are a result of two things....

They are a celebration of making marks with paint on a surface, and a visual replica of my reaction to various things within a landscape – shadows, shapes, water or movement.



Rebecca Wing
15 November 1969
Birmingham





"City Mall" Masonite print 21 x 16cm

Kim Maree Wyatt
21 September 1969
Brisbane



I have no desire to inject the materials I use with chemicals to make their stay last longer. Within the limits of the materials characteristics I strive for as much permanence as I can afford.

A Chinese Fable

There was once a farmer who was impatient with the rate of his crop's growth. Everyday, the farmer went to the field and gave each sprout a good hard pull to speed its maturation. Of course when the plants were loosened they ended up dying. Thus the farmer came to understand the scale of nature's limits, this being the moral of the fable.

In Chinese, the word is TAO, meaning nature's way.