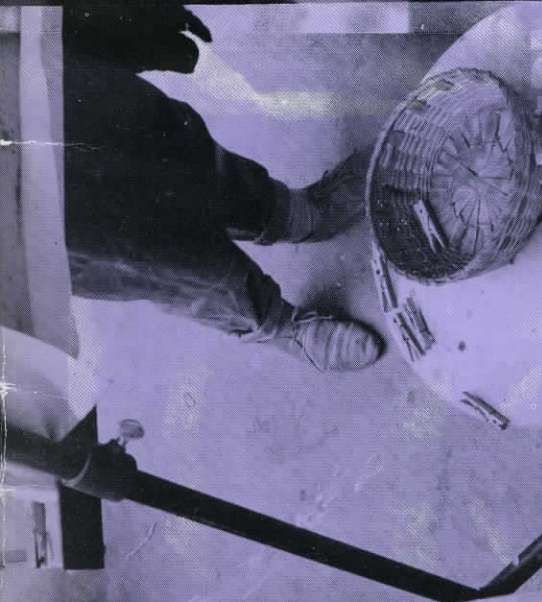
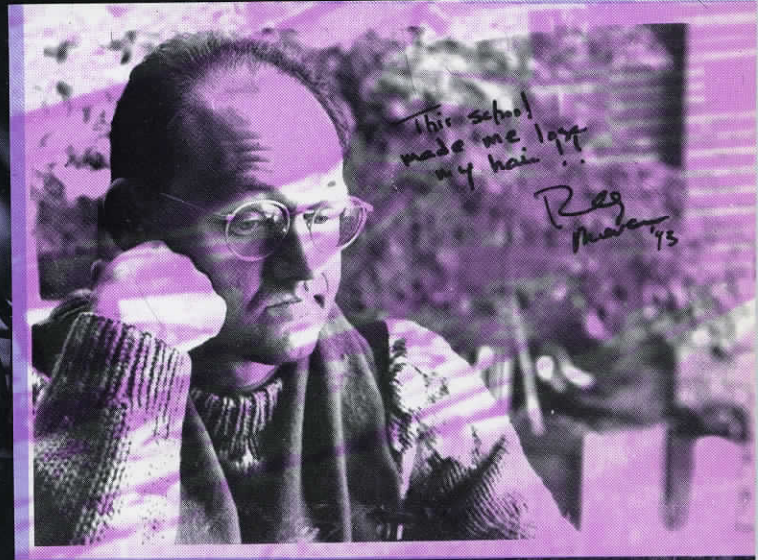
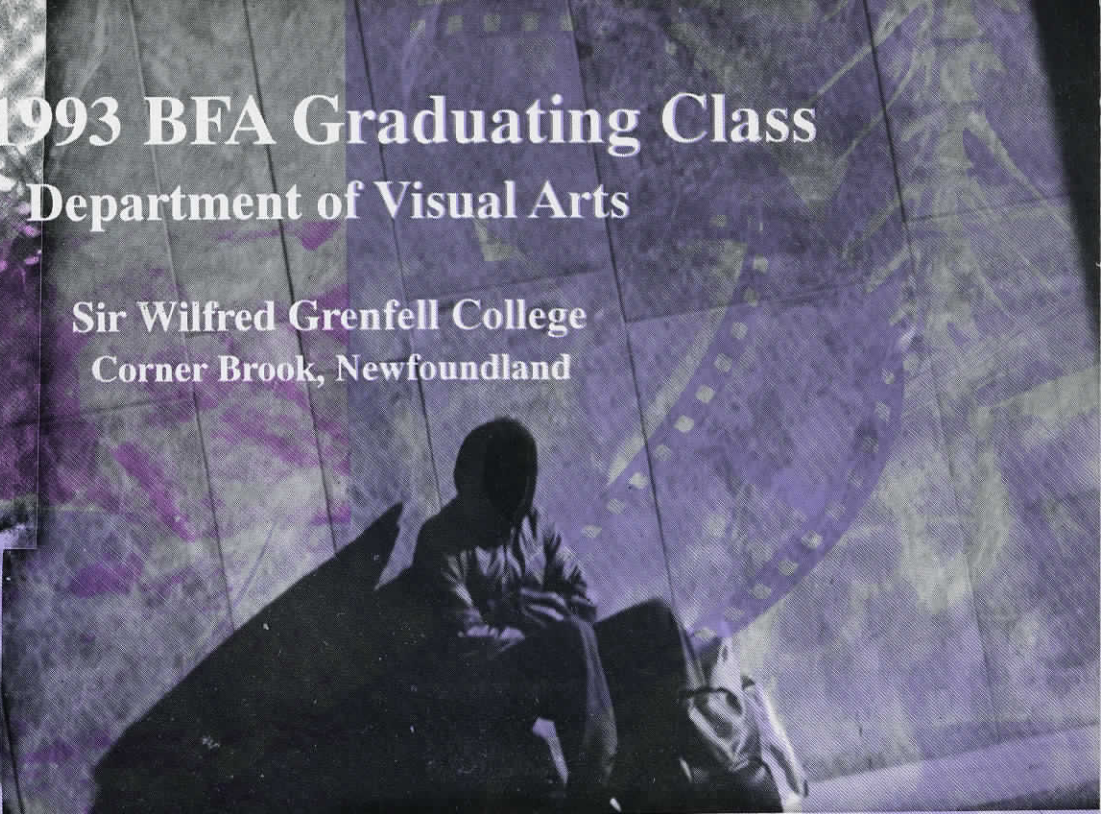
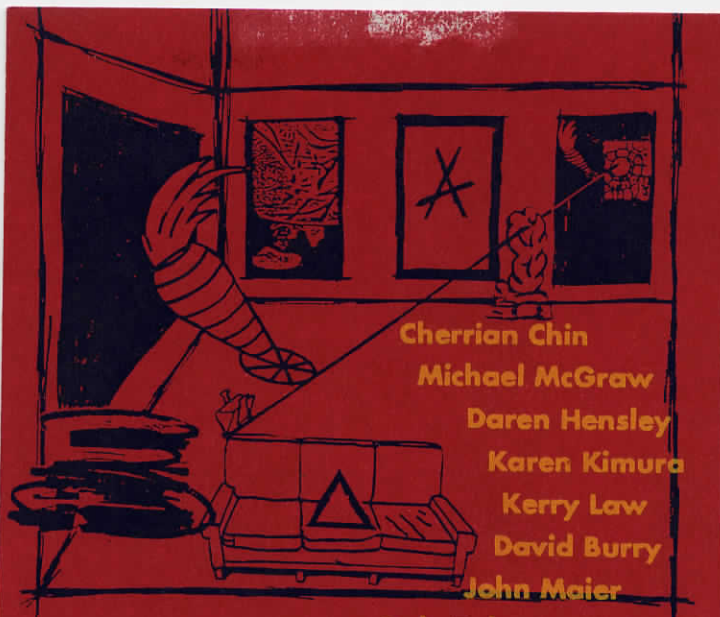


1993 BFA Graduating Class

Department of Visual Arts

Sir Wilfred Grenfell College
Corner Brook, Newfoundland





Cherrian Chin

Michael McGraw

Daren Hensley

Karen Kimura

Kerry Law

David Burry

John Maier

Dale Roberts

Terry Weissman

Denine Wish

**March 1-12, 1993 Reception Friday, March 5th,
7:00 to 9:00 PM**

**Visual Arts Gallery, State University of New York
at Purchase**

**735 Anderson Hill Road, Purchase, New York
(914) 251-6750**

MFA Group Show

The 1993 BFA Graduating Class
Department of Visual Arts



Sir Wilfred Grenfell College
Corner Brook, Newfoundland



Memorial
University of Newfoundland

Sir Wilfred Grenfell College

The graduate students in the visual arts program have selected for inclusion in this catalogue pieces that symbolize the accomplishments of years of study and application. These images are the summary of a complex of learning experiences, both theoretical and applied. They reflect the critical processes of the studio, the library, the environment and the traditional classroom; they are the results of dynamic and rigorous interaction between teachers and colleagues, peers and mentors, throughout this undergraduate experience.

As you peruse this volume, however, consider not only the work, but also the graduate whose photograph accompanies the presentation. Recognize that this reproduction signifies both an internal reflection upon the individual's understanding and possession of knowledge and technique, as well as a public statement communicating insights into who the world might be viewed, questioned or affirmed. These are critical skills that translate admirably into application in our society, and that will contribute to building its future.

Whatever the medium, whatever the form, whatever the content, these expressions of nature, society, or abstract line and color recall for the makers a combination of learning experiences that have now reached a stage of maturity, individuality and critical independence. For those of us who view the results of the undergraduate experience in the visual arts program, summarized so succinctly in these pages, the works stand as a reminder that these graduates are marking not merely a passage out of the university, but, more important, one into their community and our world, where their ability and accomplishments will prove to be of tremendous social and cultural value.

Dr. Kathryn Bindon

Principal, Sir Wilfred Grenfell College

Department of Visual Arts

Once again we celebrate the achievements of our fourth-year visual arts graduates at the Department of Fine Arts, Sir Wilfred Grenfell College. This publication will serve as a record — perhaps a kind of talisman — that will underscore the value of a university degree in visual arts for each of our graduating students in 1993.

A perusal of the fourth-year students' artwork throughout the college, as well as that work selected for exhibition in the college gallery, reaffirms the commitment both faculty and students have made to accommodate the many styles and many philosophies that comprise contemporary art-making in our province and indeed throughout the world.

This catalogue speaks for itself with regard to the accomplishments of the artists it represents. What it doesn't do is describe the familial atmosphere within which we all have worked, and the memories we will carry with us always. I speak for myself and my colleagues when I say that we have enjoyed being part of each student's personal journey towards self-expression in visual arts.

We congratulate the class of 1993 and wish them every success in their future endeavors.

Kent Jones

Head, Department of Visual Arts



Visual Arts Faculty and Staff (1992-3):

(Back row, L-R) Nora Kennedy, Corina Bickford, Chris Judge, Gerard Curtis, Susan Ford.

(Front row, L-R) Marlene MacCallum, Beaty Popescu, Kent Jones, Dave Morrish, Kathleen Sellars, Colette Urban, Les Sasaki. (Missing: George Cammie, George Maslov, Colleen O'Neill)

(On leave: Michael Coyne, Ted Rettig)



#1 of *The Mermaid's Kitchen*, 1993; oil on canvas, 65 cm x 58 cm



TRACY LYNN BLACKWOOD
WESLEYVILLE, NF
Painting

Life is seen in wonderment through the eyes of a child. Children see possibilities not only in reality but also in the imaginary. My work is meant to capture this way of looking at the world, to make this way of looking more precious through my work and my own childhood memories. The series *The Mermaid's Kitchen* is meant to connect childhood imagination with the mundane realities of still life.

This series of work is dedicated to the memory of the late Wilfred Brown.

BEVERLY BOONE
ST. JOHN'S, NF
Printmaking

“The work of art is not a bodily or perceptible thing, but an activity of the artist; and not an activity of his ‘body’ or sensuous nature, but an activity of his consciousness.”
R.G. Collingwood



Destruction in the Garden, 1993, drypoint/etching, 54 cm x 30.5 cm





The Circle is Open and Unbroken, 1992, mixed media, size varies

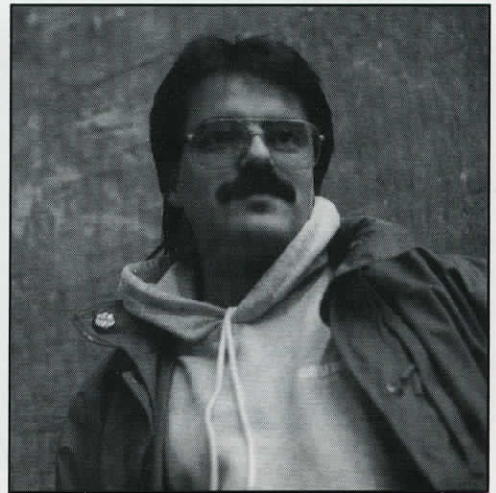


GLENN GEAR CORNER BROOK, NF

OF EARTH
AND TWIGS
AND ROCKS
AND RUST;
OF MY DARK CLOTHES RIPPED AND SCATTERED;
OF KNOTTED ROPE WRAPPED IN WARM RED COTTON;
OF LINES AND DAYS
FROM SAND INTO AIR—
OF A RITUAL FORMING AND TRANSFORMING
A BODY WHOSE CELLS ARE THINKING . . .

DAVID HATCH
PORT AUX BASQUES, NF
Photography

Art is about learning.
The more you learn the better artist you can become.



untitled, 1992, photograph, 34 cm x 22.5 cm;
Sunset at Lourdes, 1992, hand-colored screen print, 46 cm x 30 cm





Spirit Dancers, 1992, pen & ink, 21 cm x 15 cm



GINA JAMIESON
ST. JOHN'S, NF
Sculpture

This drawing, and all the other work done in the program, was a learning experience. *Spirit Dancers* celebrates the completion of a part of my life I will not soon forget.

BEVERLEY T. KING

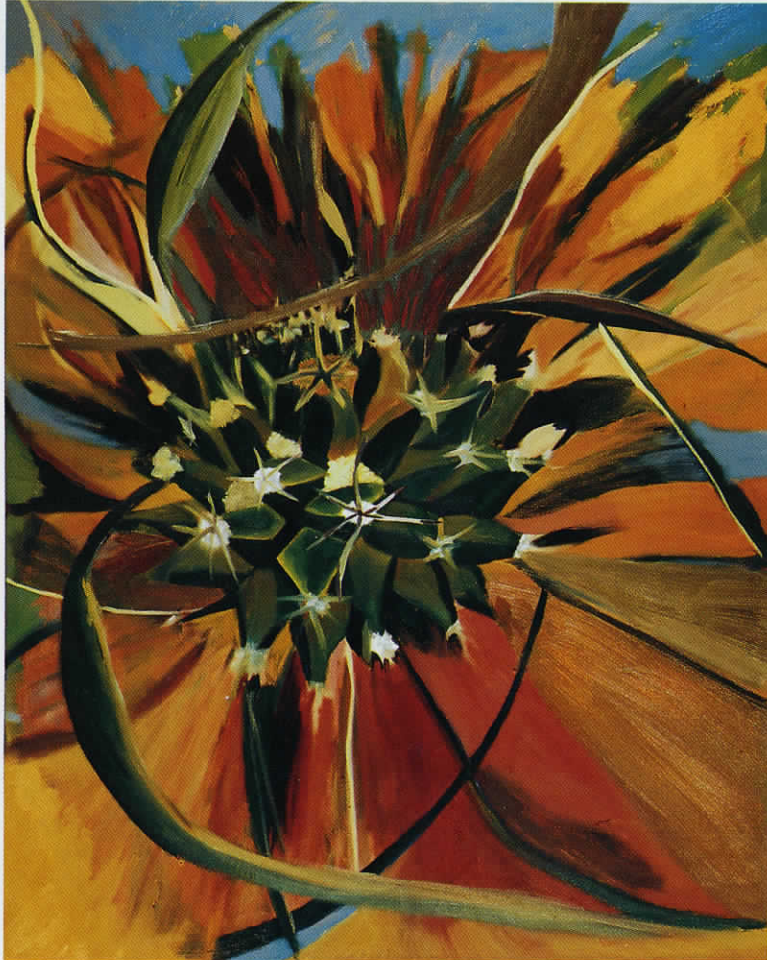
(class valedictorian)

KIPPENS, NF
Painting

I am attempting to represent a kind of dynamism in my work. I am interested in painting organic objects in a way that creates interesting relationships concerning figure and ground, space and depth, and the interaction of planes.



Cactus in Foliage, 1993, oil on canvas, 91 cm x 117 cm





Holding, 1992, (detail), mixed media, 335 cm x 168 cm, overall

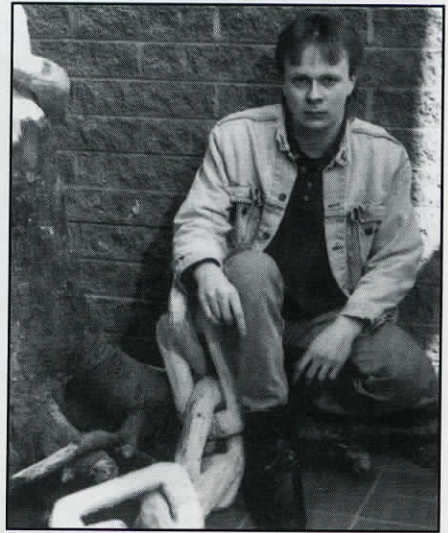


ELAINE MARI
MONTREAL, PQ

The piece *Holding* developed over a period of months from the meditative explorations of natural materials (clay, wax, blood, gauze, paper, sand, wood, etc.) into a group of objects that express my sense of the mystery and power rooted in the body, rooted in the earth — the place of grief, love, our death, our birth.

ROBERT WALTER NORMAN
GANDER, NF
Sculpture

I think that objects in sculpture should be well made. Something needs to be said for craftsmanship. I build things that I enjoy and I enjoy things that I build. The real art for me is in the process and the enjoyment that I derive from it.



Self Portrait: Age 24, 1992, carved and woven spruce, 305 cm x 305 cm x 152 cm

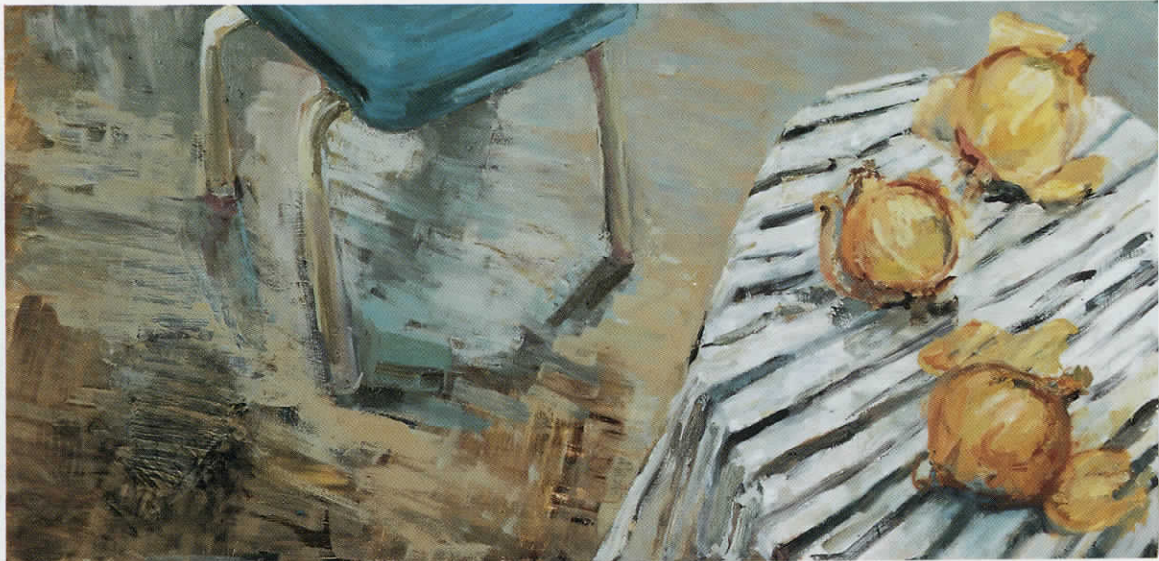


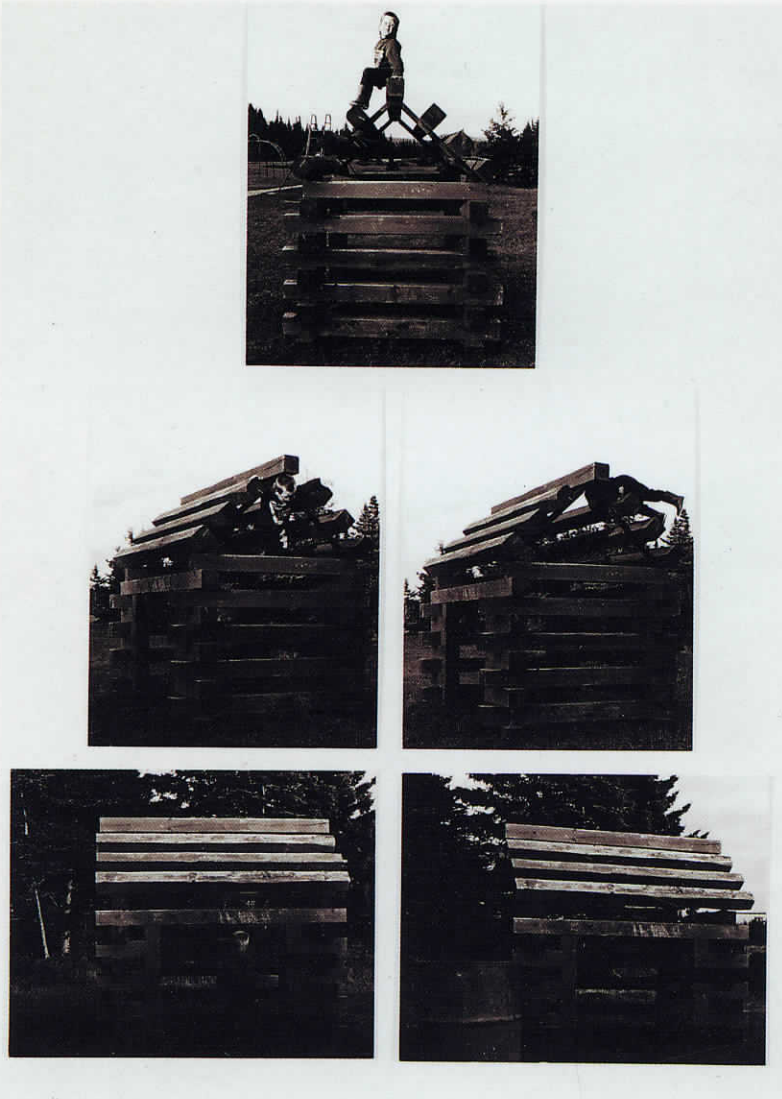


DIONNE G. SNOW
ST. JOHN'S, NF

My work has been based on the observation and representation of domestic scenes as symbols. *Falling: Onion Painting* is representative of a desire to present my perceived reality altered by imagination. Currently, I am at a turning point where humor, the body, and a sense of materials are of new relevance.

Falling: Onion Painting, 1992, oil on masonite, 122.5 cm x 61 cm





untitled, 1992, five toned photographs, 49 cm x 64.5 cm, overall

CRAIG MARCEL VINCENT
CORNER BROOK, NF
Photography

For me, the single image in photography is not enough to describe the photographic concerns I have. I use multiples to go beyond the *decisive moment* to relate an event or an occurrence that has elements of duration and change. In the content of my photography, I try to go beyond what is being presented and create complex layers of meaning.



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