

GRADUATING CLASS
SIR WILFRED GRENFELL COLLEGE
Department of Visual Arts

1992



Memorial
University of Newfoundland

Sir Wilfred Grenfell College

The 1992 BFA Graduating Class Department of Visual Arts

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Sir Wilfred Grenfell College
Corner Brook, Newfoundland



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University of Newfoundland

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Before writing this introductory piece, I spent some time viewing the Fourth Year Student Exhibition. It was a time-out in a busy administrative morning, and an important occasion for reflecting upon the visual arts program at Sir Wilfred Grenfell College.

The works in the gallery, some of which are reproduced on the following pages, are as varied as the individuals who made them. Yet the paintings, prints, sculptures and photographs provide a glimpse into the richness of the experience of the past years for these students. The mix of techniques, colors, images and line suggest the breadth of experience and knowledge shared with these students by their professors. The quality and force of the works signal the future contributions these graduates will make to our society and culture.

These conclusions bear out the value of the past four years of work and study, and the department's commitment to blending the making of art with the more traditional intellectual tasks of undergraduate learning. On behalf of all members of the Grenfell community, I congratulate the members of this first graduating class and the professors and artists who have established a program of such vitality, integrity and depth. These accomplishments, both individual and collective, are sources of pride for all of us.

Dr. Kathryn Bindon
Principal, Sir Wilfred Grenfell College

This catalog, the first of many, marks an important milestone for the School of Fine Arts at Sir Wilfred Grenfell College, and in a broader sense, for the history of visual art in Newfoundland, Labrador and Atlantic Canada. Until the School of Fine Arts opened its doors in 1988, Newfoundlanders who wished to receive university-level training in art were required to leave the province. Now, Newfoundland students who wish to pursue careers as professional visual artists can study and work in their native province, better able to examine close-up the intricately woven fabric of Newfoundland life, history and lore.

This document, consisting of work by the first group of students to graduate from the program, is a testament to both the richness of the Newfoundland culture upon which some of the students have drawn and the larger personal visions each person has evolved. We see in the work a wide range of themes, styles, artistic media and theoretical concerns. No particular "school" of art-making is in evidence, each student having created a vocabulary of forms appropriate to the ideas under investigation.

I invite you to join in the celebration of the artists' achievements and wish them well as they "launch forth into the deep."

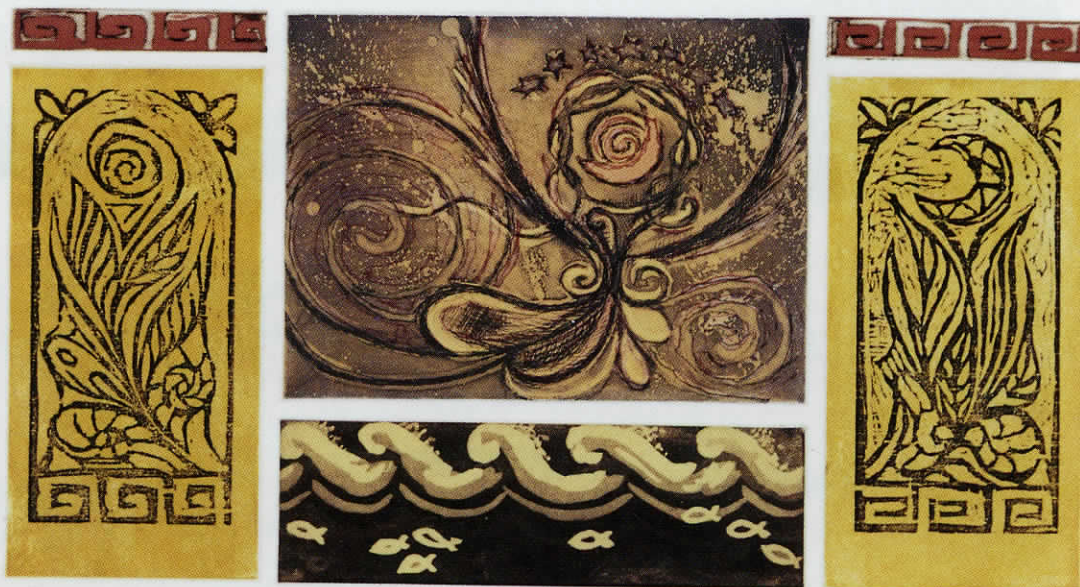
Michael Coyne
Head, Department of Visual Arts

Department of Visual Arts



Visual Arts FACULTY and STAFF (1991-92): (L-R)

Ted Rettig, Colleen O'Neill, Kent Jones, Beaty Popescu, Chris Judge,
Leslie Sasaki, Nora Kennedy, Michael Coyne, Jana Bara, Jack Eastwood,
Marlene MacCallum, David Morrish.

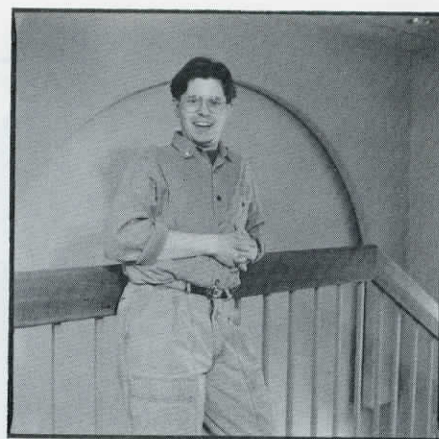


For signs, and seasons, and days and years.

"For Signs & Seasons & Days & Years", 1992
Intaglio on paper, 62 cm x 38 cm

BRIAN G. BALL
GRAND FALLS-WINDSOR, NF
Printmaking

I feel, not only as an artist, but as a human being, that it is important that my work should express some of my inner beliefs. This piece shows the idea of creationism, which has been an interest of mine as well as a strong spiritual link to the power of nature. It portrays the spiritual force which is common to every human and every living thing.



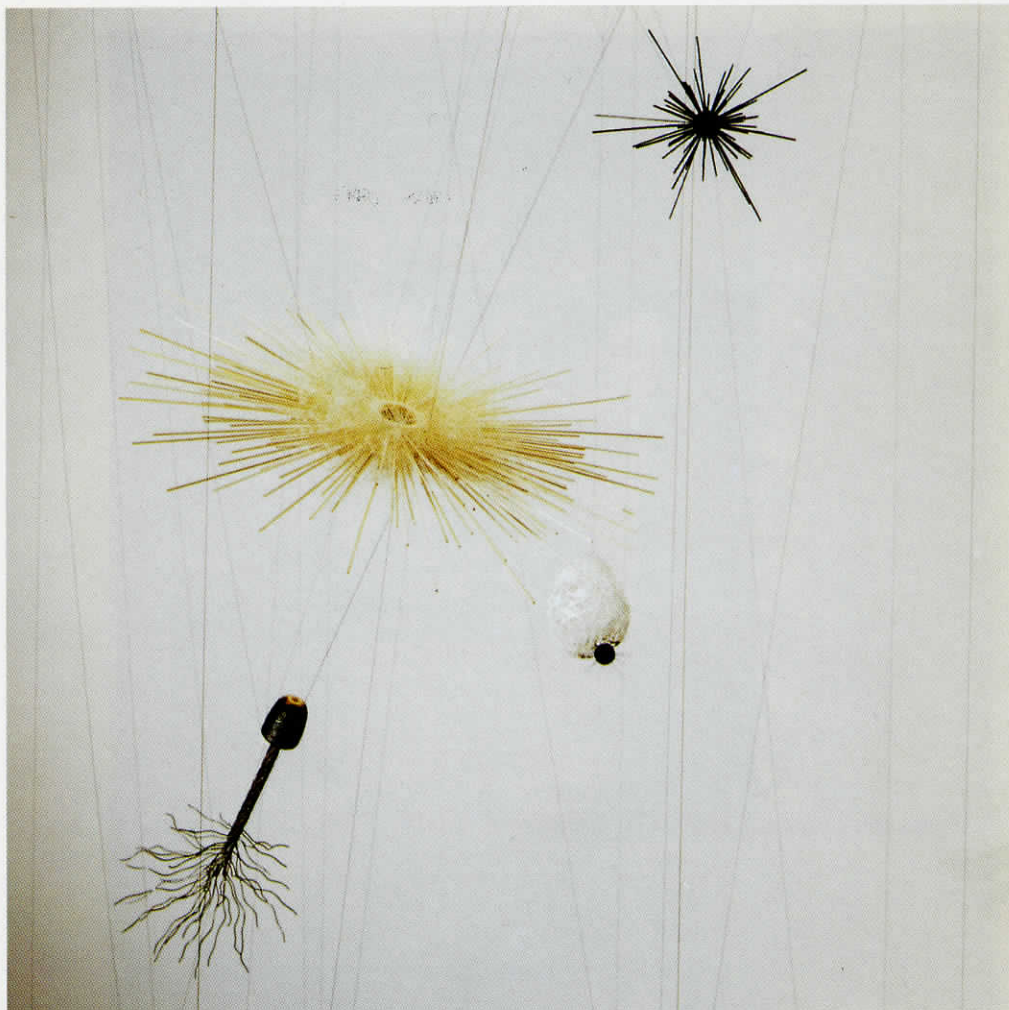


"Landscape", 1992
Oil on canvas, 51 cm x 40.5 cm



RUBY LeRICHE BEAUMONT
CORNER BROOK, NF
Painting

As an artist I like to challenge myself in all subjects, but I always return to my main interests: surrealism and landscape. My biggest challenge now is to try to integrate the two.

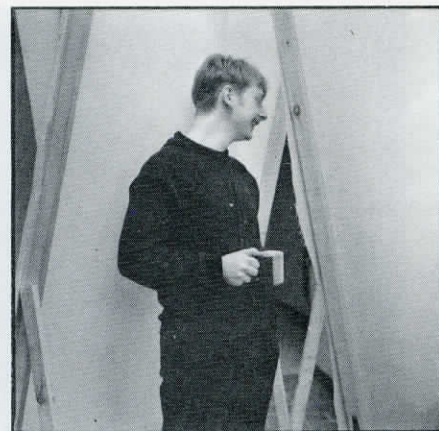


"(~)ness", 1992

Multi media, central piece is 60 cm in diameter

BRAD COLBOURNE
PILLEY'S ISLAND, NF
 Photography

In a dark place light bursts forth.
 Suspended in time.
 The familiarities of strange ones.
 A moment in transformation.
 Illumination.





"How would you like to live in Looking-glass House, Kitty? I wonder if they'd give you milk in there? Perhaps Looking-glass milk isn't good to drink."

"P. 10", 1992

Oil on canvas, 34.2 cm x 49.3 cm



DARREN CRANFORD

BOTWOOD, NF

Painting

The series of paintings dealing with *Alice in Wonderland* are paintings about painting itself. I use quotations from the story to talk about how I feel about myself and where I am. I choose this particular painting because it expresses how I feel about life after I graduate — what awaits me on the other side of the looking-glass.



"Picklebottle Henry Killed the Whale", 1991-2
Intaglio on rayon, machine pieced, hand quilted, 166 cm x 192 cm

AUDREY FELTHAM
DEER LAKE, NF
Printmaking

The departure point for my work is myths, specific myths of Newfoundland. The myth is then deconstructed and retold so that the metaphors take on a broader and more holistic significance.





"Nine Portraits", 1992

Black and white silver gelatine prints, 18-20 cm x 18-20 cm each



HELLY GREENACRE
CORNER BROOK, NF

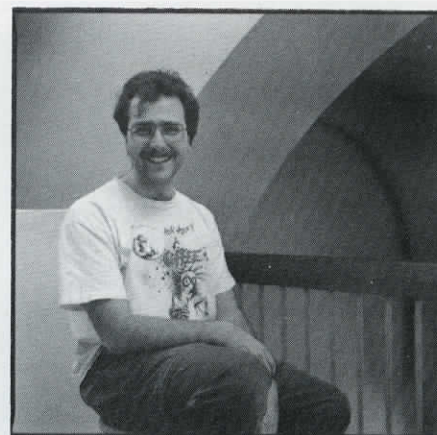
In taking portraits, my aim was an openness that allows the sitter to be his/her natural and unique self without putting on an act. On her part, the photographer must be respectful and alert so that true two-way communication can happen.



"The Autumn of Sleep", 1992
Oil on canvas, 136 cm x 151 cm

PAUL HEWSON
WOODY POINT, NF
Painting

This body of work is about the night: its power of healing and its power of transportation. The paint covers and discovers, locates and dislocates, and, somewhere in there, I see a painting and try to nurse it along.





Women at Work Series: Self-portrait with Landscape, 1992
Oil on canvas, 122 cm x 122 cm



MARY JENKINS
CORNER BROOK, NF
Painting

The work deals with women in traditional and non-traditional roles. The object was to investigate the feminine aspects of women's roles in society with the emphasis on non-aggressive aspects.



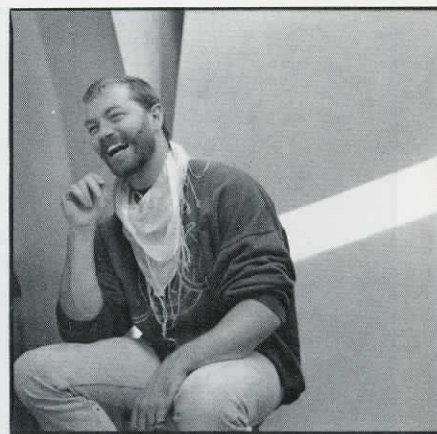
"Sanctum" (detail), 1992

Fabric, limestone, sand, 335 cm x 274 cm; Stone: 50 cm high

DALE K. ROBERTS
POINT LEAMINGTON, NF
Sculpture

SANCTUM

A place apart...a refuge
Entry barred to all but those of worthy soul
walls...no barrier
Simply site as locator
Entry entrusted to guardians
Love beyond understanding; understood
The pilgrim's passage —
Human generosity of spirit allows seeing
The journey its own reward
Tectons of earth, water, sky — rise to greet, amuse and enchant
Totem, the watchful reminder
and gentle spirit guide
Come...Enter...Enjoy
...Share





"Kitchen Interior", 1991
Watercolor on paper, 41 cm x 36 cm



JOANNE SNOOK
ST. JOHN'S, NF
Painting

My work focuses on the personal environments we create for ourselves, and the comfort and sense of security reflected within those environments.

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