GRADUATING CLASS 100 A STR WALFRED GRENFELL COLLEGE Department of Visual Arts

Memorial

The 1994 BFA Graduating Class Department of Visual Arts

Sir Wilfred Grenfell College Corner Brook, Newfoundland



Sir Wilfred Grenfell College

In the spirit of that oft-quoted curse, this is a most interesting time to be graduating. Here we are, surrounded by questions of hemispheric and global integration, rediscovering the human roots of economics, wondering about the meaning of politics and the future dimensions of society. In Newfoundland, we are struggling with profound questions of both the present and the future as the continuing moratorium in the cod fishery forces us to cope with restructuring and reorienting our society. Our choices appear to exist upon a continuum that at one point suggests cynicism and depression and at another demands optimism and energetic reaffirmation.

In these pages, we are honoring the seven graduates of the visual arts program of Sir Wilfred Grenfell College of Memorial University of Newfoundland of 1994. It is fair to ask how the experiences of the past years of university experience represented in these pages relate to the task that clearly awaits these individuals, and in what senses they have been educated to deal with the challenges of our time.

Let me suggest that as you consider these pages, you contemplate the critical processes that have been learned by each of these graduates as they considered and applied the theoretical, practical and intellectual principles of drawing, painting, printmaking and sculpture. This was done in concert with more traditional academic studies, in which the accumulated knowledge, methods and techniques of literature, history and mathematics (to identify only a few disciplines) provided them with an expanded and integrated basis for the formulation of their world view, critical perspective and problem-solving capacities.

The works reproduced in these pages suggest far more than imagery or symbol. They reflect the confidence of the graduates in their ability to see, to make a statement, to communicate, to suggest alternatives. They are, in fact, an affirmation of the essential value of the arts in the stock of knowledge and approaches that will be important to creating our future.

What better place than the west coast of Newfoundland for this to unfold? The intense combination of geography and social awareness, the counterpoise of isolation and exposure, and the rigorous demands of a talented and dedicated faculty and staff have provided these graduates with tools they will require to deal with all of the interesting tasks that await.

I congratulate all of the graduates, and the faculty and staff who have guided them to this point of departure. We all, I think, feel privileged to be part of a university community that chooses to affirm the value of culture and the visual arts, and recognizes their importance in the very complex world we now contemplate.

Dr. Kathryn Bindon Principal, Sir Wilfred Grenfell College

Department of Visual Arts

I find it hard to believe that already we are graduating our third group of students. It seems like our department was founded only a few months ago. Time flies!

Over the years I have come to respect the energy, principles, commitment, talent and diversity of my colleagues in visual arts. I have never worked with such an outstanding group of people, and I firmly believe we deliver a university experience that is second to none.

Having said that, I also believe our success would be diminished were it not for the fact that we have had the priviledge of working with students who are equally outstanding. Newfoundlanders can be justly proud of the Sir Wilfred Grenfell College graduates from the many communities throughout the province who will represent Newfoundland and Labrador admirably on regional, national and international levels in the years to come.

This year's catalogue records part of the many accomplishments of the class of 1994. Once again it is evident that discovering, nurturing and developing individual expression yields artwork of substance and consequence. It also confirms our belief that students should become independent, resourceful and creative problem-solvers with a firm belief in their own viewpoints and the wherewithall to express those viewpoints through personal visual expression.

I know I speak for everyone in the Department of Visual Arts when I congratulate this year's graduates on their outstanding accomplishments and wish them continued success for the future.

Kent Jones Head, Department of Visual Arts



Faculty and staff (1993-94): Les Sasaki, Corina Bickford, Colleen O'Neill, Nora Kennedy, Marlene MacCallum, Kent Jones, George Cammie, George Maslov.



David Morrish, Kathleen Sellars, Michael Coyne, Colette Urban, Gerard Curtis, Beaty Popescu, Chris Judge

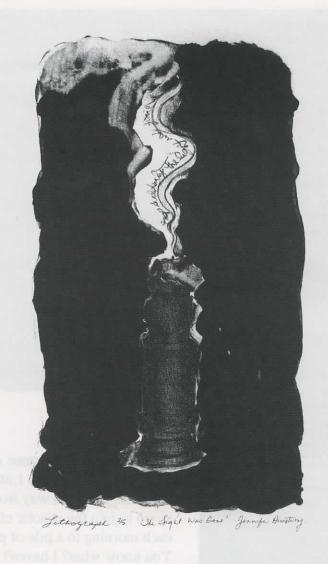


JENNIFER ARMSTRONG

St. John's Printmaking

"As those mysterious beings in anxious tales rise from the ocean's bed invested with seaweed, so [your innermost thought] now rises from the sea of remembrance, interwoven with memories."

- Kierkegaard



The Light was Gone 1993, lithograph, 30 cm x 17 cm



KIMBERLY JANE BROWN

Little Harbour East, Placentia Bay Painting

I have had the same residence room for the past four years. Little by little my work has found its way from my studio space to join the chaotic clutter. I wake up each morning to a pile of paints and brushes. You know what? I haven't been this happy in a long time.



Run 1994, acrylic on canvas, 75 cm x 75 cm



LAURA CLARKE

Corner Brook Photography

Its important that your art be something you can live with, because in the end the work becomes an extension of yourself.



untitled 1993, color photograph, 27.5 cm x 27.5 cm



RON DAWE

Gander Photography

Instinctive art making sometimes can be considered the strongest work you do because it taps into your inborn intuitive power to help make coherent artisitic decisions . . . although some people choose to call it a lucky guess.



untitled 1993, silver gelatine print, 24.9 cm x 19.6 cm



CLINT GREEN

Deer Lake Painting

"The world is a mist. And then the world is minute and vast and clear. The tide is higher or lower. He couldn't tell you which. His beak is focussed; he is preoccupied, looking for something, something, something. Poor bird, he is obsessed!"

—Elizabeth Bishop from Sandpiper



Bird
1994, photographic emulsion and acrylic on canvas,
168 cm x 152 cm



SHAWN MARTIN

St. John's Painting

True art does not rely on the conceptual alone, but becomes true art only when technical and conceptual abilities are combined!



Anamorphic Portraits in a Landscape 1994, oil on masonite, 120 cm x 240 cm



KELI-ANN PYE

St. John's Drawing

I believe patterns come from lack of sleep, too much coffee, and temporary insanity.



untitled (detail) 1993, multi-media on masonite, size varies

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