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
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

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On leave: Kent Jones, Chris Judge
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
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.

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

*Falling* 1995, serigraph, 46 cm x 69 cm
Pam
MacDonald
St. John's, NF

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

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

Untitled 1996, viscosity relief print, 25 cm x 32 cm
### Student Permanent Addresses:

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<tr>
<th>Name</th>
<th>Address</th>
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<tr>
<td>Chris Batten</td>
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<td>St. George's, NF</td>
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<td>Heather Campbell</td>
<td>P.O. Box 21</td>
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<td>Rigolet, Labrador, NF</td>
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<tr>
<td>Dwayne Carberry</td>
<td>5 Carriage Lane</td>
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<td>Corner Brook, NF</td>
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<td>Kelly Cunningham</td>
<td>299 Sherbrooke St.</td>
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<td>Saint John, NB</td>
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<td>E2M 3L3</td>
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<tr>
<td>Lisa Gosse</td>
<td>P.O. Box 142</td>
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<td>South River, NF</td>
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<td>A0A 3W0</td>
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<td>Kelly Hynes</td>
<td>63 Hillview Road</td>
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<td>Benoît's Cove, NF</td>
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<tr>
<td>Pam MacDonal</td>
<td>1412 Old North Sidney Hwy.</td>
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<td>Fred Martin</td>
<td>1 Tenth Ave.</td>
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<tr>
<td>Kendrick Mauser</td>
<td>P.O. Box 1073</td>
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<td>Corner Brook, NF</td>
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<td>Terry O'Reilly</td>
<td>P.O. Box 836</td>
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<td>204 Main St.</td>
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<td>Bob Pope</td>
<td>19 Senate Crescent</td>
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<tr>
<td>Mike Thomas</td>
<td>3965 Worthview Place</td>
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<td>Mississauga, ON</td>
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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

Cover art: Kelly Cunningham, Kelly Hynes, Mike Thomas
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