

SECOND SIGHT

AN EXHIBITION OF ARTWORK BY GRIFFITH UNIVERSITY STAFF AND STUDENTS

CENTRAL THEATRES GALLERY, GRIFFITH UNIVERSITY
13 February - 13 March 1989

Thirteen Griffith University staff members and one student have contributed to SECOND SIGHT - the first of a series of exhibitions organised by Griffith Artworks to provide glimpses of the out-of-hours lives of members of the Griffith community.

Contributors to the exhibition come from every division of the University, and include clerical, technical and computing staff, and academic staff members in the areas of inorganic chemistry, ecology, scientific and political theory, social history, and comparative literature.

Most exhibition participants have a long-held interest in art production as an adjunct to their everyday work. Many have a secret desire to work full-time at their art. All the exhibitors derive intense satisfaction and stimulation from the formulation of ideas and the mastering of techniques which go into their work as artists.

Some of the works make direct political and philosophical statements. Bryan Law's silkscreen print comments on power structures, authority figures and electoral processes. Lyn Finch's offset posters make feminist statements about sexual harassment and the historical influences of gender in the workplace. Nicholas Zurbrugg's concrete poetry interfaces with conceptual art and computer art and complements his critical interest in the literary problems and poetics of post-modernism.

Other pieces in the exhibition are personal statements about specific times, places and preoccupations in the lives of their creators. Mary Cattoni's paintings focus on her peripatetic home and family life and interests in eighteenth century British literature and music. John Watson's photographs document his travels; Carol Davis' drawing describes a favourite retreat; and Ross Booker's woodblock applies the gaudy colours of religious postcards over a fractured archetypal image to reflect on his childhood.

A number of the artists are experimenting with the myriad aesthetic possibilities in image making, examining modulations of colour, texture, form and space to create recognisable elements within abstract images. Hiram Caton works in a wide range of media to make both two-dimensional and three-dimensional studies of form. Serge's painting analyses the colours, shapes, and shadows of landscape. Grant Hokanson works rapidly and instinctively to create his monochromatic visual experiments; while Edward Gillam's works use the reductive processes of collage and collagraph to draw on sources from popular culture and art history.

Finally several artists, while analysing the formal qualities of both their subjects and their raw materials, are also exploring the spiritual and human elements in landscape. Michael John's *plein air* landscapes reflect the artist's subjective responses to the intangible moods and light changes in the Australian bush. Both Kathryn Kerswell and Neil Derrington have used salvaged materials from building sites to create lyrical studies which expose and magnify the often disregarded details of natural and found objects. Kathryn's "Relics" series of assemblages explore the beauty of fragments from demolished houses and a shipwreck. Neil's wooden sculptures work on the remains of plants from the Griffith bush to highlight the inner reflections of external surfaces and the intriguing structures of natural forms.

For some of the artists, their work reveals a private world completely divorced from their working lives, while for others their art production is a clear extension of their primary interests and concerns. In every case the artists in the SECOND SIGHT exhibition, regardless of their major occupation or specialist field, have found their creative research and resulting art production the most challenging, rewarding and often difficult study they have ever undertaken.

Griffith
Artworks

CENTRAL THEATRES GALLERY, GRIFFITH UNIVERSITY,
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List of Works

<u>Artist</u>	<u>Title</u>	<u>Medium</u>	<u>Price</u>
1. Ross Booker	<i>Idealistic Youth with Moon</i>	Gouache, acrylic, watercolour on compressed carved board	\$560
2. Michael John	<i>Contemplations 5</i>	Acrylic and ink on paper	\$150
3. Michael John	<i>Contemplations 4</i>	Acrylic and ink on paper	\$150
4. Michael John	<i>Grail 55</i>	Acrylic on canvas	
5. Hiram Caton	<i>Study for Yellow Spot</i>	Ink and watercolour on paper	
6. Grant Hokanson	<i>Untitled</i>	Acrylic on canvas	
7. Grant Hokanson	<i>Untitled</i>	Acrylic on canvas	
8. Edward Gillam	<i>Cattle Yard</i>	Collage on paper	
9. Edward Gillam	<i>Six Improvisations</i>	Collage on paper	
10. Kathryn Kerswell	<i>Relics</i>	Assemblage (found objects)	
11. Lyn Finch	<i>The Final Leer</i>	Offset lithograph on paper	
12. Lyn Finch	<i>Women in Unions Used to Lack Role Models</i>	Offset lithograph on paper	
13. Bryan Law	<i>Vote Forces of Light</i>	Screenprint and offset sticker	
14. Nicholas Zurbrugg	<i>Highly Offensive</i>	Computer-generated image	\$225
15. (in collaboration with Adam Wolter)	<i>Wind on Reflected Rushes/Grey on the Horizon/</i>	on paper	
Nicholas Zurbrugg	<i>They're Sending Smoke Signals/My Voice Fainter/You Have Just Seen</i>	Computer-generated image	\$100
(in collaboration with Adam Wolter)		on paper	each
[Courtesy of Bellas Gallery]			
16. Hiram Caton	<i>Hermes Good-enough: The Teacup War</i>	Pencil and ink on paper	
17. Mary Cattoni	<i>A Pianist in Repose</i>	Oil on paper	
18. Mary Cattoni	<i>Skeebawn</i>	Watercolour on paper	
19. Michael John	<i>Grail 57</i>	Acrylic on strawboard	
20. Carol Davis	<i>Brisbane Gardens Tropical Dome</i>	Pencil on paper	
21. Mary Cattoni	<i>Last Rays of Warmth</i>	Watercolour on paper	
22. Mary Cattoni	<i>The Home Roost</i>	Oil on canvas	
23. Edward Gillam	<i>Mona</i>	Collagraph	
24. Edward Gillam	<i>Mickey</i>	Collagraph	
25. Serge (Norman Cornwell)	<i>Untitled</i>	Acrylic on canvas	
26. John Watson	<i>Early Morning Ritual - Ganges</i>	Colour photograph	
27. John Watson	<i>Early Morning Ritual - Ganges</i>	Colour photograph	
28. Neil Derrington	<i>Survival No. 2</i>	Carved stringybark	\$250
29. Neil Derrington	<i>Natural Edge</i>	Planchon's stringybark	\$130
	<i>Burl Bowl</i>		
30. Neil Derrington	<i>Hollow Form</i>	Planchon's stringybark	\$260
31. Neil Derrington	<i>Burl Platter</i>	Planchon's stringybark	\$180
32. Neil Derrington	<i>Grass Tree Bowl</i>	Xanthorrea	\$150
33. Neil Derrington	<i>Lidded Container</i>	Xanthorrea	\$30
34. Neil Derrington	<i>Bud Vase</i>	Xanthorrea	\$15
35. Neil Derrington	<i>Egg</i>	Xanthorrea	\$5
36. Hiram Caton	<i>Mobius Leaf</i>	Brass, Tasmanian blackbean	