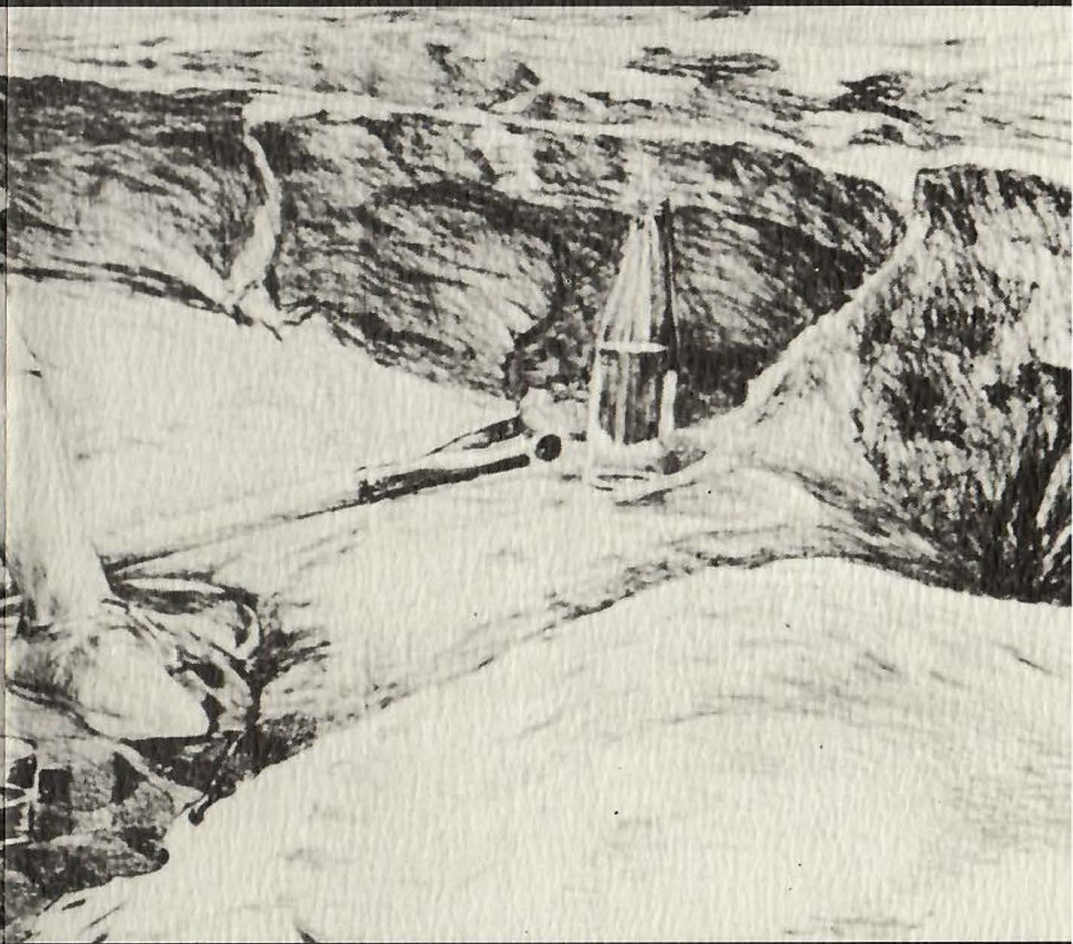


AN EXHIBITION OF SELECTED WORKS FROM THE
GRIFFITH UNIVERSITY ART COLLECTION



MARCH 6-27, 1986



Tim MAGUIRE "PICNIC" 1984 charcoal
77.3 x 840 cm consisting of 15 sheets each 77.3 x 56 cm (Detail)

Q.C.A. GALLERY QUEENSLAND COLLEGE OF ART
FOXTON STREET MORNINGSID. BRISBANE. 4171 AUST.

The artist in contemporary Australian society occupies a precarious position, lacking a specific or socially recognised role. Only for the definitely expressed individuality of his or her personality may the artist be valued in an industrialised, conforming society. This encourages the public concept of the artist as 'different' and engaged in an esoteric practice with little or no relevance to daily life. This attitude in the past has been embraced by public and artist alike. It is re-inforced by an economic situation that all too often places the artist's products in a price-range well beyond the means of the average person. This situation exposes the works, for sale primarily through a commercial gallery system. It encourages the perception of a work of art as a status symbol or an object for investment.

There is a strong trend to combat this perception of the artist as an outsider and many artists are choosing to seek for themselves a more central role in the community. Some artists have rejected the commercial gallery system, and created or sought 'alternative' spaces. The last ten years has seen the rise of community arts organisations all over Australia, with artists and arts administrators participating in their establishment. Government and private sponsorship have made possible through funding the creation of jobs which place artists in direct contact with people in other walks of life. Despite the development of structures and organisations designed to bring the public and the artist together, the onus still lies with the individual artist to define his or her own role through the practice and purpose of their work.

The traditional forms of painting, printmaking, photography and sculpture continue to be practised with old and new materials and technology, and a persistent vitality. However the contemporary artist may also be using video, computers, photocopiers or holography to produce an art work.

The coining of the term "work on paper" is a reflection not only of the trend towards print, collage and works in mixed media, but the acceptability of a drawing as a work of art in its own right. The use of time-based media, such as video and performance have provided a way for the narrative to be re-introduced into the visual arts. This is also seen in the production of artists books, which with other sequential works provide the opportunity to explore different aspects of the image.

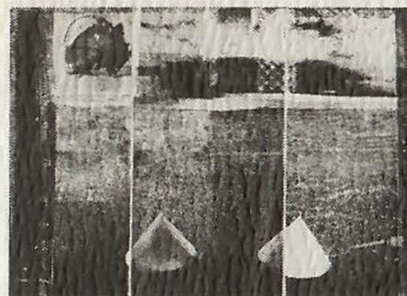
The Works of Art Committee at Griffith University is an active participant in the movement to re-integrate art and society. Its collection is displayed in public gallery areas throughout the campus so that works of art are an integral part of the everyday working and learning environment. The purchasing policy places emphasis on the acquisition of works by artists who are actively concerned with the social, political and philosophical issues affecting contemporary life.

Carolyn Dodds
Curator of Art Works,
Griffith University.

All information on artists whose works are reproduced in this catalogue appears in the Griffith University Art Collection catalogue.

The Q.C.A. Gallery wishes to thank the Griffith University Works of Art Committee, particularly its Chairperson, Dr. Margriet Bonnin, for their co-operation and assistance in presenting this exhibition.

Craig Douglas
Robert Kinder
Q.C.A. Gallery Co-ordinators.



Ray ARNOLD

ETCHING PERFORMANCE - SCREENPRINT SHADOW - MARIA ISLAND ATOMIC THEATRE

1983

screenprint, etching, photo-etching, collage, chine collé, aquatint, 99.8 x 140.5 cm (irregular)

signed and dated and titled Etching Performance - Screenprint SHADOW - MARIA ISLAND ATOMIC THEATRE A P 2 RAY ARNOLD '83

Ray Arnold feels himself closely involved with the Maria Island landscape which he describes as "...a unique landscape off the East coast of Tasmania. Environmentally it is layered with aspects of Tasmania's colonization and psychologically it senses at once a retreat and a vulnerable target". The plates for the print evolved from a stencil made for a screenprint entitled "Maria Island Proving Ground".



Peter BOOTH

UNTITLED (FIGURE IN A COMPOSITION)

c.1976

compressed charcoal, pastel and acrylic paint on paper

49.7 x 47.5 cm (image in mount)

signature - not visible

This work is one of a large number of gestural, urgently executed imaginary landscapes. The drawing is visionary in character depicting inner states of consciousness, and at the same time exploring Booth's perception of life and nature around him.



Warren BRENINGER

ALL THAT REMAINS

1974-82

photograph with hand work (cut, torn and hand coloured with collage).

35 x 42.8 cm (Image size)

not signed or dated

Breninger is a committed Christian. His work is concerned with the fundamental themes of Christianity - innocence and purity, corruption and guilt. His stated aim in photography is "...to glorify God by interpreting and communicating gods purpose in Creation" (*Australian Photography Year Book 1983*)



John Anthony DELACOUR

UNTITLED. From the series THE EDGE OF THE CITY

1984

colour photograph

36 x 36 cm

not signed or dated

Delacour's photographs are the product of a complex approach to his subject matter embracing formal romantic and intellectual commitments. The series *The Edge of the City* was made using a formula to predetermine the exact area of ground (approximately one square foot) to be photographed in each case, and that piece of ground was then photographed exactly as it was found. The three locations were all outer suburbs of Sydney. Paradoxically the photographs are beautiful images of the debris of civilization and nature that refuses to be banished from the urban environment.



Janenne EATON

CANBERRA I

1982

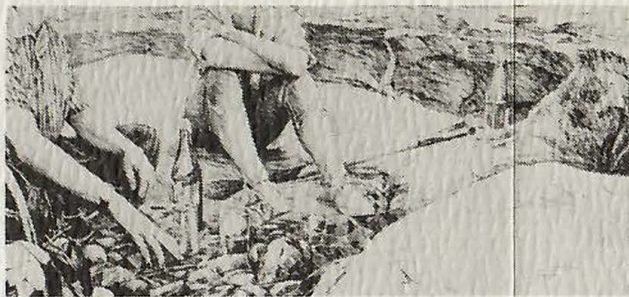
graphite and carbon on paper on canvas

185 x 215 cm

(Purchased with the assistance of the Visual Arts Board.)

signed and dated EATON '82, lower left corner, written in ink with brush

The Canberra series of drawings forms part of a larger body of works concerned with aspects of the modern man-made environment which demonstrate how people have created for themselves an environment in which they feel alien, and even feel is hostile. The Canberra works have a powerful sense of brooding monumentality.



Tim MAGUIRE

PICNIC

1984

charcoal and white conte on paper

77.3 x 840 cm consisting of 15 sheets each 77.3 x 56 cm

(purchased with the assistance of the Visual Arts Board.)

not signed or dated

The work Picnic consists of a sequence of fifteen related images drawn in charcoal on separate sheets of paper. Collectively they form an extended horizontal format which depicts a group of figures picnicking on a rocky outcrop against a panoramic, almost sublime, landscape setting. The drawing unites several concerns both of a traditional and contemporary nature. Maguire's interest in topography, preference

for tonal illusionist methods and romantic reading of the landscape draws parallels with the work of the nineteenth-century Australian landscape painters. However, the contemporaneity of the drawing lies in its scale and presentation (as an installation). As such, it relies greatly on bodily and spatial presence, not merely the eye for its appreciation.



Stephanie OUTRIDGE

HOUSES 3

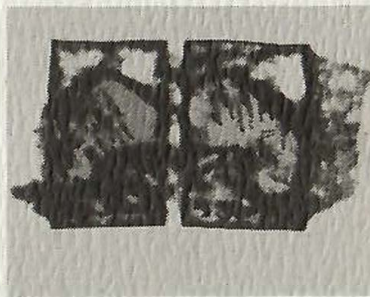
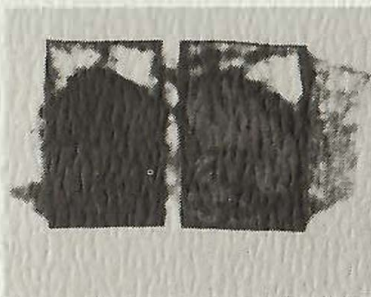
1983

colour on raku clay

41.5 x 32 cm (irregular)

B's Tamborine Series III

With its eroded surface and dark, brooding colours this work contrasts dramatically with the whimsical "Hello Queensland" pieces held in the Griffith Collection. The colours and texture are painterly in quality. This piece clearly points to the artist's interest in archaeological potsherds and the clues they can give about conditions of life in the times of their origin.



Kaye GREEN

HILL SUITE I - 9

1984

lithography and chine collé

15 x 20 cm (each)

signed and dated HILL SUITE I to IX, Ir Kaye L Green '84

This work was executed during the artist's period of residence as printmaker at Griffith University in 1984. It represents for the artist an early experiment with monoprinting onto the lithographic stone. The suite was created by adding different coloured papers to each of the nine identical prints pulled from the stone. The juxtapositions of the chosen colours create a subtle shift of mood from one part of the work to the next. The whole, though small in scale, possesses a strong sense of monumentality. Only one suit of prints was produced.



Jan MURRAY

EMBRACE IN WHITE

1983 oil pastel, oil paint and graphite on paper

26.9 x 24.3 cm

not signed or dated

Jan Murray is one of the new wave of young figurative expressionist painters whose work is political in so far as it aspires to become part of an international style or school. Her work expresses belief in the continuity of civilisation, using symbols (such as the column) that refer to our cultural heritage. However, she is clearly pessimistic about the future development of culture, and the survival of life itself.



Mike PARR

GEGHENA E. REGHENA (Perspective as sword and ceiling).

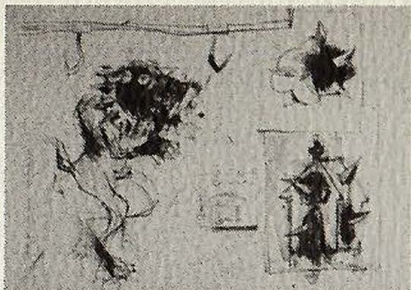
Geghena (Self portrait as a dream)

1983 charcoal on paper 183.8 x 272 cm (paper size)

(Purchased with the assistance of the Visual Arts Board.)

not signed or dated

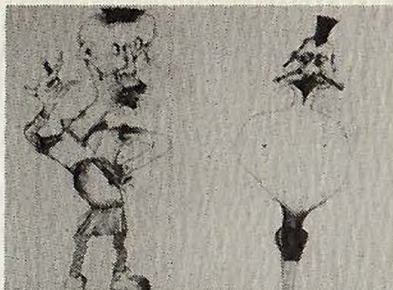
This work is one of several closely-related drawings which deal with complex issues of personal and social identity. In each work Parr has employed an asymmetrical format which hovers between abstraction and representation — a large, bifurcated self portrait appears on the left and a field of gestural scribbling on the right. In Geghena E. Reghena a detached arm emerges from these markings (Parr's earlier performance works often involved the mutilation of his congenitally deformed left arm), reinforcing the autobiographical nature of the work and the artist's particular obsession with the precarious plight of the human body.



David PAULSON
DANCING DOG STUDIO DRAWING
1983

lithograph, hand coloured with watercolour
73 x 102 cm
signed 1/10 D.P. centre left.

Paulson's work is dedicated to protest and social change. His images deal with broad social phenomena in the light of personal experience. In this print his subject is the degradation of innocent childhood by adults into the same state of corruption that they themselves already occupy.



Gareth SANSOM
SPEECH MAKER
1981

pencil on paper
56 x 76.5 cm (paper size)
(Purchased with the aid of the Visual Aids Board.)
not signed or dated

Gareth Sansom works intuitively. His compositions are frequently disjunctive and deliberately esoteric. His sustained interest in figuration encompasses overt political and social references to human reality, often with a strong spike of humour as shown in Speech Maker. Here, the adoption of a quasi-short-hand notation and the apparent lack of concern for formal qualities add a definite illustrative aspect which has become a characteristic feature of Sansom's drawings.



Anne ZAHALKA
AN EARLY MORNING SHOOT
1983

photograph
25 x 35 cm (Image size)
signed, titled, and inscribed "Type C print", written in black ballpoint verso print.

These two prints are part of a series entitled The Landscape Re-Presented. The intention of the artist is to offer a contemporary vision of the Australian landscape by taking what she calls "traditional" representations of the landscape by "early painters", altering these works with photographic elements and hand colouring the photograph. The paintings on which these two works are based are by Elioth Gruner and Hans Heyesen. Hand-coloured photographs and colour reproductions were collaged together and re-photographed to make these works.



Anne ZAHALKA
SUMMER - ANOTHER AUSTRALIAN FEATURE
1983

photograph
25 x 35 cm (Image size)
signed, titled, and inscribed "Type C print", written in black ballpoint verso print.