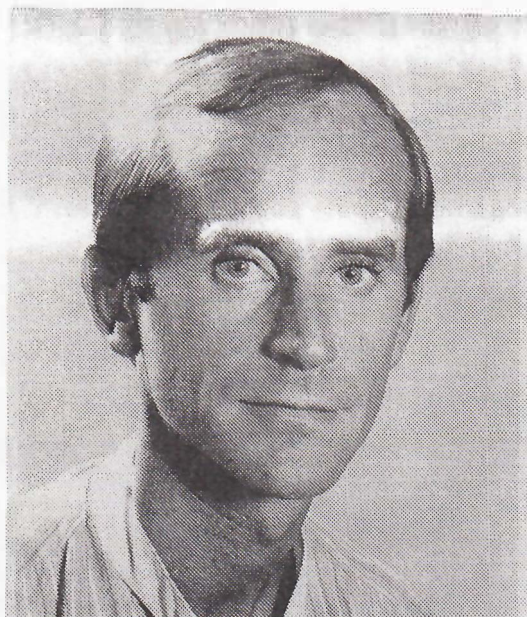


RAY BEATTIE



- artist in residence

Ray Beattie, the Queensland Film and Drama Centre's Artist-in-Residence for the next six months, is involved in producing art that is accessible to a new and wider audience than normally looks at and buys pictures.

Ray is probably best known for a series of delicately coloured and finely executed still-life limited edition etchings of everyday objects and implements such as an umbrella, a slice of watermelon, and an array of tools and weapons. But at Griffith he hopes to exploit the mass production possibilities of the Centre's silkscreen workshop to make a cheaper product in larger numbers. This "poster art" he hopes will be like a P.A. system popularising and making viewers more familiar with the textures and structures through which he communicates his ideas as an artist.

Ray was born in Ireland, has lived in Perth for the last eleven years and is a printmaker, painter, sculptor and poet. Although he has attended art colleges in Perth and Melbourne, his is basically self taught - pouring over books while working as a medical orderly, and applying the regimen of rigorous practice he learnt as a child in the study of music. During his stay at Griffith, Ray will be conducting workshops in etching and silkscreen printing with a stress on accuracy of perception and technique.

For the student of art, Ray believes, an understanding of immediate environment is of great importance, "Perception more than talent is really the issue." One of his projects is to publish a folio of etchings entitled "An Illustrated Understanding of Whole Systems" in which he uses graphics techniques to look at structures ranging from the origins of life, through to man-made objects.

He also hopes to print a series of comic-style magazines of juxtaposed equivocal images from his own scrapbooks. Using different media he hopes to reproduce the still photographs of guerilla warfare he took in Vietnam during National Service in 1970-1971 and in Ireland on a trip in 1979 to experiment with video and light/sound shows in the bush.

"I'm not interested in the arty mystique," Ray said last week, sipping vegetable juice fresh from a juicer he keeps wherever he is working. "I'm commenting in my own way on the things that are going on in the world. These comments may not have immediate political or temporal meanings, but they're about universal values and problems such as wars, lying and cheating which are not going to go away in a hurry."



The Artist-In-Residence scheme is assisted by the Visual Arts Board of the Australia Council with the intention of providing artists with secure and stimulating working conditions in which they can contribute to the artistic consciousness of the community. In order that our University and local community may have a more direct and intimate acquaintance with the ideas and aspirations of practising artists, the Q.F.D.C. studios are open to visitors. If you'd like to talk to Ray Beattie, or look at his work, phone him on 7584, or visit the Etching Workshop.

VERGE

OF

INSANITY

AN EXHIBITION OF PRINTS, DRAWINGS, SCULPTURES,
PHOTOGRAPHS AND PAINTING BY RAY BEATTIE

CENTRAL THEATRES FOYER, LIBRARY FOYER
AND HUMANITIES BUILDING LEVEL 1, GRIFFITH UNIVERSITY

30 OCTOBER - 20 NOVEMBER 1981

RAY BEATTIE WAS BORN IN BELFAST, NORTHERN IRELAND AND MIGRATED TO AUSTRALIA AS A TEENAGER IN 1967. HE STUDIED ART IN PERTH AND AT THE NATIONAL GALLERY SCHOOL IN MELBOURNE AFTER RETURNING FROM NATIONAL SERVICE IN VIETNAM DURING 1970 AND 1971.

FOR THE PAST EIGHT MONTHS RAY HAS BEEN ARTIST-IN-RESIDENCE WITH THE QUEENSLAND FILM AND DRAMA CENTRE AT GRIFFITH UNIVERSITY. DURING HIS RESIDENCY HE HAS CONDUCTED COMMUNITY WORKSHOPS IN ETCHING AND SILKSCREEN PRINTING, AND ASSISTED LOCAL ARTISTS, ART STUDENTS AND MEMBERS OF THE PUBLIC WITH THEIR OWN CREATIVE PROJECTS. HIS OWN WORK AT THE CENTRE HAS BEEN MAINLY IN THE AREAS OF PRINTMAKING AND SCULPTURE. HE IS PARTICULARLY INTERESTED IN THE MASS-PRODUCTION POTENTIAL OF THESE MEDIA, PUTTING THEM ON A PAR WITH PAPER BACKS AND RECORDS.

RAY'S ART FUNCTIONS IN THE TRADITION OF THE ARTIST AS ARTISAN, PROVIDING A DELICATE BALANCE AND TENSION BETWEEN MATHEMATICAL ANALYSIS, COMPOSED CONSTRUCTION AND SPONTANEITY. AT THE SAME TIME THE WORK MAKES STATEMENTS ABOUT HIS IMMEDIATE ENVIRONMENT AND UNIVERSAL VALUES AND PROBLEMS.

THE ARTIST-IN-RESIDENCE PROGRAM IS INTENDED TO PROVIDE ARTISTS WITH SECURE AND STIMULATING WORKING CONDITIONS IN WHICH THEY CAN CONTRIBUTE TO THE ARTISTIC CONSCIOUSNESS OF THE COMMUNITY.

ETCHINGS

COLOUR ETCHINGS

A RETROSPECTIVE FROM SEVERAL PRINT SERIES SELECTED TO SHOW CHANGES IN STYLE AND SUBJECT MATTER OVER THE PAST FIVE YEARS.

IN TERMS OF CASUALTIES (DEFINITION OF A PEACE SERIES)	1976
DOOMED IN ADVANCE (DEFINITION OF PEACE SERIES)	1976
BEACH UMBRELLA	1976
AUBERGINE STILL LIFE	1976
POLES 4, 5 AND 6	1976
OLD AGE, ISOLATION AND MEMORIES	1976
THE BIDDY FOUNDER	1976
BRUSH	1976
AXE (BLADE SERIES)	1976
MEAT HATCHET (BLADE SERIES)	1976
CHILLI	1976
RULE OF THREE	1976
CYBERNETIC DREAMS 1	1978
CYBERNETIC DREAMS 2	1978
CYBERNETIC DREAMS 3	1978
WATERMELON	1980

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UTENSILS SERIES - 1978-1981

SOFTGROUND ETCHINGS PRODUCED ON THE REVERSE SIDE OF USED ETCHING PLATES, BUILDING THE COMPOSITION AROUND EXISTING BLEMISHES ON THE PLATES. THESE PRINTS MARK A TOTAL CHANGE IN DIRECTION FROM TIGHT COLOURING AND TEXTURAL VARIETY TO A FREER DRAWING STYLE IN MONOCHROME.

IRON (TWO VIEWS)

TWO SPATULAS

SPATULA

STEAK-FORK

COLANDER

SWEEP AND BROOM

KERO

MATTOCK

AN ILLUSTRATED UNDERSTANDING OF WHOLE SYSTEMS SERIES - 1978-1981

PART OF AN UNFINISHED SERIES OF ILLUSTRATED ETCHINGS. THE TRADITION OF SCIENTIFIC AND ARTISTIC ILLUSTRATION USED TO EXEMPLIFY AND DECORATE GOES BACK TO THE ORIGINS OF WOODCUT PRINTING IN FOURTEENTH CENTURY EUROPE. THE POPULARITY OF LINEAR NON-TEXTURAL PICTORIAL ELUCIDATIONS OF THIS KIND PEAKED IN THE EIGHTEENTH CENTURY PRIOR TO THE INVENTION OF PHOTOGRAPHY WHICH REVOLUTIONISED THE PRINTING PROCESS.

THE STRENGTH OF ILLUSTRATIONS IS INTENDED TO LIE IN THE MEANING CONVEYED THROUGH DETAILED DRAWINGS. THEY DEAL WITH ACCURACY OF FORM RATHER THAN WITH LIGHT, MODELLING AND PERSPECTIVE. ELEMENTS ARE BROKEN DOWN INTO AN INTENSE SYMBOLIC APPEARANCE. TYPE STYLES ARE EMPHATIC TO PRODUCE A SIGNPOSTING EFFECT, COLOUR IS USED SPARINGLY AND CHOSEN TO RESEMBLE OLD STAMPS AND STENCILS.

THE IMAGES IN THE FINISHED SERIES WILL DEAL WITH STRUCTURES RANGING FROM THE ORIGINS OF EXISTENCE THROUGH TO MAN-MADE OBJECTS. THEY PROVIDE AN OPTIMISTIC TRIBUTE TO THE MODERN SCIENCES OF ARCHEOLOGY AND BIOLOGY AND THE ROMANCE OF THE PAST WHILE AT THE SAME TIME INDICATING THE SINISTER ASPECTS OF SCIENTIFIC ADVANCE. ORGANIC AND CURVILINEAR FORMS ARE LAID OVER THE DYNAMIC GEOMETRY OF GRIDS WHICH IMPLY ENCLOSED SPACES, FENCES, CAGES AND NETS.

THE SOURCE OF A GREAT IDEA

CANNABIS SATIVA

LEGEND OF EARTH

SKELETAL HANDS

TRIBUTE TO A DRIFTER

BEES

AGAINST THE CURRENT

FOUR SKULLS

APE - MAN

THE LOCOMOTION

ONTOLOGICAL INSECURITY

WAVE FORM

POSTERS

HANDMADE SILKSCREEN PRINTS PRODUCED IN THE QUEENSLAND FILM AND DRAMA CENTRE'S POSTER WORKSHOP DURING PERIOD AS ARTIST-IN-RESIDENCE.

AN ILLUSTRATED UNDERSTANDING OF WHOLE SYSTEMS - THIRTEEN
SCREENPRINTED POSTERS - 1981

EUREKA

1981

EXHIBITION POSTER

1981

SCULPTURES

HOMAGE TO MARCEL TUTENKAMEN DUCHAMP	1981
AUSTRALIAN ENVIRONMENTAL PROTECTION	1981
STILL LIFE WITH FLOWERS	1981
REVOLUTION NINE	1981
SHOVEL	1981
GAMMA DANGER	1978
YIN AND YONG	1978
TOOLS	1978
PARAGON OF FEAR	1978
SHAVING BRUSH	1978
A CASE OF CONSTANT SUICIDES	1978
IN CASE OF HOT TASTE	1978
EXCITING ADVENTURES OF THE SPECTRUM, NO's 1, 2 & 3	1978
PRIMAL SCREAM	1980
I DREAMT OF FLOWERS	1978
HEADBANGER	1978

THE DATES GIVEN FOR THESE ASSEMBLAGES ARE INITIAL CONSTRUCTION DATES. MOST ARE ONGOING PROJECTS WHICH ARE STUDIES FOR WORKS WITH MULTI-DIMENSIONAL VIEWPOINTS TO BE PRODUCED IN TWO DIMENSIONS EITHER IN PAINT OR CELLULOID.

DRAWINGS

M60 MACHINE GUN	1981
CHALK STUDY OF A BACKWASH	1981
EIGHT CRAYON DRAWINGS ON ANALYSIS PAPER	1978-1981
FORTY SHEETS OF BOUND DRAWINGS	1977

PAINTING

WAR AND PEACE (SENTIMENTALITY KILLS SERIES)

THIS WORK IS ONE OF FOUR PHOTO-REAL ACRYLIC PAINTINGS ON CANVAS PRODUCED IN PERTH DURING 1979 AND 1980. IT IS A STUDY OF ASSEMBLED OBJECTS (SIMILAR TO THE SCULPTURES IN THIS EXHIBITION) TREATED FROM MULTI-DIMENSIONAL VIEWPOINTS CREATING SPACIAL AMBIGUITY.

PHOTOGRAPHS

A SELECTION OF MONTAGED PHOTOGRAPHS TAKEN IN VIETNAM, NORTHERN IRELAND, MELBOURNE AND PERTH BETWEEN 1970 AND 1980. THE PHOTOGRAPHS, LIKE THE SCULPTURES ARE USED AS SKETCHING DEVICES AND SOURCES FOR PRINTS AND PAINTINGS. STYLES OF PHOTOGRAPHY IN THESE MONTAGES HAVE BEEN HEAVILY INFLUENCED BY THE ENVIRONMENTS IN WHICH THEY WERE TAKEN. FOR EXAMPLE, THE PHOTOGRAPHS TAKEN IN BELFAST GENERALLY RELATE TO STATIC SCENES SUCH AS WALL GRAFFITI BECAUSE OF THE RESTRICTIONS PLACED ON PHOTOGRAPHERS BY POLICE, THE MILITARY AND PLAIN CLOTHES AGENTS.

SEVEN MONTAGES	1981
H BLOCK	1980
SHITHOUSE ART	1980

CYBERNETIC DREAMS

THE EGO'S GIVE AND TAKE

EGO

CENTRAL IN ORGANIZATION OF HUMAN PERSONALITY
THE PORTION EXPERIENCED AS "I"
WHICH PERCEIVES AND REMEMBERS

WHEN I WAS A CHILD
IT WAS SUGGESTED FREQUENTLY
I SHOULD GROW UP TO BE A POLICEMAN
AND TO THIS DAY
I BELIEVE I WOULD HAVE BEEN A GOOD ONE
BECAUSE I DON'T MISS MUCH

EGOIST

A PERSON OF LONE INTEREST
MORE INTERESTED IN SELF THAN ME
HAVING NOTHING TO DECLARE
EXCEPT THEIR GENIUS
AND A SPECIALITY IN BEING RIGHT
WHEN EVERYONE ELSE IS WRONG

PS - I'M A FRIEND OF AN IDIOSYNCRATIC PERSON

POEM TO THE MINISTRY OF HOPE

AGGRESSIVE WHITE DOG
I'D LIKE TO SEE YOU AFTER
IN THE SAME PLACE I STAY IN
AND SHOW YOU THAT
INTERESTING CITIES ARE FINISHED
AND FOR YOU TO GET ON YOUR KNEES
IF YOU'RE BENT ON LIBERTY

AND DO YOU THINK IDIOTS
WILL ALWAYS PREVAIL
AND IN THE GOOD SEASON
WILL WORK STILL BE
THE BEST REASON TO GIVE

TALKING TO ~~THE~~ ONE'S-SELF

SUMMER, SUMMER, IT IS SUMMER
AND I'M GOING TO BED ———
I'LL SEE YOU THEN
FOR LOOK YOU ARE TIRED
AND LIVING ALONE
I'VE GOT GOOD NEIGHBOURS
SHALL I SEE YOU THEN
YOU MUST TALK WITH ME. SOMETIME.

I AM FINISHED, - I MUST GO TO BED
I'M SORRY, I KNOW HOW YOU FEEL
LOOK, LETS FORGET THIS WHOLE THING

MULTI MEDIA LADY

NO PARADE
NO STEAK, OR
NO BEAUTY QUEEN
HAVE EVER FLIPPED OVER ME
WITH THE LOVE THAT I EXPIRE

LIFE IS A RIPPER

FREEDOM IS A MATTER OF DEGREE
THE POET BEGINS TO WRITE
THE SORTER BEGINS TO SORT
THE INCREDIBLE CONTINUE TO LIVE
TOO STRANGE TO DIE
AND FOR A SECOND
I THOUGH I WAS GOING TO ASCEND

I LIKE THE REBOUND
THAT'S GOT NOTHING TO DO WITH LOVE
I'VE WRITTEN THE LAW
IT'S A FANTASY
SO IT REMINDS ME
THAT I'VE NEVER BEEN FURTHER
THAN PARADISE

COULD IT BE TIMELY
TO GIVE ME SOME FUN
WHY DO YOU SLEEP
ISN'T THE FICTION OF THE WORLD
ON YOUR MIND

UNTITLED

WHAT DID THE WISE MAN SAY
ABOUT GOD IN THE SKY
THE OTHER SIDES JUST THE SAME
AND THE PAST IS JUST A GOODBYE
AUSTRALIAN MEN - TALL
TOOK US BACK TO WHERE THEY FED
BUT I HURT SO BAD
I CAN'T MAKE IT ALONE
WHEN FINALLY WE GET
TO THAT SUNNY SOUTHERN WEATHER
WE WILL BURY OUR ARMS IN THE DIRT

AUTOANALYSIS OF BLOOD, PLASTIC AND STEEL

I BALANCE FACT AND PURPOSE
TEACHING CHURCH AND SCHOOL
LIVING SECRETS
TOGETHER WITH DESIRE AND PUNISHMENT
ABOUT THE THINGS A DOG
COULD NOT STOMACH

SO, UP BODY AND UP FORM
THE PLACE AND THE STORY
THE BOTTLE AND THE PIPE
AND THE ELECTRIC

AS WITH THE COMPETITION
ALSO WITH MACHINE
AND ORGANIZATIONS
UNTIL AUTHORITY AND HATE
REACTIONS AND VALUES
DROP OFFICE QUICK

IS NOW THE DAY TO LEARN
ABOUT DEATH AND RELIGION
OR BEST SIMPLY TO STICK TO
MUCH DIRECTION AND
ROCK AND ROLL
FOR THE BENEFIT
OF BLOOD AND FRIEND

A PERFECTLY DREADFUL NOTE SAYS
IN MY SENSORY MIND
I ALWAYS STOPPED THE FIGHTING
BUT LIKE SO MANY ENDS OF MY DREAMS
THE IRONY IS NOT

FINITO

THE ARTIST-IN-RESIDENCE PROGRAM IS
SUPPORTED BY THE VISUAL ARTS BOARD
OF THE AUSTRALIA COUNCIL. THE
QUEENSLAND FILM AND DRAMA CENTRE IS
ALSO ASSISTED BY THE CRAFTS BOARD OF
THE AUSTRALIA COUNCIL AND THE
QUEENSLAND GOVERNMENT DEPARTMENT OF
THE ARTS, NATIONAL PARKS AND SPORT.
THE GENEROUS ASSISTANCE OF STAFF OF
THE CENTRE FOR THE ADVANCEMENT OF
LEARNING AND TEACHING IS GRATEFULLY
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