

OTHER MEDIA

Richard Blundell CREATIVE ARTS WORKSHOPS. 1979 & 1980. Two dyeline posters.

Arthur Boyd PORTRAIT OF LAWRENCE DAWS. 1979. Drypoint.

Nerissa Lea ROOM 1. NORMAN. 1985. Lithograph/pencil/collage.

Lawrence Daws RICHARD BLUNDELL. 1979. Etching and aquatint.

Stephen Spurrier TEGAN. 1981. Colour etching and aquatint.

Kaye Green SHADOWS ON AN ISLAND. 1984. Drawing.

Kaye Green CONTEMPLATING HILLS AS DRAWINGS. 1984. Colour lithograph.

Stephanie Outridge-Field GRASS, GREEN, GROWTH, GRIFFIN. 1983. Layered porcelain slip and fibre-glass rods with ceramic stains, inks and dyes.

Stephen Killick NIGHTWALK. 1979. Etching and aquatint.

Richard Blundell ABANDONED LOVER'S FERTILE LANDSCAPE. 1979. Relief print from masonite block.

Therese Kenyon-Mackie TRAP FOR YOUNG PLAYERS. 1980. Colour etching and aquatint.

Bronwyn Kemp RECEPTOR. 1982. Slab-built porcelain with slips.

Toni Warburton METAPHOR. 1985. Hand-built manganese-bearing earthenware with slips.

Peter Rosman Books. 1981. Mild steel, perspex, wax, sandstone, stainless steel.

The Queensland Film and Drama Centre has been assisted each year since 1980 by the Queensland Government through the Minister for the Arts. The Centre has also received special purpose funds from the Utah Foundation, the Potter Foundation, I.C.I. Australia, an anonymous donor who provided a major contribution for the Centre's establishment, and the following boards of the Australia Council: Community Arts Board, Crafts Board, Film and Television Board, Theatre Board, Visual Arts Board.

Griffith University

Queensland Film and Drama Centre

Exhibition 1975-1985



The Queensland Film and Drama Centre is a community-access arts facility and resource for local and visiting artists who require specialised equipment and studio space.

Planning for the Queensland Film and Drama Centre began in 1973. The Centre was planned as a series of small buildings 'where young people will be able to make things'. An early manifesto explained that students and other young people find that, at a time of life when they want and need to follow passing interests and to develop a creative imagination, they have neither the time nor the opportunity to do these things. The first building was provided by generous donors, one of whom suggested the name for the Centre.

Informality was seen as the key to success, allowing students and others to come and go when they had the time and as they felt inclined. The plan was to build up a series of equipped workshops and studios for painting, printmaking, ceramics, metal work, photography, film, music and drama.

From the outset, community access to the Centre was an important aspect of the concept. The Centre was established to promote film, drama and visual arts in Queensland. The emphasis was on creativity in the everyday lives of ordinary people. Activities at the Centre have included workshops, residencies, seminars, screenings, exhibitions, and performances. Membership of the Centre is open to the general community.

The Centre has hosted nineteen artists-in-residence and five visiting artists, in the fields of film, drama, music, conceptual art, ceramics, painting, sculpture, fabric design, and printmaking. The Centre also employs a Community Arts Officer who works on arts development and community arts projects in the southside of Brisbane.

This exhibition contains a small selection of works produced at the Queensland Film and Drama Centre over the past ten years by artists-in-residence, visiting artists and community participants in the Centre's workshops. Silkscreened posters for special events and photographs taken during residencies have also been included, as well as an installation documenting a recent award-winning piece of community theatre.

Nerissa Lea QUEENSLAND FILM & DRAMA CENTRE 1975-1985. 1985
Mixed Media

LOGAN CITY STORY DOCUMENTATION

Philip Betteridge (Habitat Productions) 1984 Video.

John Elliott 1984 Photographs

Poster, T-shirt, Badges by "the team".

SILKSCREENED POSTERS

James Swan COMMUNITY WORKSHOPS. 1984.

Bob Daly PERFORMANCE ART AND EXPERIMENTAL MUSIC. 1980.

James Swan YOUTH AND THE ARTS. 1984.

Cherie Bradshaw, Michael Callaghan, Lyn Finch WHY WE OPPOSE
VOTES FOR MEN. 1979.

George Brenan G.U.M.S. 1980.

James Swan COMMUNITY WORKSHOPS. 1982.

James Swan COMMUNITY WORKSHOPS. 1983.

James Swan COMMUNITY WORKSHOPS. 1981.

Ray Beattie NEWSWEEK. 1981.

Gary Worthington and Margriet Bonnin MIME WORKSHOPS. 1980

James Swan DYNAMIC HEPNOTICS. 1984

Michael Callaghan WHAT NOW MR MAO DANCE?. 1979.

Therese Kenyon Mackie COMMUNITY WORKSHOPS. 1980.

Bob Daly SILKSCREEN WORKSHOPS. 1980.

Catalogue Cover: Photograph by John Watson of Melissa Zewckek and Barbara Steiner in the Pottery of the Queensland Film and Drama Centre.