



Introduction

In the closing months of last year the QCA moved from the suburb of Morningside to its new home in the vibrant South Bank precinct. In the process, QCA has experienced a renaissance, leaving behind an introspective building on an isolated site, for a one that is full of light and open to the wider world. The QCA Design Renaissance Exhibition reflects a range of responses by staff of the Design Department to this new world and brighter future.

There is a transformative aspect to the works that suggest more than a physical change of perspective: one that implies spiritual, emotional and even ethical considerations on the nature of existence and of the individual's place within it. In these pieces the nature of change and response to change is presented from a cosmic viewpoint though to metamorphic expressions of development, growth and even what can be the two-faced quality of social interaction.

The lecturers of QCA Design have offered a particular view of renewal through a wide range of media: sometimes witty, sometimes exploratory, always thoughtful.

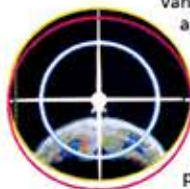
Paul Barnes

Title: Renovators Delight

Medium: Acrylic, pastel and aquarel on MDF board. (Triptych)

Size: Side panels 335 x 600mm, centre 515 x 600mm

Contemplating our planet from high orbit, you are struck by the tender blue arc of the horizon in the Earth's thin atmosphere seen tangentially. From this vantage point, it soon becomes apparent that there is no such thing as a local environmental problem.



Delicate, invisible molecules suspended in our frail atmosphere are utterly ignorant and blatantly stupid. Industrial pollution, greenhouse emissions and poisonous substances attacking the ozone layer are completely oblivious of territorial boundaries. They do not understand legislation, the mutterings of aggrieved suncancer victims or the last breath of a drought stricken animal.

The indigenous ruling species has created an equivalent belief in the powers of technology and this, coupled with the prevalence of short term thinking is beginning to pose a danger to itself. It is ironic that with the advent of spaceflight, born in the midst of global conflict and nationalistic rivalry, that the observer is provided with a clear view that erodes nationalism and puts the clashes of mankind into a sharper perspective.

As Carl Sagan once said:

"They seem like the squabbles of mites on a plum".

Is it time for a Renaissance? Welcome to Planet Earth. No reasonable offers refused.



Paul Cleveland

Title: The Grim Reaper (2002)

Medium: Charcoal on paper

Size: 330 x 460mm each

A triptych of temporal existence.

issance →
with designed by QCA design staff

Renaissance Exhibition curated by Renal Storey.



Sebastian di Mauro
Title: Bluing 1, 2, 3 (2002)
Medium: thermal transfer print, pigment, acrylic paint, acrylic medium
Size: 400 x 290mm each

My practice has long been dominated by an interest in the metaphysical world. The choice of materials reflects a fascination for their inherent transformative powers and the capacity to become something other. Cycles of death, decay and regeneration are played across the nature/culture divide.



Richard Blundell
Title: South Bank Suite (2002)
Medium: Oil on board
Size: 10 paintings 230 x 350 mm each

Ten linked works explore this "24/7" Renaissance environment.



Jon Harris
Title: Moving forward in the Universe
Medium: Mixed media
 Armada (blue balls)
 Forever Young (parachute)
 Stillborn (lamp)



Sandy Simpson
Title: Prima Vera 1
 Prima Vera 2 (2002)
Medium: Pastel
Size: 940 x 730mm each

Sandy Simpson has been drawing and painting the Australian landscape for thirty years, with a special emphasis on seascape, and the portrayal of water in all its moods and light conditions. At the present time he is exploring the problems of placing the human figure in the landscape and in a water environment, moving and swimming.



Sam di Mauro
Title: Renaissance Series 'Same Performance Different Sets 1'
 'Same Performance Different Sets 2'
 'Same Performance Different Sets 3' (2002)
Medium: Photographs, drafting film, transferred images, Pen and Ink drawings
Size: 260 x 450mm



Colin Scobbie
Title: ... and tomorrow I will be ... (2002)
Medium: Ink jet prints of digital images on paper
Size: 285 x 395mm

The realisation of the promise —through advertising— that we can be anything we want to be. Simply by buying the product we can be happy, fit, healthy, wealthy, wise, successful or whatever else we wish to be. However this promise can be blurred by the sheer volume of competing, overlapping messages.

Human needs have basically remained the same for the past 3 million years. As creatures on earth we still need to eat basically the same food, we still sleep on horizontal surfaces, we still need to protect ourselves from the weather, and we procreate in the only way we can. Humans remain the only constant variable in a sea of perpetual transformation.

'The sets which support the rituals of life are constantly being reused, discarded, reinterpreted and reinvented.'
 Salvatore M Di Mauro, 2002.



Donald Welch
Title: DARLING!
 (how wonderful to see you). (2002)
Medium: Papier maché and mixed media.



Six life-size masks reflecting on verbal niceties and social hypocrisy.

ˌReˈnaisˌsɑːns (F. re-n[ɑ]s[ɑ̃]s[ɑ̃]ns; E. r[ɪ]-n[ɪ]-s[ɑː]-s[ɑː]ns), n.
[F.; fr. rena[ˈ]ître to be born again. Cf. Renaissance.] A new birth,
or revival. Specifically: (a) The transitional movement in Europe,
marked by the revival of classical learning and art in Italy in the
15th century, and the similar revival following in other countries.
(b) The style of art which prevailed at this epoch.