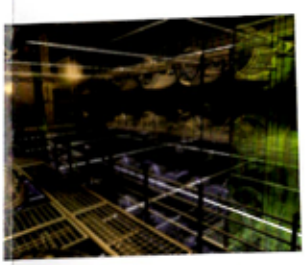
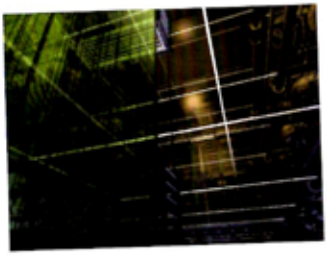
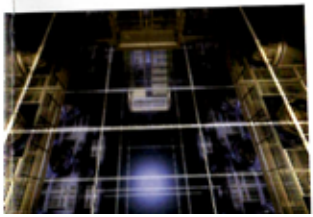
2001

a design Odyssey







artists statements

Paul Barnes

It is the aim of the artist to provoke the viewer to contemplate the Gongyo grand and universal law. Buddhist scriptures teach that our body is indeed a universe in miniature. The viewer can contemplate upon the critical nature of individual decision making that impacts upon the inner and the outer universe. This becomes a personal odyssey.

Gongyo Conjunction - Approach $250.00
Impasto, aerosol lacquer and computer generated images on Bainbridge board.

Gongyo Conjunction - Proximity $250.00
Impasto, aerosol lacquer and computer generated images on Bainbridge board.

Gongyo Conjunction - Contact $250.00
Impasto, aerosol lacquer and computer generated images on Bainbridge board.

Claire Bennett

.....This Piece investigates the spatial relationships between intellect and time, while playing with illusions of scale and gravity.
The 4 corners of the 2001mm long 'Monolith' map the 4 million years of Human intellectual development. The 2001 horizontal time-line is dissected by the 5 points of the 'Sentinel' (pyramid 'full of stars'); AD 150 Potolomy's theory that the earth was the centre of the Universe; AD 1000 The Discovery of Nova Scotia; 1835 Darwin's theory of evolution; 1768 the discovery of Australia. The pitch of the pyramid sides is the tilt of the Earth 23.5 degrees. 76cm high and wide, Halley's Comet comes around every 76 years and the only future prediction we can rely on is that the comet will return in 2062.
The value of further investigation of these relationships would lie in the perceived formal harmony of this piece.....

The Mythology of Intellect $3,500
Table in Acrylic, Laminate and MDF

Richard Blundell

The theme for this exhibition is richly layered in meaning. For me, 'time' is at the centre of this meaning and my works are grounded in a visual enquiry of the 'birth/life/death' time cycle.
While the birth/life/death topic has been addressed in very differing ways across human history and cultures, my works operate from my vantage point as a male, middle aged, grandparent. I see myself as occupying 'middle ground' with some first-hand experience of attributes associated with both ends of the human life span. In my works this 'odyssey' is defined by the female and domestic context.

Forward journey $150
Mixed media 300 x 300

Nest $275
Mixed media 510 x 510

Exit $150
Mixed media 300 x 300

Paul Cleveland

All these images use ants as a unifying factor. Always on the move they epitomise the constant traveler.

Unearthed Airport Blackware $400
InkJet Print 260 X 340mm
A contemporary view of air travel set in a classical form.

Self Portrait with Honey Pot $400
InkJet Print 260 X 340mm
Those ants are always at it.

Mechanical Ducks Looking for a Mate $400
InkJet Print 260 X 340mm
I flew half way across the world looking for someone to wind me up.

Sam Di Mauro

to acknowledge the commonplace - culture in transition
to translate and interpret oral histories and life's rituals.
to represent local culture and its relationship to place
to provide reference points for reflection
These are the impetus for my work.

The odyssey series addresses the ritual of travel: departure, arrival, return..

1 Identifies with the ritual of preparation
2 References the rituals associated with the destination
3 Identifies the ritual of reflection and reconnection

Odyssey Ritual Series
Departure
Recycled window frames and found objects
850mm high x 350mm wide

Odyssey Ritual Series
Arrival
Recycled window frames and found objects
850mm high x 350mm wide

Odyssey Ritual Series
Return
Recycled window frames and found objects
850mm high x 350mm wide

Sebastian Di Mauro

"Journeys" are part of our daily lives.

A journey can be interpreted literally to signify travelling from one place to another.

A journey can also be interpreted in a more abstract way—to signify a progression or transition in life. Our journeys through time and experience.

These paintings are notations for the weary traveller.

Echo 1. 2. 3 $1,200 each
Thermal transfer print, acrylic paint on Belgian linen 372 x 575 mm

Colin Scobbie

A Design Odyssey Through the Suburbs

Probably nothing says more about a suburb and the people who live there than the signage that litters it. It

REFLECTS THE MOOD, THE CHARACTER, THE ASPIRATIONS OF THE BUSINESSES WHICH IN TURN REFLECT THE MOOD, THE CHARACTER AND THE ASPIRATIONS OF THEIR CUSTOMERS – THE RESIDENTS OF THE SUBURB.

West End $280
Epson Ink Jet Print 200 x 200mm

Ennogra $280
Epson Ink Jet Print 200 x 200mm

Fortitude Valley $280
Epson Ink Jet Print 200 x 200mm

Sandy Simpson

STRADBROKE ISLAND IS AN ENDLESS SOURCE OF INSPIRATION FOR ME. I NEVER TIRE OF EXPLORING AND INVESTIGATING THE ENVIRONMENT I'M PAINTING AND DRAWING.

Amity Creek $900
Pastel 55 x 75cm

Swamp Lilies $900
Pastel 55 x 75cm

Polka Point $900
Pastel 55 x 75cm

Larry Vint

EXPLORING THE FUTURISTIC VISUALISATION OF THE CHEAP HOTEL; CREATING VIRTUAL BUILDING SIMULATIONS TO DESIGN, EXPLORE AND PROMOTE THE DESIGN.

The Cheap Hotel I - Suspended Cities $ 150
3D model created on ArchiCAD & montaged using Photoshop, on photo paper 420 x 297mm, 2001

The Cheap Hotel II - Bedroom Capsules $ 150
3D model created on ArchiCAD & montaged using Photoshop, 420 x 297mm, 2001

The Cheap Hotel III - Foyer and Corridors $ 150
3D model created on ArchiCAD & montaged using Photoshop, 420 x 297mm, 2001

Donald Welch.

MOVEMENT AND CHANGE AND DISCOVERY ARE IMPLICIT IN THE WORD 'ODYSSEY'. FOR SOME YEARS A PERSONAL ODYSSEY HAS BEEN AN EXPLORATION OF ASPECTS OF COLOUR AND PROPORTION, ESPECIALLY IN RELATION TO THE GOLDEN SECTION. THE LOCATION AND DIMENSIONS OF EVERY ELEMENT IN THESE PIECES IS PROPORTIONALLY RELATED, ONE TO ANOTHER, AS ARE THE COLOURS. I HAVE REFERRED TO THE DOPPLER EFFECT, AND ITS ASSOCIATION WITH THE RED AND BLUE SHIFT OF STELLAR BODIES, AS THE BASIS FOR MY PIECES— AN ECHO OF THE INFLUENCE OF S. KUBRICK AND A.C. CLARKE WITH REGARD TO THE YEAR! THE SELECTION OF COLOUR HAS BEEN INFLUENCED BY THE WORK OF KARL GERSTNER.

Dark Rising $300
55cm x 30cm. 2001. Canson papers.

Light Affects $250
47cm x 18cm. 2001. Canson papers.

Spectral variations $300
49cm x 26cm. 2001. Canson papers.

For someone who rarely travels the QCA Design Odyssey Exhibition may be reason enough to travel more often. Whether the artists intended us to accompany them on their travels or enable our imagination to drift, it is apparent when first viewing the body of work that a journey is in mind. Ironically, there was no discussion of a curatorial premise between the staff and the works were simultaneously conceived in isolation.

Escapism, arrival, departure, reflection and representations of home are reoccurring themes within the exhibition. From these individual life stories the viewer is invited to question and engage with the work.

Although the works reflect personal experiences and processes they also resemble the lineage of history from symbols to pre used objects as expressed in Sam Di Mauro's series of installations that incorporate the remnants of travel. These elements influence the way we read symbols and how visual language has mutated to incorporate our rapidly changing set of signs. They question the notion of time and technology as evident in Paul Cleveland's prints of wind up ducks and scattered ants. The artists have successfully articulated the notion time by incorporating objects, installation and new technology.

The exhibition reflects the professionalism and quality of lecturers at QCA Design and their ability to work in a diverse range of media.

One might reflect upon this united, recurring subconscious idea as a vehicle for escape and ask the artists "what time is the next flight".

Renai Stonley

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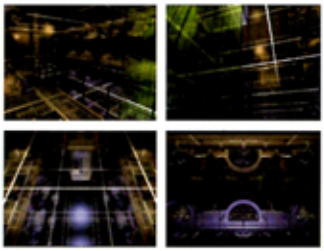

COVER IMAGE: *THE CHEAP HOTEL II - BEDROOM CAPSUALS* LARRY VINT
INTERNAL IMAGES: *UNEARTHED AIRPORT BLACKWARE* PAUL CLEVELAND

ARTISTS

PAUL BARNES
CLAIRE BENNETT
RICHARD BLUNDELL
PAUL CLEVELAND
SAM DI MAURO
SEBASTIAN DI MAURO
COLIN SCOBBIE
SANDY SIMPSON
LARRY VINT
DONALD WELCH

GRIFFITH
UNIVERSITY