

15 years
of contemporary
art

Redlands
Westpac
Art prize
2010

Art Inspiring Education



Celebrating 15 years



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An introduction from Redlands Principal

On behalf of Redlands, I am delighted to present the catalogue for the 15th Redlands Westpac Art Prize.

This exhibition is unique in Australia. The School invites a respected curator to select up to 20 of Australia and New Zealand's finest contemporary artists to exhibit. They in turn each nominate one "emerging" artist to participate. This two-tier presentation always results in an exciting exhibition of extraordinary talent.

The two winning artworks are acquired by the School. Consequently Redlands now has a unique collection of Australian and New Zealand contemporary art, which has become integral to our visual arts learning program.

As you will see, this year's exhibition includes photography, sculpture, installations, drawings and paintings making this show exceptional for the arts community and the general public.

We are delighted to have the highly respected artist, teacher and winner of the 1998 Redlands Westpac Art Prize – Lindy Lee as our Curator. We are very grateful to Lindy and a number of others who have made this exhibition possible.

To the wonderful artists, whose imagination, passion and creativity make this show what it is, thank you for your superb contributions.

To our generous donors, notably Westpac, which has continued as our prime sponsor since the exhibition started in 1996 and to Konica Minolta, which sponsors the popular Emerging Artist prize and also prints all the promotional materials, thank you. And thank you also to all of our sponsors, most of which have supported the exhibition from its humble beginnings at our School gym to what it is today.

Thank you to this year's judges: Wayne Tunncliffe, Curator of Contemporary Art of the Art Gallery of NSW, and Reuben Keehan of Artspace and Redlands art teachers Mark Harpley and Fabian Byrne. Also to Kath Fries, a previous emerging artist exhibitor, who has worked tirelessly to assist Lindy prepare this year's show. Her efforts and expert opinions have been an invaluable contribution.

I trust you will enjoy the 2010 Redlands Westpac Art Prize.

Dr Peter Lennox
Principal

The Curator's *introduction*

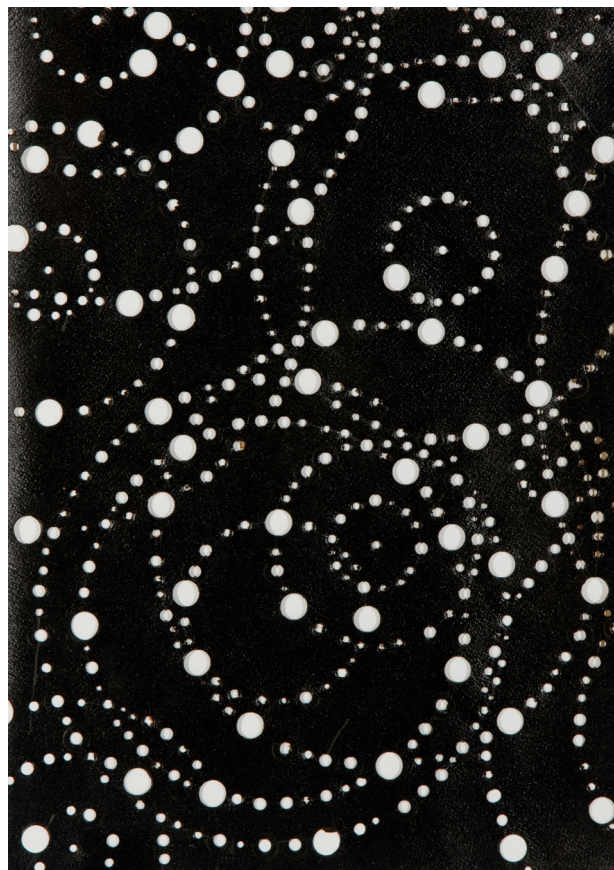
The Redlands Westpac Art Prize holds a unique place in the abundance of art awards in Australia. The prize not only demonstrates Redlands commitment to acquiring a substantial collection of original artworks, which form the basis of their visual art teaching collection, but it also encourages very established artists to mentor a younger generation.

As an artist and university academic I have a very passionate interest in encouraging young artists. With this in mind I have selected artists of very high calibre who have made significant contributions to contemporary Australian culture, many of whom are studied as part of high school curricula throughout Australia. To bring examples of these works together is a way to inspire a younger generation of potential artists and those who will grow up with an enriched appreciation of visual art. It is meaningful to me that a component of this show actively gives emerging artists an opportunity to show alongside these established artists.

As curator, I have allowed my own interests to direct my selection of artists for the Prize. These interests being: artists who have dual cultural backgrounds and deal with lesser known histories; Brook Andrews, Fiona Foley, Kate Beynon and Aaron Seeto; those artists who have internalised multiple, cultural and personal viewpoints and who work with spiritual ritual - Danie Mellor, Savanhdary Vongpoothorn, Rob Scott-Mitchell, Phaptawan Suwannakudt and Nell; and finally, artists like John Beard, Jon Cattapan, Debra Dawes, Nike Saavas, Peter Maloney, Lionel Bawden, Julie Rrap, Mikala Dwyer and Matthys Gerber, who all explore various facets of permeable borders and shifting frames of perception, ranging from elements of playfulness and humour to analytical and formal enquiry.

I would especially like to thank Kath Fries, who is invaluable in helping with administrative tasks and the putting together of this catalogue, Tina Fleming and David Day for their almost seamless planning of the whole event and my studio assistant Kelley Stapleton for the smooth organising of my workspace, which then allows me to take on extra projects.

Lindy Lee
Curator



Lindy Lee's "Kalpa Fires", 2010.
Paper, Chinese ink and fire

Selected *artists*

Brook ANDREW

Andrew is a conceptually driven artist. He challenges cultural and historical perception using installation, text and image to comment on local and global issues regarding race, consumerism and history. His recent inflatable artworks, *Jumping Castle War Memorial* for the 17th Biennale of Sydney and *The Cell*, commissioned by the Sherman Contemporary Art Foundation, are hypnotic, immersive, inflatable installations asking viewers to participate in often thought provoking issues. Decorated with optical patterns drawn from Wiradjuri tradition, the inflatable cell draws on themes concerning public debates on asylum seekers, disputes of cultural identity, hypnotism, consumerism and perception, whilst offering a quiet space of contemplation and possible decontamination.

Exhibitions like 'Theme Park' (Aboriginal Art Museum, Holland) recreated the 'theme park' and 'museum' experience of Aboriginal and international historical ethnographic and contemporary display and experience of collections. The museum was turned into a theme-park that directly engaged the visitors' journey with artworks along side museum artifacts with a specific theme-park oeuvre challenging stereotypes and questioning historical and cultural perceptions, for example, a large blow-up clown along side 1970's Australian ballad music and maritime prints from the Maritime Museum, Rotterdam.

Andrew's interests take him from blow-up PVC structures to working collaboratively with print makers and within museum collections. His interest in diverse mediums and collaborative experiences aim at a richer engagement with ideas and philosophy to encourage new ways of thinking and making work, and to push pre-conceived boundaries of experience and perception. Andrew is an artist who works across cultural and physical identity, resisting a fixed perception in the diverse ideas he engages with. He firmly believes that a static engagement halts growth, whereas other possibilities are inspired through tricks and lures. He encourages confusion, double takes and un-fixed encounters and boundaries. Questioning the self is central to experiencing the artworks Andrew creates. His work incorporates installations, neon, performance, sculpture, video and print-media.

Andrew was the recipient of the Australia Council ISCP residency, New York 2008–09. Andrew has

exhibited in *The Exotic Human*. Other cultures as amusement 2009 at Teylers Museum, Haarlem, Holland and Museum Dr.Guislain, Ghent, Belgium. In 2006 Andrew participated in South Project at Museo de Arte Contemporáneo residency, Santiago. He was a recipient of Australia Council for the Arts Fellowship and was a resident at Gasworks and Goldsmiths College, University of London 2000.

Even a Failing Mind Feels the Tug of History, 2009

**Woodblock print
108 x 79cm**

Price: \$8,800

Even a Failing Mind Feels the Tug of History is one of two woodblock prints created by Andrew with Kyoto Master woodblock carver and printer Shiochi Kitamura. The woodblock process took a total of 6 months to create from carving to printing 39 impressions of ink. This unique style of translating photo-collage to woodblock was a unique experience in woodblock carving. The original collages were created in New York from a found archive of interior design images and New York Times newspaper headlines. The awe-inspiring interiors with immense ceilings and formal décor represented hallmarks of power and authority. The headlines collaged over the images forms commentary on debates of power struggles and versions on truth.

Even a Failing Mind Feels the Tug of History is part of the *Danger Of Authority* series exhibited at Tolarno Galleries in late 2009. Justice Anthony North coined the phrase "Danger Of Authority" at his Patron inauguration at The Institute Of Postcolonial Studies, Melbourne, 2009. Justice North spoke about the implicit dangerous power in deciding another's fate in the context of not only his special interest in refugee law and the Tampa case, but also his own family history in the Holocaust. The New York experience of media may be not that dissimilar to ours in Australia. The headline in *Even a Failing Mind Feels the Tug of History* and its juxtaposed décor offer us a moment to possibly 'forget', to rest, or possibly an excuse not to remember events in history. How then do we reflect on the contrast of worlds and lived experiences? Tampa, for example, sits historically among many complex authoritarian issues publicised through often forgotten sensational media headlines, like the war on Iraq and it's ransacked National



Museum in Baghdad that fell to looting and damage during the American invasion. The headline's job is done. Chandeliers continue to sparkle.

Lionel BAWDEN

Bawden is an Australian artist working in sculpture, performance, installation and painting. His core sculptural practice exploits hexagonal coloured pencils as a sculptural material, reconfigured and carved into amorphous shapes, mining the material's rich qualities of colour, geometry and metaphor. Bawden explores themes of flux, transformation and repetition as preconditions to our experience of the physical world, essential to the construction of identity. Within his work Bawden harnesses landscape as a stand-in for the body, personal themes of desire, longing and interconnection become abstracted in a generative process to create form.

Bawden completed a Bachelor of Visual Arts at the Australian National University, Canberra School of Art in 1997. During 1995 he spent six months at the China National Academy of Fine Art, Hangzhou, China. Bawden was recipient of the 2009 Art Omi International Artist Residency, New York, USA, and the 2003 Creative New Zealand residency at Dunedin Public Art Gallery, New Zealand, where he created the exhibition *The Spring Tune*. In 2005 Bawden shared a 3-month Red Gate Gallery artist residency, Beijing with Sydney artist Nell. Bawden was the recipient of the 2009 Wynne Prize from the Art Gallery of NSW and the 2004 ABN Amro emerging Artist Award, Sydney. He has exhibited widely in Australia and internationally including the group exhibitions *Curious Colony* - a twenty first century Wunderkammer at Newcastle Region Art Gallery 2010; *Walk the line* - new Australian drawing at the Museum of Contemporary Art, Sydney 2009; *Zhongjian* - Midway at Yuan Centre of Art, Beijing China, part of the 2008 Beijing International Art Biennale; *The roving Eye* at Gigantic Art Space, New York, USA 2006 and *Colour Queensland* at Art Gallery, 2003. Bawden lives and works in Sydney and is represented by GRANTPIRRIE, Sydney.

The Cave of the Unknown, 2010
Coloured Steadtler pencils, incralac, epoxy
H75 x D7 x D55cm

Price: \$13,000

The Cave of the Unknown continues Bawden's exploration of flux, transformation, repetition and the passing of time as preconditions to our experience

of the physical world. The cavernous landscape depicted within Bawden's sculpture is grounded in his increasing interest in notions of a real and imagined underworld as a stand-in for our own inner world, where self-discovery and transformation takes place over time.

Within successive series of forms, Bawden has deliberately created an ambiguous slippage between landscape and body. Bawden's recent cavern works and paintings blur lines between the interior spaces of the body and the earth and suggest a landscape capable of swallowing up the body.

Bawden's work is made from a honeycomb of thousands of hexagonal, coloured pencils- glued, carved and sanded to form evocative and ambiguous landscapes. The pencil has become Bawden's signature material and operates essentially in its metaphor of possibility held in suspension - the undrawn line held within each pencil, whilst continuing to offer the artist a rich set of physical properties to exploit. The physical process of making the work involves the repetitive gesture of gluing one pencil to another, over and over. This repetition has become essential to the conceptual focus of the work, repetition is the very essence of the human condition and marks the passing of time, meal after meal, day after day.

The Cave of the Unknown conjures the innumerable possibilities that wait ahead of us upon entering the void. The form of the cavern stands in for the passing of time, as stalagmites and stalactites slowly draw together and the unearthing and accrual of personal meaning as we navigate the unknown.

John BEARD

Beard was born in Wales and won the Welsh National Art Scholarship at the age of 19. He studied at the University of London and the Royal College of Art, London. In 1967 he co-produced and appeared in a series of programmes for BBC 2 television. From 1972-78 he sat on the Board of Studies for Art Education at Oxford University. Beard has taught extensively throughout England and Australia. He was Head of Fine Art at Curtin University in Perth from 1983-1989 when he was awarded an Australia Council Fellowship and resigned from teaching to concentrate on his practice full time.

In 1998 he was awarded a solo exhibition at the Tate Gallery in St Ives UK, *After Adraga*, and held two solo exhibitions at the AGNSW. In 2000/1 his work *Wanganui Heads* was selected to represent the





year 1998 in the London National Portrait Gallery's *Painting the Century, a Hundred years of Portrait Masterpieces*. In 2005 he held a solo exhibition titled *John Beard* at the Centro de Arte Moderna, Calouste Gulbenkian Museo in Lisbon. In 2006, he was awarded a major grant from the Pollock Krasner Foundation in New York, won the Wynne Prize, the Kedumba Contemporary Drawing Award, participated in the Australian Drawing Biennale and was made a visiting Professorial Fellow of the College of Fine Arts at the University of NSW. In 2007, he won the Archibald Prize. In 2009 William Wright curated Beard's solo exhibition, *Headlands* for the ANU Drill Hall gallery in Canberra, and in the same year sent 27 paintings for display at the Kunsthalle Darmstadt in Germany, *Gesichtslos. Die Malerei des Diffusen*. In 2010 he succeeded Imants Tillers as artist trustee at the AGNSW. His work is held in private collections and major public institutions worldwide. A major monograph will be published in 2011.

Hand 3, 2010

Oil and wax painted on paper mounted on polyester
71 x 71cm

Price: \$16,000

These paintings relate to a series of films and drawings, which traced my daughter's earliest schematic development. The hand and wrist originated from the cell of a film made of Eliza crawling through a field of white chalk.

My interest is in the realm of constants. In this instance, raw kinaesthesia is presented as a counter point to stillness and preoccupied inertia. The continuous sifting nature of frames of perception and the resulting codification of modes of visual representation. In particular, the condition of painting and its historical legacy.

Kate BEYNON

Beynon lives and works in Melbourne. She was born in Kowloon, Hong Kong and as a child migrated to Australia with her family. Since graduating from art school in 1993, Beynon has exhibited extensively in Australia and internationally. The Sutton Gallery Melbourne has represented her for fifteen years. She has also held solo exhibitions at the Milani Gallery, Brisbane in 2009 and *Auspicious Charms for Transcultural Living*, Level 2, Contemporary Projects at the Art Gallery of New South Wales, Sydney in 2008.

She was a member of the 1st Floor, Artists & Writers Space in Melbourne which ran from 1994-2002, and her work has been included in *Global Feminisms* at the Brooklyn Museum of Art, New York, U.S.A, 2007, and *Zhongjian/Midway* Wollongong City Gallery, touring China and Australia 2009-10.

Beynon's work is held in many major public and private collections, including the National Gallery of Victoria, Melbourne; the National Gallery of Australia, Canberra; the Museum of Contemporary Art, Sydney; the Art Gallery of South Australia, Adelaide; the Queensland Art Gallery, Brisbane; the Queensland University Art Museum, Brisbane; the Bendigo Art Gallery; the Monash University Museum of Art, Melbourne; the Holmesglen TAFE, Melbourne; the Mercer Collection, Melbourne; Goldman Sachs/ JB Were, Sydney; BHP Billiton, Melbourne and the Museum of Modern Art (MMK) Frankfurt, Germany.

Beynon was Highly Commended in the 2010 Archibald Prize; and a finalist in the 2010 Doug Moran National Portrait Prize; 2006 Archibald Prize and Portia Geach Memorial Award; 2003 Arthur Guy Memorial Award. Beynon received a Women Artists Award in 1999; a New Work and International Grant through Arts Victoria in 2007; a New Work Established Grant in 2009; and a residency in Harlem, New York through the Australia Council for the Arts in 2004. She has also drawn inspiration from her other travels to the U.S.A, China, The Netherlands and Brazil.

Big Dragon Guardian, 2009

Acrylic on linen
150 x 150cm

Price: \$20,000

Big Dragon Guardian explores an ongoing interest in imagery relating to warrior and guardian figures and animals, talismans, lucky characters and protective charms. In this painting the female figure represents a contemporary Warrior Woman or Guardian Goddess. Calmly assertive with her steady gaze and Tai Chi swords at back, she is accompanied by a large blue-faced dragon who is both companion and protective Guardian Spirit. The Warrior Woman is adapted from traditional Chinese images of male guardians depicted in prints and painted onto doors; here morphed into a strong young woman of 'mixed' background.

The spirit of 'Li Ji' also lives on. Appearing in my work since 1996, I have adapted the figure of Li Ji into multiple cultural backgrounds, eras and locations. The original 4th century Chinese literary character, saved her mountain village by outsmarting and defeating



a menacing giant python, using some rice-balls sweetened with honey, a sword and her trusty snake-hunting canine companion. Through time, the energy of Li Ji has become 'trans-cultural'. Living here in Australia respectfully, she also embodies the idea of the 'Global Citizen' and traveller.

Dragons have been of great interest in my work, as they represent a positive force in both the Chinese and Welsh cultures of my family heritage. Visually fierce with their giant fangs and bulging eyes, they are nevertheless benevolent and protective creatures, associated with the natural elements of fire and water, and presenting an intriguing cultural crossover and auspicious symbol.

I like to blend traditional and contemporary art forms and styles, influenced by traditional Chinese art such as my late maternal Grandfather's scroll paintings, comic book graphics, animation, film, fashion and textiles. My work also looks at notions of cultural identity, relating to family connections, paths of migration, travel experiences and a sense of place.

Jon CATTAPAN

Cattapan lives and works in Melbourne. He has established himself as a prolific and significant Australian artist having exhibited his paintings, drawings and prints extensively since 1978. Central to Cattapan's practice is a concern with the way in which humans negotiate space and territories. Cattapan's urban imagery depicts a fragmented, mobile, pulsing environment. Cityscapes filled with flows and vectors reflect the increasingly digital and global reality we are confronted with in the 21st century. This concern extends into more political terrain in works dealing with the "children overboard affair" as well as broader issues of immigration and border protection. Interweaving influences from contemporary culture ranging from cinema, digital media, travel and science fiction, can also be located throughout his works. Most recently his work has been profoundly influenced by his time in Timor Leste as an official artist for the Australian War Memorial, Canberra. In 1983 he held his debut one-person show at the Realities Gallery in Melbourne, and from the early 1980s through to the present, his work has been shown widely in both commercial galleries and curated museum shows. As an artist he has practiced in various cities around the world, having lived in Sydney; New York City; Baroda, India; Seoul, Korea; and Castelfranco Veneto, Italy.

Cattapan was awarded an Australia Council Fellowship in 1992, and in 2003 completed a major

new work for the National Gallery of Victoria, commissioned through the Hugh Williamson Foundation, titled *The Melbourne Panels*. In 2005 he received a grant from both Arts Victoria and the Visual Arts Board of the Australia Council. In 2006 Cattapan's work was brought together in a major survey exhibition, *The drowned world: Jon Cattapan's works and collaborations*, at the Ian Potter Museum, the University of Melbourne. In 2007 he was one of four Australian artists to participate in *Venice Views* a residency project at the Venice Printmaking Studio, culminating in the exhibition *Fondamenti Nove* held at the Australian Print Workshop. In 2008 the monograph *Jon Cattapan: Possible Histories* written by Dr Chris McAuliffe was published by Miegunyah Press. His current exhibition *Perspectives* (with ex de Medeci) continues until March 2011 at the Australian War memorial in Canberra and will then tour to other states.

Topography Slides #5, 2010 Oil & acrylic on linen 140 x 140cm

Price: \$22,000

This work was inspired by my recent time in Timor Leste as an official artist for the Australian War Memorial in 2008. *Topography Slides #5* represents topographies of a particular zone and the colouration is a response to the use of night vision goggles. This work is representative of an abstract interpretation of contour maps and charts observed during my time there.

Debra DAWES

Since the early 1980's, Dawes has explored the interplay between life and the language of abstraction in painting and has exhibited her paintings consistently in public and commercial galleries. Dawes is currently a Senior Lecturer at the Sydney College of the Arts, the University of Sydney. Dawes holds a Doctorate of Creative Arts from the University of Wollongong and a Graduate Diploma in Visual Arts from the Sydney College of the Arts, where she studied painting in the mid 1980's and was at the same time co-director of the artist run space Union Street Gallery in Sydney in 1984 and 1985. In 1982 she was awarded a Diploma in Visual Art from the Newcastle College of Advanced Education.

Dawes' work has been included in many major exhibitions including *Australian Perspecta*, 1990,





Abstraction, 1990-91, *Phenomena - New Painting in Australia 1*, 2001 and *Starlite* 1993 at the Art Gallery of New South Wales; *Cross Currents: Focus on Contemporary Australian Art*, 2007 at the Museum of Contemporary Art; *21st Century Modern*, Adelaide Biennial, 2006 at the Art Gallery of South Australia; *Geometric Painting in Australia 1941-1997*, 1997 at the University Art Museum, University of Queensland; *Good Vibrations*, 2002 and *On the Brink: Abstraction of the 90s*, 2000 at the Heide Museum of Modern Art; *Ornamentalism*, 1997 at the Institute of Modern Art, Brisbane; *Subversive Stitch*, 1991 at the Monash University Gallery, Melbourne; *Union Street*, 1986 and *Feminist Narratives*, 1987 at the George Paton Gallery, the University of Melbourne.

In 2005 a publication, with essay written by Helen Grace and survey curated by Ross Gibson, entitled *Everydaynow*, was exhibited at Drill Hall, the Australian National University, Canberra. Dawes' work is represented in major collections including the National Gallery of Australia, the Art Gallery of New South Wales, the National Gallery of Victoria, the Queensland Art Gallery and the Art Gallery of Western Australia.

Never Black and White, 2010

Oil on canvas

106 x 168cm

Price: \$22,000

Dawes' painting combines simplicity of form with the complex of seeing, feeling and thinking. Her geometric systems embody the legacy of formalist and conceptual practices, enabling an invigorated perceptual experience informed by the social, the political and the subjective forces underpinning our contemporary reality.

Never Black and White, is one painting from the series *Double Dealing* first shown in *Cross Currents: Focus on Contemporary Australian Art*, 2007 at the Museum of Contemporary Art. The painting deploys two systems of spatial construction, Renaissance perspective and Modernist planar space – opposed visual and philosophical systems – to interrogate both the tension and synergies between the two; to throw light on contradiction and duplicity, thus challenging viewers to negotiate their own shifting realities between these systems.

Mikala DWYER

Dwyer completed her Bachelor of Visual Art at the Sydney College of Art, the University of Sydney and Master Fine Art at the College of Fine Arts, the University of New South Wales. She also attended Middlesex Polytechnic, London, UK and University der Kunst, Berlin, Germany. Dwyer has held solo and group shows throughout Australia, New Zealand, France, Germany, UK, Turkey, Switzerland and the USA with the most recent being Square Cloud Compound at the Hamish Morrison Galerie, Berlin, 2010. *Ich Wicht*, Kunstraum Potsdam, Artforum Berlin. She was in the 2010 Sydney Biennale, *The Beauty of Distance*; Adelaide Biennale 2010 *Before and After Science*; *High Tide*, Zacheta Gallery of Art Warsaw; and the Contemporary Art Center Vilnius in 2006. She was awarded the Anne & Gordon Samstag International Visual Arts Scholarship in 2004. In 2009 she was awarded the Australia Council Fellowship. Dwyer's work is held in major public collections in Australia and New Zealand.

Outfield 26, 2009

Acrylic, audio-pink, brown, violet, white noise (ipod, speaker)

Dimensions variable

Price: \$20,000

The object *Outfield 26* is a play on colour, synesthesia and naming stuff. The tall black cone is like a parent to the small colourful cone. Sound is emitted from the small cone and is a rainbow of noise, there is brown noise, violet noise, white and pink noise. We can listen to colour. Colour terminology is applied to the spectral density of sound. The parent form is silent but supervisory. The sound is like a gas, it sounds like gas is being expelled from the cone so again there is a synesthetic confusion as we wait for a smell. The child form is playing, growing, evolving...

Fiona FOLEY

One of Australia's most significant visual artists, Foley has a heroic ability to communicate powerful ideas and concepts through elegant, understated and sometimes humorous artistic expressions. Foley has been based both in Sydney and Hervey Bay but now works and lives in Brisbane. The National Museum of Australia acquired Foley's sculpture *Annihilation of the Blacks* 1986, during her final year at Sydney's College of Fine Arts. Since then, Foley's works have been regularly collected by art museums around



Australia and the world such as the British Museum and the National Gallery of Australia, as well as corporate and private collections.

As a scholar, adjunct professor at the University of Queensland, writer and artist, Foley is deeply engaged with both Australia's pre-European cultures, particularly her own Badtjala clan, and the predominately European contemporary Australian cultures. Her research and oeuvre aims to seek out lesser-known histories surrounding the interaction of Indigenous Australians and Europeans and bring them to the attention of a wider audience, through the visual arts. She sees herself as an educator and guide through the events, attitudes and histories that are often unpleasant and difficult to understand. Currently, Foley is expanding her practice by undertaking a residency in China.

Bearing Witness #1, 2009
Inkjet print on Hahnemuhle Paper
150 x 100cm

Price: \$4,400

Many of Foley's works discuss identity in contemporary culture, often by using her own image. Foley's Badtjala Woman series in 1994 revealed the artist in various poses anthropologists used to photograph her ancestors before her, and in *No Shades of White* 2004, Foley is one of seven people dressed in Dutch wax robes and hoods stylised on the Ku Klux Klan - wittily shifting the quite theatrical roles of racial prejudices and behaviours. Most recently, Foley's work *Bearing Witness* 2010, consists of portraits of contemporary Australians enacting roles from within Australia's tenuous colonial history such as a priest, a judge, and a well-dressed colonial woman.

Matthys GERBER

Gerber was born in The Netherlands and has been living in Australia since 1971.

Working primarily with painting, his work often tends to hover uncomfortably between abstraction and representation, seeking out the failings of images and superimpositions of contradictory painting techniques. Gerber uses a range of techniques, from photorealism to geometric abstraction and though usually a painter he also works with other media from photography and wallpaper to telegraph poles. Formal connections are also made between abstraction and indigenous painting via his use of organic geometric patterns and Rorschach paintings.

Gerber's work is included in most major museum collections in Australia. He regularly exhibits in Australia and overseas and has held more than 30 solo exhibitions. He is represented by Sarah Cottier Gallery, Sydney; Block Projects, Melbourne; Hugo Michel Gallery, Adelaide and Hamish McKay Gallery, Wellington. Gerber has been teaching at the Sydney College of the Arts since 1995.

Romy, 2010
Oil on Canvas
180 x 180cm

Price: \$20,000

The painting *Romy* 2010, is based on a small paper cut-out that the artist made in 2000. The painting's title is a homage to the artist's daughter who is currently engaged in her final high school exams.

In the painting the original colours have been changed to separate the shapes as well as combine the whole into an atmospheric propeller, where each colour plays an indispensable part. The composition allows for the flat and the dimensional to work together via the illusion of the intertwining or weaving of the colours created by certain shapes that oscillate between negative and positive values.

The work continues the usual explorations of the artist by creating relationships between the different attributes of painting, such as the variations of abstraction and figuration, fast and slow speeds of application, between the brush and the digital as well as doubt and hesitation. Individual paintings also add to the kaleidoscopic oeuvre where they can take the form of such genres as landscapes, nudes and geometric or gestural abstraction presented either uniquely or clashing within the one painting.

Painting becomes a tool for testing the possibility of making beauty out of chaos. The original chaotic ingredients that the artist's predilections bring to the painting are subsequently worked into something whole and complete. It is this tendency of presenting an otherwise fragmented and arbitrary world as one, which continues at the heart of painting's absurd ontology.

Peter MALONEY

Maloney has exhibited nationally and internationally for over three decades, with works extending across a wide range of media, from paintings and drawings to video and audio pieces. In 2010 his work was included in an exhibition at the Exile Gallery in Berlin and he is represented in many major collections



including the Canberra Museum and Gallery, the New England Regional Art Museum, the Ipswich Art Gallery, the Queensland University of Technology and Artbank. In 2004 Maloney was awarded an ACT artist grant and in 2002 he worked at the Australian Council Studio in New York. He is currently Lecturer in Painting at the School of Art, ANU.

Red Proscenia, 2010
Acrylic on canvas
190 x 146cm

Price: \$12,000

During the last two decades my paintings have flaunted their ambivalent relationship with histories of abstract painting. While these works maintain some of the outward appearances of post-war abstraction I have always operated as an interloper, attempting in my way to subvert issues of robust masculinity with cut & paste photocopy collage origins and dead-pan paint delivery.

Red Proscenia is from a recent series I called ENTERORDONT and further develops my work's dependence on the collage process. The structure of the painting was formed by layered collages of photocopied linear drawings with most of the compositional action shunted to the top and side edges of the painting creating an arch describing a central void. Whether this arch promises theatrical possibilities or acts as a doorway inviting one's entrance remains purely speculative; as the signs says ENTERORDONT.

Danie MELLOR

Mellor was born in Mackay and has lived, studied and worked in many parts of Australia and also England, Scotland and South Africa. He holds a doctorate from the Canberra School of Art, Australian National University, and currently lectures at the Sydney College of the Arts, Sydney University. Mellor's work encompasses a wide range of media, including printmaking, drawing, painting, and sculpture utilising wood, glass, steel and ceramics. Mellor's works have been included in the National Aboriginal & Torres Strait Islander Art Award on several occasions, in 2000, 2001, and every year since 2003. He has had numerous other exhibitions, both individually and as part of group shows, at galleries including the National Gallery of Australia, the Queensland Art Gallery, the Museum of Contemporary Art, the Sydney and Canberra Museum and the Art Gallery of New South

Wales. His work was represented in the National Gallery of Australia's first National Indigenous Art Triennial in 2007. Mellor has won several awards, including the Canberra Critic's Choice Award in 2006, the John Tallis Acquisitive Award in 2008, the Victorian Indigenous Ceramic Art Award in 2009, and the Adelaide Perry Prize for Drawing in 2010. In 2009, Mellor won the 26th National Aboriginal & Torres Strait Islander Art Award, for his mixed media work *From Rite to Ritual*, which is now part of the National Gallery of Australia's permanent collection.

Of Monuments and Memories (in search of questions unanswered), 2010
Pencil, pastel, glitter, Swarovski crystal and wash on Saunders Waterford paper
185 x 143cm

Price: \$30,000

This image shows a visitation by Aboriginal people and Australian indigenous animals to a site of significance in France; it is a journey of curiosity, in search of questions unanswered. *Of Monuments and Memories* echoes the imagery of a nineteenth century engraving showing a cenotaph built in the grounds of the Château de Méréville in Captain James Cook's honour. It was commissioned by Duc Jean-Joseph de Laborde, whose own sons had perished at sea on the French navigator's Lapérouse's scientific – and for some - fateful journey into the Pacific in 1786. Laborde also commissioned a memorial to his sons, and both these monuments stood by the lapping waters of a lake, evoking the far-flung seashores by which all these men had perished. The traces and connections between people, events and history shows how closely interrelated we are, and the 'degrees of our separation' are almost illusory.

The elegiac nature of Cook's cenotaph has been emphasized in this image by exotic planting and weeping willows, which was also a staple feature of the blue and white Willowware designs found on English china of the eighteenth and nineteenth centuries. The transfer ware engraving techniques and also the blue and white imagery of Spode and Wedgwood lend themselves very elegantly to depictions of the colonial era. Coupled with naturalistic imagery of Aboriginal people and our indigenous flora and fauna, it serves to remind us of the transformative strategies of the colonial and the country now settled – it is analogous with a landscape that has undergone a radical transformation. It accentuates both difference and similarity, and acknowledges our shared history, as fraught as that was and is with sorrow and anguish, joy and triumph.

Nell

Nell studied at the Sydney College of the Arts and the University of California, Los Angeles. She has exhibited widely in Australia and been awarded residencies in Italy, China and France. Nell lives and works in Sydney and is represented by the Roslyn Oxley 9 Gallery, Sydney.

Earthbound Infinity, 2010
Acrylic and Nepalese pigment, baby Ostrich feathers & the wings of a Malaysian beetle
137 x 101.5cm

Price: \$7,000

the feathers came from a bird,
the wings came from a beetle,
the pigment came from the streets of Nepal,
the ghosts come when you sit still:
such is Earthbound Infinity.

Julie RRAP

Rrap has been a major figure in Australian contemporary art for over three decades. Since the mid-1970s, she has worked with photography, painting, sculpture, performance and video in an on-going project concerned with representations of the body. In 2007, the Museum of Contemporary Art, Sydney held a major retrospective of Rrap's work titled, *Body Double*, curated by Victoria Lynn. In 1988 Rrap was included in the Australian Show, which toured to the Frankfurter Kunstverein in Germany and major museums in Japan. Other significant group exhibitions include *Systems End: Contemporary Art in Australia*, which toured Japan and Korea in 1996; *Fieldwork: Australian Art 1968 – 2002* at the National Gallery of Victoria in 2002, *Turbulence: the 3rd Auckland Triennial*, Auckland, and *Revolutions – Forms That Turn*, the 2008 Biennale of Sydney, curated by Carolyn Christov-Bakargiev.

Rrap's work is held in every major public collection as well as many corporate and private collections. Rrap won the Redlands Westpac Art Prize in 2008. She was selected for the prestigious Clemenger Contemporary Art Award at the National Gallery of Victoria in September 2009. Her video work, *360° Self Portrait* won the 2009 University of Queensland National Artists' Self-Portrait Prize. The work has also been selected by Victoria Lynn for inclusion in *The Trickster*, at the Gyeonggi Museum of Modern Art, Korea. Monograph publications include Julie Rrap:

Body Double, curator Victoria Lynn's book to coincide with the MCA exhibition (co-published by Piper Press and the MCA) and Julie Rrap, also a Piper Press publication, 1998. Rrap exhibits with Roslyn Oxley9 Gallery, Sydney and ARC One Gallery, Melbourne.

OuterSpace #10, 2010
Digital print (from the installation *OuterSpace I* 2010)
175 x 120cm

Price: \$8,000

OuterSpace #10 is a photographic image in which the body (the artist's body) appears in a state of suspension. There is a narrative of otherness in which the body occupies space but not place; the body in outer space is alien and unanchored from earth's gravitational pull suggesting a body that is 'out of place'.

When I was producing the photographic images and video projection for the installation *OuterSpace I* I wanted to create an environment or 'territory' in which the performing body (both that of the artist and the audience) could displace the shape of the constructed space. I decided to work with a variety of black elastic strips because this material was malleable. The construction in the studio environment was physically transferred to the Gallery space by stretching the black elastic throughout the architecture of the space. As these environments began to build their translation into 2D images suggested black line drawings within abstract tonal surfaces that created an ambiguous territory for the body to inhabit. In this photographic space, the female figure becomes a trickster who eludes and makes uncertain representational traditions.

Nike SAVVAS

Savvas was born in 1964 in Sydney, Australia and grew up in Canberra.

Much of Savvas' work has consisted of large-scale installations that 'translate' painting into three dimensions and popular culture into high art. Her practice deals with blurring the boundaries between disciplines, genres and materials to create her own unique iconography. The purpose is to create art that celebrates and debunks certain ideologies with a view to re-defining an experience of perception.

Savvas received a Bachelor of Visual Arts from the Sydney College of the Arts, the University of Sydney



and a Master of Fine Arts from the College of Fine Arts, the University of New South Wales. In 1996 she was awarded the Anne and Gordon Samstag scholarship, subsequently studied at Goldsmiths College, University of London.

Savvas' exhibiting career has developed internationally in tandem with a continued presence in Australian galleries. In 1998, her work featured both in London's New Contemporaries at the Camden Arts Centre and Sydney's Primavera at the Museum of Contemporary Art. More recently she has been included in group exhibitions in Europe, Australasia, the United States and Asia, notably the East International in Norwich, 2003; Visual Music at the MoCA, Los Angeles 2005; and the Indian Triennale in New Delhi, 2005 where she won a Jury Prize for her work. Further awards and prizes include the Museum of Contemporary Art Primavera Acquisitive Art Award, ACT Creative Arts Fellowship, and the Australia Council Fellowship.

Savvas's work is included in major collections such as the Art Gallery of NSW, the Museum of Contemporary Art Sydney, and the Auckland Art Gallery.

Sliding Ladder: Truncated Icosahedron #1, 2010

**Wood, wool and steel
130 x 130 x 130cm**

Price: \$24,200

Sliding Ladder: Truncated Icosahedron #1 is from my *Sliding Ladder* series first exhibited at Breenspace in May 2010. *Sliding Ladder* is named after an algebraic equation ($x^2/3 + y^2/3 = L^2/3$) that gave rise to string art in the 1960's and 70's. This series references optical art, particularly that of Bridget Riley, and in a broader sense uses this as a means to address different perceptual modalities. The work offers a glimpse of a different world layered in bands of richly coloured wool. As a work based on the translation of equations into geometric patterns and abstract forms it combines aspects of mysticism, theories of sun gazing, altered states, and ideas around painting in the expanded field.

Rob SCOTT-MITCHELL

Scott-Mitchell is best known for his National Photographic Portrait Prize winning study of the artist Lindy Lee, as she contemplated birth and death amid the blood-red waves of her extended family. Most

of his art however, while also concerned with the metaphysical, has a far more whimsical quality. He is a master of the manipulated 3D image, transforming everyday banalities into magical luminous worlds. In the process he also inserts troubling questions on the nature of life and death, one of the consequences of his lifelong interest in Zen Buddhism.

Scott-Mitchell was born in London and grew up in Sydney. He graduated from the Tasmanian School of Art and has a Master's Degree in Digital Media Design from the University of Western Sydney. He has worked as a documentary film editor, writer and producer, digital designer, 3D animator and photographer. In addition to his art practice, he currently teaches at the Australian Centre for Photography, and runs a small digital fine art printing business, *Blackstone-Images*.

A quiet night on the Styx, 2010 **Duratrans photographic transparency, light box 100 x 68cm Edition of 5**

Price: \$5,500

A quiet night on the Styx is a meditation on death. In particular, the recent death of my beloved dog, Dougal, and in general, the luminous transformation which all beings are destined to experience. In Greek mythology the river Styx formed the boundary between Earth and the Underworld. It was here that Charon, the old ferryman, transported the dead to Hades, past the multi-headed dog Cerberus, who allowed all souls to enter but none to leave.

In the realm of my personal mythology, however, death is not a one-way journey. Rather than crossing the Styx never to return, we all journey endlessly along it. Sometimes the boat touches land, and for a few brief moments we bloom into life, but we must always return to the river.

Aaron Seeto

Aaron Seeto is based in Sydney, he studied at Wollongong University and in 2006 he received an Australia Council grant to attend the International Studio and Curatorial Program in New York City. He has exhibited in contemporary art spaces in Australia, New Zealand, New York and Europe, including the Robert McDougall Gallery, Christchurch, New Zealand as part of Scape Biennial 2004; Lokaal01 in Breda, The Netherlands, 2007; Gallery Korea,



New York City, 2006; the Centre for Contemporary Photography, Melbourne, 2005; the Australian Centre for Photography, Sydney, 2009; the Lake Macquarie Regional Gallery, 2009; Hazelhurst Regional Gallery, 2010; and the National Portrait Gallery, Canberra 2010.

For the last decade I have been interested in archives, in particular family photo albums and other photographic records. This interest is mostly based upon a desire to make visible the alternate historical positions that experiences such as my family's Chinese-Australian experience represent. I am interested in the malleability of the narratives, which surround archive records – how images degrade, how stories are formed and privileged, how knowledge and history is written.

Fortress (Finger Returning I), 2010

Daguerreotype

30 x 37cm

Price: \$3,500:

Fortress is a series of daguerreotype photographs that use images of the artist's own body connecting in physically impossible ways. Body parts are mirrored and repeated in impossible and absurd combinations. The work is based on the artist's experimentation with 19th century photographic techniques. In this case he has used the daguerreotype, photographs which appear as both positive and negative images on highly polished pieces of silver mirror. These works explore the mutability of the truth and knowledge that we expect to see in a photographic image.

This work is one of a number of works I developed in 2010 working with my own body. For the last decade I have been interested in the Chinese experience in Australia. *Fortress* is based on questioning how to articulate or write a history of day-to-day experiences, especially those experiences that exist outside of the cultural and social mainstream. *Who mirrors, who controls and what is controlled?*

Phaptawan SUWANNAKUDT

Suwannakudt graduated from Silpakorn University, Thailand with a degree in English and German in 1980, and later as a mature student in 2005 completed a Master of Visual Art at the Sydney College of the Arts, the University of Sydney. She worked extensively on full-scale temple schemes and hotel decoration projects in Thailand in the

1980's and 1990's and has also been active in the organization of women's art exhibitions in Bangkok.

Suwannakudt has held many solo exhibitions in Sydney, Bangkok and Melbourne. She has had four one-person shows at ARC One Gallery in Melbourne, most recently *Three Worlds* in 2009 at ARC One Gallery, Melbourne, with another expected in 2012. This year her solo show was *Catching the Moment: Each Step is the Past*, at 4A Centre for Contemporary Asian Art, Sydney. Suwannakudt has participated in many curated group exhibitions including *Women imaging women: home, body, memory*, Cultural Centre of the Philippines, Manila 1998; *El Poder de Narrar*, Espai d'art Contemporani de Castelló, Valenciana, Spain 2000; *Abstractions*, Drill Hall Gallery, the Australian National University, Canberra 2003; *Open Letter*, Gallery 4A, Sydney 2005; *Heading North*, Maroondah Gallery, Melbourne 2007; *The Smile of the Buddha*, Drill Hall Gallery ANU 2007; *Broadsheet Notations: Epilogue*, Tang Contemporary Art, Bangkok, Thailand 2009; *Ephemeral but Eternal Words: Trace of Asia*, the Research School of Art Gallery, ANU 2010; *Second Language*, 24HR ART Northern Territory Centre for Contemporary Art, Darwin 2010.

Suwannakudt received an Australia Council Grant for new work by an established artist in 2001; Bundanon Trust Residential Studio Grant in 2003 and Gunner Studio Residency from NSW Ministry for the Arts in 2005. In Australia, Suwannakudt is represented by ARC One Gallery, Melbourne.

Unravel, 2010

Ink and dye on silk

Triptych

180 x 40cm

Price: \$10,000

The use of written text in my work was initially based on an urge to communicate with a new environment when I moved from Thailand to Sydney in 1996. At this time I instinctively scribbled on Thai names for plants found in my local Sydney townscape. I visited Europe and met the artist Yang Jiechang who cut me a piece of the Chinese silk he uses and I cut him a piece of Thai silk that I use. I had planned to write Thai text on that piece of silk, in black ink over the sienna background representing an arid Australian landscape. The making of this work would mark the process of cultural transmission through which people living between different places could find a new cultural space they personally related to.

However, the conception of *Unravel* significantly changed during two recent trips to work and visit





my family in Thailand. First in 2008, when the Suvarnabhumi airport was under siege by the group of Yellow-shirt protesters, and later in 2010 when the Red-shirt protesters took to the streets. The conflict arises from differences between people in the countryside and those in Bangkok city, which divide the nation. These circumstances prompted me to change my original plan to use the Buddhist text from Traibhumikatha. I kept the Australian sienna to mark where I am now, and then copied over it content from two other Thai books; *History of the Locals*; about over-ridden local culture, and *Bangkok 226*, a history of the capital city. These texts overlap in the work. Sometimes they are on top of each other and sometimes I rubbed out the surface to reveal the other text layered beneath. Inter-layers between the texts witness the conflict that brought the Thai nation close to civil war.

Savanhdary VONGPOOTHORN

Born in Laos, Vongpoothorn moved to Australia as a child. She now lives and works in Canberra. Vongpoothorn holds a Bachelor of Arts in Visual Art from the University of Western Sydney 1992 and a Master of Art in Visual Arts from the University of New South Wales, College of Fine Arts, 1993. Her work shows layers of various influences from Lao textiles, calligraphy and Australian landscape to Aboriginal art. Since her first show in Sydney in 1992, she has exhibited across Australia and internationally. She has also held numerous artist residencies in Australia and overseas. Her work is included in important private and public collections, including the Queensland Art Gallery, Brisbane, the Art Gallery of New South Wales and the National Gallery of Australia, Canberra.

Three Ways, 2009

Acrylic on perforated canvas
180 x 150cm

Price: \$40,000

Three Ways, 2008, describes my use of the characters for the three words of the Triple Gem – Buddha, Dhamma and Sangha. Repeatedly painted in calligraphy across the gridded canvas as I learn and internalize these characters written in Lao-Pali.

Emerging *artists*

Eric BRIDGEMAN

nominated by Aaron Seeto

Bridgeman is a multi-disciplinary artist based in Brisbane, Australia, belonging to the Yuri clan of Chimbu province, Papua New Guinea. Bridgeman is a recent graduate from the Queensland College of Art, Griffith University, whose work ranges from photography, video, performance, sculpture, installation and works on paper.

Bridgeman's work considers the subversion of socio-cultural and popular identities, through visual critique and commentary of his own places of heritage, Australia and Papua New Guinea. His first major body of work, *The Sport and Fair Play of Aussie Rules 2008-10* explores cross-cultural identity and the playful deconstruction of sex, gender and race politics.

First exhibited at the Institute of Modern Art, Brisbane in 2008, Bridgeman's *The Sport and Fair Play of Aussie Rules* has since been shown at the Australian Centre for Photography and the University of Queensland Art Museum. Other major exhibitions include *New Photographs From Kokwara Trail* at Gallery 4A, Sydney; *Big League Balls* for Next Wave Festival, Melbourne; and the Basil Sellers Art Prize at the Ian Potter Museum of Art, Melbourne.

***Black Beauty*, 2010**

**Photographic print on photo baryta paper
110 x 130cm**

Price: \$3,200

Black Beauty from Brisbane-based artist Eric Bridgeman's series *New Photographs From Kokwara Trail 2010*, explores his interest in ethnographic photographic portraiture, and how photography has influenced national and cultural identity in his homeland of Papua New Guinea.

New Photographs From Kokwara Trail 2010, was completed after Bridgeman spent three months in the Highlands of Papua New Guinea, in remote communities where his family is based. Belonging to the Yuri clan of Chimbu Province, Bridgeman spent most of this period closely observing the impact of Western influences on contemporary cultural identity, and more significantly how ethnographic studies

of the past have maintained a strong presence in contemporary national identity. On this occasion Bridgeman became opposed to the idea of creating photographs in Papua New Guinea, instead allowing himself to reflect on his experiences through reconstruction, slap-stick, and parody.

In *Black Beauty*, Bridgeman constructs an extreme representation of a young woman posing for the camera, in a stance that suggests defiance on behalf of the subject. Raising many questions relating to ethnographic photography, including authenticity and ethical representation of the 'native' identity, Bridgeman's *Black Beauty* is presented as a post-colonial identity of resistance, dismissing the categorical and archetypal depictions that once aided in the promotion and consumption of PNG as Australia's next frontier.

Joy BYE

nominated by Mikala Dwyer

Bye is a Sydney based artist working in painting and ceramics. She completed a Master of Visual Art at the Sydney College of the Arts, the University of Sydney in 2009 and is currently a PHD candidate. Bye's work is represented in private and public collections in NSW. She has exhibited at ATPV Gallery, Newtown; Horus & Delorus Gallery, Pyrmont; Delmar Gallery, Summer Hill; Hazelhurst Regional Gallery; Hurstville Regional Gallery; Shoalhaven Regional Gallery and was selected as a finalist in the 2009 Blake Prize.

Bye has participated in the 2009 Collage in Ceramics - Bulletproof National Ceramics Research Student Symposium; See Change Arts Festival and Winter Magic Festival, Blue Mountains. Bye is interested in the relationship between form and containment, the expression of personal realities and collective perceptions.

***Tarot Collection*, 2010**

**Ceramic
Dimensions variable**

Price: \$4,000

These works are a series of ceramic sculptures re-formulating the archetypes that are found in Tarot cards. Found objects have been included in the works,



they invite coincidence and refer to cultural memories, suggesting common experiences. Each piece has been re-fired repeatedly, enabling a mix of glazes and temperatures, providing a richness of surface.

Chance operates as a generative process in my work. By using the archetypes of the Tarot cards, randomness is introduced into the creative process.

Mitch CAIRNS

nominated by Nell

Cairns graduated with Honours from the National Art School in 2006. Solo exhibitions include *Man Rose*, BREENSPACE (2010), *Written & Recorded by Ringo Starr*, BREENSPACE (2008) & *Slow Dancing* Locksmith Project Space (2008). Group Exhibitions include *They call them pirates out here* the Museum of Contemporary Art (2010), *Alpha Romeo*, Peloton (2010) & *What I think about when I think about dancing*, the Campbelltown Art Centre (2009).

Mitch is a co-founder of *The Cosmic Battle for Your Heart* & is represented by BREENSPACE.

Easy Living/Rhythm Method (suite), 2010
Acrylic and wax varnish on linen, screenprint and pencil on paper
66 x 77cm oil paintings
25 x 25cm drawings

Price: \$3,700

These works were created as part of the series *Man Rose*. The basic formula used to complete the works is: *The art & life of Richard & Pat Larter plus a single vase of Kale* divided by *The Monochrome*...

In initiating a new body of work I'm always quite struck by my need to pitch for a space that avoids any notions of 'form/technique over content' and vice versa. With *Man Rose* the subject was essentially sex or more specifically sex as a domestic act. From an image point of view the work dealt primarily with a more non-objective take which incorporated the monochrome, from which I began to use the term 'correcting the monochrome'. In the work of both Richard & Pat Larter I was able to entertain the use of sex as a subject in as loose a sense as I saw fit, although I would argue it is never crude. In choosing to invoke the monochrome I was able to conflate its more inherently confrontational aspects with a type of inclusiveness that I hope to generally incorporate into most of my work. Making a painting within the slender space this problem provides I found to be very difficult... I already find the whole caper quite difficult to begin with.

Ella CONDON

nominated by Rob Scott-Mitchell

Condon's work explores the power of psychologically charged spaces, the poetics of space and our experience of space. Condon is currently undertaking Honours in Photography at the Sydney College of Arts, Sydney University. In 2007 she completed a Bachelor of Fine Arts with Distinction at the College of Fine Arts UNSW. In 2009 she was commissioned by the Australia Council of the Arts to photograph the Australian artists' work at the Venice Biennale. Her work was acquired by Gold Coast City Art Gallery and exhibited in the Josephine Ulrick & Win Schubert Photography Award. Condon has also exhibited at various galleries, including Horus & Deloris Contemporary Art Space, Mils Gallery, Gaffa Gallery and Centre for Contemporary Photography, Melbourne.

Embodied Space, 2010
Photographic print
100 x 100cm

Price: \$3,000

This work is part of a series titled *Embodied Space*, which explores lingering presences and untold stories within space. It responds to a family connection to Callan Park Lunatic Asylum and traces the untold story of my great, great grandfather as a patient at the asylum over 100 years ago. The series investigates notions of absence, presence and energies within this space.

Michael COOK

nominated by Fiona Foley

Cook is a Brisbane-born photographer who works primarily in Queensland and Sydney. He has undertaken photographic commissions for clients all over Australia and also in Asia and the USA. Cook's photographic work has received many industry awards and he is widely published internationally. As a person with Bidjara heritage, Cook has a particular interest in issues affecting Indigenous Australians. He has a unique ability to orchestrate and create memorable and thought provoking images.

Through My Eyes # 23, 2010
Inkjet print on Hahnemühle Photo Rag
310gsm paper
60 x 50cm

Price: \$3,300



Cook's *Through My Eyes* is a suite of photographic images that portray Australia's twenty-seven prime ministers, from Edmund Barton (1901 - 03) to Julia Gillard (2010 -). By morphing the facial features of living Indigenous Australians into the physiognomy of some of Australia's most prominent historical public figures, the artist challenges the observer to scrutinize these portraits from an alternative point-of-view; that is, through indigenous eyes. In so doing, these powerful images implore the viewer to reflect upon conventional approaches to history and sanction a re-evaluation of our delusive collective narratives.

Hossein GHAEMI

nominated by Lindy Lee

Ghaemi was born in Iran and now lives in Sydney. He is currently completing a Bachelor of Visual Art with Honours at the Sydney College of the Arts, the University of Sydney. Ghaemi's diverse practice spans performance, painting and installation. He has exhibited at the Sydney College of the Arts, Serial space, Kudos gallery, Roslyn Oxley9 and has performed at various Monthly Friend events.

Earmark on the O, 2010

Clay, plastic, wood, paper, fabric, clay, resin and popcorn

Dimensions variable

Price: \$1,500

After exploring the idea of my personal alter egos Ussef and Issiac, I have discovered a third alter ego. Not only does this new alter ego belong to me but is also shared by Ussef and Issiac. Her name is *Annie* and of course she has her own alter ego. These multiplying egos become *tribes of the self*. With an overwhelming number of alter egos I now feel that I must abandon some – a somewhat impossible task as I find that the more I try to lose an alter ego, I gain another in its place. To me this is not necessarily negative. As I suppress part of myself, other hidden attributes start to surface. This work is about detecting the strange in the self. Unlike my past work where I have focused on musical performance, it is my intention this year to take theatrical elements from musicals and put them in an artistic context of objects and installation.

Stephen HODGE

nominated by Matthys Gerber

Hodge is a Sydney based artist and recently completed a Masters of Visual Arts at the University of Sydney, Sydney College of the Arts. He has exhibited in Dusseldorf, Vienna, Hamburg and Basel, Sydney and Melbourne. Hodge is influenced by the *Bad* painting scene that evolved out of the German Neue Wilde of the 1970s and 80s, venturing further from their pre-occupation with failure to the larger world of *stupidity*. His source imagery is mass-harvested rather than individually selected for their merits. Hodge's work references modern scopophilia to reflect the meandering of the contemporary mind. The current concept of *having ones cake and eating it* is also joined with the addition of *whilst appearing to have no interest in cakes at all*. We desire everything yet appreciate nothing. In this light Hodge's images can be seen as affectations of contemporary living.

The Highest Part of the Lowest Brow, 2010

Digital print on paper

110 x 110cm

Price: \$2,000

Over the past decade I have been creating collage and in the last two years moving into digital techniques. *The Highest Part of the Lowest Brow* was created from random source images, which were then sliced, distorted and arranged in a traditional collage manner and then manipulated digitally into overlays and transparencies. A major aspect of my work is the use of layers, whether literal or metaphorical. Images placed over each other build a screen of confusion and visual hazards, creating another artefact of randomness inherent in collage. The layers of images add extra dimensions to the *all-over* picture plane, so that instead of being viewed sequentially they are seen *all-at-once*. This intensity is an important part of my process, reflecting my desire to have many images and many sounds experienced all at once.

The Highest Part of the Lowest Brow contains a mishmash of source images that have been arbitrarily layered to create a backdrop to a 18th Century ink drawing of a diseased thumb, as though anchoring a group of tourists. There is no inherent relationship between the scattered objects; rather one joins the dots in an aesthetic picture game. The primary concerns of subject and context are present, yet when one cuts and slices and pastes and removes, the allegorical aspect is also bastardised and left as gibberish, as it should be.



Madeline KIDD

nominated by Kate Beynon

Kidd studied at the Canberra School of Art. Since graduating she has exhibited in Sydney, Melbourne, Canberra and Hobart. She was a finalist for the 2004 Brett Whitely Travelling Art Scholarship and an Artist in Residence at St Vincent's Hospital in Melbourne. Kidd's work as an art director for film and theatre has had a direct influence on her art practice. As part of the 2010 Next Wave Festival, she exhibited *Washroom*, an installation inside the change rooms at the Melbourne Cricket Ground, where the rooms were elaborately dressed like a set creating a fictitious reality of the MCG's *Inner Sanctum*. Recently Kidd exhibited her Cruise Collection series of paintings at the Narrows Gallery in Melbourne and will soon participate in a group show at Utopia Slumps in Melbourne.

Chocolates and Cherries, 2010

Oil on canvas

91 x 76cm

Price: \$6,000

Kidd's recent body of work is situated firmly within the traditional genre of still life painting. Objects are arranged, photographed and sketched to producing a series of paintings on canvas. The process has an element of *performance* as objects are placed within three dimensional space and re-arranged into pleasing and dynamic compositions – confetti is sprinkled across a box of chocolates, drinks are made candy coloured with food dye and soda water, strawberries are dipped in cream and placed on coloured cloth, grapes draped like strings of pearls. The paintings have pop art references, on one level the work can be read as graphic signifiers, like a piece of set dressing they are the ultimate luxury item for the rich and famous. On another level they can be viewed simply as abstractions, an exploration of tessellated colours and arrangements of geometric shapes.

Adam LEE

nominated by Jon Cattapan

Lee lives and works in the Macedon Ranges, just outside Melbourne. He completed a Masters by a research project at RMIT and is currently a PHD candidate there. Lee exhibits in Melbourne and Sydney; his work has been selected for the Sir John

Sulman Prize at the Art Gallery of New South Wales 2006 and 2010; Off the Wall Art Melbourne 2009; Siemens RMIT Fine Art Scholarship 2003, 2004 and the 2010 Rick Amor Drawing Prize.

Lee works within painting traditions referencing a range of sources including historical photography, biblical narratives, natural history, contemporary music and literature to investigate aspects of the human condition in relation to ideas of the spiritual and natural world.

Original Camouflage, 2010

Oil and acrylic on canvas

165 x 231cm

Price: \$4,200

Original Camouflage is a kind of self-portrait exploring ideas of inner and outer habitation. This work draws on the Garden of Eden narrative in which the first man and woman become aware of their imperfect state and make garments constructed of leaves in order to cover their nakedness and hide. The work explores the idea of constructing an outer layer or garment as a means of camouflage for blending into our surrounding environment and attempting to cover our internal state. The work also draws heavily from collected imagery including military camouflage sniper suits and various tribal worship and warrior garments.

Muzi LI

nominated by Brook Andrew

Li was born and raised in Beijing and she is currently based in Sydney, as such she frequently experiences cultural conflict. Li's interest in social phenomena, contrasting and examining it in different cultural contexts is reflected in her work as her repetitive processes construct connections between her subject matter and society. For Li repetition is not only a design element, but this process becomes a cyclic almost meditative act of deepening self-discovery.

In 2009, Li completed a Bachelor of Visual Arts with Honours at the Sydney College of the Arts. Her work was included in *From Mao to Now* in Sydney's Armory Gallery and *Coming Home* in Beijing's 798 Art District, as a part of an Olympic Games cultural exchange. During the 11th Asia Arts Festival, Li exhibited in *One World - One Home* in Inner Mongolia, China. Li's art practice encompasses photography, printmaking, origami, traditional bookbinding and illustration.



Smoking (Flying, Blooming, Breathing, Longing and Flowing), 2010

**Cigarette paper, pigment prints, MDF, perspex, cotton threads, vase
Dimensions variable**

Price: \$10,000

Some people call smoking bad and others think it is beautiful. Growing up in China and currently living in Australia, I have experienced different social tolerances and judgments of tobacco. By choosing tobacco, an almost abject subject and using it as artistic material, I am not making any judgments, but looking beyond its physical form, through investigating the psychological and philosophical connections it has to society. Each small work; *Flying, Blooming, Breathing, Longing and Flowing* is a story. Told using thousands of paper cranes and flowers made from cigarette paper, traces drawn with burning cigarettes and tobacco threads, and books bound from cigarette paper. During the process of creating each work, these elements are gradually intertwined together.

Susie NELSON

nominated by Debra Dawes

Nelson was born in New Zealand and currently lives and works in Sydney. She completed a Bachelor of Visual Art with Honours at Sydney College of the Arts, the University of Sydney. Since graduating she exhibited at Hatched 2010 at the Perth Institute of Contemporary Art, Coffs Harbour Regional Gallery, RBS Emerging Artist Award and Fraser Studios. Nelson recently completed a three month residency at the Firstdraft Depot in Woolloomooloo. She works with form through time-based installations exploring materiality and the relationship between mind, body and matter.

Untitled, 2010

**Acrylic, rice paper, ice
Dimensions variable**

Price: \$4,500

I am interested in the progression from moment to moment, creating works in flux that reveal life within matter, works that exist in the making. Materials that reach completion in their disintegration and demise, questioning the eternal desire to attain permanence, are of fundamental interest throughout my practice.

My works often exist in multiple and conflicting stages, from works in flux to static completion. I work through installation based projects, incorporating performative and painterly components with supporting photo and film documentation.

Considering various approaches to the creation of movement, from bodily gestures to the illusion of material self-manifesting, I aim to evoke the passing of time within space. The way in which one works from mind and body, transferring a particular movement into matter, has underpinned my overall process, working responsively to materials, integrating action into a sensitively time based practice. Fleeting moments trapped, or traces that remain, highlight the desire to draw definition and meaning to a temporal and ever-changing life.

Stephanie QUIRK

nominated by Nike Savvas

Quirk graduated with a Bachelor of Fine Arts from the Sydney College of the Arts in 2008, where she is currently a Masters of Fine Arts candidate. Over the past three years she has exhibited in Sydney and Calgary Canada, including KammerKlang, Conservatorium of Music, Sydney; Sojourner, Gallery 371, the Alberta College of Art and Design, Calgary, Canada, 2009; Moments of Inspiration, Art Moment Gallery, Sydney; Kean, Liesch, Lysaught, Nische, Quirk, P19, Peloton, Sydney.

Quirk explores her interest in colour perception and subjective colour development within the context of current painterly problems. Her practice incorporates childhood craft medias such as papier-mâché, wall drawings, jelly, coloured pit balls and acrylic paints. Quirk's work resides between the conceptual premise and the process of object making, emulsifying into a form of free play.

Silvered Vessels, 2010

**Wood, steel-wire, papier-mâché, pva glue and acrylic paint
Dimensions variable**

Price: \$2,500

Lush colours live in silvered vessels as blobs of shiny oil and pigment, luring painters and seducing them to create. This process is a dance between subject and object, an exploration filled with wonder. *Silvered Vessels* is an investigation into the processes of object making, a forest that holds delight and heartache.





Steven RENDALL

nominated by John Beard

Rendall currently lives and works in Melbourne. He has a Bachelor of Arts Honours from DeMontfort University, Leicester, UK and a Post Graduate Diploma from the Royal Academy Schools, London, UK. Rendall has exhibited in Australia and the UK. Recent exhibitions include *Reconstructing the Old House*, Ruskin Gallery, Cambridge, UK, 2009; *Security, Storage and Recreation*, John Buckley Gallery, Melbourne 2010. He is part of Rendall & Spier (a mostly non-painting collaborative Conceptual Art influenced venture) and as such has taken part in *The Essay*, West Space, Melbourne, 2008 and *How the Dead Live*, Conical, Melbourne, 2009. Rendall is a lecturer in the Faculty of Art and Design, Monash University, Melbourne and his work is represented by the John Buckley Gallery, Melbourne.

Pool Monitor, 2010

Oil on linen

86 x 86cm

Price: \$2,530

The screen depicted in *Pool Monitor* is based on the CCTV monitor installed over the beautifully ornate aquarium in the Horniman Museum in South London. The image of the pool table is sourced from the hall of The Mission to Seafarers in Melbourne. The circle motif and diamond format canvas were both chosen as equivalents to a sense of rotation and viewing through lenses present in the eye and the camera. The game of pool has either not begun or is finished but the green baize is still being filmed and transmitted onto the monitor's screen. Nothing is happening but the representation is continuous.

Samorn SANIXAY

nominated by Savanhdy Vongpoothorn

Sanixay studied at Griffith University and has exhibited in Australia and overseas, including *Metissages*, Musee D'art De Histoire, Paris, France in 2010; *Anithya - All is transient*, Sydney Design Festival 2010; *Silk Ikats of Central Asia*, the Art Gallery of New South Wales, Sydney in 2009; *East meets West and Interwoven* at SAZ Gallery, Sydney in 2007; *Metissages*, Touring Exhibition in collaboration with French Ministry of Culture in 2006-2007, Jim Thompson House, Bangkok

in 2006 and *Transformation du Laos*, Vientiane, Laos in 2006. Sanixay has worked with fashion designers Akira Isogawa and Benny Ong. She has given public demonstrations and artist talks at Four Stones Gallery, Melbourne; SPACE Furniture, Brisbane and Sydney; the Art Gallery of New South Wales, Sydney; International Women's Association of Australia, Sydney; Powerhouse Museum, Sydney; National Gallery of Victoria, Melbourne; Design Institute of Victoria, Melbourne; Design Institute of NSW, Sydney; Nomadic Rug Traders, Sydney and the ANU, Canberra.

We are all made of Stars, 2010

Silk and metallic gold thread

100 x 180cm

Price: \$3,800

We are all made of Stars hopes to transcend the border between weaving as a traditional craft and art. For this work, I have used Japanese metallic gold thread to embroider on organic silk, which has been created entirely with my own hands. The silk threads have been hand-spun and dyed with boiling ebony seeds to create a charcoal colour. The silk was then left soaking in a muddy rice paddy for a week so it oxidised and turned black. Finally, it was woven on a traditional frame loom.

In this piece, the stars and clusters represent people, the relationships and social groups we form. As humans we are all individual, unique, special in our own way; we strive to be stars and for perfection — a place most of us never reach. We like the notion of living on the land but most of us flock to cities and live along the continent's fragile coastline. More than ever, we celebrate the idea of individualism, but we cannot live in isolation, we exist in groups. We come together to form large social networks, like Facebook and Twitter, which in turn often become strained and frayed at the edges in a way that is not easily repaired.

I was born in Laos but fled with my parents after the Vietnam War. We arrived in Australia as refugees and I grew up in Sydney and Brisbane. It was not until my return to Laos in 2002 that I began to have a deeper appreciation of my culture and heritage. I worked with UNICEF travelling to remote villages where I learnt to weave with the local women. Although for these women weaving is a necessity as there are no markets to purchase clothing or blankets, it is becoming a dying craft as a result of rapid modernisation and globalisation.

In 2004, before my return to Australia, I set up a workshop, Eastern WEFT, for disadvantaged young people, most of whom are Leau and Hmong, minority ethnic groups. Eastern WEFT's aim is



to promote and nurture weaving by combining traditional Laotian weaving and natural dyeing techniques with contemporary design. Each ethnic groups have their own specialised techniques like ikat, appliqué and embroidery patterns. We incorporate these techniques as well as using non-traditional and recycled materials such as plastic, wire, copper and hair. Here in Sydney, I have been collecting local plants and flowers that are seasonal, to dye my locally produced textiles as well as constantly experimenting with patterns and finding new sources of colour.

Helen SHELLEY

nominated by Peter Maloney

Shelley received a Bachelor of Visual Arts with Honours (First Class) from the ANU School of Art in 2003. Shelley has recently held a solo exhibition titled *Death Proof*, at Canberra Contemporary Art Space, 2010.

Life Insurance No.1
Mixed media on perspex
115 x 115cm

Price: \$3,900

Sleeping portraits emerge and float on backdrops of pseudo-psychedelic diamonds of glitter. Wildly colourful and painted on perspex, Shelley attempts to find new terms to discuss her own anxiety over death. Her depiction of loved ones *playing dead* alludes to an underlying preoccupation with loss, yet the execution of these anxieties in the paintings reveals a degree of levity; Shelley is only too aware of the sheepish humour in asking a friend to play dead. Testing this irony, Shelley uses her practice as a means to make light of the macabre.

The use of glitter and choice of colour palette reveals the wide survey of influences that Shelley's work incorporates. The cheap glamour of glitter and the psychedelic vortexes in the paintings bear a stylistic resemblance to contemporary pop music videos. Indeed, she holds great interest in popular culture and fashion as an indicator of contemporary western views on mortality.

Shelley deals with the inevitable futility of painting *mock ups* of death scenes, acknowledging them as central to her concerns. Nonetheless, her paintings provide a kind of meditation on a subject where words often appear to fall short. Eyes vacant and disembodied, the portraits are the eye of the storm, a

moment's pause at the centre of the highly charged swirling backgrounds. Shelley's method highlights the disjuncture between the non-verbal irrationality of anxiety and the presentation of self-aware images that engage with the more melodramatic element of this anxiety. (Liang Luscombe)

Nathan TAYLOR

nominated by Danie Mellor

Taylor lives and works in Hobart where he graduated from the University of Tasmania, Centre for the Arts in 2006. Since then, Taylor has been practicing as a full time artist, holding regular solo and group exhibitions in Sydney, Melbourne and Hobart. In 2006 Taylor was awarded a Marten Bequest Travelling Scholarship for an overseas research project. Taylor has also been a finalist in the Metro Art Award, RIPE Art & the Australia ANZ Private Bank Contemporary Art Award, Hobart City Art Prize and more recently the Fletcher Jones Art Prize and Brett Whiteley Travelling Art Scholarship. Taylor's work is held in private collections nationally.

Change of Heart, 2010
Acrylic on board
50 x 100cm

Price: \$12,500

Change of Heart is one of a series of paintings that surveys our common urban environment. These paintings draw out subtle anxieties of the familiar and investigate our consumption-based rituals to reveal a culture addicted to disposable lifestyle.

Our contemporary cultural identity has been moulded through the saturation of iconic branding and popularised marketing. As a result, everyday objects take on iconographic significance, representing social worth, wealth, personality and beliefs. Individuality is in turn substituted for fashion-based consumables.

I work with a deliberate aesthetic to compel the viewer to question their preconceived social associations with the subject matter. Prompting insight into seemingly innocent objects to scrutinize them as points of cultural and personal meaning. My work addresses these current social issues and captures the decay of our consumer corruptive cycles, assessing the new role of the object in challenging our personal, social and cultural values as they are invested within an addictive disposable routine.



Luke THURGATE

nominated by Lionel Bawden

Thurgate completed a Bachelor of Fine Art at the University of Newcastle in 2006. He recently presented a solo exhibition *How to draw sex, violence and death the Luke Thurgate way*, at the Firstdraft Gallery, 2010. Thurgate has also exhibited at the Maitland Regional Art Gallery, Mop Project Space, the John Miller Gallery, the Watt Space Gallery and the John Paynter Gallery. In 2005 he participated in the Antique Boys, Artist-in-Residence Program at Rocket Art.

Rub one out II, 2010
Charcoal and ink on board
180 x 240cm

Price: \$1,500

This work is part of an ongoing series of drawings that explore ideas of collaboration, interactivity and performance. The audience is encouraged to physically engage with the work. By using the materials provided to mark, alter and uncover parts of the drawing the viewer not only leaves a trace of their presence but collectively dictates the work's outcome.

My work over the last few years has been based around the practice of drawing. I've been interested in ideas of scale, impermanence, collaboration, interactivity and performance. Making the process of drawing central to the work has become an increasingly important aspect of my practice. I'm interested in the labour of drawing and the idea of the artist and the audience both leaving a trace of their presence. I've also been exploring notions of masculinity, sex, violence, romance, nostalgia and love.

Philippe VRANJES

nominated by Julie Rrap

Vranjes was born in France and has lived in Australia since 1995. He is currently completing a Master of Fine Arts at the Monash University. Vranjes was recently included in *Greater Than One*, Monash University Gallery. Previous exhibitions include: *Stations*, Mass Gallery; *Terrain*, fortyfivedownstairs; and *Metastases*, Alliance Française de Melbourne.

Vranjes' practice stems from an interest in Brian Massumi's bringing the form into doing something and relegating objects to "what they always were: ...

fluctuations". Vranjes works across and in-between the fields of painting, sculpture and photography. Notions of contact, noise, amplification, emergence, leaky optics, interference and discord sign his work environment.

Episode, 2010,
Painted and glazed cast aluminium
64 x 50cm

Price: \$7,500

Episode was developed as part of my current research on the theme of expansion. This work results from an investigation of the qualities and techniques that charge and register the form as a passing, and transform the object into a process. A *fluidifying* of space is explored. *Episode* embraces as a potential solution, the enveloping and *dressing* of the solid form within a film of glazes, a film of haze that leaves light to impose its conditions on the solid form. Vermeer's *The Girl with a Pearl Earring* has inspired my use of layered monochromatic glazes, where the contour of the face is blurred as Vermeer extended a thin flesh-colored glaze slightly over the background. This slight extension, which becomes in the context of *Episode* an enveloping of its three dimensional surface, produces an effect of radiance. The light seems to come from within the work. The green tint of the work recalls the greenish images characteristic of night vision devices. If such devices increase survivability and functioning within environments with no ambient light, the immersion of the viewer within an entirely green field of vision leads not only to a degraded perception but also to visual illusions. Lack of shadows, occurrence of halos, false perspective, distorted depth, and the tendency of construction and geometry to become much more fluid open up an alternative realm of perception.

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