



2014 City of

Albany Art Prize



2014 City of Albany Art Prize

A national acquisitive prize for painting

Exhibition: 5 September – 12 October 2014
Albany Town Hall, Albany, Western Australia

Major Acquisitive Prize: \$25,000

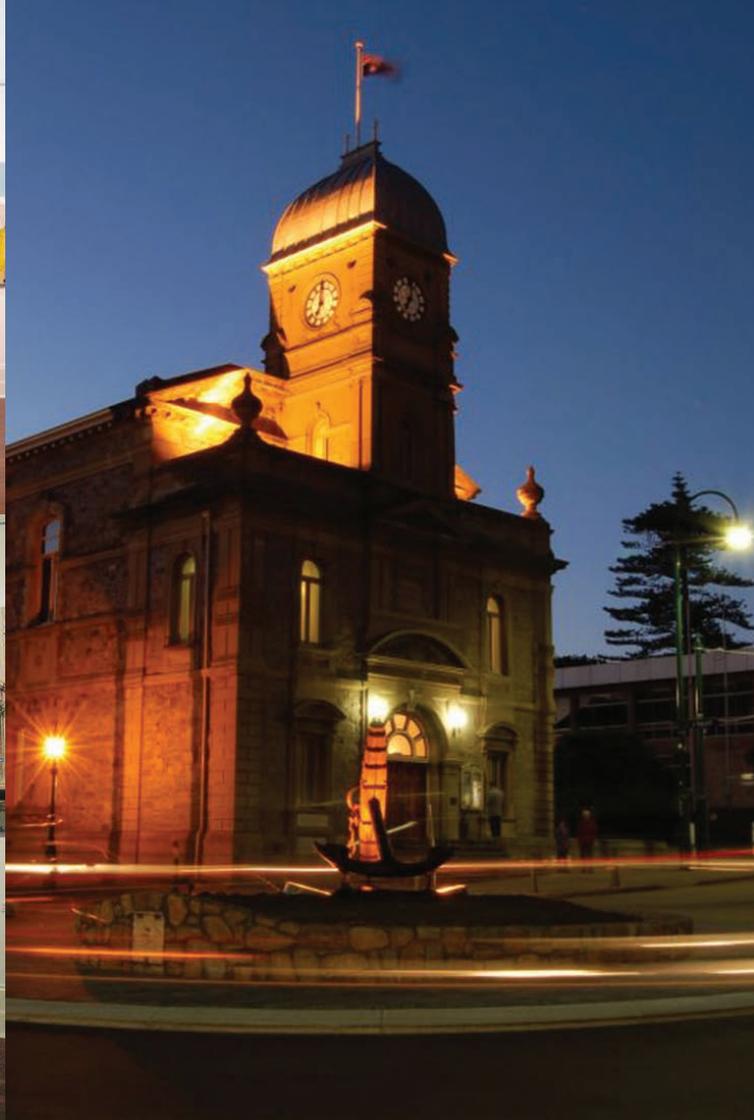
Plus a four week studio residency with \$2,500 for expenses
Sponsored by the Jack Family Charitable Trust

Commendation Award: \$2,500 cash (non-acquisitive)

Sponsored by the Jack Family Charitable Trust

People's Choice Award: \$2,500 cash (non-acquisitive)

Sponsored by the City of Albany



Message from the Mayor

I am honoured to welcome you to the 2014 City of Albany Art Prize.

Now in its seventh year, the Prize continues to present an outstanding exhibition for the enjoyment of the community. The exhibition not only brings the work of Australian artists to the Great Southern region but also presents West Australian artists in an exhibition of national standing.

With it the Art Prize also brings the lasting benefit of acquiring the winning artwork for the City of Albany Art Collection.

I would like to thank the Jack Family Charitable Trust for their generous support which is integral to the presentation of the Prize each year.

Thank you to the artists who entered the Prize in 2014. Well done to the finalists and my sincere congratulations to the overall acquisitive award winner.

Dennis Wellington
Mayor

The Jack Family Charitable Trust

Since its inception in 2008 The Jack Family Charitable Trust has proudly sponsored The City of Albany Art Prize. Now in its seventh year, the Prize has established itself as an exhibition of significance.

In support of the Art Prize the Trust is pleased to bring artists from across the country to the Great Southern region, fostering a creative dialogue and the exchange of ideas.

Each year the acquisition of the winning work ensures the development of the City of Albany's Art Collection, helping to grow an asset of great cultural significance.

This year we're pleased to welcome many new artists to the Albany Art Prize from both WA and beyond. The expertise and insight of the judging panel is much appreciated.

The Jack Family Charitable Trust would like to thank the City of Albany for their ongoing support of the Art Prize.

Congratulations to the participating artists and the overall winner of the 2014 City of Albany Art Prize.

Winners and Winners

Art prizes have always drawn a crowd. From an historical perspective, by the mid-nineteenth century, the juried *Salon* exhibitions in Paris had become so influential that when the *Impressionists* were excluded, they felt compelled to stage their own exhibitions thus changing the course of art history.

In our own time - in an age characterised by the mobilisation of global capital and the rise of networked digital technologies – the focus on winners has arguably intensified. Alongside reality competition shows such as *Australia's Next Top Model* and *My Kitchen Rules*, up-and-coming artists have joined the fray, recently competing for a solo exhibition at New York's Brooklyn Museum and a \$100,000 prize on the American cable TV program, *Work of Art: The Next Great Artist*. Often cited as the art world's 'guilty pleasure', this TV series points to a broader cultural trend. As the visual arts is enjoying wider appeal, artists are feeling increasingly subject to the pressures of celebrity culture.

In whatever ways artists are supported, the best examples will be conducive to a dialogue – an exchange of ideas and opinions - between artists and audiences and take into account the culture and conditions of the situation. In the Great Southern region of Western Australia, the Trustees of the Jack Family Charitable Trust generously support the City of Albany Art Prize. Their support in partnership with the City of Albany is a highly visible expression of the fact that artists are valued in the Albany community. The Trust's commitment to a wide range of environmental, cultural and social projects also functions as an

example of the importance of philanthropy – no matter what the scale.

The ongoing support of the Trustees has enabled the Albany Art Prize to evolve in response to the aspirations of local artists and to shifts in the art world in general. Each year a panel of judges is assembled that brings a diversity of professional experiences and cultural backgrounds to the task of selecting the winners. In my experience, curators enjoy judging prizes because of the demands of the role and the opportunity to spend uninterrupted 'looking' time with peers and colleagues. Scanning the interstate names that have served as judges, there is a growing network of curators across Australia that has a familiarity with Western Australian artists and the context of their art making.

The Prize's national format recognises that the flow of art and ideas does not stop and start at borders and boundaries. Artists need relationships with different kinds of audiences in order to grow. They need feedback from audiences close to home who have an appreciation for their work and the re-appraisal that becomes possible through more distant exhibition, publishing and residency opportunities.

The Prize's Terms and Conditions also acknowledge the personalised approaches that artists pursue when engaging with notions of painting. The Conditions of Entry state that 'the term *painting* is to be understood broadly and the work may incorporate other media including, but not limited to, those

used in drawing, printmaking and collage.' Accordingly last year's winner, former street artist Reko Rennie won the award with his acrylic and ink on linen work, *Bunbury Street*.

Despite the large numbers of entrants, a strength of the Prize is that the number of finalists is limited to 30. This maintains the calibre of the exhibition and differentiates it from other prizes and competitions as well as ensuring that an illustrated and informative guide to all the artists can be produced.

Another vital step has been the establishment of a residency at Albany's Vancouver Arts Centre and the provision of a stipend by the Jack Family Charitable Trust for the winner. For national entrants, the residency is a drawcard as it combines the promise of peace and solitude to work with the possibility of local hospitality and extended conversations.

Finally, as the Prize is acquisitive, the winning works enter the City of Albany Art Collection. Currently on display at the Council Offices, Vancouver Arts Centre and the Albany Public Library, the works in the Collection enrich working lives and are a resource for artists, curators and educational groups. The presence of the Collection is a reminder that the Albany Art Prize is part of a suite of activities – high profile and less visible – that nourish the arts in the region.

Any consideration of the prize as an art support mechanism, however, must acknowledge its limitations. While not specifically

addressing the nature of prizes, artist Sharon Loudon has recently drawn attention to the way in which our culture 'normalises and encourages competition'. Citing the manner in which the quest for external validation can be a distraction, in *Living and Sustaining a Creative Life*, her compilation of essays by artists, she asserts the inherent rewards in nurturing one's creativity. Taking inspiration from Loudon's contributors, prizes should therefore not be seen as providing definitive judgements about artists. Indeed, a richer, more open-ended strategy could be to conceptualise them as multi-faceted activities that offer abundant opportunities for interaction around the creation and the reception of art.

Jasmin Stephens **Independent Curator, Sydney**

Jasmin Stephens is a Sydney-based independent curator. She has held audience development, programming and curatorial roles in many institutions including Fremantle Arts Centre in Perth, and in Sydney, the Art Gallery of New South Wales, the Museum of Contemporary Art, Artbank and Artspace. She has recently been a Visiting Curator and Asialink Arts Management Resident with Singapore Biennale and undertaken a curatorial residency with The Reading Room in Bangkok. In 2014 Stephens is curating at UTS Gallery, University of Technology, Sydney, and with Sherman Contemporary Art Foundation, Sydney, while working with artist David Haines on the Kuandu Biennale at the Kuandu Museum of Fine Arts in Taiwan. She has recently written for *ArtAsiaPacific*, *Vault* magazine and *ARTAND*.

Judging Panel

Clotilde Bullen

Clotilde Bullen is a Wardandi woman, with English/French heritage. Clotilde commenced as Curator of Indigenous Art at the Art Gallery of Western Australia in January 2005, after previously managing a commercial art gallery. Clotilde has curated 11 solo and 2 joint exhibitions, including *Raised by Wolves* for the Perth International Arts Festival in 2007 and the Western Australian Indigenous Art Awards in 2009 and 2013. Clotilde currently sits on the University of Western Australia's Cultural Collections Committee, and has been a board member of Yirra Yaakin Theatre, committee member on the National Indigenous Advisory Reference Group, through the Australia Council and the Wesfarmers Indigenous Advisory Committee, amongst others.

Dr Jane Deeth

Dr Jane Deeth has over twenty years experience in the visual arts as a curator, educator, administrator, writer and researcher.

Jane is currently Director of New Audiences for Art, a consultancy focused on engaging viewers with contemporary art across the art museum and art education sectors.

In 2009 Jane received her doctorate with a thesis entitled *Extracting Meaning from Strangeness: Strategies to enhance viewer engagement with contemporary art in the public art museum*.

Susan Jenkins

Susan Jenkins is Senior Curator at the Samstag Museum of Art, University of South Australia, Adelaide. She has over 25 years working experience in the museums and visual arts sector, as an arts development officer, arts administrator and curator.

These roles have taken her to regional South Australia and central Arnhem Land, Northern Territory as well as the national capital where she worked at the National Gallery of Australia from 1995-2005 as a curator of Aboriginal and Torres Strait Islander art.

Susan completed a Bachelor of Fine Art at the South Australian School of Art with a focus on painting and printmaking. She also holds a Master of Philosophy research degree from the Australian National University, a Graduate Diploma in Museum Studies from Deakin University and Postgraduate Certificate in Editing from Macquarie University.

Dr Ric Spencer

Ric Spencer is an artist and writer and is currently Curator at Fremantle Arts Centre. From 2004-2010 he wrote art criticism for The West Australian newspaper and from 2000-2010 he lectured at Curtin University where he holds a Doctor of Creative Arts and is currently Adjunct Professor. He has been involved in numerous art activities as a writer, artist and project manager, has exhibited in Australia, Asia and the UK and had his work published in Australian, UK and American arts journals.



2014 City of Albany Art Prize Artists

A national, acquisitive prize for painting

The City of Albany Art Prize is open to living artists working in Australia and features a \$25,000 major acquisitive prize as well as a range of non-acquisitive awards. The major acquisitive prize also includes a 4 week studio residency in a self-contained cottage at the Vancouver Arts Centre in Albany with \$2,500 for associated expenses.

Held at the historic Town Hall in the centre of Albany, The City of Albany Art Prize plays an important role in the cultural and economic development of the Great Southern region in Western Australia. The Prize is integral to the ongoing development of the City's already sizeable Art Collection via the major acquisitive prize, which is sponsored by The Jack Family Charitable Trust.

Jacqueline A'Court, WA

Governor Phillip with his Pets: Acrid, Vulgar and Domestic
(2014), oil on canvas, 90 x 101.5cm

Governor Arthur Phillip was a popular Governor, who arrived in Australia with the first fleet. He was in office from 1788 to 1795. This narrative painting displays a fictitious scene during the period of Australia's initial 'colonial' intervention. This new governance is bleakly symbolised by Phillip's camaraderie with his 'pets', three of Australia's most notable pest species: the *Acridotheres tristis* (Indian Myna), *Sternus vulgaris* (Common Starling) and *Passer Domesticus* (House Sparrow). An innocent trilogy of birds, to give muse to strangers in a faraway land; or a forecast of a feral future?

I have used a 'bustling' and painterly application of oil paint on canvas to give the scene a lively and 'in the moment' stature.



Merrick Belyea, WA

The Bombing of Galatz

(2013), oil on board, 120 x 120cm

From above, the city is a target.

My recent focus has been on aerial photographs taken during World War II in the European and Pacific theatres of war. These paintings are part of an ongoing series of work examining the effects of trauma in an urban landscape and the curiously human appetite for destruction. The titles of the paintings refer to a potential for destruction and offer a portent to future mechanical scarification of the landscape. Paring back the veneer of previously prepared paint layers reveal the detritus of process and the fragility of surface.

Merrick Belyea is represented by The Art Collective WA.



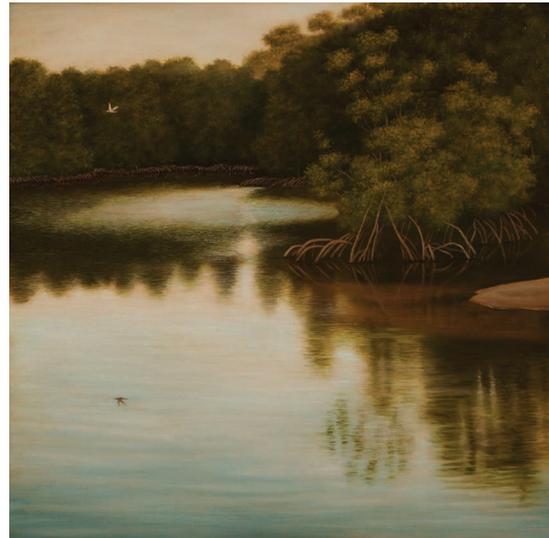
Jason Benjamin, NSW

Poem for Hidden Mudcrab

(2013), oil on linen, 66 x 66cm

Poem for Hidden Mudcrab alludes to (emotionally) my ongoing fascination with 17th century Chinese scroll painting. Its harmony between visual evocation and symbolism. The painting was made after a research trip following the steps of the explorer Ludwig Leichhardt, this in particular his ultimate destination, the Coburg Peninsula in the Northern Territory where Port Essington (what was to be Darwin) was established. I have tried to evoke the space and light of those mangroves with the almost whimsical narrative of aforementioned Chinese scrolls.

Jason Benjamin is represented by Michael Reid Gallery.



Tim Burns, WA

Property is Theft Post Industrial Site 2

(2013), acrylic on metal, 30 x 150cm

I acquired a significant 'found object', a granite quarry in Gwambygine, Western Australia which contains the male initiation cave site for the Balla[r]dong people.

This work is from a series of images that have been generated in order for me to try and understand the implications of this place, as I see it as metaphorically representing the relationship between white and black in this country. The large auditoriums have been geometrically sliced out of one of the most sacred Aboriginal ceremony sites in this country. The organic has been overthrown by the geometric. It represents 'white waste' with 180,000 tons of rock cut into blocks piled up at the bottom of the hill.

Indigenous stories surrounding the quarry/sacred site complex are challenged by the material dreaming of the 'new custodians'. The sometimes conflicting stories – part warning, part self fulfilling prophecy – centre around the exploitation of the site and the consequential (or coincidental) death, storms, fires and various mishaps that I have witnessed in my time at the quarry.

Tim Burns is represented by Airbase Gallery.



Marcel Cousins, VIC

Green Meadow with Ominous Dark Clouds

(2014), acrylic on canvas, 120 x 120cm

The work I produce is characterised by a stance that is open-ended, allowing the viewer to complete the puzzle through memories, experiences and the cultural background each viewer possesses. The work is constructed to entice the viewer and the senses. Engaging in a process of re-evaluating and re-interpreting what has come before us, to better understand the time we live in and the construct of our time. Artworks, like any other objects will be placed in a context in relation to the formal qualities they possess, use of a particular medium, the context of the object in relation to a Western Art tradition and in relation to the other objects we encounter.



Mel Dare, WA

Clarity of a Moment

(2013), acrylic paint and ink on canvas, 149 x 88cm

I am interested in how we are defined and confined by the physiology, the sociology, the geography, and the time period in which we are born in and live. These contexts which define us and give us meaning. Meaning which is built, sustained and discarded moment by moment. Meaning we don't always abide by, contexts we don't always agree with or even understand. Some moments we are more than, some less. In these moments I venture to create. In these moments I endeavour to understand.



Jo Darvall, WA

ISLAND 2014

(2014), oil on canvas, 100 x 100cm

ISLAND draws on a poetic notion I have with the sea. I enjoy the process of oil painting and treatment of surfaces. This painting and subject matter offers me the opportunity to push my colour mixing techniques, paint application and observation of light and mood.



Amanda Davies, TAS

Self Portrait: the Devil's Tale

(2013), oil on linen, 115 x 135cm

Self Portrait: the Devil's Tale is an expression of my belief in the power of the painted image to act as an allegorical narrative. I live on the Tasman Peninsula and am acutely aware of the iconic Tasmanian Devil's threat of becoming extinct by the tragedy of the Devil Facial Tumour Disease. This painting depicts the interior of my studio, I am staged as a masked soothsayer, reading my palm - the future, surrounded by devils and painting drop sheets. The audience is invited to narrate a possible alternative future for the Tasmanian Devils through developing the power of myth.

Amanda Davies is represented by Bett Gallery.



James Dodd, SA

Breach

(2013), acrylic on canvas, 61 x 102cm

I am curious about the ways in which the physical, social and metaphorical boundaries of suburbia are maintained and tested. Fences are a typical boundary which is employed. These have meanings and implications beyond suburbia and have many broad analogies for us as Australians. This image implies a range of readings as to what may be contained by the fence or what may have created the breach.

James Dodd is represented by Hugo Michell Gallery.



Rina Franz, WA

Into the Distance

(2013), acrylic on linen, 150 x 150cm

My artwork is a direct response to a six months residency in Switzerland I undertook in 2010. While walking across some of the most beautiful Alpine routes, I became aware of the serious environmental problem of the melting glaciers, due to the global warming.

As a Western Australian artist who lives in a very dry continent I'm conscious of the fragility of our environment and felt the need to investigate and informed myself on the melting of the Swiss glaciers, as this environmental problem is a global concern that will (is) affect us all. This work: *Into the Distance* is part of a body of work in progress titled "absent...landscape" developed in response to my research of the melting (Swiss) glaciers.

Sadly, this breathtaking view of the world is quickly disappearing and we are left with some remnants of an absent...landscape.

Rina Franz is represented by Turner Gallery.



Anna Glynn, NSW

Marriage in Red

(2013), Chinese ink on paper, 80 x 140cm

Marriage in Red is a hybrid work in concept, creation and execution which fuses Chinese traditional ink painting techniques with a Western aesthetic, playing with the intersection and interpretation of cultures and ideas.

Created with semi-transparent, diaphanous paper and layering of inks to create a narrative of contemporary myths and characters that draw upon both Eastern and Western cultures. These poetic works rely on the natural materials - a sweep of a traditional brush laden with Chinese ink - precise but also random at the same time - water and ink - control and flow.



Kyle Hughes-Odgers, WA

Stories about Time

(2013), acrylic on paper, 90 x 69.5cm

This work is based on ideas of nostalgia and the wistful (and sometimes devastating) desire to return to moments lost in time. A duality of tension created from positive memories mixed through time against disasters that we can never avoid. The concept of time constantly moving and our lack of ability to truly hold onto a moment.



Stevan Jacks, VIC

Farewell to the Sun in your Eyes

(2012), oil on linen, 150 x 150cm

My work reflects my memories of growing up in Australia. Using Australian history and folklore, this painting reflects our past and current incarnations, with possible meanings, memories and dreamlike reflections.

The slide represents an abstract symbol of time and distance; it reflects movement between the past and the present. The old world and new. This is linked between the various horizons in the painting.

This piece also represents stories of migration. The slide is in the colours of a rainbow and at the end of the pot of gold is the "lucky country".

My work is influenced by surrealism and photography/iconography. It allows me to collage styles from past to present to give a narrative genre.



Kate Jones, NSW

Taxidermy Masked Booby; Sula Dactylatra

(2013), oil on canvas, 76 x 102cm

The subject of this painting is a taxidermy Masked Booby bird from Lord Howe Island that is on display at the Australian Museum. It is one of a series of paintings inspired by my work as a scientific art restorer. Each painting is an intimate, detailed portrait of an individual taxidermy specimen. I am exploring the narrative between taxidermy specimens, museum audiences and the natural environment. I have chosen stark, unnaturally coloured backgrounds to encourage the audience to view the specimens in a different context, rather than in a diorama style setting that imitate the natural habitat of the species. The grey surround represents the background used when the specimens are documented for scientific purpose to de-contextualise the specimen.



Paul Kaptein, WA

Roadwork (040414 Bridgetown- Nannup)

(2014), acrylic and automotive putty on card, 124 x 98cm

This work started as a bike journey as a way of gathering information and acquiring a line or gesture. The bicycle acts as a stylus and relays information through the wheels and frame as the act of acquiring the line is felt in the body - cycling as a way of knowing. Gesture as endurance. Just as a linear journey implies movement, the panels suggest an infinite rearrangement of a line through space, as there is no singular or correct way of displaying them (excepting when curatorial privilege intervenes). As such they present the landscape as remix, as the notion of beginning, middle and ending are destabilised and offered as dynamic, interconnected, looping narratives of spliced geographies.



Elizabeth Marruffo, WA

Ghostgums or the Truth about Sunset

(2013), pastel, acrylic and oil on linen, 122 x 122cm

It is through self-portraiture that I try to feel at home in my body and this led me to consider what home and body mean to me. The self-portraits are a conduit through which I can tell my stories and therefore examine my own personal experiences. Through this storytelling I feel I am able to have some sense of writing my body as opposed to having it written for me by others. This imperative has been profoundly articulated by Helene Cixous in her book *Laugh of the Medusa* (1975) when she states, "Write your self. Your body must be heard. Only then will the immense resources of the unconscious spring forth."



Stormie Mills, WA

Raz tells a story at Aunty's in Albany

(2014), acrylic, dirt, spray paint, graffiti remover and oil on canvas, 92 x 122cm

Every year for the last 4 years we've ridden throughout the South West of WA, always stopping at "Aunty's" farm in the hill overlooking Albany. Last year I decided that I'd take a sketchbook & document the journey, focussing on the friends I was travelling with. These trips are full of tales, some true, most embellished but often funny, either about incidents along the way or thoughts that rattle around in our helmets as we cruise along the back roads. The arrival at our destination, & break from the road, time to talk, this painting captures one of those moments. Stormie Mills is represented by Magenta Group.



Claire Mooney, VIC

Survey

(2014), acrylic on canvas, 112 x 137cm

Survey explores the concept of a mediated vision of the landscape through a combination of opticality and process. The painting is created using a method of pseudoencryption that uses samples of text to create patterns of coloured dots, presenting this as a metaphor for coded digital structures. This layer forms an embedded grid that underpins the image of empty hills, serene and calm. The landscape itself is represented using optically combined layers of dots, creating a fine, almost textile-like interwoven surface. As the tones shift, the coded grid moves in and out of the viewer's vision. The work references a contemporary, pixilated pointillism, making a nod to the digital while emphasising the analogue through the laboriously hand-crafted surface of the painting.



Michael Muir, NSW

Living Reflections

(2014), oil on linen, 91 x 91cm

My work explores the simplification and interpretation of various forms predominately being the built environment. With an emphasis on colour and natural light the painted works explore the notion of a fusion between representation and abstraction. The work is based from an emotive perspective steeped in nostalgia and childhood memories either borrowed or my own. In recent work shapes and forms that resemble figures are evident. These elements add to the composition and suggestion of a narrative within the paintings. Michael Muir is represented by Sophie Gannon Gallery and Jan Murphy Gallery.



Alan Muller, WA

Beelier (river) Six Seasons

(2014), acrylic on canvas, 75 x 75cm

Rivers are life. This night work reimagines through the six Noongar seasons, the physical, historic and spiritual heart of Perth - Derbarl Yerrigan (Swan River) and Djarlgarro Beelier (Canning River).

The Earthly weather cycle turns, raining heavily and replenishing the river, enlivening the life (fish) within it. The rivers at times swell and flood surrounding land depicted as an exaggerated larger river in the upper central section of the work. The central Moon's cycle moves within the larger cycle of the Earth that, in turn moves within the enormous cycles of the Milky Way Galaxy.



Mathew Quick, VIC

Remedial Measures

(2013), oil on linen, 120 x 100cm

China paid a heavy price for having something another wanted really, really badly.

Used after an animal is spayed, this collar references the tumultuous last century in which China's potential was neutered time and again. Weakened by foreign invasion, opium and a succession of poor rulers, the country's eunuch administration was dismantled and the Emperor removed. Then followed the Japanese occupation, a debilitating civil war, mass starvation during Mao's Great Leap Forward, mass hysteria in the Cultural Revolution and massacre during the Tiananmen Square uprising. Indeed it is only recently China has begun to repair the 200 years of strangulation that started when Britain collectively decided they wanted a nice cup of tea.



Jack Rowland, VIC

Gazer

(2012), oil on linen, 100 x 100cm

Through my work, I aim to alter our conscious relationship with landscape by creating hyper real and high key chromatic paintings. My work is based on rural landscape in Victoria, Australia, and is primarily oils on canvas. The manipulation of colour is my main focus when producing the landscape paintings.

Inspired by themes of psychedelia, I transform the natural colours into bright, almost fluorescent colours to create a highlighted and hyper real effect. By combining a realist style of technical painting with unnatural and oversaturated colour schemes, I hope to re-introduce the viewer to a seemingly familiar subject matter and break the traditional ties attached to the genre.



Nicole Slatter, WA

Confluence and Influence

(2014), oil on canvas, 80 x 104cm

Confluence and Influence, is a painting that forms part of a series of investigations into the understanding of Place through realist landscape painting. I am interested in how time spent in a place influences the ability to perceive the space and in turn its representation. In particular, how the perceptible and fragile complexities of our experience of being in an urban landscape can be mediated and tested through the medium of painting. I consider how painting enables the visual experience of that which repudiates adequate representation and accepts instead material experience to develop new understanding of place.



Stuart Smith, NSW

Unleaded

(2014), oil on board, 90 x 120cm

As a still life painter I have long been fascinated by the power of objects. In Sydney's Northern Beaches I discovered a passionate collector who offered unrestricted access to a treasure trove collection of model cars, trains and figures.

The resulting series of paintings are a rediscovery of simple pleasures. Each tabletop arranged approached like a child at play, allowing the character and personality of each object to respond to another, suggesting a dramatic scene or snippet from everyday life.



Karen Standke, VIC

Pyrenees Landscape # VII - Winter

(2013), oil on canvas, 120 x 150cm

The rural landscapes of Victoria are a recent fascination and inspiration. I consider myself lucky to have had the opportunity to live in the Pyrenees region of rural Victoria for 2 years, from 2010 until 2012, with frequent visits ever since - and therefore have been able to study the landscape in depth, resulting in this, most recent, series of Pyrenees landscapes.

Living there gave me the opportunity to engage with the local landscape in all seasons. This work is Number 7 in the series: *Winter*.



Neridah Stockley, NT

Newhaven Reserve - From Camp Hill Triptych
(2013), acrylic and gouache on paper, 45 x 150cm

These works are from the Newhaven Sanctuary in Central Australia - 350kms north west of Alice Springs. At the time, there had been recent rain in the area, working on the side of a hill below a small rock shelter for 10 days meant each day the colours were shifting and changing before me.

The Artist would like to acknowledge the generosity of the Australian Wildlife Conservancy - Newhaven Sanctuary.

Neridah Stockley is represented by Damien Minton Gallery.



Julian Thompson, TAS

To the Farm gate: The Alchemy of Bits and Bytes
(2014), oil on linen, 112 x 137cm

Playing out upon a canvas of loam and emergent biomass - and simultaneously the bits and bytes deployed by Google - is a vision of human endeavour, interchangeable with the output of the artist in both the rigour of its execution and the force of its internal logic. That its oblong territories are subsumed into a coherent whole only serves to fortify the equivalence. In replacing an electronic abstraction with one crafted in paint, a truth is permitted to emerge beneath the brush's restless trajectory. Therein lies the mission of the artist. Julian Thompson is represented by Art Equity.



Lisa Wolfgramm, NT

Painting # 374

(2013), oil on canvas, 122 x 122cm

In this body of work I sought to characterise painting as a material event, placing emphasis on the process of pouring paint producing a unique and unrepeatable occurrence over which I had limited control.

Other aspects of the painting process however are tightly controlled. There exists a tension therefore between order and stability and the random nature of the pouring event. A balance is sought between letting something happen and making it happen. These considered contradictions create a space animated by a sense of anxiety, uncertainty, and vulnerability.

The painterly language is one of material, situation, time and staged performance.

Lisa Wolfgramm is represented by Turner Galleries.



Chee Yong, TAS

Art, Life and Other Things: A Moment in Time

(2014), oil and sand on linen, 82 x 76cm, \$2,500

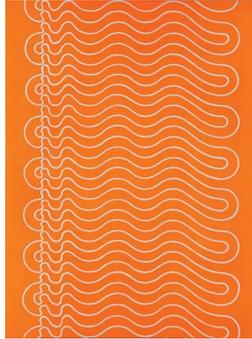
Art, Life and Other Things: A Moment in Time is a comment on the human condition in the contemporary settings of the Arts and Philosophy. The painting juxtaposes the semi-abstract and the figurative, the textured and smooth surfaces, the light and dark areas to create a dialogue and a platform for contemplation, solitude and repose. I am interested in transposing the Chinese Painting idea of Poetry, Painting and Calligraphy to *Art, Life and Other Things* in the arrangement of leaves against the semi abstract sky, the textured and the smooth surfaces and brush marks. In my *Art, Life and Other Things*, I am drawn to the traditional and contemporary Chinese Philosophies – Art is Life is Art.



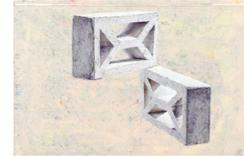
Previous City of Albany Art Prize winners



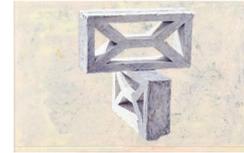
2013 Reko Rennie (VIC)
Bunbury Street



2012 Helen Smith (WA)
Arc drawing #3



2011 Ron Nyisztor (WA)
Who is my neighbour (breeze blocks diptych)



2010 Kate Bergin (VIC)
Call of the Highly Improbable



2009 Indra Geidans (WA)
Threshold



2008 Rachael Hooper (VIC)
Bird in the night

City of Albany Art Prize

Coordination: Kate Parker & Natalie Radivojevic

Installation Technician: James McLean

Staffing: Vancouver Arts Centre

Venue Management: City of Albany

Graphic Design: Tractor Parade

City of Albany

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**The Jack Family
Charitable Trust**



Image cover and inside cover: Reko Rennie, *Bunbury Street (detail)* (2013), acrylic and ink on linen; winner of the 2013 Albany Art Prize.

Photo courtesy the Artist.

Images page two: (top) 2013 Albany Art Prize; (bottom) 2012 Albany Art Prize; (side) Albany Town Hall.



