2015 City of Albany Art Prize

A national acquisitive prize for painting

Exhibition: 4 September – 11 October 2015
Carol Petterson Hall, 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 (non-acquisitive)
Sponsored by the Jack Family Charitable Trust

People’s Choice Award: $2,500 (non-acquisitive)
Sponsored by the City of Albany
Message from the Mayor

It is with great pleasure that I welcome you to the 2015 City of Albany Art Prize.

Now in its eighth year, the Prize continues to present an outstanding array of contemporary painting practice from around the country, for the pleasure of our viewing audience here in the Great Southern.

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. I would also like to thank the judges for all their time and effort.

Thank you to all the artists who entered the prize this year. Congratulations to the finalists and particularly to the 2015 Albany Art prize winner.

Dennis Wellington
Mayor

The Jack Family Charitable Trust

The Jack Family Charitable Trust has proudly sponsored the City of Albany Art Prize since its inception in 2008.

In the course of this timeframe, the exhibition has grown to become a major event on Australia’s National Art prize calendar, with over 400 entries received from around Australia.

This exhibition is a unique and dynamic showcase of contemporary painting for the residents and visitors of the Great Southern region to enjoy. The judged winner is acquired for the City of Albany Art collection, which ensures a growing and culturally significant asset for the community now and into the future.

With the assistance of valuable professional expertise from our judging panel and the continuing support from the City of Albany, we would like to congratulate all of the final 30 participating artists and the 2015 City of Albany Art prize winner.
INTRODUCTION

In the contemporary art prize lurks the ghost of the Parisian ‘Salon’. From the early 1700s to the dawn of ‘modernity’ in the late 19th century, Paris's biannual surveys selected by the 'Académie des Beaux-Art' held the monopoly on what was considered good art, or what was considered art at all. The Salons were grand public events, greatly patronised on opening night by ‘high society’ and reviewed by a burgeoning circle of art critics in public press, who would evaluate both the works and eventually the validity of the expert opinions that sanctioned their selection. The great controversies of the Salons – the blurry borders between art and indecency, as artists began to paint contemporary, non-mythological cleavage, and the nascent ‘my kids could do that’ criticism as impressionism began to sneak in among the genre painting - also still set the standard for the art controversies of today.

It's the format of the Salon – a panel of experts select works and bestow prizes that set forth a public definition of a medium or genre, with a public and private evaluation of the works and their decisions – that bears some comparison to the art prize, but they share little formal resemblance. Salons of yore not only showed art but became the subject of it, and surviving caricatures, etchings and paintings of the openings and the society present at them provide one of the few documents of the 'art experience in action' prior to the invention of photography. A famous etching by Pietro Antonio Martini's shows the typical arrangement of works at the Salon, the origin of the term 'salon hang', which tessellated works edge to edge over every inch of available wall space like wallpaper. Traditionally, smaller works were placed at the bottom and large scale works - close examination deemed unnecessary – were hung higher up, looming over the visitors, with works deemed best given prime placement at eye level.

Irish artist and art historian Brian O'Doherty, whose series of essays titled 'Inside the White Cube: The ideology of the Gallery space' provide the blueprint for understanding contemporary exhibition formats, connects the Salon's jostling appearance to the era's understanding painting as a discrete 'window' into a scene. The gold frame surrounding the painting was an inviolable boundary on a view that meant the subject could survive 'slum close' to its neighbours without interference. But, as impressionism and succeeding movements of modern art began to highlight the surface of the painting and the materiality of paint over its illusionistic qualities, the painting became not a portable window but an object requiring 'breathing space' to highlight its edges and substance.

But while art prizes of today might use a more current exhibition aesthetic, they are perhaps one of the few contemporary exhibition formats that retain the Salon's insistence on the individual 'autonomy' of each work. Each entry is presented as a discrete example to be evaluated independently of its neighbours and on its own terms; in the art prize, boundaries are defined, diversity rules and conceptual connection between works occurs more by coincidence than by design. This is a singular point of contrast in an art world that favours the
'curatorial perspective', where artworks often become vehicles to explore a pre-determined theme or thesis and the exhibition rather than artwork is the unit of measurement.

However, some sort of ‘conceptual framework’ is unavoidable in any exhibition – even the absence of selection criteria or an exhibition theme is a kind of framework unto itself. For the Albany Art Prize, that framework is a working definition of contemporary Australian painting, admirably broad but still two-dimensional, allowing for diversions into drawing, print and collage. The resulting selection of works provides a cross-section of style, theme and thinking that spans abstraction, realism, expression, dreaming, critical analysis, and mysticism, a collection of discrete and individual moments united by medium but each with their own internal logic. It should, from this selection, be obvious that contemporary painting remains unthreatened by consistent declarations of its demise, a seductive and potent form that manages to co-exist and absorb new means of image creation and distribution.

Perhaps the continued attraction of both artists and audiences to painting as a medium is its comparative slowness, the way that it holds time. Looking at painting produces, for me, a simultaneous sense of potential solubility and accumulation incomparable to the immediacy of photography or the sharpness of print or drawing. If anything beside paint unites this diverse group of works, it’s a sense of suspended animation – not an insolent sluggishness but a sense even in their more immediate, gestural moments of a languid, momentarily paused liquidity, appropriate for a medium which is literally a suspension of pigment in medium. It’s perhaps this that allows for a final point of different between this particular art prize and the Salon of times part; rather than a cacophony of competing stimuli, we are faced instead with the accumulative sensations of a world caught coming into being.

Gemma Weston

Gemma Weston is the Curator of the Cruthers Collection of Women’s Art at the University of Western Australia, as well as maintaining an independent practice in writing and exhibition production. From 2011 to 2013 Gemma co-directed OK Gallery in Northbridge, Western Australia with Jamie Macchiusi and Andrew Varano, and was selected to participate in the Australia Council’s Emerging Curator program at the 2013 Venice Biennale. She has contributed text to publications including Frieze magazine, Art & Australia, un Magazine, Artlink and The West Australian Newspaper and was recently the Western Australian correspondent for online art publication Raven Contemporary. She graduated from Curtin University with a BA (Art) in 2006, with first class honours in 2007.

1. Please note that this is an observation and not intended as an indictment on curators or curating as a practice, which plays an important role in the presentation and understanding of both historical and contemporary art. I know how my bread is buttered.
Judging Panel

Leigh Robb
Leigh Robb is the Curator at the Perth Institute of Contemporary Arts (PICA). She previously worked at Thomas Dane Gallery, London and the Peggy Guggenheim Collection, Venice. Robb undertook her BA in Art History & Psychology at the University of Queensland, Brisbane and her Masters in Art History at the Courtauld Institute of Art, London.

Robb has curated numerous solo exhibitions of artists including Tracey Moffatt; Richard Bell; Erin Coates; George Egerton-Warburton; John Gerrard; Thomas Rentmeister; Tarryn Gill & Pilar Mata Dupont and Jeppe Hein, as well as international group exhibitions including What I see When I look at Sound; One Place After Another: AC4CA; First Amongst Equals (Part I & II); and Love of Diagrams. Her curatorial collaborations include Alternating Currents - Japanese Art After March 2011 and Hijacked III: Contemporary Photography from Australia & the UK.

Christopher Pease
Born 1969 in Perth, Australia. Lives and works in Dunsborough. Christopher Pease is descended from the Mineng people, who were part of the Nyoongar nation of Indigenous Australians living on the south coast of Western Australia. With both French and Aboriginal ancestry, Pease's mixed-race roots are reflected in his paintings, which incorporate Indigenous iconography with western styles to explore the tensions and contradictions that resulted from European colonisation.

Pease took part in ‘Cultural Warriors’ as part of the National Indigenous Art Triennial 2007 at the National Gallery of Australia. He was also a finalist for the Telstra Art Award in 2002. In 2010 Pease was part of the 17th Biennale of Sydney for the Museum of Contemporary Art.

Meryl Ryan
Meryl Ryan is Curator at Lake Macquarie City Art Gallery (LMCAG), NSW; Curatorial Consultant at The Lock-Up Contemporary Art Space (TLU), NSW; and member of AICA (British Section). As first recipient of ANU's Janet Wilkie Memorial Scholarship, she studied and worked abroad (incl. as Editor with Quarto Publishing, London) for 7 years before returning to Australia in 1991. She is an established contributor to catalogues, journals and symposia and was Museology Lecturer at The University of Newcastle for 4 years. Since curating the inaugural exhibition launching LMCAG's new space in 2001, she has managed a significant number of projects and award-winning publications. Most recent curations include (in)visible with Yhonnie Scarce (LMCAG, 2015) and the multidisciplinary Art Bender (TLU, 2015). Ryan was invited to the National Craft Curators Forum (2010–12), and was recipient of the 2009 ASIALINK Curatorial Exchange to Japan, and the 2013 M&G NSW Fellowship to the Museum of Arts & Design, NY, USA.
2015 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.
Peter Alwast, ACT

*Front and Back*
(2015), UV cured ink print and oil paint on linen, 90 x 70cm

On the precipice of something and almost nothing *Front and Back* depicts a series of intersecting and billowing forms which envelop empty space. The curved planes are in a state of flux and formation, subject to movement, not quite solid and not yet fixed into a determined shape. The two identifiable images in the composition are also metaphors for transience; the back of the head of a young child and an abstracted image resembling the formation of a solar constellation.

In this work the material and sensuous aspects of painting are combined with the photographic and the virtual; painting standing in for actuality, the photographic standing in for the fixing of a moment in time, while the virtual construction of the image uses new media technologies to combine the painterly and the photographic, catching the present and the passing simultaneously. The work sits in-between photography, painting and new media as a hybrid form caught between the tangible and intangible, reflecting the world which we find ourselves in now.

Peter Alwast is represented by Gallery 9, Sydney.

Sally Blake, ACT

*Night Cloud*
(2015), Ink and rain on paper, 128 x 128cm

Emerging in a collaboration between the artist and natural processes, *Night Cloud* encapsulates the weather patterns which helped create it. The macrocosm is captured in the microcosm.
Melissa Boughey, WA

*The wanderings: a mindful escape embedded in landscape* (2015), Oil on linen, 120 x 150cm

My work is embedded in my experience of living along the south coast for the previous 20 years; of walking, riding, immersion in the tracks and trails of wetlands, coast, bush and scrub. The work sits between my known world of the landscape and the subconscious wandering of emotional expression; a trust in the gut of experience.

Ancient Greek Philosophy talks about the soul being divided in two: between the unruly and instinctive, and the orderly and rational. Perhaps this is the essence of being human and I continue to find this relevant to my work, particularly my large abstract paintings. I also find it increasingly important to work outside, to take notes, to draw instinctively, and to look, building up an iconography of the language of the land and the heart.

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Trevor ‘Turbo’ Brown, VIC

*Bunjil Eagle Hawk with sharp claws is ready to attack* (2015), Acrylic on canvas, 101 x 99cm

Bunjil the Eagle Hawk is the spiritual ancestor of the Kulin Aboriginals of Victoria. It is he who created the earth, the rivers and mountains and even created man and taught him how to live and behave on the Earth. Here, Turbo paints the Bunjil getting ready to protect his people and his land against the white settlers who have become a threat to both.

Trevor “Turbo” Brown is represented by Vince Sinni.
Katharine Buljan, NSW

*Kami of Mountains*
(2014), Oil on linen, 101.5 x 122cm

This work is part of a series which has been thematically based on Katharine’s academic research into Shintô, a Japanese indigenous animistic religion. This research also resulted in her recently published book; *Anime, Religion and Spirituality: Profane and Sacred Worlds in Contemporary Japan* (Equinox, UK) co-authored with Professor Carole M. Cusack of the University of Sydney. This particular work has been inspired by the story of the principal deity (kami) of Mount Fuji named Konohana Sakuya Hime. According to the legend she protected her children from fire in a burning hut and for this reason she is venerated as protectress against volcanic eruptions. Her shrines are found at Fuji, including its summit.

Robert Buratti, WA

*Benedictio (Sub Rosa)*
(2015), Oil on canvas, 100 x 75cm

The Latin phrase sub rosa means “under the rose”, and is used in English to denote secrecy or confidentiality, similar to the Chatham House Rule. The rose as a symbol of secrecy has an ancient history. The rose has held a deeply symbolic significance in many times and cultures as a symbol of maternal creativity and of the yoni or feminine generative power. The literal rose and its essence or attar has also played a role in religious and spiritual rites which oft times would have been held in secret. This piece is inspired by my personal research into the aesthetic and spiritual tradition of the “Rose Croix.”

Robert Buratti is represented by Buratti Fine Art.
Peter Cameron, NSW

*Land Forming 6*
(2014), Oil on linen, 138 x 138cm

The painting explores perceptions and feelings about being in the Australian landscape. Initial ideas of colour and loose textural form are laid down 'en plein air', the raw elements of land being experienced viscerally. Further painting in the studio helps differentiate some of the particular qualities, rhythms and elements. A painting may travel back and forth between the studio and a site a few times, whilst it gathers responses to layers of questions about landscape and the nature of the area. In this painting, I’m also questioning boundaries, both inclusion and exclusion.

Painting for me is more about being and relating with land rather than fashioning a description.

Peter Cameron is represented by Rex-Livingston Art Dealer.

Kevin Chin, VIC

*Tend the Ground*
(2014), Oil on linen, 97 x 146cm

In contrast to 'multicultural' Australia, Japan is a country where nationality is still tied to ethnicity. On residency at Youkobo Art Space, I observed the many ways that Japanese people connect to the land. Tend the Ground depicts the ground sweeping ritual at sumo wrestling matches. Through the painterly process of rearrangement, the groundsmen’s ceremonial garb and the domestic action of sweeping are recontextualised. This asks us to re-examine cultural signifiers, and the way we make connections between countries and cultures. In this process of translation, I question the relevance of ‘home soil’ within the context of global mobility.

Kevin Chin is represented by This is No Fantasy and Dianne Tanzer Gallery.
Di Cubitt, WA

*The Return*
(2015), Oil on board, 80 x 120cm

The idea for this painting was inspired by a recent trip to the old forests of the Great Southern, revisiting places little changed yet not the same. In a fast changing world where our environments are constantly under threat from business interests, encroaching developments and environmental events that reshape the landscape, to return to a pristine environment and find it unchanged after many years is a rare and precious thing. I am interested in how rapidly the world around me changes, the sense of loss that accompanies thoughts of places that may disappear, that will remain only as a memory.

Di Cubitt is represented by emerge ART SPACE.

Anh Do, NSW

*Man 2*
(2015), Oil on linen, 150 x 120cm

*Man 2* is a painting of my friend Paul. Paul calls himself a modern day 'rag and bone man'. In the UK, 19th-century rag-and-bone men walked around scavenging unwanted rags, bones, and other waste from the towns and cities where they lived. Today Paul roams around the neighbourhood collecting unwanted 'junk' that people have thrown out onto the curbside. Sometimes Paul's 3 legged dog Patsy comes with him.

One day Paul was looking particularly bushranger-ish. So I got him to give me his best bushranger stare, and he came up with this expression.

Anh Do is represented by Olsen Irwin.
Stephen Haley, VIC

*Take Away (Black Ground)*
(2014), Oil and acrylic on linen, 102 x 122cm

This is a contemporary landscape painting. As international urbanism increases, once particularized Places become generic Spaces. In the digital age, the actual is abstracted and overlaid by the virtual. This usurpation, this displacement, has a historical parallel. The ground in 3D modelling programs, and in actuality alike, is black. We consume, a lot, and take away.

Stephen Haley is represented by Lumas Galleries, Berlin, Germany and Artitled Gallery, Amsterdam, Netherlands

Christopher Hopewell, WA

*Inside Out*
(2015), Acrylic and epoxy resin on canvas, 150 x 150cm

My painting is process orientated, applying gestured marks, tones and textures over the top of a succession of previous layers. Just as my painting records movement and energy through time, it could evoke a blueprint for how layered thoughts and memory, or dreams, might be recorded and how our consciousness perceives the universe that surrounds us. *Inside Out* alludes to the theory of the Big Bang occurrence and the creation of the universe, through to the final demise of everything being drawn back into a cumulative “Black Hole.” The reflections from the black resin are an interactive layer that have an actual real time physical energy connection as a result of some cosmic creation from the past. These reflections are bouncing off the surface of the composition back out into the cosmos where they originated.

Christopher Hopewell is represented by Art Collective W.A.
Yang-En Hume, NSW

*Lipotes vexillifer*
(2013), Watercolour and hair on paper, 30 x 30cm

My practice questions and seeks to subvert dominant gender paradigms in relation to beauty and femininity. Working across a variety of media, the toy doll has become the primary motif in my work. Dolls have influenced the construction of femininity in Western culture throughout history, making them a salient choice for a critique of femininity. I use them as anthropomorphic objects to critique the social reinforcement of values such as passivity, beauty, maternity and domesticity for women. Abject sensibilities are also a dominant feature in my practice. I dismember the dolls, creating installations, drawings and assemblages, which transgress order and appropriate boundaries, depicting female bodies that refuse to be contained. My work often embodies qualities such as the ‘precious’, ‘miniature’ and ‘amateur’. Such characteristics have historically relegated female work to the domain of craft, providing a standard against which to position ‘high art’. Referencing traditionally feminine handicrafts sheds light on the way history and institutions have overlooked women’s artistic contributions.

Gladdy Kemarre, WA

*Anwekety (Bush Plum)*
(2014), Acrylic on linen, 150 x 121cm

Anwekety, the bush plum, is a Dreaming story given to Gladdy by her Grandmother. A type of bush tucker with large leaves and small round edible berries, Anwekety grows abundantly in Ahalpere country and is a major food source for Anmatyerre people. Viewed from above, the changing seasonal colours of the anwekety dominate the flora on the ground in Ahalpere country; women collect the fruit into coolamons, to be eaten fresh, dried or mixed into paste. Anwekety is a source of spiritual as well as physical sustenance for Anmatyerre women, and there is a close connection between the significance of the bush plum and the sacredness of Ahalpere country. Gladdy Kemarre is represented by Mossenson Galleries.
Claire Lefebvre, VIC

Untitled (Work Fourteen) 2014.
(2014), Acrylic on canvas, 101 x 76 cm

Claire Lefebvre’s practice explores moments of wonderment, contemplation and meditation. She pictorialises an infinite, pulsating energetic field using painted and drawn layers of vivid colour. Informed by nature, mysticism and chromatic theory, Claire’s immersive paintings are spaces that are full of potentiality, as she explores the act of looking as both a physical and mental activity.

Richard Lewer, VIC

Untitled
(2014), Oil on epoxy coated steel, 100 x 100 cm

Last year the Western Australian government implemented a shark-culling program off the swimming beaches of Perth and the South West coastline following the deaths of 7 people. Being a surfer, I was spooked by the fatal attacks but like many locals, was also concerned about the efficacy of the government’s fear-driven policy and the brutality of the baited drum lines used to capture the sharks. My work explores extremes and conflict; the shark culling program attracted local, national and international attention, and public demonstrations were held around the country; as a social realist I joined the 6000-strong protest at Cottesloe Beach to document the fervent debate in my local community. Richard Lewer is represented by Hugo Michell Gallery.
Tony Lloyd, VIC

*You're gonna make me lonesome when you go*
(2014), Oil on linen, 61 x 122cm

All paintings are fiction. This scene never happened. There may be a mountain that looks vaguely like this one, but there were no tracks in the snow made by people endlessly seeking out new conquests. There was no rocket leaving the planet in search of other worlds just like this one. If this scene had actually happened, the rocket would be gone in seconds, the tracks would be erased within hours or days. The mountain would remain for millions of years but it too would eventually disappear from view.

Tony Lloyd is represented by Gallery 9, Sydney and Dianne Tanzer Gallery, Melbourne.

Kittey Malarvie, WA

*Milk Water*
(2014), Ochre on canvas, 100 x 140cm

Malarvie’s most recent artistry confers the delicate lapping of creek shallows upon the silted bounds of the Great Sandy Desert. She paints the interplay of the dynamic desert sunlight as it diffuses through rippling waters made translucent with the pearlescent pastels of ochre sediments. Flickering and fleeting with a reminiscence of a carefree youth, Malarvie transports us once again to an idyllic landscape deeply enriched by an intimate significance.

Kittey Malarvie is represented by Mossenson Galleries.
Jarrad Martyn, WA

*Klix Klex*
(2015), Oil on canvas, 72 x 96cm

Jarrad Martyn’s practice investigates how we engage with space to gain a greater understanding of it, as well as the broader themes of our reliance on bodies of authority as purveyors of ‘truth’. This involves collapsing the distinctions between figuration and expressionism, the real and the imagined and the past and the present to create an open ended set of external and internal meanings through painting, collage and installation.

Jarrad Martyn is represented by emerge ART SPACE.

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Lesley Munro, WA

*Precipitate as Self Portrait*
(2015), Acrylic, pastel and pencil on marine ply, 105 x 105cm

Precipitate: noun (also verb, adjective) – a suspension of small solid particles that are formed in a solution as a result of a chemical reaction and usually settle out of the solution.

In this work I have aimed to create suspended moments of awareness, separated out of a solution of material and process, space, history, and elemental form. Other elements may be present.

Lesley Munro is represented by ArtCollective WA.
Yori Tajitsu Price, NSW

*Nocturne Emerging*
(2015), Oil and polychromos pencils on canvas, 91 x 120 cm

My work interprets my Japanese cultural aesthetic in nature. I explore my emotional inner spiritualties and poetic sense of nature using harmonised colour combinations based on my studies of Japanese traditional colours.

This painting dwells between conscious and subconscious imaginative states. I used layers of paint on canvas to create an intricate sense on the surface. I also used polychromos (permanent lead) pencils to give compelling effects on the compositions. I enjoyed getting lost and found in the passages between the layered colours while the white paint creates an ethereal reality on the canvas.

Panagiotis Protopsaltis, NSW

*Don Quixote*
(2015), Ink and pastel on paper, 137 x 102cm

Cervantes’ *Don Quixote* is considered by many as the first great modern novel and has a rich tradition in art and literature. At some stage or another everyone has read or drawn a *Don Quixote*. My version of *Don Quixote* is part of a series of large ink on paper works that I’ve created during 2014-2015 on iconic subjects taken from literature, history and mythology.

The medium – drawing in ink - suits me perfectly - suits my temperament – it’s quick and versatile and I find using it irresistible. My influences are Byzantine art, ancient Athenian reliefs from the classical period and Modern Art particularly Francis Bacon and lately Lucian Freud.

Panagiotis Protopsaltis is represented by Ponton Fine Art.
Nusra Latif Qureshi, VIC

*Biological Remains of an Eighteenth Century Sampler*
(2014), Acrylic and ink on illustration board, 25.5 x 120cm

Hearts of Darkness
*The dark heart leads the man into the jungles of abyss. Vines of gloomy thoughts hang from rubbery leaved trees. The path perhaps leads to a glory only imagined in the troubled heads of bearded men.*

The title of the work, *The Biological Remains of Eighteenth Century Sampler* refers obliquely to the stagnant nature of certain ideas that have crippled modern societies i.e. the dogmatic interpretation of religion. Though the eighteenth century is hailed as the age of enlightenment in Europe, and though the title refers to it, the term is used to instil the idea of an age, of ageing of ideas and their inadaptability in the new world and new times and also the contrasting of dogma with reason. This work catalogues the fragments of stagnant beliefs and dead cords. These dead fragments cannot be shed, and strangely enough they are adorned with precious metals and luxurious trinkets and deemed very sacred.

Nusra Latif Qureshi is represented by Sutton Gallery, Melbourne.

Mark Rose, VIC

*Portrait 1*
(2015), Oil on canvas, 92 x 92cm

My artwork is concerned with the process of representative study through tonal painting. It evokes photography and memory. The entry is a portrait of a child from a newspaper clipping. The subject is unaware of being photographed. The sitter is deep in thought distracted by her own circumstance.
Kate Shaw, VIC

**Nightingale**
(2013), Acrylic and resin on board, 120 x 150cm

*Nightingale* is from a series of paintings concerning the nuclear tests conducted on the earth since 1955, there have been 2053 so far. The title refers to the name of the test (Charcoal), followed by the country that did the test (UK) and where the test was done (Maralinga, SA). The imagery in the painting is taken from some trees at the test site. I found this data interesting to make a series of landscape works about, as it speaks of colonial and imperial powers and relationship to land. The names of the tests are often referring to something beautiful or benign in the natural world, which in this context take on a sinister connotation.

Kate Shaw is represented by Fehily Contemporary and Turner Galleries.

Nicole Slatter, WA

**Passing of Time**
(2014), Oil on board, 60 x 90cm

My practice is centred in the field of realist landscape painting with a focus on transgressive time and space in suburban landscapes. This painting takes the structure of the basketball backboard as a marker of activity. The backboard has a potentiality in space like an unpainted canvas in the studio awaiting interaction. This work extends a theme of ‘suburban time’. I focus on suburban places where time moves slightly slower, perhaps because of the memory of exploring and being in these types of places over long summer holidays. I use painting to make sensorial connections to experience an understanding of suburban place.
Nathan Taylor, TAS

*Best before V*
(2014), Acrylic on board, 75 x 150cm

Contemporary food imagery is manipulative and deceptive. Constant exposure to visual offerings of fanciful luxuries has distorted the purpose, value and tangibility of food. Food is now deliberately styled to be more visually addictive, its significance transcending physicality. Driven further away from a natural state, food is now a fabricated artificial ideal. This painting breaks down the visual spectacle of indulgent food through a paradoxical process of destruction and creation, masking and revealing. Hyperrealism, mark-making and disclosing artistic process, explores surface and depth, appeal and artifice, value and neglect. This juxtaposition of strategies aims to contextualise our love-hate relationship with food.

Nathan Taylor is represented by Michael Reid, Sydney.

Kate Tucker, VIC

*Netherlands, 35c,1964*
(2015), Acrylic on canvas, 36 x 25cm

This painting is part of a series based on a selection of postage stamps produced between 1945-1975. Stamps are designed to communicate location and value and are laden with cultural motifs. By stripping away all identifying components, I have elevated the ambiguous, the stamp reference is removed in all but the title. This painting aims to invite critical engagement in the viewer through the de-identification of its parts. It allows un-knowability to preside over narrative, hopefully shifting the viewer to a less passive stance.
Alice Wormald, VIC

Still Life
(2014), Oil on linen, 71 x 56cm

I create paintings that depict impossible spaces where surface and depth, representation and abstraction and naturalism and artifice converge. The imagery within my work is based on collaged source material — found images of natural and geological formations, vegetation, rocks and landscapes. The works develop through a controlled sense of representation, grounded in concerns around the act of painting and the physicality of paint itself.

Still Life continues my investigation into the contemporary landscape, and reflects a hallucinatory experience of space and nature. The painting effects a displacement through which the familiar appears strange, and is not concerned with narrative, but attempts to expose an unsettling hybrid which locates itself in the psychological rather than the physical and becomes an interrogation of painterly language and existential unease. Alice Wormald is represented by Daine Singer, Melbourne.

Jurek Wybraniec, WA

Gone (Scene1)
(2015), 2-pac paint on laser etched acrylic, aluminium, 100 x 150cm

Shifting between aural and visual imaginations, a reductive construction methodology engages materials and processes that direct my investigations of situations; experiential and imagined. Using fast drying industrial paint on polished panels of black acrylic, gestures are fixed and may be recalled as fleeting cinema frames and traced evidence of time passing. Colour has been restricted to monochrome. Limiting hue and tone instigates a structure for working between colour, material and language. Overlaying captions sets in play the viewer’s aural response to these objects and spaces; at times relocating the viewer to an unlikely place.
Previous City of Albany Art Prize winners

2008 Rachael Hooper (VIC)
*Bird in the night*

2009 Indra Geidans (WA)
*Threshold*

2010 Kate Bergin (VIC)
*Call of the Highly Improbable*

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

2012 Helen Smith (WA)
*Arc drawing #3*

2013 Reko Rennie (VIC)
*Bunbury Street*
Previous City of Albany Art Prize winners

2014 Amanda Davies (TAS)
Self Portrait: the Devil’s Tale

City of Albany Art Prize

Coordination: Kate Parker, Indra Geidans and Vancouver Arts Centre
Staffing: Vancouver Arts Centre
Venue Management: City of Albany
Graphic Design: Tractor Parade

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The Jack Family Charitable Trust

Image cover and inside cover: Amanda Davies, Self Portrait: the Devil’s Tale (detail), oil on linen; winner of the 2014 Albany Art Prize.
Photo courtesy the Artist.
Page 2: Albany Town Hall, Anzac Projections by Illuminart.
Photo by City of Albany.
Page 7: Executive Director Community Services Cameron Woods and Carol Petterson, City of Albany Art Prize 2014.
Photo by City of Albany.