

2013 City of

Albany Art Prize

2013 City of Albany Art Prize

A national acquisitive prize for painting

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

29 September – 27 October 2013

Albany Town Hall, Albany, Western Australia

Message from the Mayor

It is with great pleasure that I welcome you to the 2013 City of Albany Art Prize.

Now in its sixth year the Albany Art Prize continues to present an exhibition of national standing for the enjoyment of the community. With it the Art Prize brings the lasting benefit of acquiring the winning artwork for the City of Albany Art Collection.

The exhibition enables the community to engage with stories, experiences and ideas from artists spread across the country. I am delighted that 3 of the 30 finalists hail from the Great Southern region – proof of the strong creative community on our doorstep.

I would like to thank the Jack Family Charitable Trust for their generous support of the Prize which enables the showcase of a strong selection of artists each year.

Thank you to the artists who entered the 2013 Prize. Well done to the thirty finalists and my sincere congratulations to the overall acquisitive award 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. Now in its sixth year, the Prize continues to develop a reputation as an exhibition of significance.

By supporting the Art Prize the Trust is pleased to bring artists of national standing to the Great Southern region and foster a creative dialogue.

Each year the acquisition of the winning work ensures the development of the City of Albany's Art Collection as an asset of cultural significance. Local art collections are an important cultural reference point and can tell a historical story as well as illustrate the community's aspirations for the future.

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 2013 City of Albany Art Prize.

View From the Edge of Centre

I had been watching the blurred whiteness that stood for my own face—the blank paper I had fastened to the dummy of myself. But the young woman who had come in from the plains that afternoon had seen my actual face, unless it had been obscured by the wisps of cloud in a reflected sky.

The Plains

Gerald Murnane

There are many ways to understand what painting has to offer and just as many opposing arguments, which ruminate on the moribund nature of this medium. For if metamodernism currently engages with the constantly evolving now, what is it that painting can add to a contemporary understanding of the multiplicities of rapidly moving cultures which branch out in all directions at once through compacted layers and meanings?

I have been painting now for over 30 years and throughout that period I have been frequently informed that to paint is to be engaged in a forensic autopsy of a decaying corpse. Some 18 years ago when I was immersed in studying painting on an International Samstag Scholarship at the Rotterdam Academy in Holland, conversations about the death of painting swam about the corridors and wiser students switched to electronic media or other means such as photography or time-based works. For some reason I closed my ears to these debates as I was driven to understand the world around me through a sense of immediate bodily mark-making through paint as well as other means; and at all times when encountering a painting I peered through the layers to contemplate how the work was made as well as what it might be saying. The history of painting appears to me to be an infinitely mysterious reservoir - much of it is known to us and much yet to be truly deciphered. No doubt this is because painting traverses so many cultures and time periods engaging with questions of meaning and is an elemental way of understanding the material nature of the world. Painting has always been a method of communicating knowledge which goes beyond words—whether it be through observation, feeling or sensation or to interpret psychological states.

It might be of benefit to pause here to outline a few qualities that painting has to offer, which to my view, transcend all time periods and therefore guarantee the continued relevance of painting as a powerful medium of pure potential.

Painting is a verb and is best understood as an active meditation. To be engaged in the making of a painting is to be engaged in a process, which runs parallel to and echoes, the flux and movement of life itself. Such a view of painting embraces an ontology of becoming over being and recognises that the world and every living and non-living thing is engaged in a perpetual process of movement and change – just as humanity and everything around us imperceptively evolves. When the painter daubs the brush a possibility opens for an engagement with the subject and the materials so that potentially, boundaries and everyday distractions dissolve so that the painter becomes at one with the flow of the medium.

For many artists there is the motivation to paint the sensation rather than the image. To paint the vibration that trembles through the painter's body to unite brush with the focus of the subject. Such a method of painting considers the human body as a porous sensitive surface, which records the world like a seismic machine tracing the line on the cylinder. While for other artists the eye is supreme measure of what is in the world and paint is translated and weighed against colours, pigments, brush sizes, glazes and mediums to record appearances.

Time is arguably a quality of paint as the work is often layered during the process of making or it records an immediate splash or explosion of impact. Conservators often expose a work from antiquity to x-rays in order to gain insights as to the chemical make-up of the work so that they can mend and repair - reknitting the fabric of the composition. These x-rays reveal the palimpsest of hours of applied concentration where the surface is reworked and over painted.

Albany offers a point of departure to consider these particular qualities of painting from the very edges of a dialogue. Just as Australian writer of fiction Gerald Murnane often writes from a position on the edge of his peripheral vision. By observing something on the edges of the centre he is able to experience the world again and gain fresh understandings.

Paul Uhlmann, Artist and Visual Arts Lecturer

Edith Cowan University

Perth

Paul Uhlmann is a practicing artist who works in painting, printmaking and artists books. He has exhibited nationally and internationally and his work is held in many prominent collections. He has lectured for over twenty years in various institutions including ANU, Monash University and ECU. He is currently coordinator of the Visual Arts Course at Edith Cowan University.

Judging Panel

Lee Kinsella

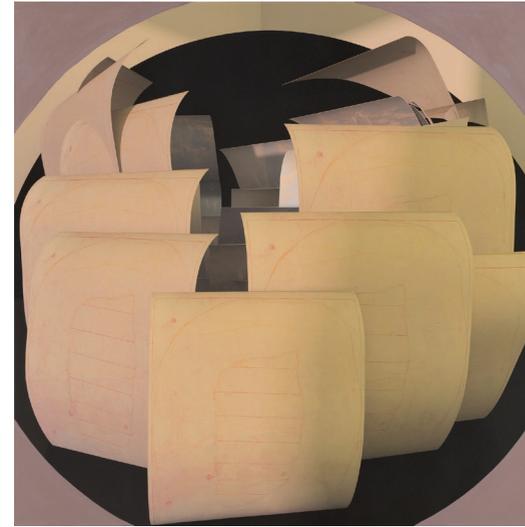
Lee Kinsella is currently the Project Co-ordinator - Exhibitions, at the Lawrence Wilson Art Gallery, The University of Western Australia. Lee has curated and managed exhibitions at various Australian state and national public institutions, including the Art Gallery of Western Australia, the National Film and Sound Archive, the National Library of Australia and the Australian War Memorial. She completed a Master of Arts degree (research) in Fine Arts and Anthropology in 1999, and continues to write articles and essays on Australian art. In 2012, Lee co-edited *Into the Light: The Cruthers Collection of Women's Art (2012)* with John Cruthers, and was on the judging panel that awarded the Dr Harold Schenberg Art Prize to Lachlan Petras for his piece *Aggregate* in the National Graduate Show 2012 at PICA.

Carly Lane

Carly Lane is an Indigenous art curator. Specialising in Aboriginal art, Carly has worked as a researcher and curator at several state and national institutions, including the Berndt Museum of Anthropology, University of Western Australia and Art Gallery of Western Australia in Perth and the National Museum of Australia and National Gallery of Australia in Canberra.

Peter McKay

Peter McKay is currently the Curator of Contemporary Australian Art at the Queensland Art Gallery and Gallery of Modern Art [QAGOMA]. Peter formerly held the positions of Deputy Director, Australian Experimental Art Foundation, and Curator, Contemporary Art Centre of South Australia. Recent exhibitions at GOMA include: *National New Media Art Award 2012*, co-curated with Amanda Slack-Smith; *Social Networking* exploring social influence on the individual; and *Voice and Reason* focusing on the visual exchanges between Indigenous and non-Indigenous Australian artists.



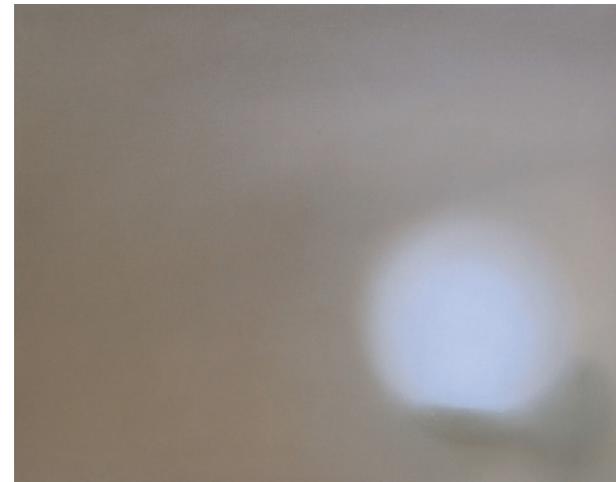
Peter Alwast (NSW)
In Addition (2013)
oil, pencil and giclee print on canvas
97 x 97cm
\$6,600

A set of grey billowing forms envelopes a black void, multiplying in time and in addition to each other, both concealing and revealing the nothingness behind them. Like pages of a book they are a form of inscription around a deferred space.

The forms are reminiscent of clouds, or even smoke, something temporary, immaterial, virtual, they are just something instead of nothing.

The work sits between traditional oil painting, drawing and 3D graphics, and the print, expanding the definition of what contemporary painting can be.

Peter Alwast is represented by Gallery 9 in Sydney.



Xiao Yu Bai (VIC)
Light (2013)
oil on canvas
40 x 50cm
\$2,200

I want to combine Western techniques with Chinese philosophical concepts of Tao and Hunyuan Qi with the objective of producing painting that creates new combinations of visual language. This painting is one of my series paintings about the light. My intention is to evoke an

atmosphere of calmness, vital energy and contemplation for the viewer. In this painting, I pay particular attention to the manipulation of space, light, the edges of form, colour surface format and scale.

Xiao Yu Bai is represented by Mossenson Galleries.



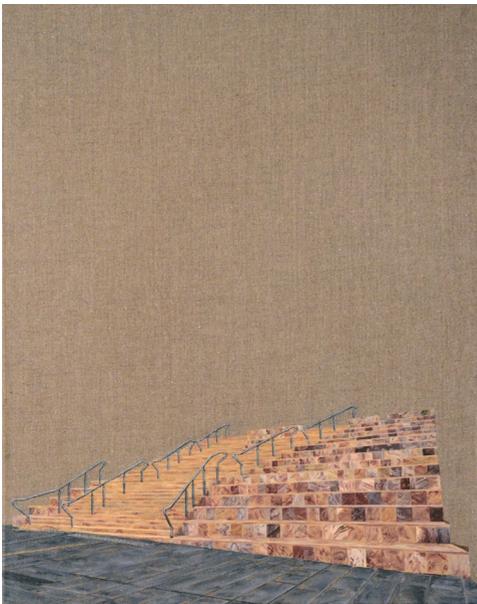
Joshua Bonson (NT)
Skin (2013)
synthetic polymer paint
on canvas
80 x 150cm
\$7,200

Skin alludes to my people, the saltwater people and the saltwater crocodile, the key to my totem.

Skin can be read as a close up of a reptile's skin and the landscape. I want the viewer to feel the presence of the reptile, run their hands across its skin, know its strength and also see the country from where it came, where I come from.

My grandfather, Donald Bonson senior, is the inspiration for my work. He says everything is connected, the land, the water and us. Like the crocodile we are saltwater people with an ancient lineage.

Joshua Bonson is represented by Lynda Brown.



Michael Brennan (VIC)
Square Route (2013)
oil on linen
50.5 x 40cm
\$2,200

Square Route continues an interest in the way spatial structures funnel experience and shape perception of a place. It takes Federation Square as its subject, eschewing the gravity-defying architecture to focus instead on a route into the space – a space in between the objects of designated importance, where slippage of perspective occurs and different points-of-view are free to mix.

This focus on a thoroughfare as an object raises questions about the certain and the concrete – what is deemed worthy of our attention and what meant to simply be a means to an end.



Consuelo Cavaniglia (NSW)
untitled (2013)
pigment ink on grey mirror and glass
2 parts, 35cm each
\$2,200

This untitled work is part of a recent series where overlapping, reflective surfaces are used to create illusion and uncertainty.

In this work, painted elements shift between the glazing and the mirror surface. They function within the framework of geometric abstraction and call to constructivist aesthetics. The reflective supports however complicate the painted elements, doubling the forms and lifting them into three-dimensionality. Here, the forms act like the objects that legendary Italian architect Andrea Branzi introduced into his interiors to sabotage the space. They intrude upon the space outlined by the frame and disrupt and fragment all that falls within the reach of the reflection.

Consuelo Cavaniglia is represented by Blakiston Gallery.



Rachel Coad (WA)
Scramble No.2 (2012)
oil on linen
101 x 101cm
\$6,500

Continuing the methodology of previous bodies of work, Rachel Coad's *Scramble* series explores human physiology pushed to its extreme. In this series a sequence of running movements emulate a military training regime.

The human movement at play within Coad's oils might be mistaken for that of contemporary dance or performance. The young woman is captured in phases

of vigorous physical activity. The body - rendered via intricate details and rough-hewn strokes - is taut and tense rather than graceful and deliberate. Our protagonist's movements are not aesthetic, they are survival techniques.

Coad's work is often displayed in a sequence as progressive phases of movement. *Scramble No.2* is a fragment of a sequence.

Rachel Coad is represented by Gallery Smith in Melbourne.



Dagmar Cyrulla (VIC)

The Wait II (2013)

oil on canvas

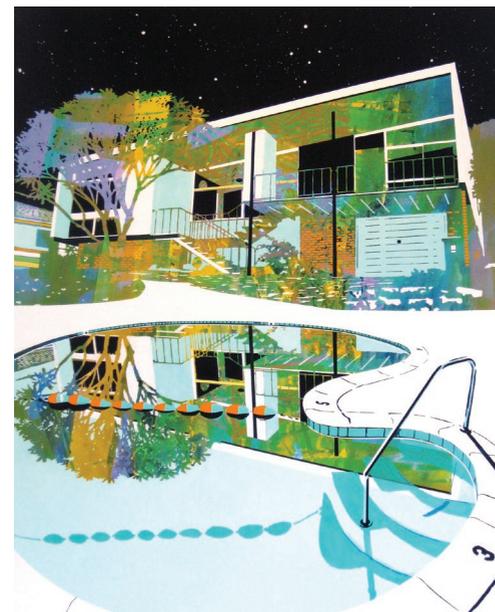
59 x 42cm

\$6,600

I draw on my personal experience of what it is like to be human and my experience in relationships with family and friends. The colour palette chosen is carefully picked and limited to evoke a particular intimate response. As much as the figure is central to the narrative, light would also be the subject matter in my paintings. Influences include American realist Eric Fischl's work, particularly his sensitive evocations of light and mood through tone, used to create dense atmospheres charged with tension.

They are simply stories about life.

Dagmar Cyrulla is represented by James Makin Gallery in Melbourne.



Paul Davies (NSW)

Mums house, econolodge pool (2011)

acrylic on linen

153 x 122cm

\$12,500

The focus of my work is primarily based on abandoned architecture and the sites depicted in the paintings remain devoid of human form, to invite the viewer to inhabit the space and generate their own response to the work. The paintings derive from photographs and hand cut paper stencils, and this process aims to investigate the manner in which a three-dimensional subject can be represented using two-dimensional means.

Paul Davies is represented by Olsen Irwin Gallery in Sydney.



Jo Darbyshire (WA)

Holy Well, Finians Bay (2013)

oil on canvas

140 x 150cm

\$8,800

Currently I am interested in making work that explores the idea of the sacred (water) in the landscape - and the visual possibilities inherent in humble objects and places, given the status 'holy' or sacred.

The idea and importance of the 'well' resonates historically in the colonial Australian landscape as does the 'holy well' and 'holy water', in Ireland. This

symbol connects to deeper references to water and its contested ownership, and to material and spiritual resonances, which are still current in both countries.

Ideas inspired by Kerry, Ireland and York, WA, 2012.

Jo Darbyshire is represented by Catherine Asquith Gallery in Melbourne.



Susie Dureau (NSW)

The Hazards of Love (2013)

oil on linen

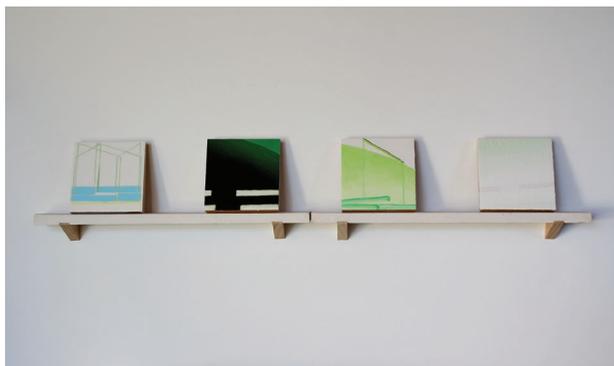
20 x 25cm

\$550

I'm drawn to the power of nature and the extremes of natural events. I paint landscapes not for the replication of skies and coastlines, but as a framework for the expression of emotion.

The way that an evening sky can rumble with fury and formidable darkness only to give way to light and colour and gentle beauty is, for me, a fitting metaphor for human experience.

Susie Dureau is represented by Charles Hewitt Gallery in Sydney.



Tom Freeman (WA)
Kettering Library 3 (group 1)
(2013)
acrylic, enamel and oil on
pine and plaster
20 x 106cm
\$2,000

This work is a material exploration of a time and space within my family's history. The colours and shapes in the paintings refer to the architectural forms of a library in rural England where my grandpa worked in the early 1950's. Blurred and layered memories and stories inform the application of paint onto the highly finished surfaces of these small paintings. The four paintings offer shifting representations of similar forms to provide not a distinct image but rather a rough sense of viewing or being within space.

Tom Freeman is represented by Venn Gallery in Perth.



Clare McFarlane (WA)
Shuddering Echo i (2012)
acrylic and aerosol on canvas
140 x 90cm
\$5,800

The work contemplates the impermanence of life and a search for understanding. Throughout my work I use patterns as the foundation. The pattern is a metaphor for our culture and its need for order and understanding.

Into these patterns I incorporate a detailed rendering of a dead twentyeight. A dead bird is a broken and tragic sight. They echo the beauty of flight and are delicately constructed objects. This is a poetic expression of loss; of fleeting time slipping away. The shuddering particles that fashioned such creatures, vibrate and dissolve; dissipating into pattern and chaos.

Clare McFarlane is represented by Turner Galleries in Perth.

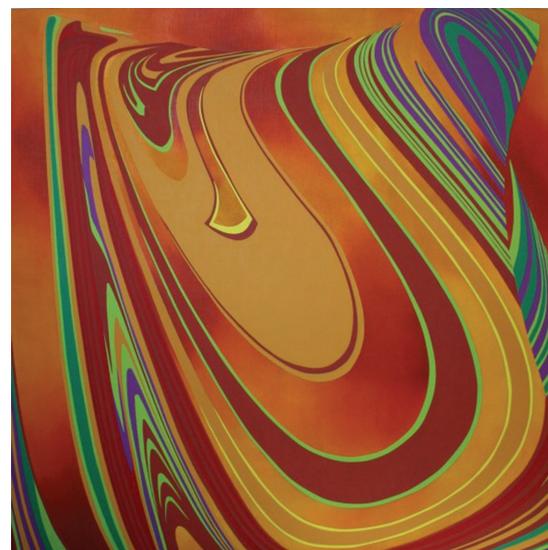


Richard Lewer (WA)
Five Signs of Depression (2013)
oil paint on epoxy coated steel
112 x 112cm
\$13,500

This work is a part of my research and documentation into the social impact of fly-in fly-out (FIFO) mining culture on regional towns, and on FIFO workers' families back in the capital cities. To assist my understanding of the everyday FIFO mining working environment, and correspondingly strange social construct ie. heat, dust, breakfast at 4.30am, long working hours, living alongside work colleagues you possibly wouldn't choose

to associate with outside of work, boredom, removal from family life and loved ones, loneliness, lack of culture / entertainment, I spent several swings at a camp in Karratha interviewing FIFO workers to gain a more personal insight of what it's like to live a FIFO life.

Richard Lewer is represented by Hugo Michell Gallery in Adelaide.



Tarn McLean (QLD)
Topography # 12 (2012)
oil and acrylic on linen
120 x 120cm
\$2,000

The work explores the intersection of art and design, the real and the virtual. Through the materiality of paint the practice allows for an extension into architectural applications and public spaces, collapsing the intersection between old and new media. There is an integrated development of environment tied to psychedelia of colour and movement, with traditional applications of paint resulting in various modes of reality and a break from ideological positions.



Viv Miller (VIC)
Again (2012)
oil, enamel, pencil on canvas
120 x 120cm
\$8,000

Geometric shapes, patterning and shiny plastic textures play against more realistic and painterly passages in my paintings and drawings. This draws attention to their artificiality. I like my paintings to appear at once touched and drawn and synthetic and removed.

I am interested in how we compose and create images and am often struck by how impossible it can seem to make a representation of anything. *Again*, like

much of my recent work, focuses on the sun. The sun is obviously a very impossible subject to take on. But it's within this space that I like to play, and to develop my own modes of expression.

Viv Miller is represented by Gallery 9 in Sydney.



Paul Moncrieff (WA)
4+6+8 (2013)
acrylic on assembled plywood panels
150 x 150cm
\$4,500

In the past 5 years I have been working almost exclusively with individually painted plywood panels which are assembled in configurations according to self-imposed rules. *4+6+8* uses hexagon panels where 2 sides are twice the length of the other 4 sides and when assembled takes on a self-imposed order. The coloured panels have been selected for their near

complimentary values, and the wall centre space is also an important ingredient of this piece. The constructed formal nature of this work and its resultant visual intrigue is itself the essence of the work.

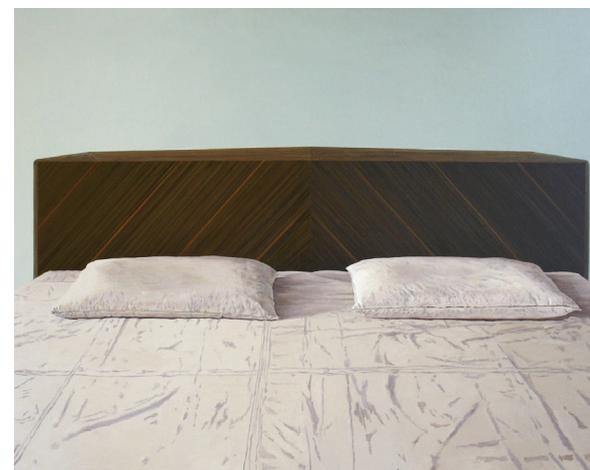


Alan Muller (WA)
Night Rain on Derbarl Yerrigan, Djarlgarro Beelie (2012/2013)
acrylic on canvas
100 x 100cm
\$4,400

Night campfires of the Whadjuk Nyoongar communities glow as the first of the cooler weather and rains of Djeran (April) roll in from the ocean.

The work re-imagines the modern day site of Perth City as Whadjuk Nyoongar country and the Swan and Canning Rivers as the Derbarl Yerrigan and Djarlgarro Beelie - before English settlement in 1829.

Alan Muller is represented by Melody Smith Gallery in Perth.



Ron Nyisztor (WA)
Absence Presence, nothing between us (2013)
oil on canvas
120 x 150cm
\$5,400

When ventured into their room seemed heavy, a weight that might slow time.

Presence and absence in equal measure, dreams relegated to corridors or parallels.

Future created and uncreated from a flawed post.

The terrain lies silent, solemn and sacred, haunted yet welcoming.

Albany harbour was the final Australian land point for Gallipoli troops. The painting alludes to the solitude of a foreign landscape and the refuge of a familiar sanctuary.

Found materials are set up in the studio to create a stylised bedroom, the pillows are also found. The bed headboard, old wardrobe doors rested on their sides.



Margaret Loy Pula (NT)
Anatye (Sweet Bush Potato) (2013)
acrylic on linen
120 x 120cm
\$6,500

Margaret was born “in the bush” in Central Australia. Her story *Anatye* or *Bush Potato Dreaming* is portrayed using a series of fine, detailed dots.

“This painting is about my culture. That’s my father’s dreaming. This is from my father’s country, that country is called Unjangola. That is north of Utopia, not too far but really desert country.”

The bush potato vine grows after the rains. The women go out to collect the potato using crowbars to dig up the ground. The potatoes can grow quite large, depending on the amount of rain. Once collected they are cooked in the hot coals of the fire.

Margaret Loy Pula is represented by Muk Muk Fine Art in Alice Springs, NT.



Andy Quilty (WA)
Australia Day #2 - Jimblah (2013)
ballpoint pen, aerosol and enamel on Arches paper
143 x 128cm
\$4,500

Jimblah is a Hip Hop artist and youth mentor. A strong and uncompromising rapper, Jimblahs’ music gives voice to his experience as a young indigenous Australian. The honesty and unapologetic candour with which he challenges racism and ignorance inherent in Australian society, is testament to his strength and commitment as an artist. The title refers to his choice not to celebrate Australia day. Considered from an Indigenous perspective (which most Australians

have not) there is something truly absurd and quite ignorant about our yearly celebration of colonisation.

Andy Quilty is represented by Linton and Kay Galleries in Perth.



Reko Rennie (VIC)
Bunbury Street (2013)
acrylic and ink on linen
120 x 170cm
\$16,550

Bunbury Street is in Footscray in Melbourne’s western suburbs, where I spent my early teenage years painting on the street.

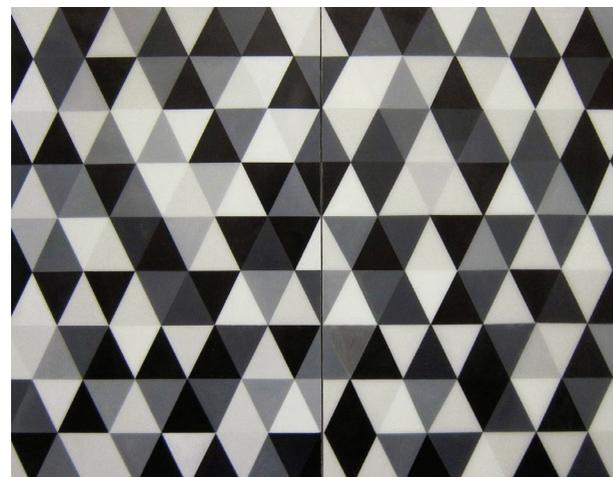
Three hand drawn symbols - the crown, the diamond and the Aboriginal flag - are presented

as an emblematic statement about the original royalty of Australia.

The crown symbol is a homage to my graffiti roots and pays due respect to Jean-Michel Basquiat, but most importantly symbolizes the original sovereign status of Aboriginal people, who are also acknowledged through the hand drawn flag.

The diamond symbol is emblematic of my connection to the Kamilaroi/Gamilaroi people. This diamond symbol is similar to a family crest; it is a part of me.

Reko Rennie is represented by Karen Woodbury Gallery in Melbourne.



Trevor Richards (WA)
Lost in Translation (2012)
acrylic on canvas
90 x 120cm
\$8,000

Using a repeated triangle shape and a restricted palette of greys and black, *Lost in Translation* portrays a shifting field of forms which allow for an open interpretation, bringing the viewer into the conversation between painting and perception.

This painting suggests architectural renderings of space, and the algorithmic meshes that are the basis of computer generated effects. The design unites two panels, pulling the eye across an actual handmade object and into a complex, virtual space.

Trevor Richards is represented by Turner Galleries in Perth.



Eileen Richardson (WA)

Transparent (2013)

acrylic & oil

95 x 95cm

\$950

This painting is one of a series which explores transparency in three ways: figuratively, technically (using transparent paints and techniques) and metaphorically. We see the surface, within and beyond this simple object as it engages with light. One can find many stories in the same captured moment. It symbolises that we can see the same thing in different ways, or that if you look closely at the world you will find many meanings. The apparently simple is actually complex; the mundane is captivating; the result is revelation.



Kirsten Sivy (WA)

Pastoral Burn (2013)

oil on canvas

51 x 147cm

\$795

Within hours, the landscape, air and atmosphere had been completely transformed. It was a different world, veiled in smoke; all was recoloured and indistinct. I felt a sense of awe, fear and excitement being amongst the flames and smoke.

Destruction was feeding creation and I was witnessing the mid-point, a fleeting transitional state, where the landscape was neither what it had been, nor what it would become.



Phaptawan Suwannakudt (NSW)

Bhava 11 (2013)

acrylic and collage from fabric made of Thai vegetation fibre on canvas

120 x 100cm

\$8,500

Bhava in Thai means existence or 'to be', in Pāli means 'becoming' or 'to become' in the sense of 'ongoing worldly existence'.

From 2007 I have increased my visit to Thailand when my mother's state of dementia deteriorated. In 2010 political conflict affected communication with my mother whilst I was preparing work for an exhibition in Sydney. By the end of 2011 there was a big flood which affected 65 of 77 provinces in Thailand.

Coincidentally my work on paper was splashed over with rain and leaked inside the studio in which I worked. I commenced the first painting of *Bhava* then and continue on where the work led me.

Phaptawan Suwannakudt is represented by Arc One Gallery in Melbourne.



Mary Tonkin (VIC)

Beginning, Kalorama

(2012)

oil on linen

60 x 90cm

\$10,900

This painting was made en plein air in the Dandenong Ranges (VIC). It is of two enormous fallen trees and their beautiful mess.

My work is about being present in this bush that I love, that I grew up in.

Immersed in the whole sensuous experience of it for long periods of time, I draw and paint in response to both external perceptions and my internal life.

This painting is a beginning: painting again after a break mothering young twins – the impossibility, joy and hope of it.

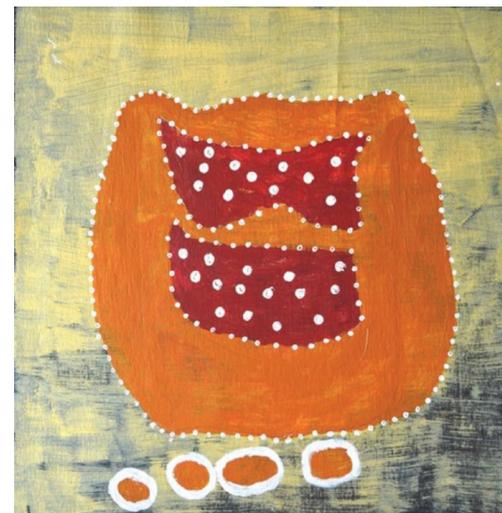
Mary Tonkin is represented by Australian Galleries.



Ken Wadrop (WA)
Ghosts of the Communication Age (2013)
 oil on canvas
 150 x 100cm
 \$8,000

Having already passed the bus stop I become aware of what I have just seen, like a distant memory. In the shadows cast from the advertising light box, a disembodied head with a blank expression bathed in the cold blue light of a mobile phone. Like seeing a ghost. A ghost of the communication age. I see this same expression on the faces of my kids when they are on their laptops and I think to myself "Ghosts of the communication age at the tree of knowledge of good and evil on the big pond of the collective unconscious".

Ken Wadrop is represented by Earlywork Gallery in Perth.



Frank Walsh Snr (WA)
Wandarrrie Country rock art (2012)
 acrylic on canvas
 46 x 46cm
 \$650

In this painting, Frank depicts sacred rock art symbols in his distinctive raw style. These motifs offer us a glimpse into the mythology of Badimia culture, in particular 'Wandarrrie country', located north of Mount Magnet where Frank lived as a young boy. Wandarrrie is also the name of native grasses in this region which often grows in the softer loamy soils of the woodland country amongst the mulgas. Corroborees and 'cook ups'

were often held in Wandarrrie country, as the ground was softer for dancing and easier to dig into for the required deep cooking holes, as well as the mulgas offering close shade.

Frank Walsh Snr is represented by Wirnda Barna Artists in Mount Magnet, WA.



Shaun Wake-Mazey (QLD)
Pour (2013)
 oil on canvas
 120 x 132cm
 \$6,000

It seems like it hasn't stopped raining here lately. The water creeps slowly over a sodden earth at night.

I am a survivor of a lung disease (IPF) after undergoing a double lung transplant in 2012. The gift of new life allows my work the luxury of a fresh approach. In the work *Pour* I seek a raw but self-assured minimal attitude without any fears or

misgivings that I clung to in the past. With my go-ahead narrative and alchemistic ways the paint is released to form its own path and story.

The story of the big wet. The story of new beginnings.



Stephanie Wilson (VIC)
Fern Approach (2013)
 oil on linen
 122 x 107cm
 \$5,250

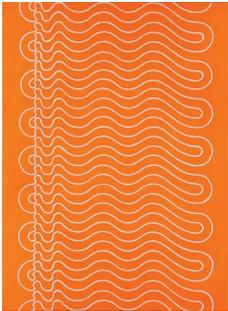
My practice is concerned with representing contemporary corporate interiors and public spaces. I am interested in the architectural and design aspects of these spaces, for example the use of indoor plants, and manipulating these features to create a bizarre version of what is usually a very generic and banal environment.

By exaggerating the tone in these surfaces, I am both emphasizing the perspective in the image as well as making it seem unnatural and awkward.

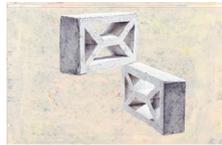
By placing an average indoor plant on a plinth I am trying to hint that this space is perhaps not just an office corridor, but might play another role.

Stephanie Wilson is represented by Martin Browne Contemporary in Sydney.

Previous City of Albany Art Prize winners



2012
Helen Smith (WA)
Arc drawing #3



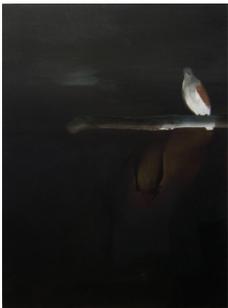
2011
Ron Nyisztor (WA)
Who is my neighbour (breeze blocks diptych)



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

Coordinator: Kate Parker

Installation Technician: James McLean

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