



**Redlands
Konica Minolta**

Art prize
2015

Art Inspiring Education



NATIONAL ART SCHOOL CAMPUS Photo: Fiora Sacco

PREFACE

2015 marks the fourth year of the National Art School's partnership with Redlands School to present the annual *Redlands Konica Minolta Art Prize* in the NAS Gallery. As an award and exhibition, the Redlands Art Prize is innovative in that it is truly artist-led. A respected artist and previous Redlands Award participant is invited to select twenty or so artist peers, also known and respected in their field, who in turn select an emerging – or lesser-known – artist to present work in the exhibition.

Following the standout success of last year's exhibition, Redlands School invited artist Tim Johnson as Guest Curator for a second year, tasked to explore a fresh selection of established artists to participate. This has led to a group of 22 outstanding artists (including an artist-duo) drawn from across Australia and New Zealand. Their nominations, 21 artist-colleagues at a different point in their careers, has produced an exciting line-up with surprising, ambitious and challenging artworks for the spaces of NAS Gallery.

This significant collection of talent provides an opportunity to recognise, support, showcase and reward creativity and excellence in contemporary visual art. The mentoring element of this model sits very well with the National Art School's remit of encouraging students and emerging artists in their capacity for meaningful practice. Relationships between older and younger generations of visual artists are critical for developing these practices and the School is privileged to be in a position to foster such productive creative relationships.

The National Art School is an artist-led art facility that provides exemplary studio-based training for the artists of the future. Importantly, the Redlands exhibition is premised on the selection of artists by artists, reflecting our central belief in each generation of professionals contributing to the development, training and mentoring of the next generation.

I am sincerely grateful to all those who contributed to this 2015 Redlands exhibition – Dr Peter Lennox and the exceptional team from Redlands School; sponsors Konica Minolta and the Glenburn Pastoral Company, without whom the award would not be possible. This year we are pleased to participate in the inaugural Sydney-wide festival Spectrum Now and the Art School is thrilled with the collaboration. Our National Art School team, led by Judith Blackall, takes great pride in working with Redlands, the judges, sponsors and the artists.

Tim Johnson has again worked tirelessly this past year, visiting exhibitions and studios, connecting and reconnecting with a great many artist/colleagues. We thank him for his hard work, insight and inspired selection.

Most importantly, we acknowledge the artists participating in the *Redlands Konica Minolta Art Prize 2015*. Our heartfelt thanks and congratulations to each and every one – you bring innovation, vision, dynamic juxtapositions and unique energy not only to this project, but to art and culture in this world, and we thank you for it.

MICHAEL SNELLING
DIRECTOR, NATIONAL ART SCHOOL

INTRODUCTION

On behalf of Redlands, I am delighted to present the catalogue for the 19th *Redlands Konica Minolta Art Prize* in conjunction with the National Art School.

From humble beginnings in 1996, the *Redlands Konica Minolta Art Prize* now attracts national and international interest. Over recent years we have been blessed by outstanding Guest Curators such as Imants Tillers, Lindy Lee and Julie Rrap, who have invited many of Australia and New Zealand's best recognised contemporary artists to participate. This year we are very grateful to Tim Johnson, who won the Prize in 1999, for fulfilling the role and presenting this exceptional exhibition.

Congratulations to all the artists who have contributed their extraordinary talent to this exhibition. Over the two months of its presentation, their work will be admired by more than 2,000 visitors to the Gallery, including many students.

This exhibition would not be possible if it were not for the very generous support of our two major sponsors: Konica Minolta for the main prize and Glenburn Pastoral Company (Brett Whitford) for the emerging artist prize. On top of their cheque of \$25,000 for the winning art work, Konica Minolta has printed this catalogue and the opening invitations on their state-of-the-art offset digital printers. And we are very grateful to CompNow, who is a key provider of our laptop computers, for sponsoring this publication.

I would also like to acknowledge our partnership with the National Art School. Michael Snelling and his hard working professional team have significantly lifted the profile of this annual exhibition and we commend them on their efforts.

Finally thank you to our judges this year. Notably our Lead Judge Lisa Havilah, who is the Director of Carriageworks and Mark Harpley, Head of Visual Arts at Redlands who judged the main prize. The Emerging Artist Prize was judged by Judith Blackall, Curator and Gallery Manager of the National Art School and Fabian Byrne, Senior Art Teacher at Redlands. Both winning works become part of the School's art collection and in turn, a valuable resource for our visual arts students and teachers.

I invite you to enjoy the exhibition.

DR PETER LENNOX
PRINCIPAL, REDLANDS



VERNON AH KEE, winner of the 2014 Art Prize, with his work *Lex Watton* (2013)



TIM JOHNSON, Photo: the artist

REDLANDS KONICA MINOLTA ART PRIZE 2015

To be curator of the *Redlands Konica Minolta Art Prize* for a second time was interesting: it meant digging a little deeper and looking a little further afield to find the best new art. One can approach the show with various preconceptions, but once you start contacting artists and choosing a direction, things start to flow.

The enthusiasm of the artists as they develop their work is inspiring.

This year I felt that I needed to think more about the coherence of the show and give it some rationale, so I looked for specific things such as artists who are highly-regarded internationally but not so well-known in Australia, or artists who are working away from the mainstream. Even so, there are still some high-profile artists in the show, demonstrating just how much the exhibition is respected. I've always thought that artists who are still working with the idea of the avant-garde and doing something radical or innovative are the most important. When you add the use of technology and a kind of social platform that many artists have, the art gets interesting. Being 'out there' can have its problems, but an exhibition context like this gives artists free reign.

Many established artists are pushing their existing ideas into new areas, utilising new media and technologies and when you add to this the same number of younger artists who might already be influenced by these established artists, the result is fascinating. There is also a bit of a balancing act in combining art that is not intended to be a commodity, with art that is so successful that it has become one.

The mentoring aspect of the pairing of artists has many benefits. It is an opportunity to 'raise the bar' and a chance to

work in a very sympathetic curatorial environment. There is much consultation between artists. Also various connections are made between established and emerging artists. The emerging artist gives an insight into the mind of the established artist. What does the more established artist see in the younger artist's work that connects to their own work? Then there are the connections between the emerging artists themselves and the way this maps out new directions.

I would like to thank everyone at Redlands who did so much to help as well as staff at the National Art School whose enthusiasm is matched only by the artists themselves.

TIM JOHNSON
GUEST CURATOR, REDLANDS KONICA
MINOLTA ART PRIZE 2015

Tim Johnson is a respected Sydney-based artist whose extensive practice has long been at the forefront of contemporary art in Australia. His work encompasses a range of media from painting to performance art, live music, photography and newer technologies, and is important in the debate of postmodern cross-cultural references and appropriation, as well as discussions about Australia's interconnection with Asia and Eastern philosophy in comparison to our Western heritage.

Tim Johnson won the Redlands Art Prize in 1999. He was invited as Guest Curator in 2014 and again in 2015. His selection of established artists for this year's Redlands Konica Minolta Art Prize exhibition attests to his broad artistic interests and the esteem with which he is held in the art world.

REDLANDS KONICA MINOLTA ART PRIZE 2015

Established 19 years ago the *Redlands Konica Minolta Art Prize* supports both established and early-career Australian and New Zealand artists in a unique structure that is not limited by media or subject matter and recognises the importance of dialogue and mentoring between generations of artists.

ARTIST STATEMENTS

Artists selected by Tim Johnson, Guest Curator, are listed alphabetically, each selected artist's details are immediately followed by the emerging artist they have nominated.



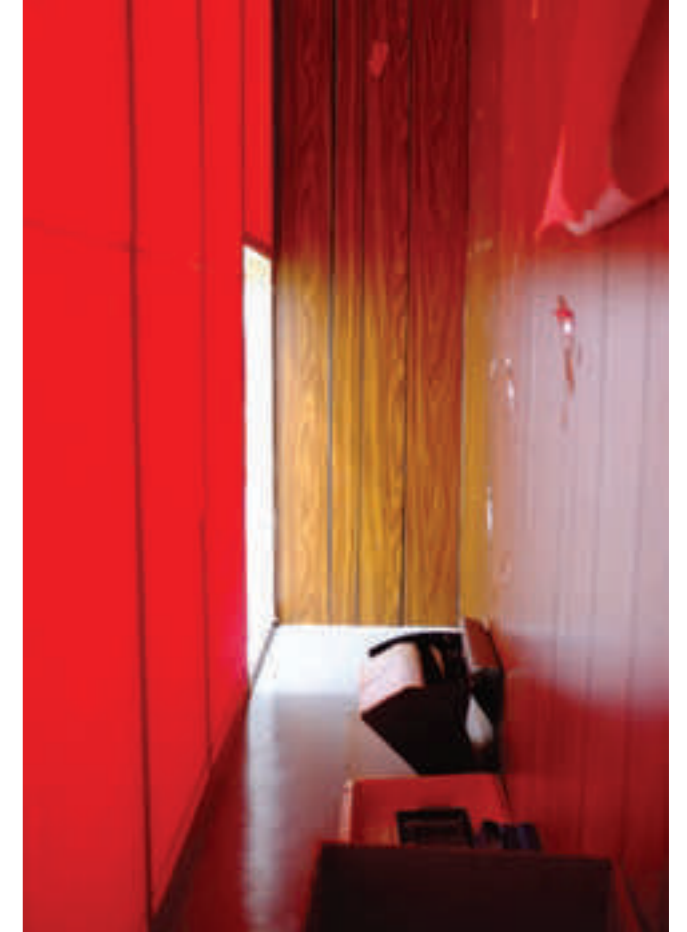
HANY ARMANIOUS *Body Swap* (2015)

HANY ARMANIOUS RUTH MCCONCHIE

I am interested in sculpture, painting and installation, yet my work does not fit comfortably into these categories. The way that I work is contingent on incidental encounters with things in the world which are then allowed to resonate. This is not an uncommon approach to art-making today, and it is one which requires a balance of 'letting go' and also setting perimeters.

Body Swap elaborates on an ongoing interest in the dislocation of body and head. Previously this idea was explored in sculptures that tried to articulate the relationship through the casting of supports and the 'supported'. Here the object and support are replaced by one's own reflected body image and the transplanting of another's head. It is a work that needs to be experienced directly as a visceral and live encounter.

Hany Armanious – March 2015



RUTH MCCONCHIE *Cell (Lone Knotty Pine Gap)* (2015)

HANY ARMANIOUS HAS SELECTED RUTH MCCONCHIE

Ruth McConchie's site-specific installations and environments re-negotiate aspects of personal, private and public space. Based in Brisbane, McConchie visited NAS Gallery with Armanious on Friday 15 December, the day a lone gunman held hostage eighteen people in the Lindt Café in Sydney's Martin Place.

Cell (Lone Knotty Pine Gap) is an immersive installation, which responds to the events of that day and physical aspects of the National Art School Gallery space. Exploring the hidden recesses or cavities of gallery spaces and other public sites, McConchie's site-specific installations consider issues of privacy, secrecy and surveillance. These installations are drawn from imagined narratives, contradicting histories and anecdotes relating to the artist, the site and social politics more broadly.



MARION BORGELT *Tsukimi with Rings: Variation No 3* (2015)

MARION BORGELT
JESSICA MAISWRIGHT

Tsukimi with Rings: Variation No 3 serves as evidence of the artist's ongoing fascination with lunar phases and the powerful effects of the moon on human life. This hypnotic, delicate suite draws the viewer in, demanding closer examination: appearing impervious and icy on first glance, but coming to reveal a warmth and delicacy as the fine details of the glass spheres' interiors become apparent. Here we see Borgelt allude to the heartbeat of the universe, the relationship between the moon and the human pulse, pointing to the irrevocable link between humans and the environment.

Mia Pinjuh, extract from *To see the world in a grain of sand...*

MARION BORGELT HAS SELECTED
JESSICA MAISWRIGHT

Art mediates the world, it organises it, reworks or refuses it. As an abstract artist I recognise the fullness of our lives and the need for a place of calm and meditation. The painting before you *The other house that was meant to be* gives us this meditative place; a thousand concerns concentrated into a single form, a motif instead of a scene. Red is the colour of blood, of the string tied around a first-born's foot, painted lips, warning signs; it is vivacious and celebratory. *The other house that was meant to be* gives us the place for this meditation.

Jessica Maiswright – 2015



JESSICA MAISWRIGHT *The other house that was meant to be* (2014)



SOPHIE CAPE *Encountering What Cannot be Foreseen* (2015)

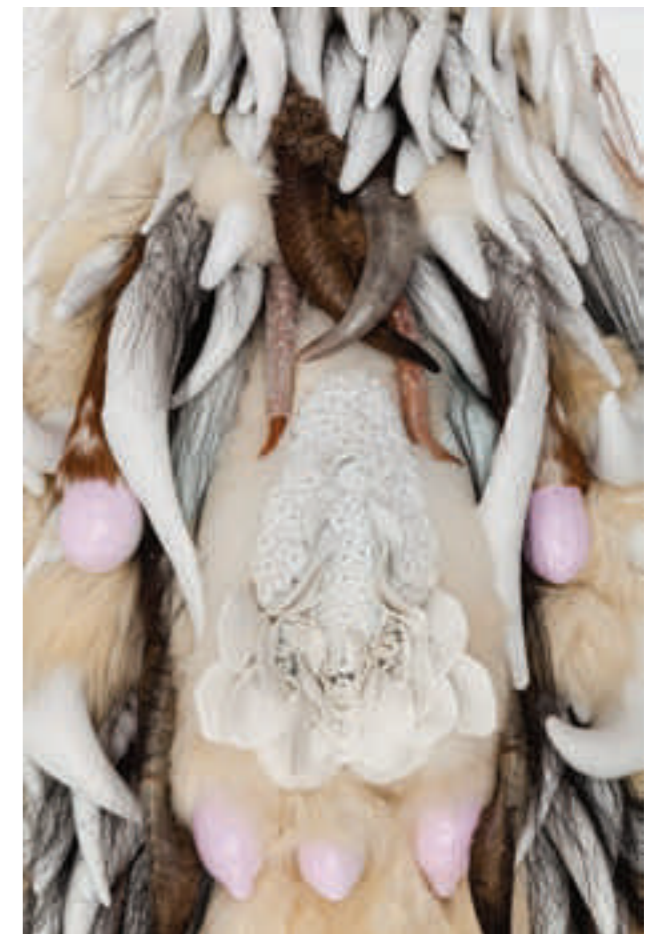
SOPHIE CAPE
JUZ KITSON

Working deep in the landscape, exposed to the elements for weeks, Cape uses a powerful performative action process in order to render a cathartic and instinctual act of expression. Using local materials she mines her past as an elite and damaged athlete to explore the beauty and horror of life. Oscillating between figuration and abstraction, she utilises the survival and decay of the environment and her experience of pitting man against nature in order to voice the reality of the human condition.

SOPHIE CAPE HAS SELECTED JUZ KITSON

Juz Kitson's *Something Sacred* explores the notion of *Omnia mors aequat* (death equals all). The vastness of mediums come together to create a potent suspended installation of taxonomic proportion through which the artist explores the transience and impermanence of life, disconnection and re-examination of the fragmented body and objectification. This perverse pathology becomes an independent entity, one that attains its own identity.

Kitson's work deals with abject subjects and themes through meticulously-formed installations that allow the audience to speculate on the budding life forms and deeper hidden meanings that are in contrast with the friction and dichotomy of brutality in nature.



JUZ KITSON *Something Sacred* (detail) (2015)

MARIA FERNANDA CARDOSO
GARY WARNER

Who says that artists need big brains? The tiniest of Australian jumping spiders, the *Maratus* species, are very talented artists, although somehow, unrecognised. They can sing and drum, dance and make stunning visual displays, all simultaneously! Here find an example of one of the magnificent 'flaps' they make, featuring both artists, male and female *Maratus splendens*, who live in Sydney's bushland.

MARIA FERNANDA CARDOSO HAS SELECTED GARY WARNER

antidote integrates strategies of sculpture and abstract painting with sonic and kinetic energies to create a meditative experiential art object. Suspended columns of discarded aluminium drink containers, collected from the street and worked by the artist, accompany a dense colour field painting of ink splash-dots. Standing between the columns, the visitor is brought into visual intimacy with the painting while hearing quiet yet richly resonant a-tonal cascades of sound that reveal a hidden sonic and poetic potential, redolent of temple bells, moored boats, farm animals, a forest gamelan...

Warner's self-taught interests have always involved sound, drawing, photography, moving image, making by hand, stochastic phenomena, botany, poetry and Buddhism, immersion in forests and encounters with sentient beings across the spectrum of life. In his art projects he experiments with combinations of media to explore and communicate aspects of these interests, to create experiences of engagement and evocation.



MARIA FERNANDA CARDOSO *Male and Female Spiders Maratus splendens*
 — *Unrecognized Artists* (2015)



GARY WARNER *antidote* (detail) (2015)



BINDI COLE CHOCKA *Beauty For Ashes* (2015)

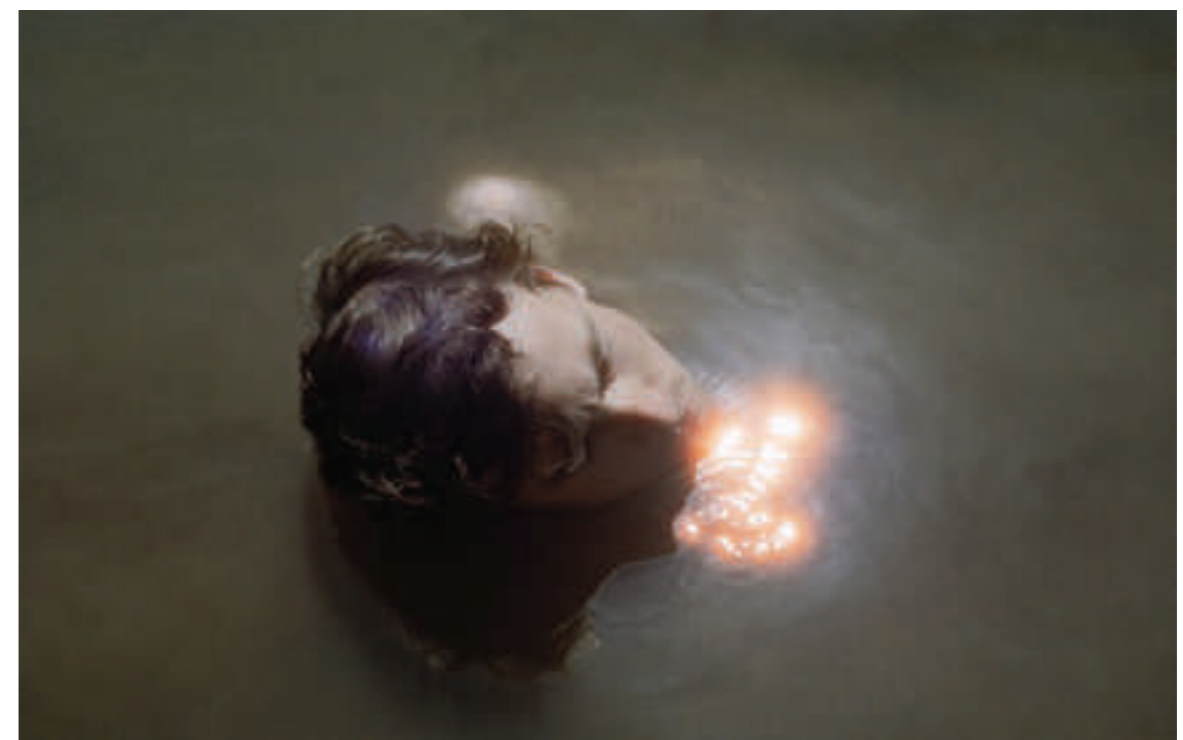
BINDI COLE CHOCKA
JAYDEN REYNOLDS

Beauty For Ashes, explores the tension between Christianity and Aboriginality, a conflict between two different understandings that has resulted in horrendous acts of violence and cultural silencing. Chocka has been profoundly changed by a revelation of Jesus but she struggles with the notion that so many 'wolves in sheep's clothing' ran missions in Victoria that, in the name of God, participated in the decimation of culture and language. Today, many in the Aboriginal community are Christian and there has been a successful merging of the two. Yet, the legacy of this difficult history, a long-standing resentment for the atrocities committed under the banner of Christianity, lingers in the Victorian Aboriginal community and throughout the world.

BINDI COLE CHOCKA HAS SELECTED JAYDEN REYNOLDS

The photograph *Yarro Yarro* is an examination of the Australian people's tight bond to the land. It aims to open discussion about how we as individuals and a community have chosen to integrate with it in the past, and to what level we hope to be involved with its preservation in the future. The body of water in the photograph is the Yarra River, a significant landmark for many inhabitants of the Victorian region, that has become increasingly polluted since industrialisation of the country.

Jayden Reynolds — March 2015



JAYDEN REYNOLDS *Yarro Yarro* (2014)



LUCAS DAVIDSON *Pattern recognition* (2015)

LUCAS DAVIDSON
KATE BECKINGHAM

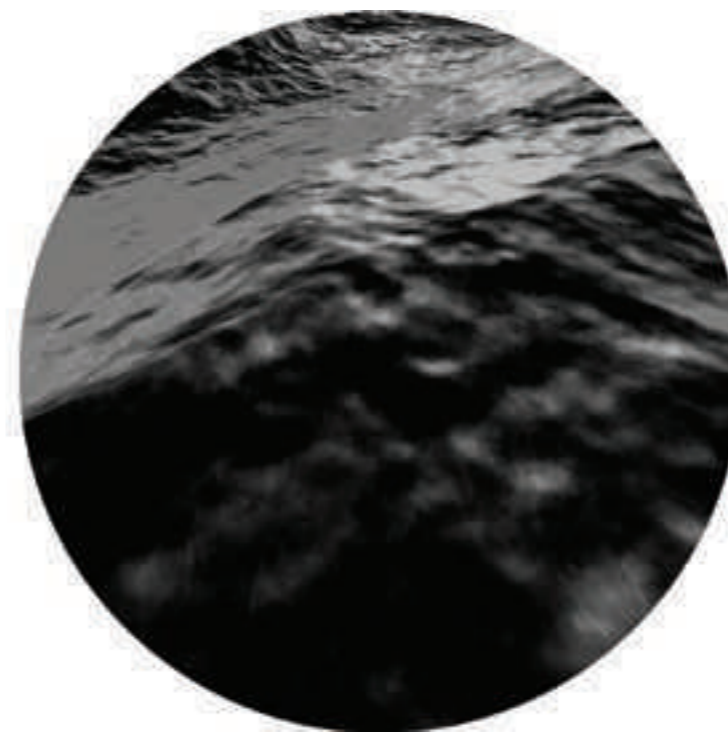
Lucas Davidson is a Sydney-based artist working across a range of media including photography, video and installation. Using the self-portrait as a reference point to examine the impermanent nature of the human condition, Davidson's often disjointed works require the viewer to piece together fragments of information, taking liberties to fill in the gaps when needed. For Davidson, this allows for a variety of interpretations and acknowledges identity as a continual process that is informed by multiple competing influences.

Pattern recognition continues to explore Davidson's fascination and frustration with screen-based technologies. Computer parts, AV chords and broken televisions have been reassembled to expose the working mechanisms behind the screens. *Pattern recognition* aims to draw attention to our increasing dependency on digital technology as a medium of choice when interacting and engaging with the world. As we immerse ourselves further into technology, Davidson questions the psychological and physiological impact screen-based technologies have on our relationship to nature and self.

LUCAS DAVIDSON HAS SELECTED
KATE BECKINGHAM

Kate Beckingham uses her art practice to explore the action of looking. She is interested in creating sites where the viewer is given the time and space to contemplate the position of their body in relation to art objects, images and the world around them. In *Rebuilding the Roman Empire*, Beckingham offers the audience an ambitious (yet ultimately fruitless) attempt to rebuild the Roman Empire, further allowing the audience a chance to consider the nature of looking at art objects and outcomes of artistic intention.

KATE BECKINGHAM *Rebuilding the Roman Empire* (2013)



DENNIS DEL FAVERO *Tampa 2001* (still) (2015)

DENNIS DEL FAVERO
TANYA DYHIN

Tampa 2001 forms part of the ongoing *Firewall* series, first exhibited at William Wright Artists Projects in 2015. *Firewall* explores the concept of the 'door' as a metaphor for the dynamic interaction between the human and natural worlds.

'Doors' occupy a fundamental place in human society, whilst also being central to the natural world. It is the interrelationship between human and natural 'doors' that is the focus of *Tampa 2001*. Since white settlement, the oceans surrounding Australia have been perceived as vast impenetrable 'doors', keeping human and natural dangers at bay while protecting Australia's inhabitants. 20th century Australia prided itself on opening its 'doors' to those fleeing persecution. That all changed on 29 August 2001 when a Norwegian freighter, the *MV Tampa*, carrying Afghan refugees entered Australian waters. The government responded by closing its doors and dispatching its Special Forces to intercept an 'invasion'.



TANYA DYHIN *Rebirth* (2015)

DENNIS DEL FAVERO HAS SELECTED TANYA DYHIN

Tanya Maria Dyhin is a multi-disciplinary artist working across photography, textiles and installation around themes of cultural identity and memory. As a second generation Australian Ukrainian, Dyhin's work explores traditional and folk practices, objects, symbols and rituals – using these cultural aspects as starting points.

Rebirth is positioned between activism and optimism. Dyhin repurposes materials customarily used in the creation of the *vinok*, a traditional Ukrainian headdress, to transform a female skeleton model. The *vinok* has become a widely recognised symbol of Ukraine, appearing in both situations of nationalistic pride and of protest. Inspired by recent and historical events in Eastern Europe, Dyhin appropriates these materials to explore her sense of cultural identity, as well as questions of mortality and the possibility for positive transformation at a time of conflict and crisis.

MIKALA DWYER
STEVIE FIELDSSEND



MIKALA DWYER *Untitled* (2014)

I have been making 'empty sculptures' in various versions over the last ten years. They came from thinking about architecture, cubby houses, biospheres and caves. This particular plastic has heat mouldable properties which allowed me to create the forms I was looking for. In a sense they are musings on the traditional notions of sculpture; form, volume, weight, gravity, physicality, and three-dimensionality. Here however they might owe their being to painting in their transparency, colour, their looking-throughness as well as their walking aroundness (sculpture). They are, in a sense, also drawings. An idea of a hollow work containing a void (perhaps where content should be located) is misleading. A void is forever being filled with our imaginings and projections. So the hollow work is really full, almost solid.

Mikala Dwyer – March 2015

MIKALA DWYER HAS SELECTED STEVIE FIELDSSEND



STEVIE FIELDSSEND *Femina Custodia* (2014)

The ritual of *malu* inaugurated me to my Samoan-ness; it has allowed me to enter into a new world and an old world – one that I inherited but was not familiar with.

The central motif is the *malu*, a distinctive diamond shape behind the knee, from which the female tattoo takes its name. It translates as 'protection', 'to shelter', 'to be shaded'. Receiving the *malu* is a gift and an honour from the tufuga (master hand-tap tattooist). It is a collaboration between tufuga Su'a Peter Sulu'ape and myself; it aligns me to him, with both our ancestral lineages, the Samoan community, my family on both sides and all future and past relational engagements.

It is a family event and after the process I was anointed in coconut oil and turmeric by the tufuga, then washed and protected for two days by female relatives to stop bad spirits from entering my new open wounds.

Otherworldly totemic forms reminiscent of the female form stand sentinel. They evoke the headdresses used for celebrating the *malu*, of hair, of grass skirts, conjuring upside-down women with gowns fallen down, revealing themselves, displaying their upper legs. The fringe is suggestive of the hidden and non-disclosure protocols from missionary influences; a restraint I acknowledge but don't necessarily heed. The trunks are scarred all over with a solid black tattoo. In production, the forms themselves have undergone an endurance test. Like the tattoo, the making grounds me in my materiality, in my body. My work and body are one.

Stevie Fieldsend – March 2015



FIONA FOLEY *Vexed* (2013)

FIONA FOLEY
NASIM NASR

Vexed. This poignant production deals eloquently with the displacement of Australia's Indigenous peoples and the impacts that continue to plague them today. *Vexed* notes the breakdown of 'promised marriages' as a result of theft of Aboriginal women by white men, a practice which interfered with both traditional kinship structures and people's lives. Indigenous artist Fiona Foley's rage over the potency of this practice and the resultant emasculation of Aboriginal men during and since the white settlement of Australia some two hundred years ago is underscored with the use of quotes from Germaine Greer's *On Rage* (2008). Images of the iconic Australian interior landscape of Alice Springs – its red soil, dry forests and the black cockatoos that inhabit them – are the visual and acoustic backdrop for an unfolding narrative of grief that settles between a young Indigenous woman and her older betrothed. The pace changes with a trickster spirit provocateur. He emerges from the rocks to mourn the theft of his Nguthuru Nur (girlfriend) by the white oyster fishermen, the subject of Foley's earlier photographic series *The Oyster Fishermen* (2012.)

Imagery and sounds of the central Australian black cockatoos (that mate for life) parallel traditional Aboriginal kinship marriages and the disruption of these relationships. The theft of Aboriginal women during white settlement is another of the hidden histories that Australia would rather not acknowledge. Foley, a Badtjala woman and highly regarded Australian artist, excels in the exposure of uncomfortable truths and this poetic and evocative film extends her artistry into significant new territory.

Louise Martin Chew



NASIM NASR *Shadi (Happiness)* (2013-14)

FIONA FOLEY HAS SELECTED NASIM NASR

The series *Shadi 1-5* (Farsi for 'celebration' or 'happiness') continues the usage of *Beshkan* ('break it' or 'break down') imagery, in this instance the hands are mute, inserted into traditional *daf* (hand drums of goatskin and wood) and illuminated, forming the equivalent of a lightbox. Using *daf* as frames emphasises the notion that the hands themselves are instruments – while in Middle Eastern and Arab countries, *beshkan*, the snapping of fingers with both hands making a sharp clicking sound, is a demonstrative, joyous form of celebration at good news. An alternative perspective might perceive something more ominous and ambiguous, resembling the timeless action of children playing war games.

Through her photographic practice, Iranian-born Nasim Nasr explores and comments on both specific and universal cultural concerns in contemporary society. Her work has dealt with notions of self-censorship, the transience of identity, and issues that face the global community in the context of civil and social unrest.



SHAUN GLADWELL *Untitled – Murramarang Plank* (2014)

SHAUN GLADWELL
DEAN CROSS

This experimental performance extends my work in creatively investigating and testing the immediate physical environment through performance. The image describes the moment when a young eastern grey kangaroo comes to investigate my motionless plank position. The Kangaroo and I observe each other and for a moment share each other's presence. The simple act of changing my upright bipedal position invites curiosity from both human and non-human viewers.

This work follows in a long history of attempts by artists to communicate with other species. Two influential examples for *Murramarang Plank* is *How to Explain Pictures to a Dead Hare* (1965) and *I Like America and America Likes Me* (1974) by Joseph Beuys.

Shaun Gladwell – March 2015

SHAUN GLADWELL HAS SELECTED DEAN CROSS

DOUBLE FRONT (Camden White/Lone Pine) forges a connection between two Stolen Generations in Australia's history. The young men who lost their lives on the Turkish peninsula, and the Indigenous Australians who fought and are still fighting their own war, here on home soil. One of these wars is an anchor for national pride, the other a thorn in the side of our Australian psyche. Each of these Stolen Generations is the result of British Imperialism and bureaucratic blunder.

The Camden white gum has become a personal metaphor for all Indigenous Australians. This species of Eucalypt is endangered, only found in its original habitat in a small pocket of the country. Its threatened existence is purely the result of European intervention since the arrival of the First Fleet.

Dean Cross – March 2015



DEAN CROSS *DOUBLE FRONT (Camden White/Lone Pine)* (2015)



HELGA GROVES *Lithic (topology series #2) #9* (2014)

HELGA GROVES
GIAN MANIK

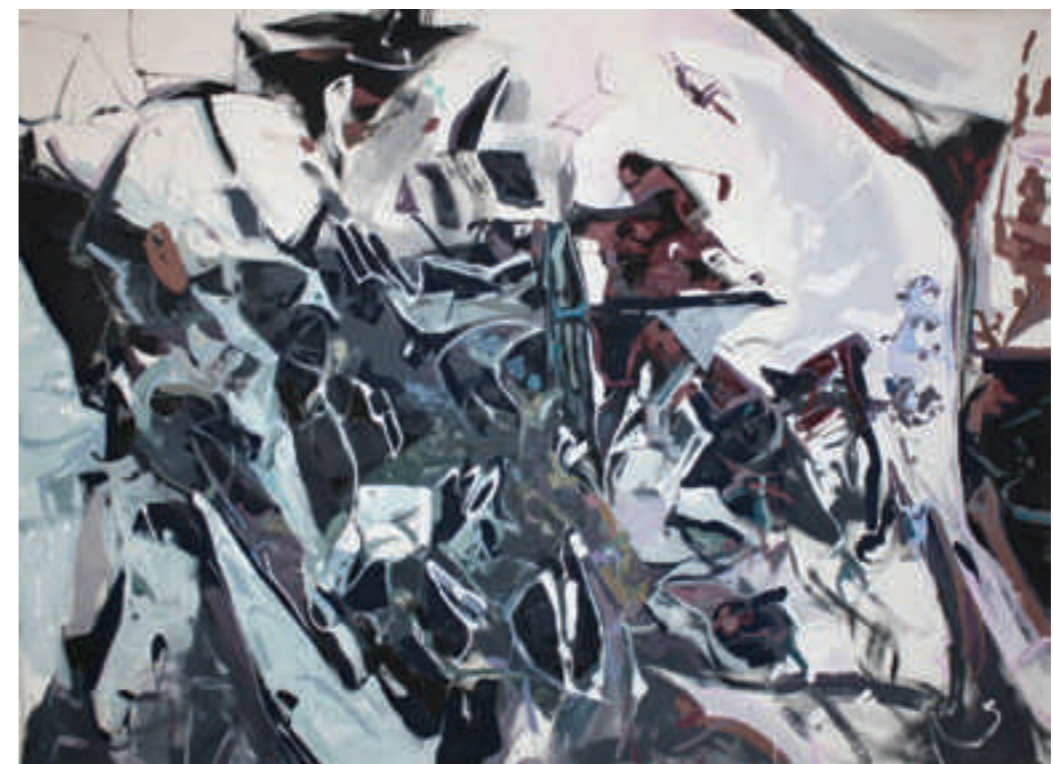
The double polygons of *Lithic (topology series #2) #9*, act as a reference to the shaped paintings and sculptures that grew out of 1960s abstraction. The topological relationship between the two panels suggests geomorphic processes as a form of animation. I am interested in physical geography as visible science, the surface lines of the paintings are based on the growth patterns of map lichen on granite rocks. Lichens function as living warning systems of climate change, the map lichen patterns in these paintings have been sourced first-hand from personal travel to remote areas of Finland.

Helga Groves – March 2015

HELGA GROVES HAS SELECTED GIAN MANIK

Untitled investigates my ongoing interest in philosophical concepts regarding representation. My paintings explore the language of the mirror as both symbol and object, considering its ability to generate greater conceptual networks. The work possesses a thick, gestural quality that highlights the unique properties and functions of the mirror. These paintings are produced through a number of processes, including the manipulation and documentation of reflective fabrics, and the translation of these onto a linen surface utilising paint. The resulting painting provides the audience with an opportunity to consider both the nature of representation and self-portraiture.

Gian Manik – March 2015



GIAN MANIK *Untitled* (2015)



CLAIRE HEALY AND SEAN CORDEIRO *T+85 White & Orange* (2014)



JAMES NGUYEN *Take 2////Take 3* (2015)

CLAIRE HEALY AND SEAN CORDEIRO JAMES NGUYEN

Many of our past works have been concerned with deconstruction: analysing the matter of an object through the deconstitution of its original shape and subsequent reconstitution into a different form. We are interested in Lego because it is an analogue of the modern house brick: stackable and able to be tessellated. The Lego brick, unlike its architectural counter-part has the element of changeability and movement integral within its design.

Thus, we are able to depict the manifestation of the spaceage integral accident using Lego. *T+85 White & Orange* references the Space Shuttle Challenger disaster that occurred on 25 January 1986. The disaster deeply effected the school children of that era because one of the astronauts was a teacher. Working with the temporal qualities of Lego we are able to build the unbuilt.

Claire Healy and Sean Cordeiro – March 2015

CLAIRE HEALY AND SEAN CORDEIRO HAVE SELECTED JAMES NGUYEN

James Nguyen is a Sydney-based artist who explores the historic and contemporary use of the camera in performance art. He completed his undergraduate studies at the National Art School, and is currently completing his MFA at the Sydney College of Art. He works both independently and collaboratively with other artists, friends and family to realise projects and broaden his practice.

Drawing from the visual cues of Bas Jan Ader and the opening scene of Sergei Parajanov's *Shadows of Forgotten Ancestors* (1964), this performance was imagined as a gesture of physical and cinematic clarity. In practice however, these outtakes acknowledge the many failures required to construct an acceptable shot. *Take 2////Take 3* is the first time I have exhibited an unedited work in progress. In this state, the project is still relatively open and not completely denuded by my vision and will.

James Nguyen – March 2015



NARELLE JUBELIN *The Third Space* (2013)

NARELLE JUBELIN LUCY BLEACH

The Third Space is video documentation of a collective project that was initiated on May Day 2012, in three parts: replantation, encounters and transcription. Developed in collaboration with Hobart CBD Branch of the Country Women's Association (CWA), the Curator is Paula Silva, coproduction with Lucy Bleach, camera Robert Harrison and editor Patricia Leal.

Pius X modernist church was designed in 1957 by the local architect Esmond Dorney in Taroona, Tasmania – a church literally born of the community as the funds were raised by parishioners for its construction. The May Day event encompassed the replantation of a stand of five eucalypt trees, in their original position, which had served the architect to situate the church in the landscape. The planting was realised with the current congregation under the guidance of Indigenous horticulturist Kris Shafer and with tree blessings by Pius X Priest Michael Tate (former Minister of Justice in the Hawke Federal Government).

Site and terrain visits to the Esmond Dorney House, atop Fort Nelson, in the presence of Dorney's architect son Paddy Dorney, where in-situ discussions were held with the forestry commission house caretaker, the horticulturalist and CBD branch CWA members. On a second occasion a return visit and group encounter was made to the house with the church congregation.

Glass wall transcription consisted of footnotes from the essay *Space as Praxis* by RoseLee Goldberg in the journal *Studio International* (September 1975).

NARELLE JUBELIN HAS SELECTED LUCY BLEACH

Horizontal Slowness is a geological term that describes the rate of seismic movement through the earth's mantle. The



LUCY BLEACH *Horizontal Slowness* (2015)

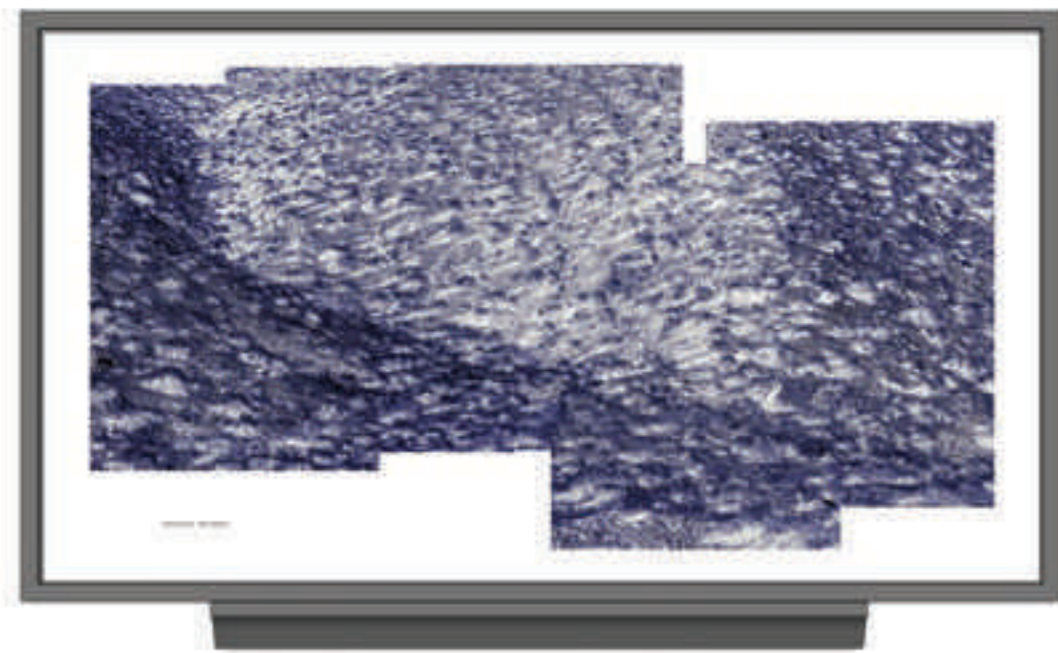
mantle is principally solid, but in geological time it behaves as a viscous fluid.

The work *Horizontal Slowness* builds on the collaborative project *The Third Space* performed with Narelle Jubelin on May Day 2012, which expanded on RoseLee Goldberg's essay *Space as Praxis* (1975), and footnoted modernist architecture and the local community in Tasmania. *Horizontal Slowness* draws on the notion of a steady progression of shifting inhabitation through natural, conceptual and constructed layers of the Esmond Dorney House built atop Fort Nelson in Hobart.

The work comprises a sequence of stills from film and video. The film stills are drawn from Super 8 film footage shot in February 2015, capturing the ruins of the original Dorney house (1949), built over the southern-most battery of the fort, and subsequently destroyed by bushfire. The video stills are compiled from documentation of the Tasmanian Theatre Company's 2014 production of Edward Albee's *Who's Afraid of Virginia Woolf* (1972) performed in the interior communal areas of the current, third construction of the Dorney family home (1978).

Horizontal Slowness reflects a complex conceptual terrain where eras of architecture (Dorney's), performance (Albee's) and critical thought (Goldberg's) merge. The contested spaces of modernist architecture in Australia collide with spaces of occupation within the fraught Tasmanian landscape and the highly charged domestic battlefield as presented in Albee's play. The slow geological narrative proposes a fluid contemporary, if temporary, re-habitation of this modernist ruin.

Lucy Bleach – March 2015



GEOFF KLEEM *Waucoba* (2015)

GEOFF KLEEM
COEN YOUNG

My work engages with notions of photography, sculpture and installation as a means of critically exploring our relationship with visual culture. I am interested in the cross cultural slippages occurring between these areas of media, with what lies between them and how they interrelate.

In 1874 engineer James Nasmyth and astronomer James Carpenter observed, mapped and reconstructed the moon's surface in plaster. They then lit and photographed the models to create a collection of idealised lunar landscapes. Astronomical photography and cartography often present intriguing intersections of science and aesthetics to describe landscapes via remote viewing – generating images which are both fact and fiction – real and imagined as real.

Waucoba was made in Death Valley, California – a place that is, in a sense, my Mars. An alien landscape where reference points are disconnected. Our understanding of, and relationship to, this place owes much to a rich vein of photographic and film culture in regard to its creation in the mind of the viewer as a remote, strange and metaphysical place – a place both real and imagined.

Geoff Kleem – March 2015

GEOFF KLEEM HAS SELECTED COEN YOUNG

Although a painter, Coen Young has turned to the elusive chemical processes of photography to reconsider the gesture toward image making that Daguerre implies is both designated and ontological. Using a photographic methodology, Young applies various media and chemicals in multiple layers such as gesso, marble dust and enamel onto a sheet of cotton rag

paper; the last being silver nitrate, which is applied, fixed and washed just like a sheet of photographic paper. Each process leaves its trace on the paper, evident at the edges, and evokes a sense of the object's history as it slowly reveals itself to the viewer. The result is a highly polished surface that claims a certain objectness that is also its antithesis, revealed in the tension between the surface and the 'image', which is only manifested in the reflection. The work's gesture towards an experience or temporal moment that like a memory remains ungraspable and somewhat illusive.

This text is an excerpt from Donna West Brett's catalogue essay for the exhibition *Coen Young: all your influences*, William Wright Artists Projects, 2014.



COEN YOUNG *Study for a mirror 1, Study for a mirror 2* (2015)

FIONA LOWRY
TIM MOORE

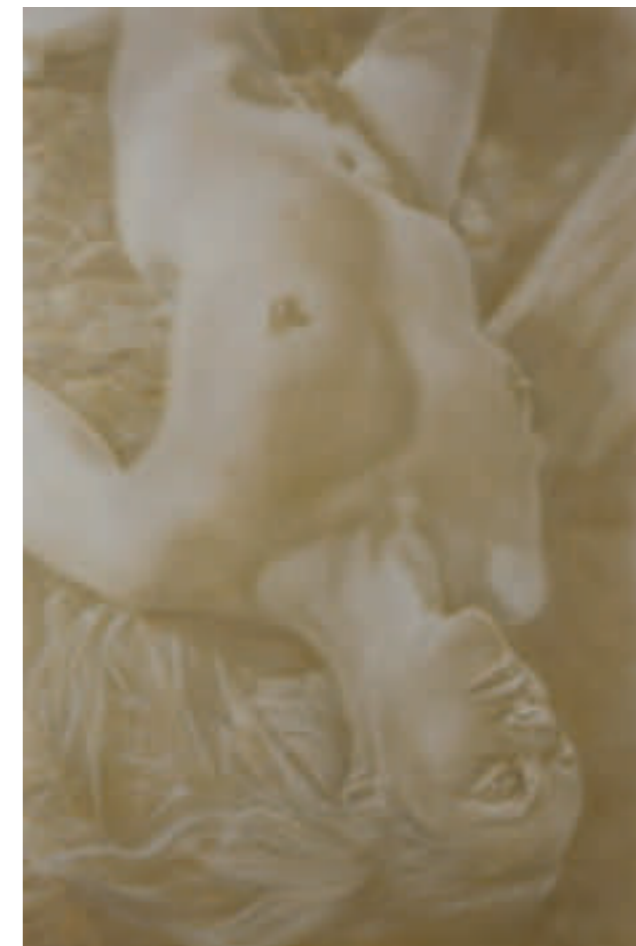
I do not press my fingers across my mouth is part of a series of paintings I made. The initial idea came from a chance discovery in an old 1950s book that listed all of the Australian bushrangers. The first one listed was a man named John 'Black' Caesar, a black slave from America who sought freedom with the British only to end up a convict in Australia and then an outlaw. For this series I was interested in what must have been the despair around his relationship with a fellow convict Anne Power who came out on the *Lady Juliana* (an all-women ship who were mostly London prostitutes) they had two children together. I can only imagine the terror and darkness that must have surrounded them. Within this story are universal truths about love and loss and despair and this work engages with these ideas.

Fiona Lowry – March 2015

FIONA LOWRY HAS SELECTED TIM MOORE

I like working with nature. 'Collabs' are all the rage, so it seems. I've decided to do a 'Collab' with ants. I've got a lot of ants in my house, turns out they're pretty peaceful ants. This puts my mind at rest when I go to bed at night.

Tim Moore – March 2015



FIONA LOWRY *I do not press my fingers across my mouth* (2014)



TIM MOORE *Anty Fascists* (2015)



ARCHIE MOORE *Blood Fraction* (2015)

ARCHIE MOORE
DALE HARDING

To be considered Aboriginal by white commentators like Andrew Bolt, how much of one's ancestry must be Indigenous? Do you have to be "full blood" and living in "the bush" traditionally, align yourself with the "flora and fauna" and not live in the city with a full-time job? Being black or blak, as ascertained by Urban Aboriginal people, is to have a single drop of Aboriginal blood, what was known in the Southern States of America as the "One-drop rule". Like the observation that it doesn't matter how much milk you add to your tea, it's still considered tea. It is the position of hyperdescent that Aboriginal people ascribe to as opposed to some white hypodescentists who prefer an assignment to what they think is the inferior or subordinate group. My real self is somewhere in the 1970s in my work, maybe it is heptaconkaihenaroon. I first realised what position I was in due to schoolyard racial slurs, I didn't realise I was "black" before then or if it was even a desired thing to be. Some of my friends would then console me with "you're not a real boong". When I was at the end of my teens I would get told I was black and asked by others, "Why you ashamed to be a Murri?" I would sometimes be questioned by Aboriginal activists if I was black enough due to a noncommittal political stance. I see my work as some kind of sliding scale where I shift up and down depending on where I am at historically, psychologically and geographically, or it could be parallel worlds that I exist in, right now and how a-social it is to quantify race at all.

Archie Moore – March 2015



DALE HARDING *his legacy to the colony, their ongoing privilege* (detail) (2015)

ARCHIE MOORE HAS SELECTED
DALE HARDING

William and Sylvester Fraser's mass murder of Aboriginal people confirmed black preconceptions of the colonists: that they were barbarian, brutal, loathsome in their practices and customs and that contact with them was degrading to Aboriginal people, especially to Aboriginal women. Every outrage committed by William and Sylvester Fraser merely confirmed black opinion that the colonists were not to be considered equal with Aboriginal people in lore and humanity; the more repugnant the white colonists were in their hunting and murder of the Aboriginal people of the Upper Dawson, the more forcefully should they be dispatched and pushed back as unwelcome impediments to Aboriginal society.

Ref: Gordon Reid, *A nest of hornets: the massacre of the Fraser family at Hornet Bank Station, Central Queensland, 1857, and related events* 1982, pp. 180-181

Popular versions of Australian histories are supported by convenience. The burden of the truth is shouldered by those who are silenced. I am particularly influenced by the untold histories of my communities.

Dale Harding – March 2015



ROD MOSS *We Meet Here to Talk About Water* (2014)

ROD MOSS
LINDA JOY

This painting reflects the mood prevailing in the Whitegate Town Camp after a meeting regarding their water supply being cut. In early August 2014, the Minister for Community Services terminated the supply to the Whitegate living area, thus jeopardising the health and wellbeing of its residents. There are many complex issues around land tenure for this living area involving multiple stakeholders, however, the reality that the only running, potable water supply has been stopped without ensuring an interim solution is a public health emergency. It's the most essential pre-requisite for good health and the government's responsibility to ensure all citizens have access to running, potable water. The Hayes families residing in Whitegate include some of the most senior native title holders for Alice Springs who should enjoy the right to live on their traditional lands at Whitegate.

ROD MOSS HAS SELECTED LINDA JOY

Linda Joy is a practising visual artist and art educator directly influenced by the unique life and culture of the Top End. Born in Goulburn, NSW, she moved to the Territory in 1994. Linda Joy's practice is currently focused on drawing with ink on canvas. She synthesises observations of Top End landscapes



LINDA JOY *Wurre - Rainbow Valley* (2014)

from an aerial perspective. Her linear landscapes are intricately created through the process of repetitive minuscule coils and washes representing the foliage and rock.

Wurre is an ink and wash drawing from the series *Alice Rocks* that interpret iconic rock formations of the Central Desert Region of Australia. The common name for *Wurre* is Rainbow Valley: it is the traditional country of the Upper Southern Arrernte Aboriginal people.

This work is a divergence from the conceptual aerial perspective of my previous Top End landscapes. The focus is on the inherent ancientness of Rainbow Valley and the iridescence of the palette. It is truly monumental and presented me with both opportunities and dilemmas, like a 'blind alley' of problem solving.

Wurre is one of eight works completed during the Artback NT Emerging Artist-in-Residence Program in Alice Springs, October 2014.

Linda Joy – March 2015



RAQUEL ORMELLA *Wealth for toil #3* (2014)

**RAQUEL ORMELLA
EMMA BEER**

Wealth For Toil #3 is from a new series of banner/flag works that explore one of the ongoing themes in my work: political language and its effects on national identity. This series invokes the importance of gold, both a symbol of sporting success and a precious metal that has shaped Australia's social fabric.

The text in *Wealth For Toil #3*, 'Winners Only', comments on the public and press response to the low number of gold medals won at the 2012 London Olympics. Silver and bronze medals were discounted as a 'win' or success in this commentary, and gold medals were calculated as a high cost in dollars to the taxpayer.

Raquel Ormella – March 2015

RAQUEL ORMELLA HAS SELECTED EMMA BEER

My painting practice is engaged with pictorial illusion through abstraction. I work with layering acrylic and oil paints to build up complex colour fields, overlapping linear marks that gather to create form. Line and edge become important means of exploring surface, space and movement.

The physicality of my work is also temporal in that the work is built up with applications of paint over time. What appears to be an active and dynamic image on first glance, with contemplation reveals a more complex engagement with pictorial space – as a slow release.

The title of this most recent body of work, *THE PRINCESS OF THE RIVERINA*, like previous exhibition titles – *Lashing of Ginger Beer* and *The Informalities of Shit Miracle* – refer to nicknames give to me by loved ones. 'Riverina' for the area where I grew up, 'Ginger' for my red hair, and 'Shit Miracle' as a take on my can-do attitude. These titles link my abstract paintings inextricably and unashamedly to my personal stories, and the presence of my own body in the work.

Emma Beer – March 2015



EMMA BEER *THE PRINCESS OF THE RIVERINA* (2015)

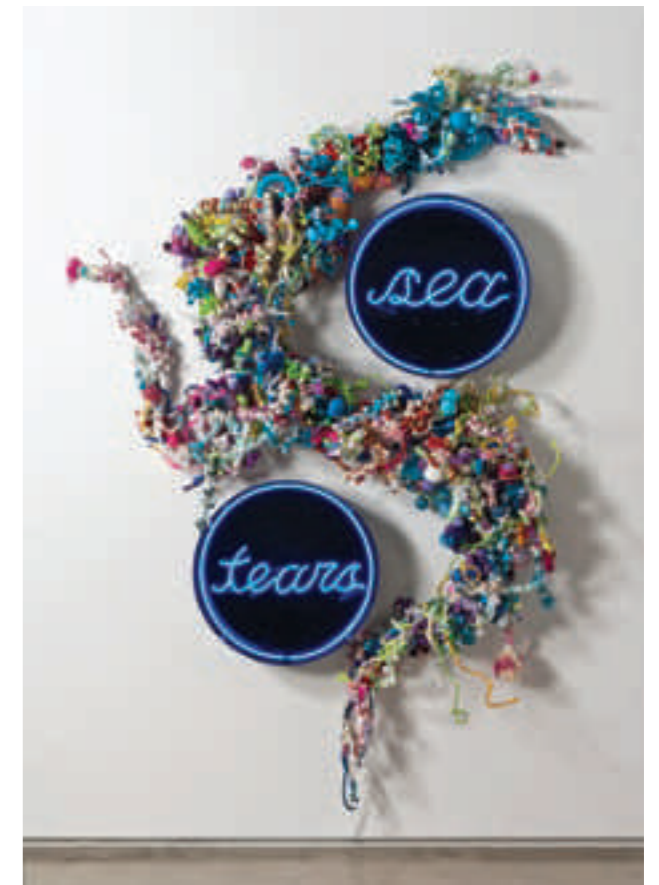
**HIROMI TANGO
ARIE HELLENDOORN**

Sea Tears contemplates the unique relationship between the ocean and the human mind, using the seahorse as a metaphor for the seat of memory and emotion in the human brain. The Hippocampus was named after the seahorse for its shape, and is associated mainly with long-term memory, as well as emotional regulation. Since 2009, my work has considered the interconnectivity of memory and emotion, the brain and the heart, neurology, psychology and soul, frequently exploring metaphors in nature. My recent works have been particularly focused on ideas around the role of visual and performative arts engagement to influence emotions and the transformation of difficult memories.

Hiromi Tango – March 2015

**HIROMI TANGO HAS SELECTED
ARIE HELLENDOORN**

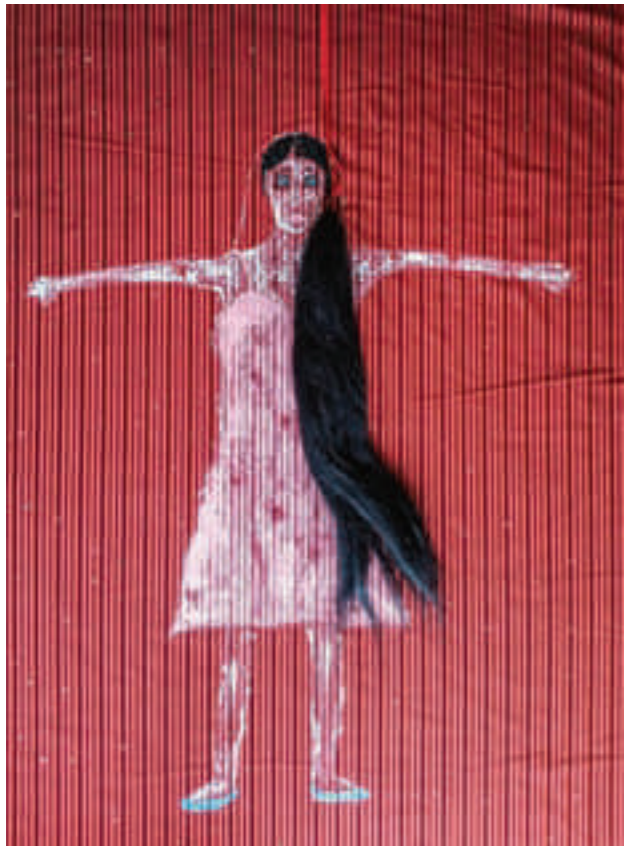
Arie Hellendoorn's work evokes a sense of destabilisation, providing an unrestrained front, with colour and pattern as the only clue to the artist's focus. When the viewer realises the figurative nature of the work, the images can assume a range of identities, with globule like formations, neuron-like meanderings, and a direction of nowhere-in-particular. The distinguishing facial features have melted away into a homogenous pool of nonsensical smatterings and contrasting dabs of colour. How are we to approach the more formal elements of figurative renderings, when the distinctive features have been eliminated and replaced by psychedelic façades?



HIROMI TANGO *Sea Tears* (2014)



ARIE HELLENDOORN *Verge* (2015)



JENNY WATSON *Rain* (2014-15)



MATTHEW SNEESBY *Yellow Stripe* (2014)

JENNY WATSON
MATTHEW SNEESBY

This work uses a number of my 'signifiers' from over the last 20 years. The black horse tail and ribbon, the red velvet, the woman in a nightdress, but this time she is dark-haired and mature and possibly non-Anglo-Saxon, perhaps influenced by living in Queensland and travelling north. The 'Rain' of the title is symbolised by the pearls and diamantes, rain being a real issue in the Australian summer, and always for non-urban communities.

For the last 40 years my practice has used personal imagery, text and a constantly changing array of unusual materials. The political thinking around art in the 70s alerted me to a possible female imagery but cool conceptualism was there too.

I like to ask myself – what is a painting?

Is it oil on canvas, is it a frame, can you put something on a shelf next to it? Can highly personal aspects of the protagonist's life be part of it? Particularly in the diaristic texts.

These issues continue to involve and fascinate me. Also, the question of authorship is always present – fortunately the '50s image of the male hero alone in a glamorous studio has

gone, and the possibility of being an artist is much more fluid for everyone.

Jenny Watson – March 2015

JENNY WATSON HAS SELECTED
MATTHEW SNEESBY

My work addresses the role of paint in contemporary visual culture and its capacity to produce compelling and captivating surfaces; crisp lines colliding with organic marks animate the painted surface. Through a process of altering, diluting and simplifying, my work attempts to present painting as an active sensory experience rather than an inert scenic or pictorial representation. Although minimal colour, form and scale are used as limited signifiers suggest the phenomenological experience of painting. The work is intended to activate the audience by modifying preconceptions and expectations of traditional painting, transforming the medium of paint from a mere surface to sense.

Matthew Sneesby – March 2015



JOSHUA YELDHAM *Resonance – Morning Bay* (2014)



TAMARA DEAN *Here and Now* (2015)

JOSHUA YELDHAM
TAMARA DEAN

The artistic practice of Sydney-based artist Joshua Yeldham explores a spiritual connection with, and journey into, the Australian landscape. Working across painting, photography, drawing and sculpture, Yeldham has developed a unique aesthetic that often conflates these various mediums, such as his characteristic oil paintings with sculptural assemblages on board or his pierced and carved photographs.

Resonance – Morning Bay is the largest of my hand carved photography series, I have activated the leaves and bark by eating into the cotton paper with my belt sander, so the cotton in the paper comes right through. I build these 'light skins' on the trees – celebrating that they are alive and not just a flat photograph that comes out of a printer. I have charged this tree and transformed it for my wife and my children. It is a temple, so we are beholden to this tree in Pittwater.

Joshua Yeldham – March 2015

JOSHUA YELDHAM HAS SELECTED TAMARA DEAN

Tamara Dean's practice extends across photography, installation and participatory works exploring the relationship between humans and the natural world, particularly within our technologically saturated lives. Natural cycles within time and space, life and death, nature and spirituality and ritual contribute to her way of investigating and engaging with the world around her.

Through an interactive, immersive experience, the *Here and Now* is an invitation to participate in a conscious act of acknowledging the present, contemplating our place in infinite time and space. The viewer is encouraged to take a moment to breathe, wonder, observe and reflect.

Dean's practice relies on her subjects experiencing and engaging with their environment and emotions as well. The action of 'going to' and experiencing the location and subsequent ritual is as important as the photographic representation at the end. As put so succinctly by Ralph Waldo Emerson in 1884: 'Art is the path of the creator to his work.'

REDLANDS KONICA MINOLTA ART PRIZE LIST OF WORKS

HANY ARMANIOUS

Body Swap (2015), mirror and steel.
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

KATE BECKINGHAM

Rebuilding the Roman Empire (2013), mixed media, 25 x 180 x 80 cm.
Courtesy the artist

EMMA BEER

THE PRINCESS OF THE RIVERINA (2015), acrylic on canvas,
150 x 120 x 4 cm. Courtesy the artist

LUCY BLEACH

Horizontal Slowness (2015), pigment print on Hahnemühle Photo
Rag, cast concrete, 7 parts 40 x 60 cm each. Courtesy the artist

MARION BORGELT

Tsukimi with Rings: Variation No 3 (2015), metallic luster on glass,
timber, 58 x 200 x 20 cm. Courtesy the artist

SOPHIE CAPE

Encountering What Cannot Be Foreseen (2015) ink, acrylic, charcoal,
blood, soil on canvas, 200 x 300 cm.
Courtesy the artist

MARIA FERNANDA CARDOSO

Male and Female Spiders Maratus splendens — Unrecognized Artists
(2015) inkjet print, 90 x 100 cm digital imaging in collaboration with
Geoff Thompson and Andy Wang, Queensland Museum
Courtesy the artist

BINDI COLE CHOCKA

Beauty For Ashes (2015), pigment print on rag paper, 82 x 100 cm.
Courtesy the artist and Nellie Castan Projects, Melbourne

DEAN CROSS

DOUBLE FRONT (Camden White/Lone Pine) (2015), wood
(Eucalyptus Benthaniil), Australian wool, video 2:47 minutes.
Courtesy the artist

LUCAS DAVIDSON

Pattern recognition (2015), TV screens, AV cords mounted
on acrylic panel, 112 x 200 x 20 cm.
Courtesy the artist

TAMARA DEAN

Here and Now (2015), dye-sublimation print on woven lightbox
fabric, infinity room, sound, stones, scent, 240 x 460 x 300 cm.
Courtesy the artist and Olsen Irwin Gallery, Sydney

DENNIS DEL FAVERO

Tampa 2001 (2015), bw single-channel computer graphic projection, stereo
sound, 4:00 minutes, 410 x 360 x 360 cm. Courtesy the artist, William
Wright Artists Projects and UNSW iCinema Research Centre, Sydney

MIKALA DWYER

Untitled (2014), plastic, air, 180 x 100 x 100 cm.
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

TANYA DYHIN

Rebirth (2015), synthetic flowers, PVC, 90 x 60 x 60 cm approx.
Courtesy the artist

STEVIE FIELDSEND

Femina Custodia (2014) single-channel digital video, monitor, sound
1:21 hours; sculptural elements: glass, metal, fringe. 173 x 54 cm;
162 x 45 cm; 185 x 54 cm. Master hand-tap tattooist: Su'a Peter
Suluape. Camera: Moira Paul. Courtesy the artist

FIONA FOLEY

Vexed (2013) single-channel digital video, high definition, monitor,
sound, 12:45 minutes, edition of 100. Courtesy the artist and
Andrew Baker Art Dealer, Brisbane

SHAUN GLADWELL

Untitled – Murramarang Plank (2014), inkjet print, blue perspex, 114
x 168 cm, edition 1/2 (+ AP). Image: Lucille Gladwell Courtesy the
artist and Anna Schwartz Gallery, Sydney and Melbourne

HELGA GROVES

Lithic (topology series #2) #9 (2014–15) oil paint, wax, medium on
marine ply, diptych, each part 94 x 94 x 2 cm. Courtesy the artist and
Sutton Gallery, Melbourne

DALE HARDING

his legacy to the colony; their ongoing privilege (2015), mixed media
installation, 85 x 140 x 40 cm. Courtesy the artist

CLAIRE HEALY AND SEAN CORDEIRO

T+85 White & Orange (2014), Lego, 144 x 93 x 3 cm.
Courtesy the artist and Roslyn Oxley9 Gallery, Sydney

ARIE HELLENDORRN

Verge (2015), acrylic paint, on linen, 120 x 160 x 3 cm.
Courtesy the artist and Sullivan+Strumpf, Sydney

LINDA JOY

Wurre – Rainbow Valley (2014), ink and wash on Arches paper,
72 x 92 x 5 cm. Courtesy the artist

NARELLE JUBELIN

The Third Space (2013) high definition video, sound, 17:17 minutes
Courtesy the artist and Marlborough Contemporary, London

JUZ KITSON

Something Sacred (2015) Jingdezhen porcelain, southern ice
porcelain, horse hair, paraffin wax, merino wool, deer hide, deer horns,
cashmere goat pelt, marine ply and treated pine, 215 x 85 cm
Courtesy the artist and GAGPROJECTS, Adelaide and Berlin

GEOFF KLEEM

Waucoba (2015), inkjet print, aluminium mount, graphite on timber,
edition of 3 176 x 285 cm (framed). Courtesy the artist and William
Wright Artists Projects, Sydney

FIONA LOWRY

I do not press my fingers across my mouth (2014), acrylic on canvas,
152 x 101 cm. Courtesy the artist

JESSICA MAISWRIGHT

The other house that was meant to be (2014), oil on canvas,
120 x 120 cm. Courtesy the artist

GIAN MANIK

Untitled (2014), oil on canvas, 220 x 265 cm. Courtesy the artist

RUTH MCCONCHIE

Cell (Lone Knotty Pine Gap) (2015), installation with sound,
300 x 360 x 60 cm. Courtesy the artist

ARCHIE MOORE

Blood Fraction (2015), digital video 2:5 minutes.
Courtesy the artist and The Commercial Gallery, Sydney

TIM MOORE

Anty Fascists (2015), photograph, 90 x 65 cm. Courtesy the artist

ROD MOSS

We Meet Here to Talk About Water (2014), acrylic and graphite on
Stonehenge paper, 102 x 170 cm. Courtesy the artist

NASIM NASR

Shardi (Happiness) (2013–14), Persian daf (traditional drum), wood,
goatskin, LED flex light strip, digital print on laminate, transformer,
50 x 50 x 5 cm. Courtesy the artist and GAGPROJECTS, Adelaide
and Berlin

JAMES NGUYEN

Take 2////Take 3 (2015) single-channel digital videos, 2 monitors,
stereo sound, 90 x 70 x 70 cm, 07:01 minutes and 00:57 minutes
Crane operator: Ngoc Cu Nguyen Camera operator: Joey Nguyen
Courtesy the artist

RAQUEL ORMELLA

Wealth for toil #3 (2014), acrylic paint, cotton, Australian currency,
220 x 150 cm. Courtesy the artist and Milani Gallery, Brisbane

PREVIOUS REDLANDS ART PRIZE WINNERS

1996 Imants Tillers
1997 Gordon Bennett
1998 Lindy Lee
1999 Tim Johnson
2000 Savanhdary Vongpoothorn
2001 Philip Wolfhagen
2002 Liz Coats
2003 Rosella Namok
2004 Sally Smart
2005 Walangkura Napanangka Snr
2006 Rodney Pople
2007 Darren Siwes
2008 Julie Rrap
2009 Julie Gough
2010 Fiona Foley
2012 Ben Quilty
2013 Callum Morton
2014 Vernon Ah Kee

JAYDEN REYNOLDS

Yarro Yarro (2014), type C print, 68 x 100 cm (framed).
Courtesy the artist

MATTHEW SNEESBY

Yellow Stripe (2014), oil on canvas, 110 x 99 cm. Courtesy the artist

HIROMI TANGO

Sea Tears (2014), mixed media, neon, perspex, wool, donated fabric,
paper, wire, 180 x 150 x 15 cm.
Courtesy the artist and Sullivan+Strumpf, Sydney

GARY WARNER

antidote (2015), aluminium drink cans, ink, paper, timber, brass,
170 x 110 x 50 cm. Courtesy the artist

JENNY WATSON

Rain (2014–15), acrylic, diamantes, pigment, horse tail, ribbon,
French furnishing velvet, 188 x 138 x 12 cm. courtesy the artist and
Roslyn Oxley9 Gallery, Sydney; Anna Schwartz Gallery, Sydney and
Melbourne and GAGPROJECTS, Adelaide and Berlin

JOSHUA YELDHAM

Resonance – Morning Bay (2014), carved pigment print on cotton
paper, 200 x 200 x 6.5 cm. Courtesy the artist

COEN YOUNG

Study for a mirror 1, Study for a mirror 2 (2015), acrylic, marble dust,
enamel and silver nitrate on paper, 212.5 x 121.5 cm each (framed).
Courtesy the artist and William Wright Artists Projects, Sydney

EMERGING ARTIST CATEGORY ESTABLISHED IN 2004

2004 Megan Seres
2005 Eileen Napaljarri
2006 Beth Norling
2007 Lucia Usmiani
2008 Lauren Brincat
2009 Will French
2010 Eric Bridgeman
2012 Kelly Doley
2013 Cidgem Adyemir
2014 Tom Polo

ACKNOWLEDGMENTS

The National Art School sincerely thanks guest curator Tim Johnson and the participating artists. NAS also thanks Redlands School and in particular Dr Peter Lennox, Principal, David Day, Director of Development and Tina Fleming, Redlands Foundation for their collaboration, goodwill and dedication to art and education. Thank you to the 2015 judges for their significant contribution. The NAS Gallery is grateful to the staff at NAS and the gallery volunteers for their invaluable assistance.

Redlands is indebted to the following sponsors, many of whom have been loyal supporters of the Redlands Art Prize since its inception. The support of the sponsors makes it possible for Redlands to underwrite this exhibition. We are extremely grateful.

David Day
Director of Development, Redlands

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**Redlands
Konica Minolta
Art Prize
2015**
Art Inspiring Education



MONDAY - SATURDAY, 11AM - 5PM
FORBES STREET DARLINGHURST
+61 2 9339 8744
NASGALLERY@NAS.EDU.AU

Cover image: Maria Fernanda Cardoso
Male and Female Spiders Maratus splendens — *Unrecognized Artists* (2015)
inkjet print 90 x 100 cm
Digital Imaging in collaboration with Geoff Thompson and Andy Wang,
Queensland Museum Courtesy and © the artist



Actual size
↓

Male and Female Spiders *Maratus splendens* - Unrecognized Artists

**NAS
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