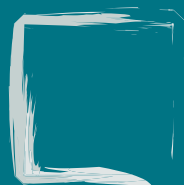


2011 CITY  
OF  
ALBANY

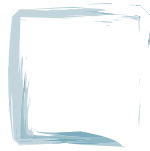


ART PRIZE

A NATIONAL ANNUAL ACQUISITIVE PRIZE FOR PAINTINGS.  
EXHIBITION OF FINALISTS APRIL 9 - MAY 1, 2011.



2011 CITY  
OF  
ALBANY



ART PRIZE

A national annual acquisitive prize for paintings presented by the City of Albany.

Sponsored by The Jack Family Charitable Trust.

Exhibition of finalists April 9 – May 1, 2011

Vancouver Arts Centre, Albany, Western Australia.

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**Major Acquisitive Prize:** \$25 000

plus 4 weeks studio accommodation  
with \$2 500 for expenses.

### WINNER

**RON NYISZTOR**

Western Australia

*Who is my neighbour* (breeze blocks diptych)

oil on plyboard panels, 1250 x 900 mm

Acquired for the City of Albany Art Collection.

**Two Highly Commended Non-Acquisitive Prizes:** \$1 000 each

### HIGHLY COMMENDED PRIZE WINNERS

**TOM FREEMAN**

Western Australia

*Boulder found 30ft up*

acrylic and pencil, 950 x 950 mm

**AMELDA READ-FORSYTHE**

Victoria

*From the Ground*

oil on board, 1300 x 1000 mm



The Jack Family Charitable Trust is proud to sponsor the City of Albany Art Prize.

The Jack Family Charitable Trust was established by the late Muriel Isabel Freeman (commonly known as "Jim") during her lifetime and substantially implemented upon her death in 2004 when she left the bulk of her estate to the trust. The Trust supports a wide range of charities and not-for-profit organisations, locally, State wide and overseas.

The Trust is very pleased to provide \$25 000 for the City of Albany Art Prize's major acquisitive prize, two \$1 000 Highly Commended prizes, and \$2 500 to the winning artist for expenses associated with their studio time in Albany.

Through its sponsorship of the City of Albany Art Prize, the Trust aims to make a difference to the arts in Albany. As a national art prize, with sizeable prize money attracting artists of excellence, the City of Albany Art Prize gives audiences the opportunity to view and be inspired by outstanding paintings from around Australia, selected by three expert judges.

The benefit of this Prize to the local community was evidenced last year in the achievement of two North Albany Senior High School graduates. As Year 12 students, they had visited the 2009 Art Prize exhibition with their teacher and class. Inspired by particular portrait paintings in that exhibition, the students then painted portraits which went on to be selected for the Year 12 Perspectives exhibition at the Art Gallery of Western Australia. At that exhibition they were awarded a prize which supported the presentation of their first exhibition. The Trustees are very proud that the opportunity provided by the Art Prize for the students to closely examine high quality paintings helped them achieve their vision in their own paintings.

The Trustees of The Jack Family Charitable Trust appreciate the continuing valuable support from the City of Albany for the organisation and presentation of this important prize. The Trustees thank the Mayor and Councillors, and staff, and thank Annette Davis for co-ordinating the 2011 City of Albany Art Prize so successfully.

Thank you also to the judges for their expertise and judgement in selecting the Finalists and prize winners.

Congratulations to all the finalists and the winner of the 2011 City of Albany Art Prize.

**The Jack Family Charitable Trust**

MESSAGE  
FROM THE  
MAYOR

## Welcome to the 2011 City of Albany Art Prize.

Now in its fourth year as a prestigious national prize, the City of Albany Art Prize brings paintings of excellence from around Australia to be exhibited in Albany, for appreciation by the Albany community. The winning painting becomes part of the City of Albany Art Collection.

This year, 261 entries were received from artists throughout Australia, an increase on last year's 220 entries. It is interesting to note that 172 of these were from artists who had not previously entered. This clearly shows that, not only are there many, many talented artists in Australia who would like to win \$25 000, but that the prize itself continues to reach a new audience of artists. It also means, for the audience here in Albany, that each year they are exposed to new talent selected from a very wide field.

The Finalists' Exhibition presents 30 finalists. This year, as in previous years, most States are represented, with eight paintings from Western Australia, seven from both New South Wales and Victoria, three from the Northern Territory, two from both Queensland and South Australia, and one from the Australian Capital Territory.

To attentive visitors, several of the finalists' names will be familiar, as their work has been selected for previous finalists' exhibitions. One of these is an Albany resident, Beth Kirkland, who has been selected in 2008 and 2009, and now in 2011.

Thank you to the three expert judges who took on the challenge of selecting the 30 finalists. The task of viewing and assessing 261 entries is daunting, and the City is sincerely appreciative of your time and expertise.

Thank you to all the artists who entered the 2011 prize. Congratulations to the thirty finalists whose paintings are here for us to appreciate. To the winner of the 2011 City of Albany Art Prize, I convey my sincere congratulations.

Milton Evans  
His Worship the Mayor



**JUDGING  
PANEL**

**Amy Barrett-Lennard**, Director of the Perth Institute of Contemporary Arts (PICA). Amy was Director of the Linden Centre for Contemporary Art, Melbourne (2000–2006), following curatorial roles in regional galleries in Victoria and Western Australia. Amy has sat on numerous State and national boards and panels, and her current roles include the Federal Government's Visions of Australia Committee and the Contemporary Arts Organisations Australia (CAOS) network. Amy has a Bachelor of Arts Degree (Art History major) from the University of Western Australia and a Graduate Diploma in Post-war and Contemporary Art at Sotheby's Institute, London.

**Belinda Cobby**, Art Curator, City of Perth. During the last 10 years, Belinda Cobby has worked in the local government arts sector, working in art collection management and exhibition programming. She has assisted with the development of an extensive curatorial program for the City of Perth that has included major art awards, artwork commissions, ephemeral public art programs, exhibitions and cultural events. Belinda has a degree in Fine Arts from Curtin University, and a background in cultural event management.

**John McPhee** worked in Australian art museums for twenty-five years during which time he was the founding Curator of Australian decorative arts and Senior Curator of Australian art at the National Gallery of Australia, and Deputy Director at the National Gallery of Victoria. In 1997 he established a private art consultancy in Sydney. His experience includes curatorship, education, exhibition management, lecturing and publishing. He is the author of books on the art of the colonial painters John Glover and Joseph Lycett, Australian art, decorative art and folk and popular arts, and writes art criticism, specializing in contemporary art, the decorative arts, design and museum exhibitions.

2011  
CITY OF  
ALBANY  
ART PRIZE  
FINALISTS

Xiao Yu Bai	Victoria
Jason Benjamin	New South Wales
Jo Bertini	New South Wales
Deidre But-Husaim	South Australia
Dagmar Cryulla	Victoria
Richard Dunlop	Victoria
Linzie Ellis	Australian Capital Territory
Louise Feneley	South Australia
Paul Ferman	New South Wales
Tom Freeman	Western Australia
Gladdy Kemarre	Northern Territory
Beth Kirkland	Western Australia
Jeremy Kirwan-Ward	Western Australia
Zai Kuang	Victoria
Josie Kunothe Petyarre	Northern Territory
Serena Lumley	Western Australia
Scott McDougall	New South Wales
Eunyoung Moon-Back	Queensland
Nicola Moss	Queensland
Michael Muir	New South Wales
Adam Norton	New South Wales
Ron Nyisztor	Western Australia
David Ralph	Victoria
Caroline Rannersberger	Northern Territory
Amelda Read-Forsythe	Victoria
Judy Rogers	Western Australia
Ignacio Rojas	Victoria
Ben Smith	New South Wales
Helen Smith	Western Australia
Nicholas Wild	Western Australia



## XIAO YU BAI

*It is a fountain, but beyond the fountain, it is...#3*

oil on canvas

600 x 500 mm

\$3 500

I want to combine Western techniques with Chinese philosophical concepts of Hunyuan Qi with the objective of producing painting that creates new combinations of visual language. This painting is from a series of paintings about fountains. It is real fountain that exists in a certain place. But beyond the actual fountain, 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, marks, the edges of form, colour, surface, format and scale.

Xiao Yu Bai lives in Melbourne and has Bachelor, Master and Doctors (on going) in Fine Arts in Australia. She has had more than 30 solo and group exhibitions and won RMIT Master of Fine Arts Students Graduate Exhibition Prize, Siemens—RMIT Fine Art Scholarship Awards and Siemens Acquisition prize. She was a finalist in Arthur Guy Memorial Award, Eutick Memorial Still Life Award, Fleurieu Peninsula Water Prize and Redland Art Awards.

Represented by Melbourne Art Rooms (MARS Gallery), Melbourne.



## JASON BENJAMIN

*Cathedral*

oil on canvas/linen

660 x 660

\$18 000

Drawing equally from Eastern and Western influences, the motif and composition, the space, form and overall gesture appear as a distillation rendered down repeatedly to arrive at a still point acknowledging the fleeting and the enduring.

Jason Benjamin was born in Melbourne in 1971 and had a fairly peripatetic childhood, living in Sydney, USA and Mexico, before returning to Sydney for high school. At age 16 he was awarded a scholarship to study in New York, first at The Stony Brook School and then at the Pratt Institute, Brooklyn, to focus solely on art. Since his first group show in Manhattan in 1989 he has had over 40 solo shows in Australia, Tokyo, London, Hong Kong, Singapore and Rome. A touring survey show is being planned for 2013.

## JO BERTINI

### *Fieldwork – The Writer and the Desert*

oil on board  
1220 x 920  
\$7 200

This painting was a result of a series of field studies done while on expedition with the writer Nicolas Rothwell who has been on a number of important scientific research expeditions. The artist or writer assumes a mask of invention that is transformational as it is transformative and has left his imprint on the landscape just as the landscape has marked him, in essential ways. This concept reinforces a proposition that it is possible to extend the ancient, symbiotic relationship between Aboriginal people and the landscape into the present.

Jo Bertini has exhibited extensively in Australia and overseas, and is represented in many private and public collections. She has been awarded several artist residencies including those at Bundanon, Hill End and Taronga Zoo. She is currently undertaking a six year project as Expedition artist with Australian Desert Expeditions.

Represented by Tim Olsen Gallery, Sydney, and Melbourne Art Rooms (MARS Gallery), Melbourne.



## DEIDRE BUT-HUSAIM

### *The Painting*

oil on linen  
1150 x 920  
\$7 500

*The Painting* comes about from my travels to St Petersburg, Russia. While there I spent many hours in the State Hermitage Museum. I was captivated not only by the paintings and space around me but also by the people and their engagement with the works and museum environment. This experience has left me wanting to examine what painting actually is to me, the pigment in oil on canvas and all of the decisions involved with the process of making a painting.

Deidre But-Husaim received an Associate Degree of Visual Art from Adelaide Central School of Art in 2004 and a Bachelor of Visual Art from Adelaide Centre for the Arts in 2006. She has exhibited widely in Australia and is represented by Helen Gory Galerie in Melbourne. Painting is at the core of her practice.

Courtesy of Helen Gory Galerie, Melbourne.





## DAGMAR CRYULLA

### *Little girl all grown up*

oil on board

1220 x 610

\$6 000

This work is part of an ongoing narrative which deals with human emotions and relatedness. This particular work deals with growing up and the power play between, artist and model, between men and women, men and girls. The little girl's own awareness of the situation, her blossoming femininity; tension and awkwardness is the focus of this painting.

Dagmar Cryulla has a Masters of Fine Arts, Monash University and exhibits regularly in Victoria, NSW, SA and WA. Her work is held in major private and public collections in Australia and overseas. She has been a finalist in national art awards including Dobell and Sulman prizes, Adelaide Perry, Doug Moran, Rick Amor Drawing prize, and the Black Swan Portrait Prize.

Images are courtesy of Gadfly Gallery in Perth and James Makin Gallery in Melbourne.



## RICHARD DUNLOP

### *Meat, Barcelona*

oil on linen

900 x 900

\$7 500

Barcelona - home of sophisticated Spanish painters and their moody palettes that I love. A complex history of politics, food and art intertwined contributes to beauty.

Richard Dunlop has exhibited widely throughout Australia and internationally. He holds two PhD's in different fields, most recently in visual arts, for which he was honoured with the Griffith University Award for Academic Excellence in 2007. In Western Australia, Richard is represented by Greenhill Galleries.

## LINZIE ELLIS

### *Untitled (Blue Dot)*

ink, oil, acrylic on canvas

1000 x 1000

\$800

Linzie's work explores the process of painting through a variety of techniques and materials. Her working process reflects the role of art in her own life and acts as a metaphor for the human condition, universal emotion and the common experiences of all people. Linzie's working process aims to be both hidden but simultaneously exposed in her finished works. Her works can be viewed as an expression of the material qualities of paint, as she tries to create a wide variety of visual effects through both intuitive and contemplative working processes.

Linzie Ellis was born in Canberra. She completed a Bachelor of Visual Arts at the ANU in 2008, which included studying at the Slade School of Fine Art, London. Linzie has exhibited her work nationally. She is a recipient of the Australian Council of the Arts, ArtStart Grant and was a finalist for 59th Blake Prize. She won the Prospect Portrait Prize in 2009.

This project has been assisted by the Australian Government through the Australia Council for the Arts, its arts funding and advisory body.



## LOUISE FENELEY

### *The Meeting on the Cliff Top*

oil on Belgian linen

560 x 760

\$4 200

Facing oneself. Being exposed to and aware of personal vulnerability and global uncertainty is a situation requiring deep questioning, intense honesty and respect.

The cliff-top as a place on the edge of the unknown, surrounded by the unfamiliar, where, like a wanderer in a strange place, one meets oneself, watches, investigates and accepts the changes that are inevitable.

Louise Feneley has a Bachelor of Fine Art – Painting(1970-SASA), and a Bachelor of Visual Art with Honours(2002-ACSA). She has been a finalist in the Sulman Prize, Doug Moran National Portrait Prize, Blake Prize, Conrad Jupiter's Art Prize (winning the Peoples Choice Award), and the Alice Prize (winning the Tammy Kingsley Award).

Represented by Hill Smith Gallery, Adelaide and Harrison Galleries, Sydney.





## PAUL FERMAN

*untitled #33 nova fractal paradigm series*

oil on canvas

1010 x 760

\$4 990

I am interested in contemporary physics, chaos theory and the factual nature of ourselves, our world and universe. The framework of this painting is based on what is known as "lagrangian coherent structure", which is about the pattern or hidden skeleton which is embedded in the complex and chaotic flows, in the atmosphere and oceans. I find these patterns have a compelling beauty.

Paul Ferman has a Fine Arts degree from the University of Sydney, and exhibits regularly in Australia, Europe and America. He is represented in major private and public collections, and has won several significant art prizes.

Represented by King Street Gallery, Sydney, and Il Ponte Contemporanea, Rome.



## TOM FREEMAN

*Boulder found 30ft up*

acrylic and pencil

950 x 950

\$1 200

In 2009 I travelled to Kettering and Peterborough in the East Midlands of England. This was a pilgrimage of sorts to the area my mum was born and brought up in. It was a pilgrimage to nostalgia and personal history, to faded memories and emotional attachments. This work *Boulder found 30ft up* is an image of a story based within the 1000 year old cathedral in the centre of Peterborough; an image about the in between of truth and fiction in memories.

Tom Freeman graduated from Curtin University with a BA (Art) in 2007 and has participated in exhibitions at the Fremantle Arts Centre and PICA as well as in several artist run spaces. His practice spans video and photography as well as drawing, painting, sculpture and other crafts.

## GLADDY KEMARRE

### *Anwekety (Bush Plum)*

acrylic on linen

1500 x 600

\$6 300

*Anwekety* is the bush plum story. It was given to me by my grandmother. *Anwekety* grows in abundance in our Ahalpere country and is a major source of food for my people. We pick them and eat them fresh, or if the plums have dried out a bit we soak them in water to soften them up. For traditional Anmatyerre women like myself, *Anwekety* are a source of physical and spiritual sustenance that reminds us of the sacredness of our country. The story of *Anwekety* is important to our women's ceremonies and connects Ahalpere land with the whole country.

Gladdy Kemarre was born around 1937 at Mount Swan Station. She began making art in the late 1970s as a member of the Utopia Women's Batik Group and was involved in the landmark exhibitions *A Picture Story* (1988) and *A Summer Project* (1989). Gladdy has exhibited throughout Australia and Europe and her works are held in most state collections.

Represented by Indigenart – The Mossenson Galleries of Perth and Melbourne.



## BETH KIRKLAND

### *Black lime from the islands*

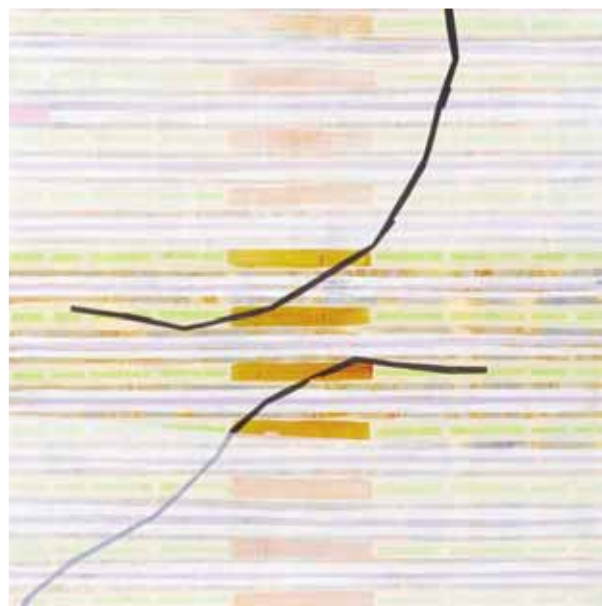
oil on canvas

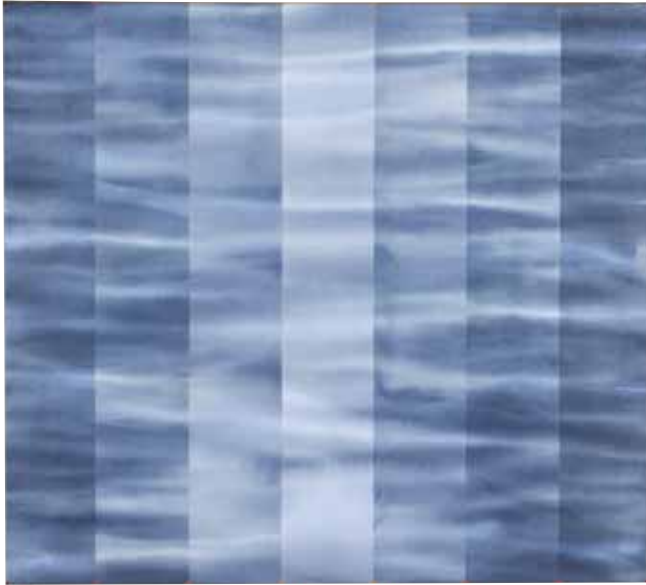
760 x 760

\$2 500

I am interested in how abstraction might represent the displacement of self – a feeling familiar to the “un-reconciled” migrant. I've lived in Australia for many years, but the pull towards my home town of Toronto has undermined attempts to find connection here. In 2009 I spent some time as a visiting artist at an arts centre on the Toronto Islands in Lake Ontario, a short ferry ride from the city. *Black lime from the islands* is derived from my reflections on returning home for an extended period of time.

Beth Kirkland came to Australia from Canada in 1975. She completed a Masters in visual art from Curtin University and has exhibited regularly in WA and in the eastern states for many years. Also an educator, Beth is a visual arts lecturer at Great Southern Institute in Albany.





## JEREMY KIRWAN-WARD

### *Blink*

acrylic on canvas

920 x 1000

\$5 500

Jeremy Kirwan-Ward has been an exhibiting painter for thirty years. He has had residencies in Sydney and Ahmedabad and his work is represented in many private and public collections including the National Gallery of Australia, the National Gallery of Scotland, the Art Gallery of Western Australia and the Kerry Stokes Collection.

Represented by Perth Galleries.



## ZAI KUANG

### *Mascot in her hand*

oil on canvas

1520 x 605mm

\$6 600

Simplicity, purity and harmony, they are my intention during the process of making painting. The mascot is the symbol of happiness, good luck, fortune and etc. The girl in the painting is Lu Lu.

Zai Kuang has Masters (by research) in Fine Art in both China and Australia. He has had nine solo exhibitions and was a finalist in Doug Moran National Portrait Prize in 2007, 2009 and 2010, and the Archibald Prize in 2007 and 2008.

Represented by Eva Breuer Art Dealer and Mossenson Gallery.

## JOSIE KUNOTH PETYARRE

### *Bush Football*

acrylic on linen

910 x 910

\$5 250

The consummate observer, Josie paints whatever stimulates her everyday life in the remote desert region of Utopia. In her most recent body of works, Josie has turned her attention to the 'bush football carnivals' that occur in the desert. These carnivals provide an important opportunity for the community to meet, and families come from across Utopia to participate and support their teams. Josie's radiating design symbolically places the football match at the centre of the community. Spectators, dogs and cars jostle around the game creating a vibrant spectacle of desert life.

Josie Kunoth Petyarre is an Anmatyerre artist from the eastern desert region of Utopia. Since 2005 she and her husband Dinni Kunoth Kemarre have spearheaded a revival in figurative painting and sculpture at Utopia, which has seen her included in The Blake Prize, the Sulman Prize, the Telstra NATSIAA and the Basil Sellers Art Prize.

Represented by Indigenart – The Mossenson Galleries of Perth and Melbourne.



## SERENA LUMLEY

### *Dressing Table*

oil on canvas

800 x 900

\$1 400

I am interested in light and shadow and the effects that they can have on spaces and objects. Shadow and light can have just as strong a presence as that of a tangible object: they can transform a space and create a whole new atmosphere. What is familiar can become strange, what is expected might not be found.

Serena Lumley was born in Melbourne in 1987 but has been living in Perth since moving west with her family as a child. Serena graduated from Edith Cowan University in 2009 where she studied painting and printmaking. Since graduating she has exhibited in several group exhibitions and is passionate about building a career as a visual artist.





**SCOTT MCDUGALL**  
*Fading light, Rozelle (Sydney)*

acrylic on canvas

1370 x 910

\$15 000

I have a passion for colour, textures and the history revealed in a building's age lines. This painting of the day's end where the last lick of light moves across the building's façade is a celebration of the coming of summer's warmth after the cold of a seemingly endless Sydney winter. A girl basks in the warm fading light as she reads the final chapter before retreating to the cold, dark interior.

Scott McDougall was born in Queensland and completed his Teaching Diploma (1974) and Diploma in Fine Arts (1978) in Brisbane. He has worked as a full time artist in Sydney since 1983. Scott's work is represented widely in corporate, public and private collections in Australia and overseas. He has had 26 solo exhibitions and has been in numerous group exhibitions.



**EUNKYOUNG MOON-BACK**

*White Corner 31*

oil on canvas

1220 x 910

\$2 500

My artwork often involves revealing and demonstrating my identity as part of an ongoing project that questions and re-examines the impact of my life.

The process has always been conceptually driven, being based on meditative explorations of natural and human-made form such as calligraphic gesture, which expresses a distinct artistic language of their own.

Limitation of colour, form and structure are compared and contrasted to extract underlying or implied metaphysical meaning, and representing the verification of my perception.

Moon-Back completed a Bachelor of Fine Art with Honours from the Queensland College of Art. She has exhibited widely in Australia and internationally and has been a finalist in a number of major prizes winning First Prize in the Rasgo Art Awards in 2010. Her work is included in numerous public and private collections throughout Australia.

## NICOLA MOSS

### *No Return Address*

synthetic polymer on canvas

1520 x 960

\$3 960

Based on numerous site visits, Moss' art explores the ecology of Australian landscapes and our connected relationship to them. Her works recognize and venerate the uniqueness of native flora and habitat. Moss' larger project is to celebrate through her art the beauty of the natural world, in the process elegantly highlighting ways in which we may keep it so.

Nicola Moss has held six solo exhibitions in the last five years. Her latest solo *Plant-life* was held at Redland Art Gallery and recent curated group exhibitions include Goulburn and Logan Regional Art Galleries. In 2009 she was artist in residence at the Brisbane Botanic Gardens. Her work is held in public, corporate and private collections throughout Australia.

Represented by Salt Contemporary Art, Queenscliff; Anita Traverso Gallery, Melbourne and Fella Melas Gallery, Sydney.



## MICHAEL MUIR

### *Breathe*

oil on canvas

760 x 760

\$2 500

Memory and reflection play a large role in the subject matter in my paintings with an emphasis on colour and light. I am also trying to find that universal quality when in early childhood we make the distinction between representation and imagination. It is at the point of understanding of our representative world that I choose to simplify the forms within my paintings. The continued use of broad flat planes of colour give the landscapes a different sense of reality in which there is a perception of simplicity. The implication of an underlying narrative remains within the work.

Born in Scotland in 1975, Muir has held 7 solo exhibitions and been included in numerous group shows with upcoming group shows in Korea and London. He has been selected as a finalist in major awards including Paddington Art Prize, Metro Art Award and the Sulman Prize. Works are held in private collections across Australia, England, Ireland, Philippines, Thailand and publicly in The Muswellbrook Regional Arts Centre.

Represented by Eva Breuer Art Dealer, Sydney and Lisa Norris Art, London.





## ADAM NORTON

### *Phobos II*

acrylic on board

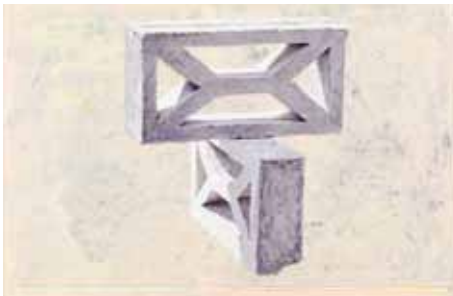
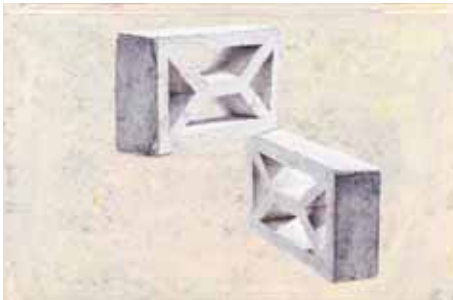
745 x 745

\$3 800

Phobos, one of the moons of Mars, could be the first landing spot before Man touches down on Mars. It is fifty kilometres across and gravity is so low that an astronaut taking a running jump could launch himself into Space. *Phobos II* is painted from an image taken by NASA's Mars Reconnaissance Orbiter in 2008. Mars and its moons have now been photographed more systematically than Earth. Painting this image made me feel the moon is so well known to me, so close that I could touch it.

Adam Norton's work deals with analogue machines before they disappeared into the black hole of the digital void. He has exhibited widely in Australia, as well as the UK, Holland and the USA. He is currently building a machine to simulate Mars Gravity right here on Earth. [www.adamnorton.net](http://www.adamnorton.net)

Represented by Gallerysmith, Melbourne, and Gallery 9, Sydney.



## RON NYISZTOR

### *Who is my neighbour* (breeze blocks diptych)

oil on plyboard panels

1250 x 900

\$4 500

In this painting common breeze blocks are elevated across two recycled ply board panels. These architecturally designed features are chosen as subjects as they are familiar characteristics of urbanisation. The original purpose for creating security and privacy between dwellings is contrasted with an atmosphere of isolation and detachment. The ideas inherent to this work are about contemporary life, its unprecedented means for unity and correlation and the reality of being separated and at odds.

Ron Nyisztor studied Design at Perth Technical College 1975 and Design at Curtin 1979. He has held 21 solo shows and participated in many group shows with works held in numerous collections. He works in a studio which is part of an abandoned library and runs an independent arts exhibition space.

## DAVID RALPH

### *Bohemian Rocket Science*

oil on canvas

910 x 610

\$5 500

I painted a number of works like *Bohemian Rocket Science* and entitled the project 'Extensions'- ie, high tech extensions to low tech Shacks and Tree Houses. BRS is as you can see a painting of a Tree House with the addition of a Space Shuttle 'Extension' at its rear. I liked the idea that the building looks a little like a kind of secular church given its skyward structure. I think the work is quite an allegory of clashing structures and spiritual values, be they Pagan, Christian and the Secular Sciences.

David Ralph returned to Australia in 2005, after exhibiting and studying in London. Since returning to Australia, leading Public Art Galleries and Curators have selected David's work for every major (open) Contemporary Painting Prize in Australia. The Australia Council's 'New Work' grants have supported David's latest projects in Sydney and London in 2010.

[www.blockprojects.com](http://www.blockprojects.com), [www.boutwelldrapergallery.com.au](http://www.boutwelldrapergallery.com.au)



## CAROLINE RANNERSBERGER

### *Chimera fish yellow ochre*

natural pigment, beeswax, resin on paper

1500 x 900

\$3 300

In this encaustic painting on paper, the landscape of northern Australia creates a bridge between myth and reality in the form of a fish chimera. This grotesque creature harks from a 16th century map of yet unknown waters between the equator and Arnhem Land, plunging into depths of 'bright sand' amongst the the black/bile mangrove shoreline. This darkness is a kind of *Zwielicht*, an in-between light spanning an eternal recurrence of night and day. In this way, myth lives on and becomes tangible, resurrected by piercing illumination amidst the burgeoning force of monsoonal promise.

Caroline Rannersberger is based in remote NT/Darwin. She holds a Master and PhD in Visual Arts and is represented in major collections including the National Gallery of Australia, the Macquarie Group, Suncorp and Artbank.





## AMELDA READ-FORSYTHE

### *From the Ground*

oil on board

1300 x 1000

\$8 000

This work pays tribute to the wonder of nature, giving a subtle nod to the idealised landscape painting traditions of the 17th century. The fertile green prevalent in the painting is beautiful and also hopeful: there is a rhythm in the movement and drift of the landscape. Yet the unsettling quality persists, reinforced by a purposeful blurring of both context and technique. The foliage is edged with a dark burnished quality, hinting perhaps at environmental folly. Notions of the sublime are softly nudged, a fragility is revealed.

Amelda Read-Forsythe graduated with Honours in painting from Monash University in 2005. Her work is held in major collections including ArtBank and the Macquarie Bank Collection and she was awarded second prize in the Tattersalls Landscape Prize, 2008.

Represented by Helen Gory Galerie, Melbourne.



## JUDY ROGERS

### *Untitled*

mixed media on board

600 x 1000

\$3 500

This painting is depicting domesticity, love and guilt in theatrical and melodramatic tone. It has the aesthetic and pose of religious iconography in spite of the intimacy of the subject. The painting is showing her growing concern for the environment. "People are buying large unnecessary vehicles with carbon offset bumper stickers. This is the same cynical practice of the late medieval Catholic Church selling indulgences, and thus the penance for sin representing a financial transaction rather than genuine contrition."

Judy Rogers was born in Hungary, and moved to Perth in 1995. Her work is represented in many private and public collections including Edith Cowan University, King Edward Memorial Hospital, Royal Perth Hospital, City of Wanneroo, Sir Charles Gardiner Hospital, City of Belmont, National Lifestyle Villages, City of Joondalup and Horn Collection.

Represented by Perth Galleries.

## IGNACIO ROJAS

### *We Only Need Each Other*

oil on linen

1070 x 920

\$2 500

In my work I am interested in revisiting iconic artworks and challenging our ideas of western art history through the misplacing of characters by old toys. My intention is to bring the essence of the old masters to today's public by making classic themes more accessible.

Ignacio Rojas was born in Chile in 1978 and migrated to Australia in 2001. He has undertaken extensive studies in Visual Arts and Sociology and is currently a PhD candidate at the University of Melbourne researching the formation of Australian identity through art. Ignacio has also worked with recently arrived migrants and refugees and looks at art as a tool for social change and empowerment.



## BEN SMITH

### *She is of uneven temperament*

oil on board

750 x 980

\$6 600

As a whole, my recent paintings are an attempt to combine the beautiful and the disturbing, the humorous and the sincere, the banal and the uncanny. When brought together these seemingly disparate elements often strangely reflect my experience of life.

This painting in particular looks at character, the traits and quirks that we embody, and the personal conflicts that we carry. It is part of a series of anthropomorphic works that I have been creating over the past 4 years.

Ben Smith is a Sydney based artist. In 2010 he won both the Waverley Art Prize and the Mosman Emerging Artist Award. He has been a finalist in numerous established art prizes across Australia, including the 2009 and 2010 Doug Moran Portrait Prize and the 2010 Sulman Prize. He has had two successful solo shows with Dickerson Gallery.





## HELEN SMITH

*2.10.10@20F4#1*

oil on canvas

1220 x 920

\$4 400

Pragmatic recording of images during an iconic cultural event, form the basis for the painting *2.10.10@20F4#1*.

Since graduating from Curtin University with an honours degree in Art, Helen Smith has exhibited work both nationally and internationally, with solo shows in Perth, Sydney and Amsterdam. Her minimal large-scale paintings and photographic works are included in the collections of the National Gallery of Australia, Art Gallery of Western Australia, Daimler-Chrysler Foundation - Berlin, Australian Embassy - Madrid, as well as various private collections.

Represented by Goddard de Fiddes Gallery.



## NICHOLAS WILD

*Carpark No. 5*

oil on canvas

770 x 770

\$2 200

This painting continues my interest in the blurred line between abstraction and representation. I am interested in the formal aspects of colour and composition, arranging objects into a visually harmonious picture.

Nicholas Wild lives and works in Fremantle, Western Australia. He studied for a Diploma of Fine Art at the Claremont School of Art. Nicholas' work is inspired by the Western tradition in particular the works of the Italian painters of the Quattrocento and the Flemish masters of the Dutch 'Golden Age'.

## THE PROCESS

The 2011 City of Albany Art Prize was advertised nationally in art magazines, and through extensive email distribution. Conditions and Entry Forms were also sent to artists who entered in the previous year. The call for entries began in August 2010, and the closing date was December 3, 2010.

The two main criteria for this Art Prize are that the entry is a painting and that it measures no more than 1600 mm high by 1000 mm wide.

Entrants submitted a digital image of their entry, along with an artist's statement and resume. In total, 261 entries were received. An option introduced for the 2011 Art Prize was that artists could upload their entry images directly to a secure part of the City of Albany Art Prize website. 56% of entrants used the upload facility.

The number of entries received from each State was as follows:

ACT 3	TAS 4
NSW 56	VIC 62
NT 4	WA 96
QLD 24	O'seas 1
SA 11	

Of these 21 were not eligible because they did not meet the size criteria.

In January 2011 the three judges viewed the digital images of the eligible entries and selected 30 finalists.

The selected paintings were brought to Albany for the exhibition of finalists at the Vancouver Arts Centre, 85 Vancouver Street, Albany. The three judges viewed the exhibition and selected the winning painting. They also selected two paintings to receive the Highly Commended Awards.

The winners were announced at the opening of the exhibition on Friday, April 8, 2011.

A Power Point slideshow of the digital images of the eligible entries which had not been selected was shown in a small gallery at the venue.

## ART PRIZE MANAGEMENT

**Co-ordinator** Annette Davis

**Venue Management** Tanja Colby

**Installation Assistance** Ann Copeman

**Photography** Warren Bellette for J. Bertini, D. But-Husaim, D. Cryulla, L. Ellis, T. Freeman, B. Kirkland, J. Kirwan-Ward, Z. Kuang, S. Lumley, S. McDougall, E. Moon-back, R. Nyisztor, A. Read-Forsythe, I. Rojas; Ian Barry for J. Benjamin, Andrew Barcham for R. Dunlop, Carl Warner for N. Moss.

Other photography by each artist.

**Graphic Design** Verve St Design

Painting dimensions height x width.

All works were created since January 2010.

The copyright for all artworks is held by the artists.

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City of Albany

P O Box 484

ALBANY WA 6331

Telephone (08) 9841 9333

[www.albanyartprize.com.au](http://www.albanyartprize.com.au)



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