

2008 CITY OF
ALBANY

ART PRIZE

ART PRIZE WINNER

RACHAEL

HOOPER

Bird in the Night

A national annual
acquisitive prize for paintings
presented by the City of Albany.
Major prize of \$25 000 sponsored
by The Jack Family Charitable Trust.
Exhibition of finalists
March 15 – 30, 2008
Vancouver Arts Centre,
Albany, Western Australia.



The Jack Family Charitable Trust is honoured to be the major sponsor of 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 supplemented upon her death in 2004 when she left the bulk of her estate to the trust.

The trust has substantial assets and since inception has made many substantial donations to charities and non-profit organisations of a very diverse nature, local Statewide and overseas.

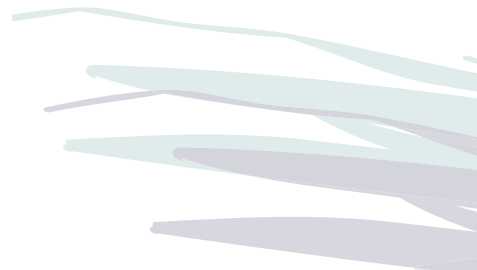
Charitable and other projects supported include Albany Hospice, Albany Regional Hospital, Albany Whaleworld, PCYC Albany, Fred Hollows Foundation, St John of God Comprehensive Cancer Centre, World Vision, Care Australia, Friendship House (Albany), The University of Western Australia (Albany), Port to Peak for Brendan, Cancer Foundation, Salvation Army, Royal Flying Doctors Association, SIDS and Albany Historical Society.

The support of the City of Albany Art Prize by The Jack Family Charitable Trust is its first in "supporting the arts". The Trustees of The Jack Family Charitable Trust recognize the important role that arts play in the community, particularly within the City of Albany and believe its support of the City of Albany Art Prize will invigorate and stimulate the thriving arts community within the City. The Jack Family Charitable Trust has made a fixed commitment to support the City of Albany Art Prize for the next five years and hopes that its involvement will be ongoing indefinitely in the future.

The Trustees of The Jack Family Charitable Trust are thrilled not only with the quality and number of entries to the City of Albany Art Prize but also the support given to the prize by local artists. It is extremely pleasing to note the selection of three local artists as finalists.

The Trustees of The Jack Family Charitable Trust wish to acknowledge the support they have received from the Mayor and Councillors of the City of Albany and its staff, in particular Peter Madigan. Annette Davis, the co-ordinator of the City of Albany Art Prize, has done a tremendous job in co-ordinating and garnishing support for the prize and is deserving of special thanks from everyone. Many thanks to our judges who had the unenviable task of selecting the winner.

The Trustees of The Jack Family Charitable Trust look forward to their continued involvement in the City of Albany Art Prize.



MESSAGE
FROM THE
MAYOR

Welcome to the inaugural exhibition of the new City of Albany Art Prize, which awards a single prize of \$25 000 for a painting by an Australian artist. Sponsorship from The Jack Family Charitable Trust has enabled the City to launch this prestigious national acquisitive prize. In doing so, the City sees that this Prize will add, in significant and exciting ways, to the cultural opportunities in Albany.

The aim of this new prize is to bring paintings of excellence from around Australia to be exhibited in Albany, for appreciation by the Albany community, with the winning painting becoming part of the City of Albany Art Collection.

Twenty nine paintings have been selected from 227 entries, and I thank the artists from throughout Australia who entered this new prize and congratulate all the finalists. I also thank the three judges who had the challenging task of selecting and awarding the major prize. The inspiring exhibition at the Vancouver Arts Centre presents paintings by five artists from New South Wales, five from Victoria, one each from Queensland, South Australia and the Northern Territory, and sixteen from Western Australia. Through their paintings, these highly talented artists convey ideas, emotions and experiences which will provoke and inspire.

The City of Albany has a long tradition of presenting an annual art prize, stretching back to 1969. In that year, the Town of Albany took on the role of presenting the annual art prize which had been initiated in 1963 by the local radio station 6VA. Since then the Town of Albany Art Prize, and later, the City of Albany Art Prize, has been a focus for visual artists and art lovers. Paintings, drawings, mixed media and textile works, and sculptures by a wide variety of artists have given the Albany community and visitors much to admire, criticise, discuss and debate.

The City continues to support the 'original' art prize, now named the Weekender Centennial Art Prize.

It is wonderful to see the 'original' and the 'new' art prizes on show at the same time, offering people of all ages the opportunity to view and enjoy such an impressive range of artistic talent and skills.

I encourage you to take time to consider and appreciate the quality and talent presented in the 2008 City of Albany Art Prize exhibition.

Milton Evans
His Worship the Mayor



JUDGING PANEL

John Barrett-Lennard has worked as a curator and writer on Australian contemporary art since the mid 1980s. Since 2001 he has been the Director of the Lawrence Wilson Art Gallery at the University of Western Australia. He has worked as a freelance curator (including curating the Australian exhibition at the Biennale of Venice in 2001 and the Adelaide Biennial in 1994), and was the inaugural Director of the John Curtin Gallery at Curtin University from 1995-2000. His critical writing has been widely published in Australian arts journals and exhibition catalogues.

Helen Carroll is Curator of the Wesfarmers Art Collection and Manager of the Wesfarmers Arts sponsorship programme. Before joining Wesfarmers in 1999, Helen was Public Programmes Coordinator and Curator of Australian Art at Lawrence Wilson Art Gallery, The University of Western Australia. Prior to that Helen managed the City of Perth Cultural Sponsorship portfolio and art collection. She served on the Board of Art on the Move Western Australia for 6 years, the last two as Chair. Helen has curated several exhibitions and written catalogues and journal articles on various aspects of Australian art.

Kelly Gellatly is Curator, Contemporary Art at the National Gallery of Victoria, Melbourne where she is responsible for the collections and exhibitions of contemporary Australian and international art. Prior to working at the NGV, she was the Curator at Heide Museum of Modern Art, Melbourne and Senior Assistant Curator of Australian Photography at the National Gallery of Australia, Canberra. She has curated numerous exhibitions of Australian and international art including, most recently, a major survey of Australian artist Gordon Bennett. She has published extensively and is a regular contributor to exhibition catalogues and scholarly art journals.

2008
CITY OF
ALBANY ART
PRIZE FINALISTS

Xiao Yu Bai Victoria
Min-Woo Bang New South Wales
Deborah Beck New South Wales
Helen Brooshoft Western Australia
Peter Cameron New South Wales
Jennifer Crisp Western Australia
Jo Darbyshire Western Australia
Jim Duddles Western Australia
Linda Fardoe Western Australia
Erika Gofton Victoria
Rachael Hooper Victoria
Col Jordan New South Wales
David Kelly South Australia
Jill Kempson Western Australia
Beth Kirkland Western Australia
Jeremy Kirwan-Ward Western Australia
Zai Kuang Victoria
Loongkoonan Western Australia
Steve Lopes New South Wales
Mitchell McAuley Victoria
Brian McKay Western Australia
Jānis Nedēla Western Australia
Ron Nyisztor Western Australia
Nancy Petyarr Northern Territory
Felicity Sivewright Western Australia
Helen Smith Western Australia
Stephen Spurrier Queensland
Angela Stewart Western Australia
Margaret Vinciguerra Western Australia



XIAO YU BAI

Lily Pads #15

oil on canvas

60 x 60 cm

\$3 000

This painting is one of a series of my paintings about lily pads. I want to combine selected western painting techniques with Chinese philosophical concepts such as the Tao and Hun Yuan Qi with the objective of producing paintings that create new combinations of visual language. My intention is to evoke an atmosphere of calmness, peace and contemplation through representations of selected objects and elements paying particular attention to the manipulation of space, light, shapes, the edges of form, colour and surface.

Xiao Yu Bai lives in Melbourne and has Bachelor, Masters and Doctors (ongoing) in Fine Arts in Australia. She has had two solo exhibitions and won RMIT Master of Fine Arts Students Graduate Exhibition Prize. She was a finalist in Arthur Guy Memorial Award, Eutick Memorial Still Life Award, Fleurieu Peninsula Water Prize and Redland Art Awards.



MIN-WOO BANG

Journey 07

acrylic on canvas

61 x 91 cm

\$3 000

My landscape paintings are purely based on my own memories of mountains, trees, and clouds.

I am interested in creating not only the sublime of nature but also psychological emotions through landscape painting. The psychological inner landscapes are reminiscent of South Korean traditions in landscape painting combined with a dream-environment. The landscapes observe my own unconscious space in both Western approach to painting and the traditional style of the East, specifically Korea.

Min-Woo Bang was born in South Korea in 1971, and now lives in Sydney. He gained a Diploma of Fine Arts from the National Art School (1991-1993) and graduated from the Sydney College of the Arts, Sydney University, BVA (Hon) and MVA (1994-1999). Min-Woo Bang has participated in a number of group shows and held 11 solo exhibitions. Represented by rex-livingston art dealer, Sydney.

DEBORAH BECK

Hugo's Wallpaper

oil and mixed media on canvas

95 x 90 cm

\$4 000

In 2005 I received a grant for a residency in Paris, and while there I commenced a body of work which explores the personal space and objects that people choose to surround themselves with. This painting *Hugo's Wallpaper* was done from drawings and research in Victor Hugo's apartment in Paris. Hugo was obsessed with pattern and had wallpaper on his ceilings as well as on all the walls of his apartment – walking into his living space was a mind boggling experience. In this painting I have used collage, reflections and texture to create an image from his dining room, which I hope imparts a feeling for a small part of this erratic living space.

Deborah Beck is a painter from Sydney who has held 14 solo exhibitions in Sydney and Melbourne, and has participated in over 70 group exhibitions throughout Australia, including the Sulman and Blake Prize exhibitions. She has taught in art schools in Sydney for over twenty years and is currently a lecturer in drawing at the National Art School.



HELEN BROOSHOOFT

Memento

oil

92 x 92 cm

\$5 000

This work is about the feeling of the passage of time, memory and change. Alternations between light and dark, cold and warm, past and present embody varying responses encompassing many moods of the realm of earth, water, vegetation and sky, linking the differing monochromatic-like images. The tension between these moods and the desire for a feeling of calm and beauty belie the more powerful forces of nature and what is already at risk in our current environment.

Born in Perth, WA in 1956, Helen Brooshooft graduated from Caulfield Institute of Technology, Melbourne with a Diploma in Graphic Design, in 1979, and later studied printmaking at Perth Technical College. During the 1980s and 1990s she was an art director, graphic designer, and illustrator, participated in exhibitions at Sir Charles Gairdner Hospital, and the Fremantle Print Award, and, since 2001, in local and municipal awards.





PETER CAMERON

Guthega 96

oil on linen

92 x 77 cm

\$2 500

Through the physical operations of painting, I come to a stronger awareness of being in a particular environment, landscape, on its terms and conditions. Painting becomes the tool for understanding. In the 'high country' around Guthega, NSW, I watch the countless actions, processes in Nature's rhythms become exquisitely manifest, often changing rapidly. I find it exciting country and respect its unfathomable integrity. I build up many layers of paint in order to reveal and obfuscate the subject, much the same way as cloud or snow hides the land surface however it is lit, then reveals it again as it moves, melts away.

Born in Canberra, Peter Cameron has studied art in Europe and Australia but is primarily self taught. He lives and works as a full-time artist in Sydney, and has exhibited in 13 solo shows, many group and prize exhibitions. He works 'en plein air' on series of paintings from particular areas of Australia.

Represented by rex-livingston art dealer.



JENNIFER CRISP

The Banquet

oil on canvas

122 x 91 cm

\$2 500

I paint a world of fragments; a chaos waiting to have order imposed, but always with the palimpsests of that chaos remaining, still hovering below the surface and faintly visible. Visions of utopia are the very fabric of life and the urge to secure the, sometimes thwarted, dream can be chaotic. The mirroring of fragile marks and their replication is consistent with a loss of identity, even to the point of extinction.

Jennifer Crisp has practised silver-smithing, jewellery, sculpture, film/ photography and painting in Australia and overseas. She has taught, exhibited and curated throughout Australia, including PIAF exhibitions in Albany and Perth. Her works are held in the Art Gallery of WA, the Monastery of New Norcia and Bunnings. She part-owned and directed an art gallery in Perth, and currently lives in Albany.

JO DARBYSHIRE

Web Cam #2

oil on canvas
160 x 100 cm
\$4 400

For this painting I have been looking at an underwater site in Albany Harbour. Every day I check in on Web Cams that show the ocean both above and below the Dive Site of the former HMAS Perth. I find myself watching these live cameras for ages- fascinated by the two different realities. Both are often obscured by poor visibility.

I am fascinated by the historical and social memories contained in this site and ideas of immersion, desire and apprehension. It is great that the tradition of oil painting can be inspired by the new technology of the Web Cam.

Jo is a painter, teacher and curator. She lives and works in Perth, Western Australia and shows her work in Perth and Melbourne. She recently returned from an international artists' residency at the Banff Centre for the Arts in Canada where she fell in love with frozen lakes and bears.



JIM DUDDLES

Feeding

acrylic on canvas
160 x 100 cm
\$2 800

Feeding is a gestural recording of the ubiquitous scene of sheep feeding in an Australian farm paddock. Chronologically, it is only recently that this scene has become common place. These animals are raised domestically to feed us but are considered by many landcare practitioners to be vermin. As our modern existence places more pressure on the fragile environment that we inhabit, perhaps we should be adopting new, or rather ancient, practices to supply our needs. Could harvesting of native flora and fauna provide us with a more sustainable future?

Jim Duddles lives and works in rural Kendenup. He has exhibited in group and solo exhibitions throughout WA over the past five years since studying visual arts at Edith Cowan University. Jim's art practice, which is informed by his surroundings, includes sculptural-installation and a relentless obsession with painting.





LINDA FARDOE

Still Standing

oil on linen

125 x 91 cm

\$3 000

Inspired by recent travels to European cities with a pervading sense of history and classical imagery on buildings and in parks I considered whether Australia, as a relatively 'new' country, had also been infiltrated by the 'Classical' along with its multicultural immigrant population.

Armed with a sketchbook and camera, I began my quest to search for the 'Classical' in Perth. It is there, but only just. New buildings are bulldozing a path into the future leaving heritage and history in its wake.

This glimpse of heritage is 'Still Standing' but I wonder for how long as it is slowly obscured by progress.

Born in London, Linda Fardoe trained as an art teacher and migrated to WA in 1982. After completing studies at Claremont School of Art and Edith Cowan University, Linda graduated with a MA Drawing from Wimbledon School of Art/London University in 2004. She has exhibited in WA and overseas, and currently teaches at Central TAFE School of Art & Design, Perth.



ERIKA GOFTON

Union

oil on canvas

143 x 71 cm

\$4 700

I wish to present an intimate look at womanhood and create works depicting beauty, grace and harmony. I am celebrating the sensitivity and beauty of the female figure and am intrigued with the subtlety between the sensual and the sexual. The natural beauty of the body and the echo of form beneath the natural folds of the drapery suggests a quiet and captivating sexuality. I am exploring and celebrating uniquely female experiences, traditional female art forms, motifs and iconography, offering a work built on layers of pattern, form and meaning.

Erika Gofton has a Bachelor of Fine Art Degree from the University of Tasmania, School of Art, and lives in Melbourne. She has had solo shows at Smyrnios Gallery 2002, and Dickerson Gallery and Frances Keevil Gallery 2007, as well as exhibiting in numerous group exhibitions in Melbourne, Sydney and Hobart and prizes including the Tattersalls Contemporary, Mosman, Redland, Smorgon Steel Contemporary, and the Darebin Latrobe. Represented by Dickerson Gallery Melbourne, Frances Keevil Art Sydney, and Schubert Contemporary Queensland.

RACHAEL HOOPER

Bird in the Night

oil on board
120 x 90 cm
\$2 400

Not quite pigeon, nor dove, portrayed here is a type - unglamorous, ungainly and everyday. Its nest is precarious, and it will often lose its young before they are grown. The painting style is loose, gestural, appropriate to this precarious existence. Tragic in its simplicity, like a roo in the spotlight, it is vulnerable, stunned, and awaiting its fate.

Below hangs a sleeping bat. It has an other-worldliness: threatening in its sleeping-by-day, hanging-by-toe nature. The expanse of darkness beyond the figures builds a sense of uncertainty, of menace. A human in the night with a torch is a fearful creature. In the split-second before the shot, or when everything is dark, who is looking at whom?

Born in Darwin in 1972, Rachael Hooper lives in Melbourne and works at the Parslow Street Studios, Clifton Hill. She has a Bachelor of Visual Arts, and has exhibited in artist-run spaces and galleries in Melbourne and Darwin. She has been shortlisted for several prizes including the Brett Whiteley Travelling Scholarship, and is currently the recipient of an Arts Victoria Artists in Schools Grant.



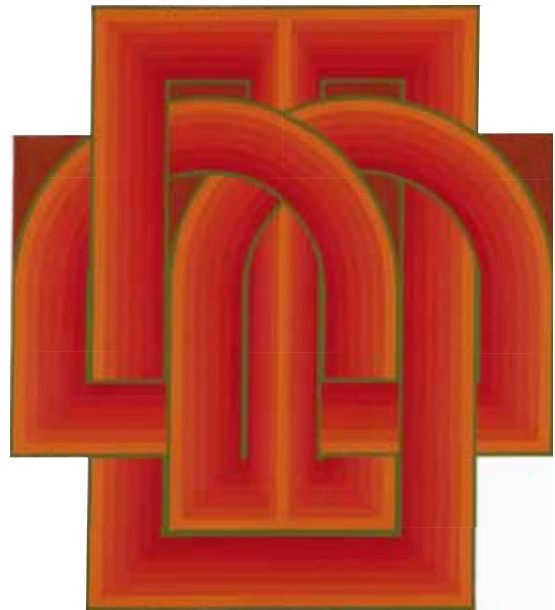
COL JORDAN

Celtic Space #14

acrylic on cotton duck
94 x 84 cm
\$5 900

I am intrigued by the stylised representations of plait-like, endlessly interwoven cords, known as "Celtic Knots", which were basic to Celtic design and ornamentation. In the "Celtic Space" series I seek to create vigorous curves and rhythms which are visual puzzles with the mysterious allure of labyrinths.

Born in Sydney in 1935, Col Jordan was one of a small group of young artists who introduced hard edge optical painting to Australia in the 1960's. Since 1966 he has had thirty three solo exhibitions. He has won a number of awards and participated in numerous major group exhibitions. His work is represented in most State Galleries, The National Gallery of Australia and significant private Australian and overseas collections. Represented by The Mossenson Galleries of Perth and Melbourne.





DAVID KELLY
Eyre Peninsula Drought
oil on board
120 x 60 cm
\$1 980

One of eleven children raised on a remote South Australian farm, my mother recalls long years of drought, much as we are now experiencing. The images she describes are of conflicting harshness and beauty. Eucalypts shedding layers of brittle bark to reveal delicate blue trunks. Soft, rust coloured fox pelts strung on fence wires, drying in the relentless heat. *Eyre Peninsula Drought* brings together these memories as described and seen again eighty years later. Neither one nor the other, but a tribute to all. The intimate and tactile with the distant and ephemeral.

David Kelly draws inspiration for his work from the rich textures, subtle colours and distilled memories of the many diverse environments and cultures in which he has lived and travelled. He lives in South Australia, and is widely represented throughout South East Asia, Europe, Australia and North America in private, corporate, consular and national collections. Represented by Greenhill Galleries Adelaide.



JILL KEMPSON
Saint Cloud 1921 III
oil on marine ply
68.5 x 90 cm
\$5 500

In a market place in Paris in 2004 I came across the work of a photographer of the early 20th century Eugene Atget, who methodically documented places in the city, including Parc de Saint Cloud. The subtle tonalities and elusive moods of Atget's photographs and the direct experience of Parc de Saint Cloud inspired the Parc series shown at Galerie Dusseldorf 2006 titled Tonalities of Time

Saint Cloud 1921 III, was started for Tonalities of Time but was left as an under painting for over a year and was finished in 2007.

Born in Melbourne in 1961, Jill Kempson studied at R.M.I.T from 1979-81. Resident in Fremantle, she has had nine solo exhibitions at Galerie Dusseldorf Perth, and has been invited to have an exhibition at the RHG Gallery London in 2009. Australia Council and ArtsWA grants have enabled her to reside in Italy to paint and to research historical painting techniques in Paris. She is represented in many collections, including the Art Gallery of Western Australia and Artbank. Represented by Galerie Dusseldorf.

BETH KIRKLAND

Containment

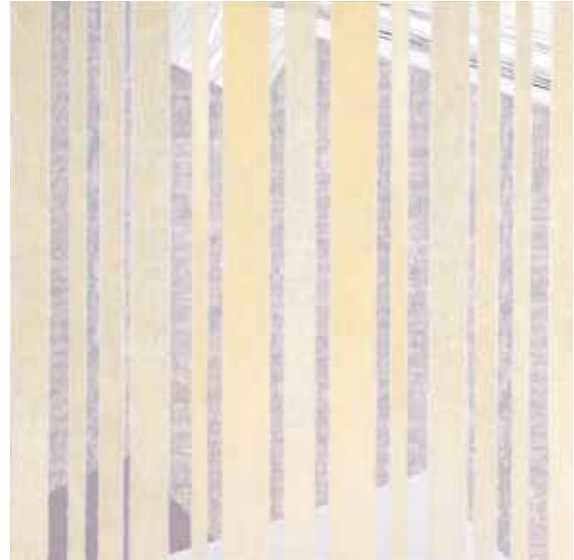
oil, acrylic, graphite on gesso on canvas

76 x 76 cm

\$1 000

My current research is based on the belief that a critical art practice that foregrounds studio processes can provide a space from which the world can be apprehended differently; that through particular studio practices a new way of being as well as doing can evolve. Specifically, *Containment* arose from my interest in the practice of mindfulness – a practice of alert concentration and attention – and mindful mark making as an act of resistance to an often frenetic ambient environment. My focus is divided equally between the process of making and the object made: “artwork” is both a verb and a noun.

Originally from Canada, Beth is currently completing a Master of Philosophy (Creative Arts) with Curtin University. Her interest is in abstraction and in the painting process. She has exhibited in group and solo shows for 20 years and is co-ordinator/lecturer in the art department of Great Southern TAFE in Albany, WA.



JEREMY KIRWAN-WARD

Without a Trace

acrylic on canvas

160 x 100 cm

\$6 800

This work was produced according to a set of rules, over a two month period in 2007.

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 Art Gallery of Western Australia and the Kerry Stokes Collection. Represented by Perth Galleries.





ZAI KUANG

The Sisters

oil on canvas
120 x 100 cm
\$6 600

This painting is one of a series of my paintings about children and their toys. Most of my paintings are about domestic life. My aim is to explore spaces in a domestic environment. I want to create a tranquil atmosphere in my painting. I like to draw and paint figures and objects that I know well because they are familiar to me and I have a range of feelings for them.

Zai Kuang has Masters (by research) in Fine Art in both China and Australia. Currently living in Melbourne, he has had six solo exhibitions and was a finalist in the Doug Moran National Portrait Prize and the Archibald Prize in 2007. He has a number of works in public collections and also won the Kingston Arts Prize.



LOONGKOONAN

Bushtucker in Nyikina Country

acrylic on linen
120 x 90 cm
\$16 000

I am Loongkoonan and I am an elder of the Nyikina people. I am proper Nyikina, one of the *yimadoowarra* or riverside people, Nyikina country is along the topside of the Fitzroy River: Liveringa, Jarlmadanka (Mount Anderson) Udialla and lots more places. I was born at Mount Anderson Station near the Fitzroy River. Footwalking is the only proper way to lean about country and remember it. That is how I got to know all of the bush tucker and medicine. In my paintings I show all types of bush tucker – good tucker, that we lived off in the bush.

Loongkoonan, a Nyikina elder in her late 90's, began painting and exhibiting in 2005. The highly acclaimed, delicate portrayal of her beloved Kimberley country has since seen Loongkoonan's work selected in over 20 major art prizes in every state and territory of Australia, with several notable successes.

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

STEVE LOPES

Liberium Landscape

oil on board

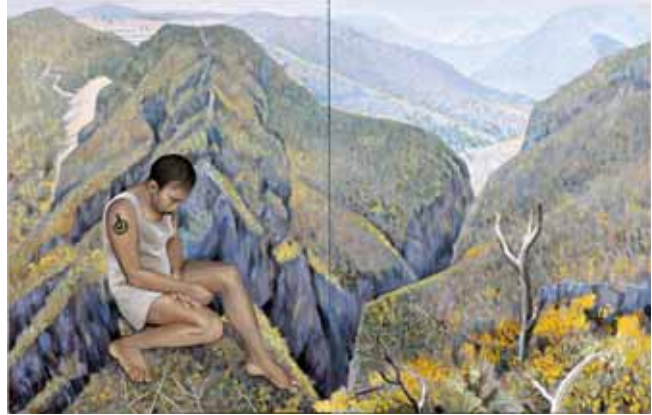
62 x 100 cm

\$3 600

My works are narratively based around figures interacting with Australia's harsh landforms. They are often peopled with contemporary figures in the process of regenerative actions and various meditative states. Though they may appear to be overawed by their surroundings, hopefully the figures exhibit a quiet charm and an air of hope.

In the paintings I aim to represent certain psychological states that invoke a sense of awe or emotive response to the landscape. I like to touch on issues of contemporary Australian identity and our relationship with the natural environment. Through these figures I try to paint and chart the rich and complex passage that makes us human.

Sydney artist Steve Lopes has had 15 solo exhibitions nationally, and has been shortlisted twice in the Brett Whiteley Art Scholarship, Archibald Salon de Refuse and The Doug Moran Portrait Award. Residencies include Arthur Boyd's Bundanon. He exhibits overseas with Fiumano Fine Art London and is represented in The National Gallery of Australia, BHP Billiton Collection, and The Bundanon Collection.



MITCHELL McAULEY

Grytviken (South Georgia, Antarctica)

oil on canvas

150 x 100 cm

\$6 500

In December 2005 I sailed with a small group of artists to South Georgia Island, sub Antarctica. South Georgia is known for several things, its whaling stations in the first half of the 1900's, where Ernest Shackleton was rescued and is buried, and most remarkably its pristine and ever changing environment.

In *Grytviken*, which was the main whaling station, I have painted the mountains that are ever changing in colour and monumental in comparison to the station that sits below. The light is always changing on account of the weather, and shards of light drift across the snow, lichen, moss and rock landscape. There is a type of abstraction in such a pristine place, and snow and ice play with depth and one's perception.

Born in Perth in 1962, Mitchell McAuley lives and works in central Victoria. He studied painting at the Victorian College of the Arts 1981-83, and, since then, has participated in solo and group exhibitions in Melbourne, Sydney and Hong Kong. He has a strong interest in the environment and man's effect on the landscape, and has travelled throughout Europe, United States, Antarctica, Egypt and Australia.





BRIAN McKAY

Nice

artists' oils on etched and sealed Aluminium

111 x 95 cm

\$9 500

Brian McKay's latest works are created on aluminium alloy sheet. The works could be characterized as enigmatic. They are refractive and reflective in all senses of the meaning. They are refractive in the way they steal ambient light from their immediate environment and reflective in their ability to imbue a contemplative and meditative sensitivity in the viewer. Using industrial materials and equipment in tandem with traditional artists' oils, he creates images that connect with his experience of the architecture and landscapes of Europe and Australia. The latter works use the translucent qualities of automotive resins to achieve a luminous and mysterious ambiguity. At an age when most artists are happy to float, McKay persists in seeking new and challenging alternatives to the status quo.

Born in WA, in 1926, Brian McKay is a self taught artist who first exhibited with Robert Juniper at the Skinner Galleries, Perth, in 1957. He was the subject of a major survey exhibition at the Art Gallery of WA in 1988, and in numerous local and national exhibitions and prizes from 1956 to the present. He was awarded the Australia Emeritus Fellowship 1990 and Order of Australia Medal in 1991 for service to the Arts. Represented by Galerie Düsseldorf.



JĀNIS NEDĒLA

Ephemera #1

acrylic paint on canvas

100 x 100 x 4 cm

\$5 500

Ephemera#1 replicates conversation with writer David Bromfield recorded in 2006-07 for inclusion in his book *Codes* about my art. From a distance, the painting creates a deceptive image of a woven-like textile. These thousands upon thousands of words placed in strategic straight lines, each have the same quality of commitment, although not meaning, as the next word. In this, *Ephemera* remains obsessively linked to the book and the very nature of text and representation. The work is highly personalised in that it is self-referential with every mark made being concerned with the visual depiction of what I have spoken.

Jānis Nedēla studied Printmaking (1987); Graphic Design (1977) at Perth Technical College and gained his Bachelor of Arts (Visual Arts) from Curtin University of Technology, 1990. He has exhibited both nationally and internationally. In 2005 he was awarded a Creative Development Fellowship from ArtsWA.

Represented by Galerie Düsseldorf.

RON NYISZTOR

Soft brown arms of shadow

oil on ply

45 x 90 cm

\$1 800

The paintings in my recent work are of discarded bricks from building and demolition sites around my suburbs. Focussed on the very ordinary, they are intended to form paintings that carry meanings beyond the materials' original use, they become another type of building block.

The title *Soft brown arms of shadow* is a lyric taken from a song by Peter Paul and Mary, (Stookey-Bannard).

It's a song about a house haunted by a lost love, it's melancholy. It shifts in mood and tempo and I wanted that sense in a painting. An image that could say things about chaos - discord - comfort - hope- place - heart - renewal.

Born in 1960, Ron Nyisztor has design qualifications from Perth Technical College and Curtin University. He lives in Perth and, since 1990, has exhibited extensively throughout Australia, including solo exhibitions in WA, NSW, Germany and Austria. He is represented in many major art collections, including the Art Gallery of Western Australia, Bankwest, and Australian Capital Equity.



NANCY PETYARR

Mountain Devil Dreaming

synthetic polymer on linen

117 x 92 cm

\$5 000

Nancy explains that the diagonal line passing across the painting is the dream line. She says that the Mountain Devil Lizard, also known as the Thorny Devil Lizard, travels the dream line and as the Devil passes through night and through day, it changes colour. It is dark at night and as the dawn breaks and the sun rises it becomes brighter. The colour changes aid the devil being undetected as he presses along the dream line.

Nancy is one of the noted Petyarr sisters, and has been painting since the original art movement at Utopia, Central Australia in the 1980s. She paints the Mountain Devil Dreaming, depicting the journey of the lizard along the dreamline. Her paintings are also based on women's ceremonial body paint designs, Awelye.

Courtesy Lauraine Diggins Fine Art.





FELICITY SIVEWRIGHT

Summer

acrylic on board

160 x 100 cm

\$4 200

The philosophy behind this painting *Summer* combines elements of process and poetic alchemy that include organic pattern, layering and repetition. Within this painting a detailed network of pressed paint shapes and diverse brush marks are overlaid with a repetitive system of paint lines. This creates a subtle play of tension and expansion and a sense of contemplative rhythm. At the same time there exists a multilayered field of active space in the materiality of the work.

Felicity Sivewright is currently based in Fremantle. She is a recent honours graduate from the School of Art, Curtin University. Felicity held her first solo exhibition in 2007 and has been the recipient of numerous art awards. Her work is represented in a growing number of collections in Western Australia and interstate.

Acknowledgement: Emerge Art Space, 23 Brisbane St, Perth.



HELEN SMITH

Soft Edge Hard Edge #3

oil on canvas

160 x 100 cm

\$4 400

Through a system of structural grids, domestic pinks, yellows, greens are configured as vaporous puffs on monochrome canvases resulting in a kind of soft-edged abstraction that is resolutely non-referential.

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.

STEPHEN SPURRIER

Coded Message#121

acrylic on canvas

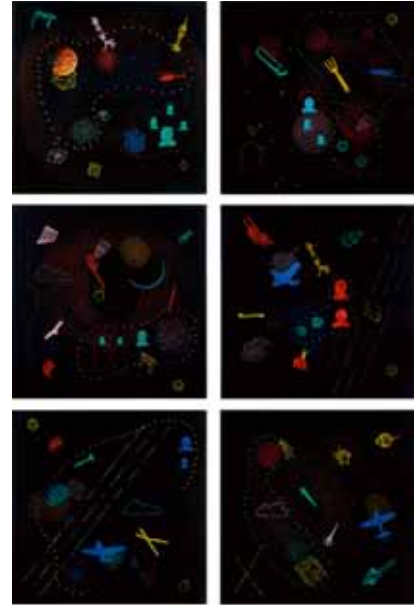
6 panels 45 x 45 cm

\$9 500

Stephen is currently working on a series of paintings reflecting the tradition of the narrative in Australian painting together with contemporary environmental and social issues.

This work is about our obsession with technology and the illusion of power it creates for us – in a Zombie like trance we are transfixed. Aged generic moons pass us by as unseen reminders of our own transience – a coded message ... but do we understand it?

Stephen Spurrier, who lives in Brisbane, has been exhibiting since 1966, and his work is included in most State Galleries and in many public collections including Parliament House Canberra, Artbank and the Museum of Modern Art, New York. Stephen was awarded an Australia Council Development Grant of a Studio Residency in Barcelona for 2002. He has recently returned from India where he has completed an Artist in Residency in New Delhi and the Himalayas.



ANGELA STEWART

Poesis

acrylic and oil on wood

129 x 90 cm

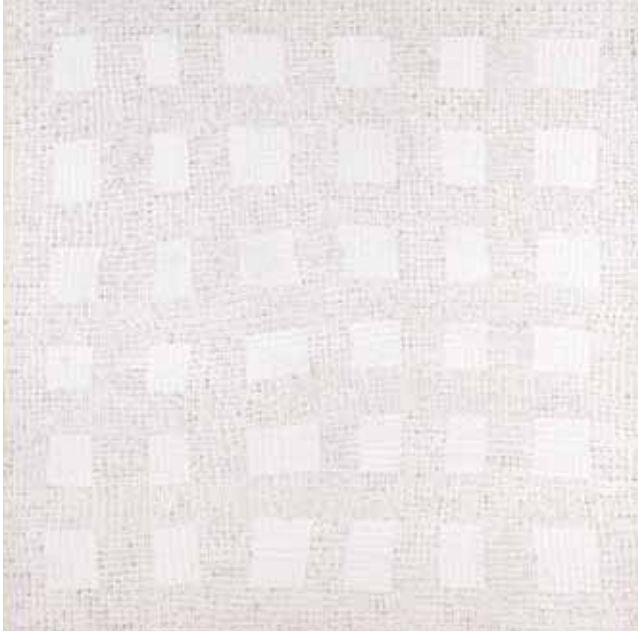
\$7 200

My interest is in the notion of mistakes, the artist's authorial *doubt* and *pentimenti* in renaissance and contemporary portraiture. *Pentimento* is understood as the underdrawing or dead painting, the early stages of a painting where mistakes, revision and multiple alterations can occur in the acts of drawing and painting.

I metaphorically peel away the finished coloured veneer. I lay bare and raise the mistakes, bony, a rawness in the underbelly of painting.
(*Pentimenti*-plural, *Pentimento*-singular)

Born in Perth, Western Australia where she lives and works, Angela Stewart completed a MA of Visual Arts at Curtin University, WA, in 1993. She has exhibited extensively, including solo exhibitions (abbreviated) at the Lawrence Wilson Gallery and Cullity Gallery, University of WA, Bunbury Regional Gallery and Perth Galleries, in group exhibitions including International Art Fairs in Singapore and Melbourne and an Artist Residency in IAAB, Basel Switzerland. Represented by Perth Galleries.





MARGARET VINCIGUERRA

Intersection Series No. 2

mixed media on canvas

90 x 90 cm

\$3 500

For the last five or six years I have become increasingly interested in ideas of repetition and ritual. I believe that the human animal is driven and comforted by repetition and ritual. Repetition is important at even the molecular structure of our being and we have for millennia built rituals into our numerous cultures for widely different purposes both in the secular and sacred realms.

My work is a personal exploration of repetitive motifs to create a painting or drawing. This daily practice has become my personal ritual of creation and meditation.

Margaret Vinciguerra is a Western Australian painter and currently a member of the Cliff Street Collective, Fremantle. She was educated at the University of Western Australia and the Western Australian School of Art Design and Media. Margaret's work is held in many public and private collections throughout Australia, Europe and China. In 2007 she had a successful solo exhibition in Rome as well as exhibiting her work at ARTSingapore.

THE PROCESS

The 2008 City of Albany Art Prize was open to all artists in Australia, and was advertised nationally in newspapers, art magazines, and online.

The two main criteria were that the entry had to be a painting, and that it was to measure no more than 160 cm high by 100 cm wide. There was no theme for this art prize.

With their entry form, resume and artist's statement, entrants provided a digital image of their finished painting. 227 entries were received:

NSW	NT	Qld	Vic	SA	Tas	WA
21	2	9	55	5	4	131

Of these, 38 were not eligible because they did not meet the size criteria.

The three judges assessed the eligible entries, and selected the finalists.

The selected paintings came to Albany for the exhibition of finalists at the Vancouver Arts Centre, 85 Vancouver St, Albany. The three judges viewed the exhibition and selected the winning painting. The winner was announced at the opening of the exhibition, on Friday, March 14, 2008.

