

A MESSAGE FROM THE LORD MAYOR OF HOBART

THE RIGHT HONOURABLE ALDERMAN DAMON THOMAS

I welcome you to the 2014 City of Hobart Art Prize.

In an exciting return to the dual-media format, artists from across Australia working in glass and printmaking were invited to submit entries for an acquisitive prize of \$15,000 in each medium.

I am therefore pleased to present this catalogue of the finalists in this 26th iteration of this prestigious award and congratulate all the selected artists.

On behalf of the City, I gratefully acknowledge our major partner and host venue, the Tasmanian Museum and Art Gallery for its ongoing support of this event – without the professionalism and generosity of this institution, which this year has also taken on the task of designing the exhibition, the Art Prize would not command the national stature that it has.

To the judges I am sincerely grateful: Gabriella Bisetto, Michael Kempson and Peter Hughes, for their dedication to what is always a difficult task, particularly when choosing from amongst one's peers. I congratulate them on a splendid exhibition.

Lastly, I take this opportunity to acknowledge the support of my fellow Aldermen in the development and continuing success of this cultural initiative as a significant component of the Creative Hobart Strategy with a particular thank you to the Chair of the Creative Hobart Special Committee, Alderman Peter Sexton.

I hope you enjoy the exhibition.

CHAIRMAN, CREATIVE HOBART SPECIAL COMMITTEE

ALDERMAN DR PETER SEXTON

As Chairman of the new Creative Hobart Special Committee formed early in 2014, I am pleased to present the 2014 City of Hobart Art Prize with 55 works in the mediums of glass and printmaking.

The City's Creative Hobart Strategy is an overarching, whole-of-Council strategy that aspires to transform how we, as a City, integrate arts and culture into all that we do. The City supports programs that: bring more cultural and creative activities out into the public realm, provide greater exposure to cultural activities, increase opportunities for the involvement of the community, provide attractors for cultural tourism and above all, make Hobart a truly vibrant place to live, work and visit.

With this intent, the City continues to deliver the City of Hobart Art Prize, now in its 26th year, as a platform for Tasmanian artists to compete on a national scale, as, and with, the finest artists from all Australian states and territories in a medium-based format, but otherwise without theme.

In addition, the focus on medium creates a platform for the combination and/or juxtaposition of conventional methods with the exploration of new techniques and technologies. This is particularly so this year with the use of new printing techniques on five glass works.

The 2014 Art Prize therefore provides an inspiring snapshot of current ideas in glass and printmaking and underlines the intersectional possibilities between the mediums. I congratulate all the artists selected for the finalists' exhibition from the 260 entries.

Last exhibited in 2007, the Glass category is unparalleled in its variety – 24 works blown, hot-joined, cold worked, fused, carved, polished, wheel cut, floated, kiln formed, fire polished, pressed, silvered, sandblasted and laminated. This astonishing array of techniques bestows an instant education in the limitless possibilities of glass.

Equally exciting is Printmaking, which has not been exhibited as a category since 2006, offering 31 works that include every possibility of print – frottage, screenprint, etching, lithography, linocut, inkjet, stamped, intaglio, Collagraph, dry point, woodblock, encaustic, stencil, aquatint, mezzotint – be it editioned, monotype or unique state. I cannot imagine anything has been excluded from the Judges' selections.

I would like to thank the members of the Creative Hobart Special Committee: Deputy Lord Mayor, Alderman Ron Christie; Alderman Jeff Briscoe; Alderman Helen Burnet; Alderman Philip Cocker; Alderman Sue Hickey; and Alderman Dr John Freeman for their ongoing commitment to this outstanding and long standing cultural program.

I trust that you enjoy this inspiring exhibition.

JUDGES' STATEMENT

GABRIELLA BISETTO

Studio Head, Ceramics and Glass
Art, Architecture and Design
University of South Australia

PETER HUGHES

Senior Curator (Decorative Arts)
Tasmanian Museum and Art Gallery

MICHAEL KEMPSON

Convenor of Printmaking Studies and
Director of Cicada Press
College of Fine Art
University of New South Wales

For the year 2014, the City of Hobart Art Prize returned to its longstanding format of two prizes for two distinct mediums within the conventional, though not unchallenged, divisions of fine art and design. This year's mediums are printmaking and glass, both of which attracted not only a huge diversity of approaches to the mediums themselves but also many of the nation's most respected practitioners as well as a number of promising emerging artists. There were a large number of applicants, and both established and emerging artists were selected for the exhibition.

Overall the works are characterised by their technical virtuosity and complexity and by their stretching of the definitions or conventions of their respective mediums. In the printmaking category this finds expression in both the ambitious scale of

many of the works and in the adoption of a number of aesthetic strategies that extend the potential of the straight print, such as the combination of digital and analogue techniques, the layering of prints and other elements, the use of multiple sheets and printing onto unconventional substrates. In the glass category, this is reflected in the number of sculptural and, for want of a better term, pictorial works as well as in highly sophisticated explorations of the more conventional vessel form.

Despite this boundary pushing, both the winning works – Rew Hanks's linocut, *Banks, Which one's Mine*, and Tom Moore's sculptural glass work, *Light Bulb Moment* – have something of a traditional quality about them, while dealing with very contemporary content. They are both representational and both are examples of traditional techniques operating at a high level of accomplishment. While Hanks's print is a conventional linocut on a single

sheet, it is set apart by its large scale and the sophisticated and technically stunning rendering of the figures and landscape in what is a very unaccommodating medium. Likewise, *Moore's Light Bulb Moment* is a bravura work that deploys traditional Italian glass techniques, the high seriousness of which is, in a sense, undermined by its whimsical and satirical qualities.

The light bulb in *Light Bulb Moment* is at once a head, a light bulb and a specimen dome, delightfully flickering between these states, so that the duck-headed figure within is both an idea and a specimen, oblivious to the obvious dangers of both suffocation in the bulb's vacuum and electrocution from the prominent brass filament. In this work Moore plays on the concepts of light, enlightenment, vision,

clarity and observation. The bulb/head/dome has two eyes which along with the other minimal marks for the nose and mouth are minimally sufficient to make it read as a head. The duck-headed figure has two sets of eyes (for the duck and for the duck-as-head) while, above all, the palm tree – an emblem of nature outside the dome – has one large eye. The clear glass of the bulb enables the light to escape and also enables us to see what is within. Of course the figure/specimen/idea within stares back through the dome, observing the observers. The bulb is a large, ambitious blown form, while the detailed, coloured and patterned elements such as the figure and the tree, for which Moore has used traditional decorative glass techniques, return the viewer to the materiality of the work and the craft traditions within which the artist is working.

In *Banks, Which one's Mine, Rew* Hanks irreverently recasts Captain Cook and Sir Joseph Banks as thugs about to partake in the cruel sport of cane toad golf. We immediately recognise

the two figures as the well-known icons of the Enlightenment and heroes of the British invasion of Australia; an invasion reiterated in the subsequent invasions of introduced species, such as the cane toad, sponsored by the European colonists and their descendants. Given the environmental disasters that followed, the toad is a poignant reminder of the profound ignorance of the newcomers and an ironic comment on the Enlightenment. Hank's divides the landscape in two with a low fence; on the inside are emblems of production, cows and a windmill, on the outside is unproductive and uncontrolled wildness, represented, interestingly, both by native animals and the introduced cane toads. The linocut technique does not lend itself to fine detail and its strong, contrasting black and white does not lend itself to subtle gradations of tone. Here Hanks has pushed the medium to an extreme, almost replicating the qualities of 18th Century engravings – an aesthetic

that heightens the irony of his subject – with his linear modelling of forms and textures. The traditional aesthetic of 18th and early 19th Century imagery is also reflected in the stormy clouds that form the backdrop to the figures, at once romantic, heroic and threatening.

This year the judges selected four highly commended works. In the printmaking category this is Milan Milojevic's *Impossible Banquet* and Tony Ameneiro's, *Flowering Head Derecha*. In the glass

category the two highly commended works are Nadege Desgenetez's *Flow (Body Scape)* and Nick Mount's *Damaged Goods with Red Stems #010314*. In common with the winners, these works have a quality of technical bravura as well as a strongly narrative content. Milojevic's combination of etching and digital printing mirrors his exploration of migrant identity, displacement and memory. Tony Ameneiro's work is a virtuoso exercise in the multiplate monotype technique. The layering of colour, mirroring the multiple readings of the work as plant, human head, anatomical illustration and map. Nadege Desgenetez's *Flow (Body Scape)*

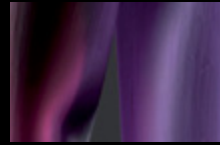
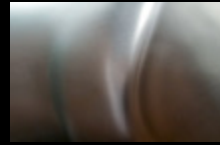
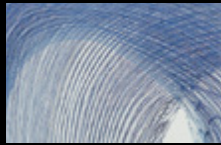
also takes the body and landscape as subject. The blown glass forms based on body parts also resemble tree limbs and are composed on their plinths as elements within a landscape. Nick Mount reimagines dented and discarded tinned fruit packaging in rich and deeply coloured glass. The addition of stems transfigures the vessels into fruit and, by juxtaposing their imperfect asymmetrical forms, he sets up a dialogue between them that is at once a sophisticated exploration of composition and of the narrative potential embodied in simple forms.

WINNER: GLASS

**TOM MOORE***Light Bulb Moment* 2014

WINNER: PRINTMAKING

**REW HANKS***Banks, which one's mine?* 2013



EBONY ADDINSALL



Silent resonance 2014

Blown glass, formed tin

KATE BAKER



Untitled Triptych I (Child's Play) 2014

Digitally printed glass

ANDREW BALDWIN



Void Series 2014
Blown Glass

PETER BOWLES



WTF #4 HyperTrophy 2014

Blown glass with reticello canework, stainless steel, polished granite, float glass

KRISTEL BRITCHER



Lapis Calcarius 2013

Blown and hot joined glass

LISA CAHILL



Cascade #2 2013

Kiln formed glass, aluminium, stainless steel

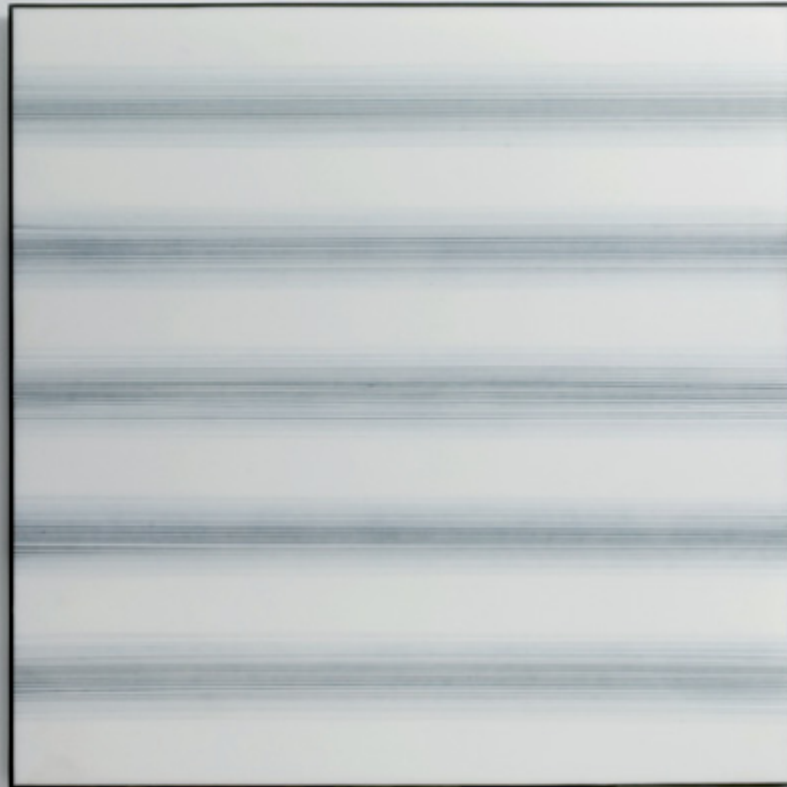
CHRISTINE CHOLEWA



Oglyadiv, Ukraine 2013

Hand blown glass, colour overlay, kiln
formed, sandblast, fire polished

COBI COCKBURN



Ambient Lines of Grey 2013

Cane, fused and cold worked glass

ERIN CONRON



Merge #1 2013
Blown and cold worked glass
with enamel paint

NADEGE DESGENETEZ

HIGHLY COMMENDED



Flow (Body Scape) 2014

Blown, carved and polished mirrored glass, steel bases

TIM EDWARDS



Line Drawing #7 2014

Blown glass with colour overlay, wheel cut, stone wheel finish

ELIZABETH KELLY



Steel and Marmalade 2013

Pressed coloured glass, silicone, PVC gaskets

JENNI KEMARRE MARTINIELLO



Large Fish Basket 2014

Hot blown glass

LEE MATHERS



Silent 2014

Blown glass, aluminium, concrete, electrical cord, antique incandescent light globe

TOM MOORE



Light Bulb Moment [detail] 2014
Blown and solid glass, painted wood base,
brass filament

NICK MOUNT

HIGHLY COMMENDED



Damaged Goods with Red Stems #010314 2014

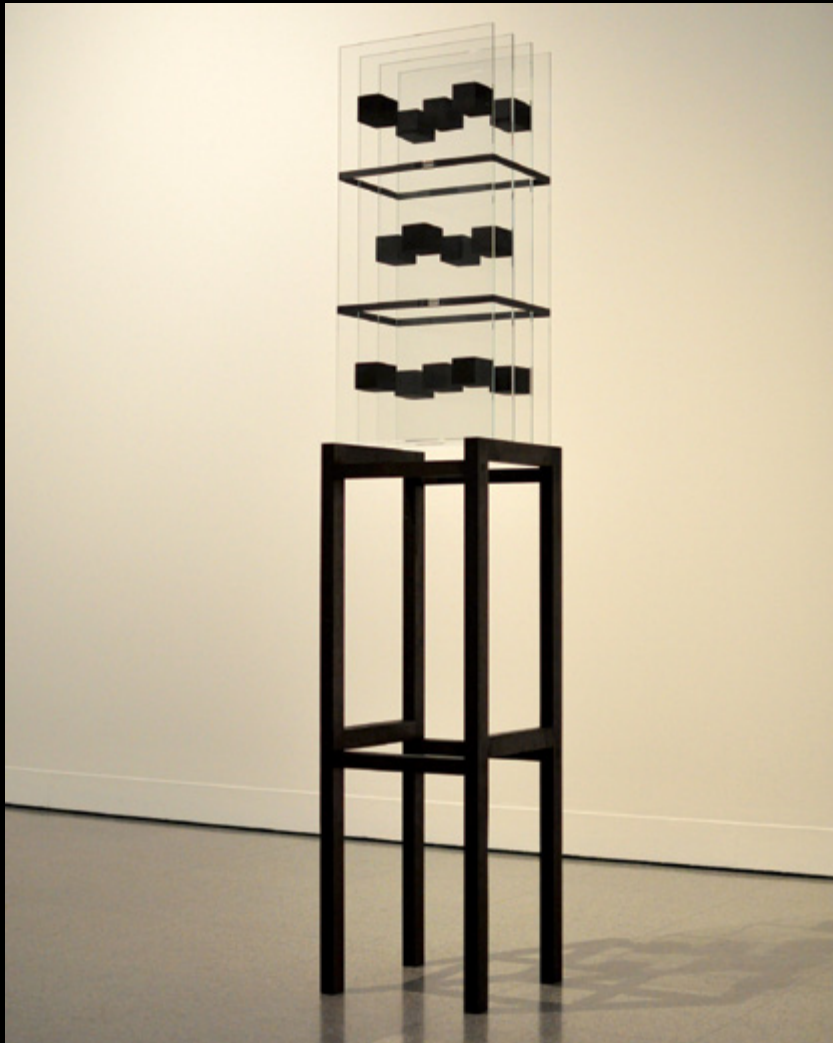
Glass, surface worked, ground, polished,
assembled, Corten base

BRENDA PAGE



All I loved, I loved alone 2014

Hand painted and screenprinted glass

ALISTAIR ROWE*Mobile Structure 002* 2014

Glass, packing strap, packing seals, foam, wood

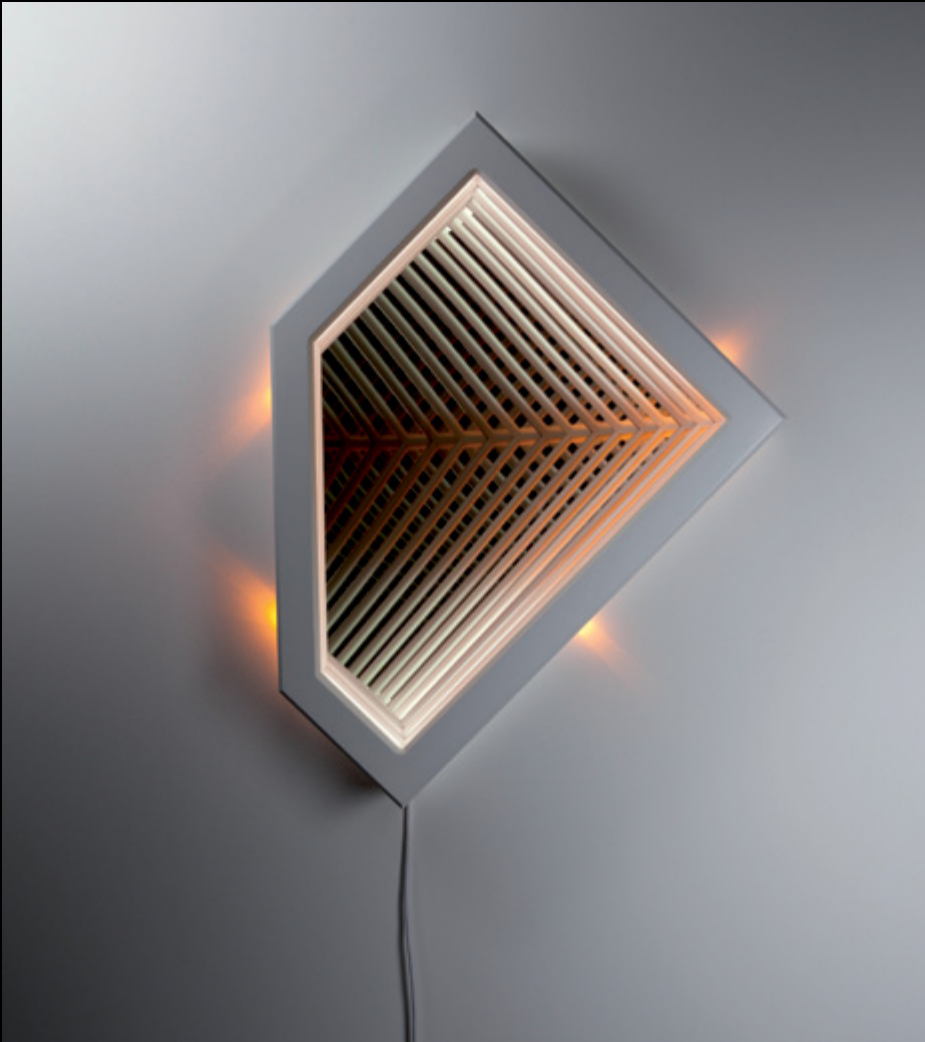
HARRIET SCHWARZROCK



breathe #2 effortless 2014

Blown tinted glass components, wall shelf and bracket

JASON SIMS



Converge II 2013

Wood, reflective glass, mirror,
MDF, LED lights

JOHN WHITE



Mapping: Our world, Our selves 2014
Blown glass, jarrah, brass, mild steel, cold worked glass

NICK WIRDNAM



".....for protection from illness, for safety over water, for speed, strength and endurance." 2014

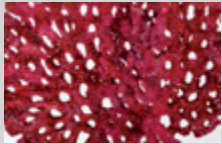
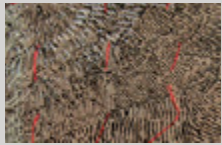
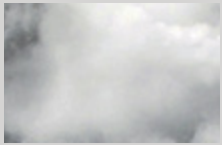
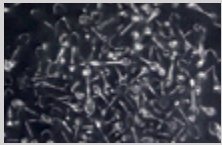
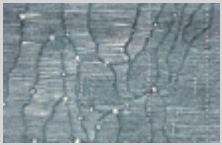
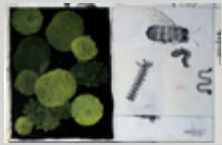
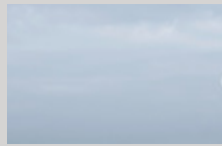
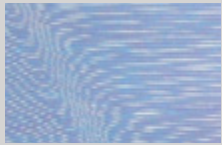
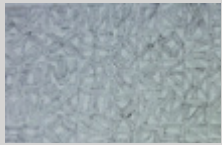
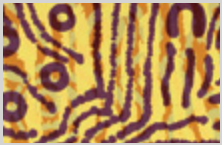
Blown and sculpted glass, limestone

ZOE WOODS



Kundstform de Natur 2014

Blown glass, wheel cut



TONY AMENEIRO

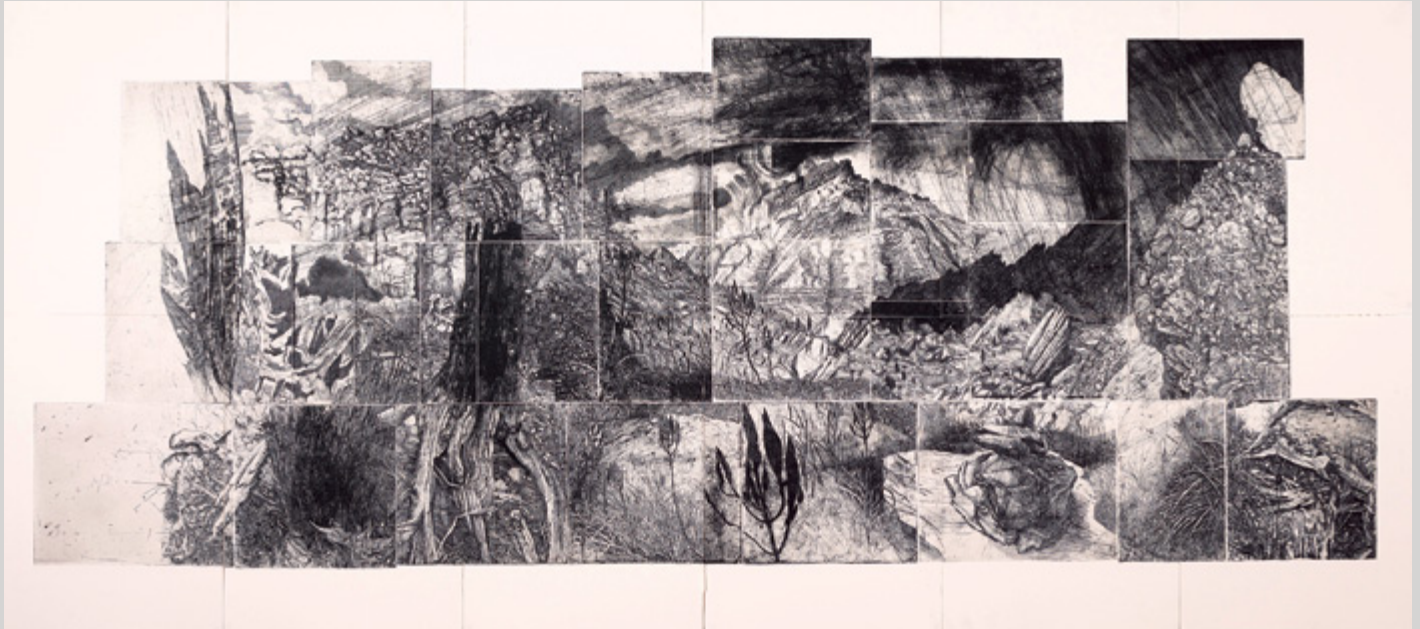
HIGHLY COMMENDED



Flowering Head Derecha 2013

Multiplate colour monotype

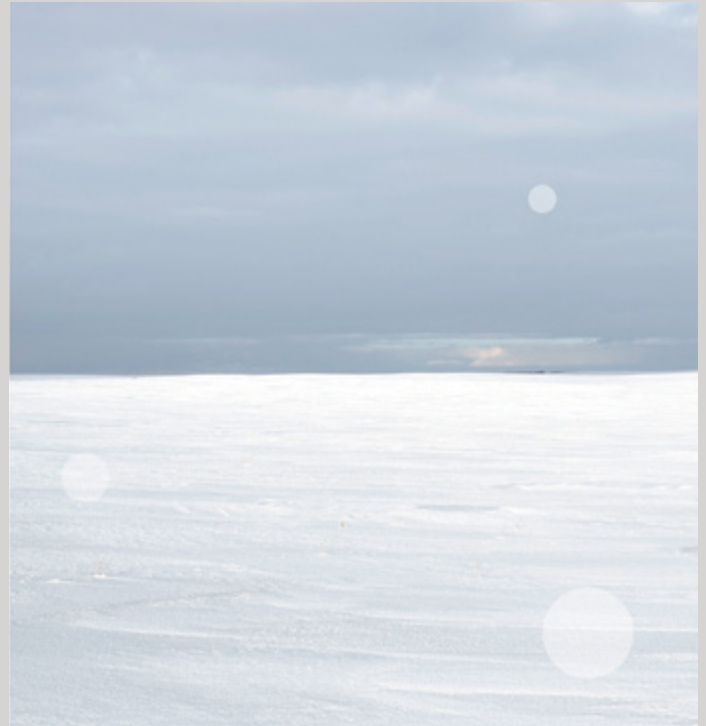
RAYMOND ARNOLD



Western Mountains/Elsewhere World 2014

Multi sheet etching 7th state

REBECCA BEARDMORE



Snow Plain series – Alberta near Trochu 2014

UV Flatbed and screenprint on silvered and sandblasted laminated glass

SUSANNA CASTLEDEN



*Souvenirs from an
Unknown Itinerary* 2014

Frottage on gesso on rag paper

ANGELA CAVALIERI



Gira... 2014

Hand printed linocut, acrylic and oil paint on canvas

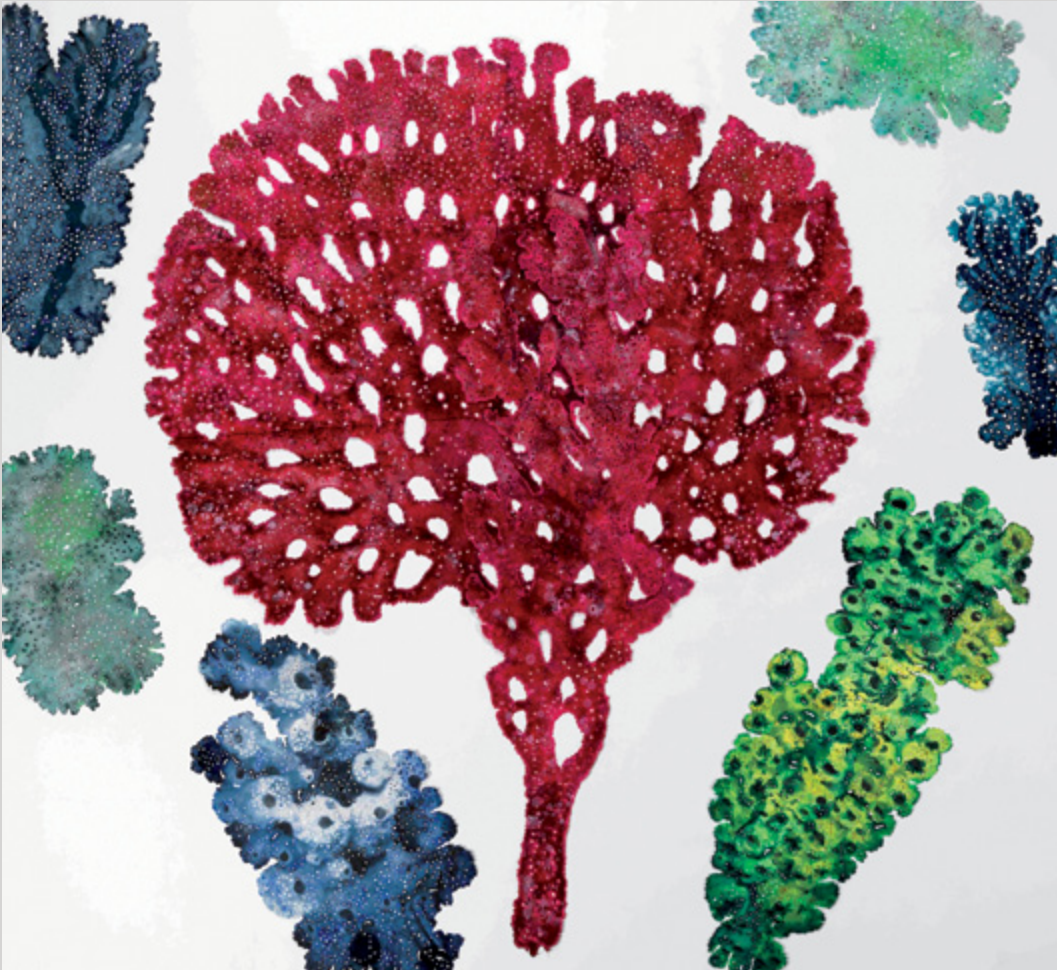
JULIE DAVIES AND ALEX RIZKALLA



*'Some Kind of Existence #7' from
the Silkworm Project* [detail] 2014

Inkjet print on Hahnemuhle Torchon paper, dry-
mounted to DiBond, wooden frame

CHRISTINE DE ROSA



drowned world 2014
Pigment stain, watercolour,
perforations on Magnani paper
and lino (unique state)

LESLEY DUXBURY



An Opening in a Cloudy Sky 2014

Inkjet print, silkscreen, silver ink

DIANNE FOGWELL



Not Only Honey (detail) 2014

Linocut, gouache, stamps, digital text

KATINA GAVALAS



adDRESSING
my muses 2 2013

Drypoint, collagraph, relief print

REW HANKS



Banks, which one's mine? 2013

Linocut

BRIDGET HILLEBRAND



Night Climbs 5 [detail] 2013

Linocut (unique state)

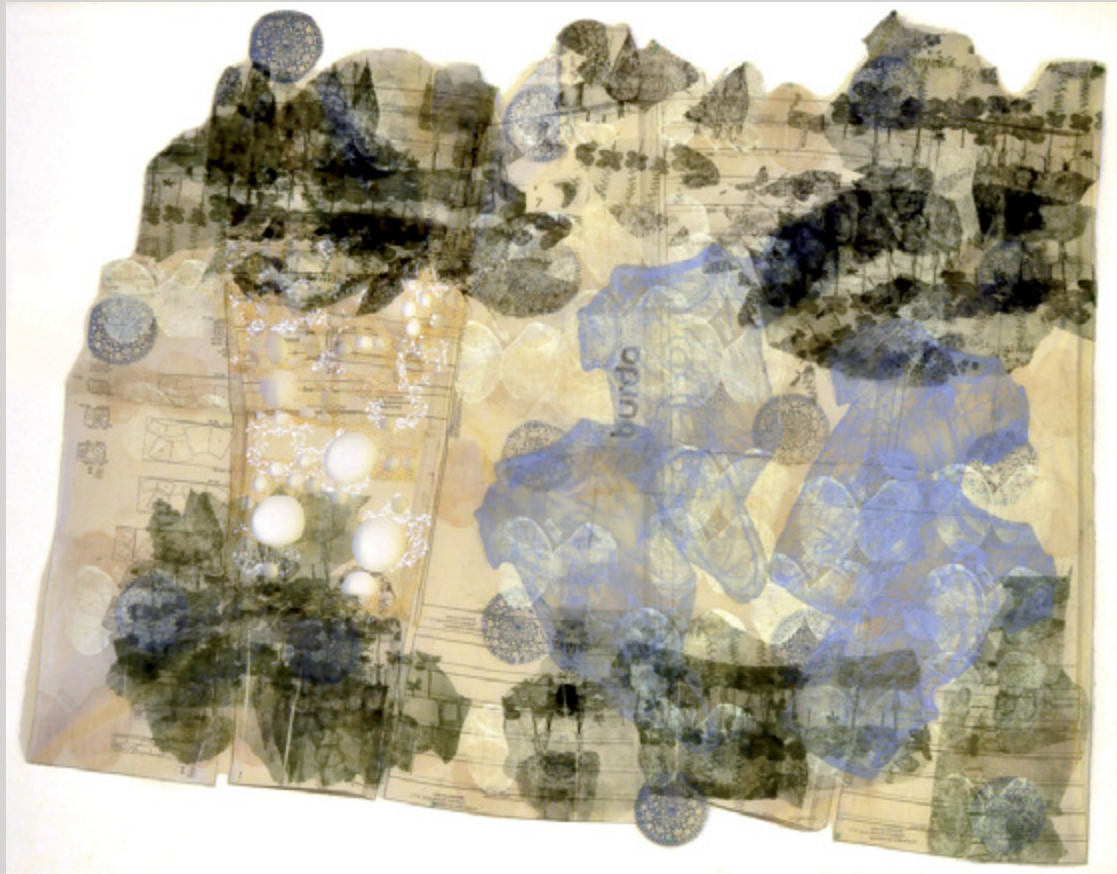
JAN HOGAN



*Study for three figures at
the base of a Quarry* 2014

Woodblock print on Japanese paper with plywood cut-outs

MEHWISH IQBAL



Mother of Pearl 2013

Collagraph, etching, silkscreen

WINSOME JOBLING



Flag 2014

Drypoint on handmade paper made from manila hemp, phalsa laminate with stencilled earth pigments

MARTIN KING



Dawn Survey 2013

Etching, drypoint, pigment and encaustic on paper

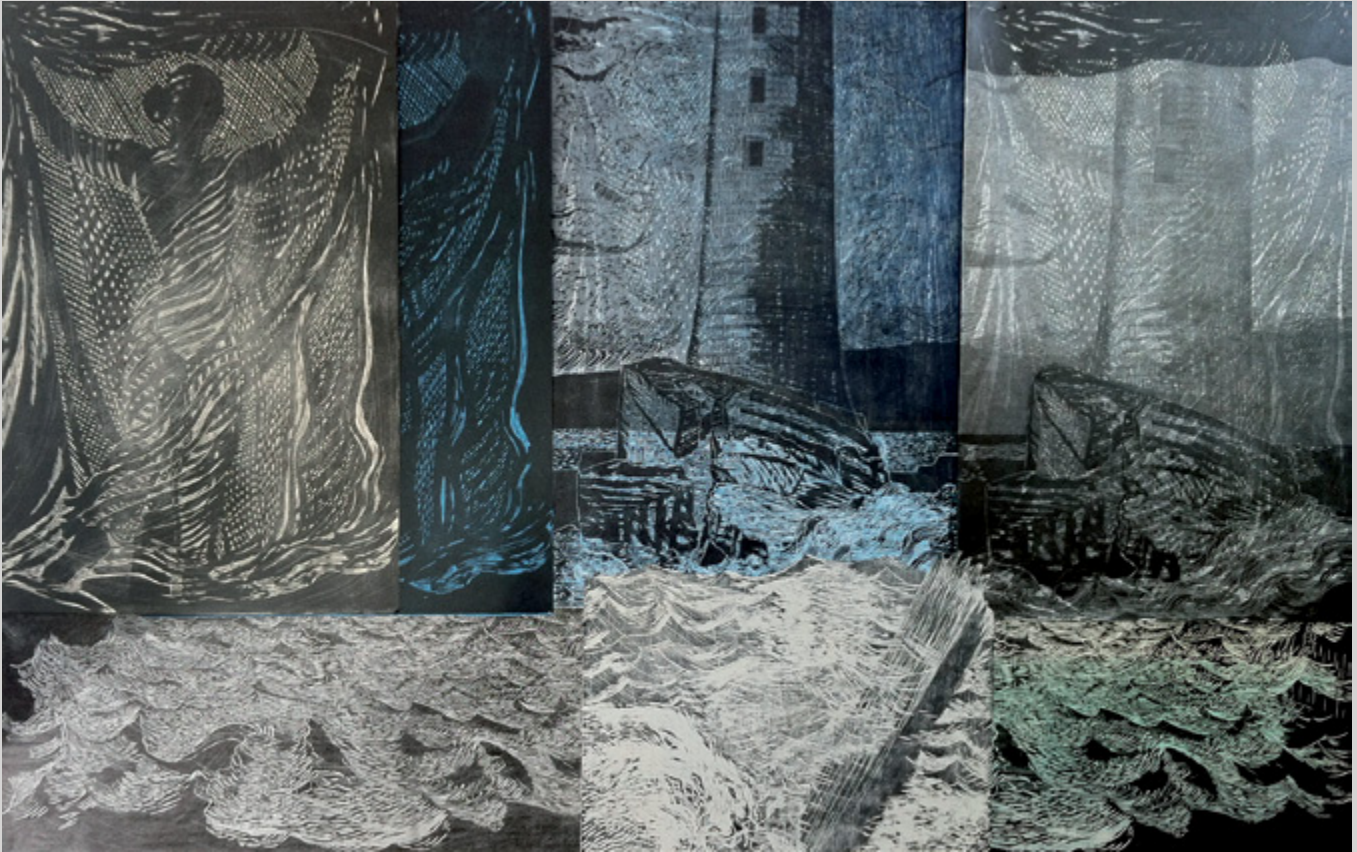
JACOB LEARY



Things float in space 2014

Giclee print

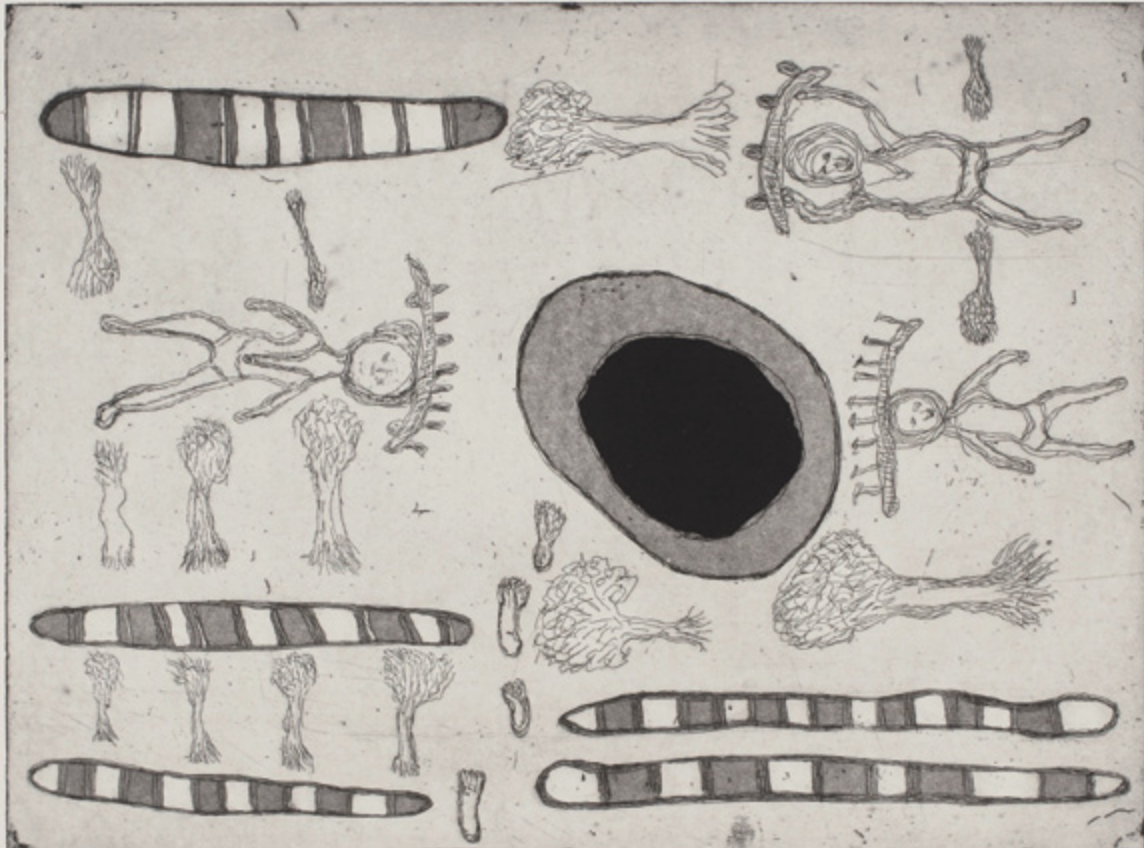
JENNIFER MARSHALL



Tempest-Night Falling 2014

Woodcut, linocut, stencil, woodblock, frottage

NGARAJA TOMMY MAY



Japirka I 2014

Etching

MILAN MILOJEVIC

HIGHLY COMMENDED



Impossible Banquet [detail] 2014

Digital print with etching overlays and collaged elements

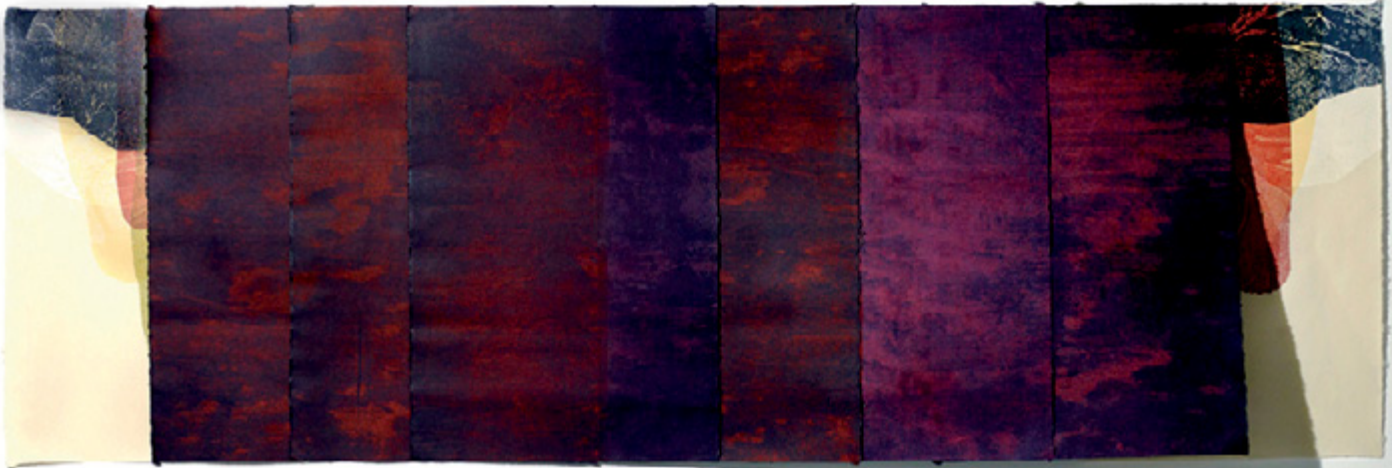
ANAWARI MITCHELL



Desert Seasons [detail] 2014

Screenprint on stonehenge paper

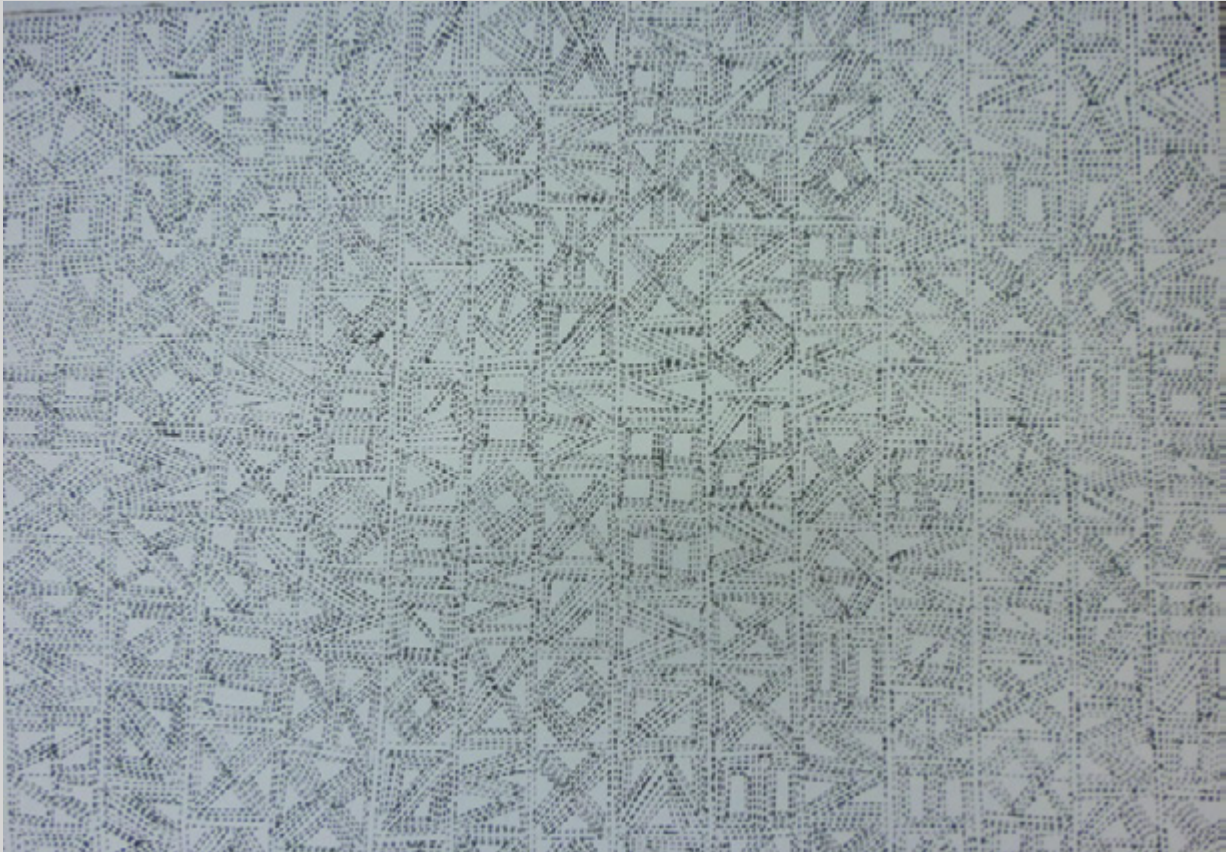
TIM MOSELY



book 4 2014

Woodblock and linocut prints on handmade kozo paper

MARIA JOSETTE ORSTO



'Miyinga' (Scars) 2013

Lithograph

GRAEME PEBBLES



Big Midden 2013
Mezzotint

BEN RAK



Modes Of Reproduction (SMH limited edition reproduction Reg Mombassa 'Scenery') 2014

Acrylic silkscreen painting on canvas and separate digital print in frame

YVONNE REES-PAGH



The Drone Ranger 2014

Etching, aquatint, screenprint

GEOFFREY RICARDO



The Hollermen 2014

Intaglio print

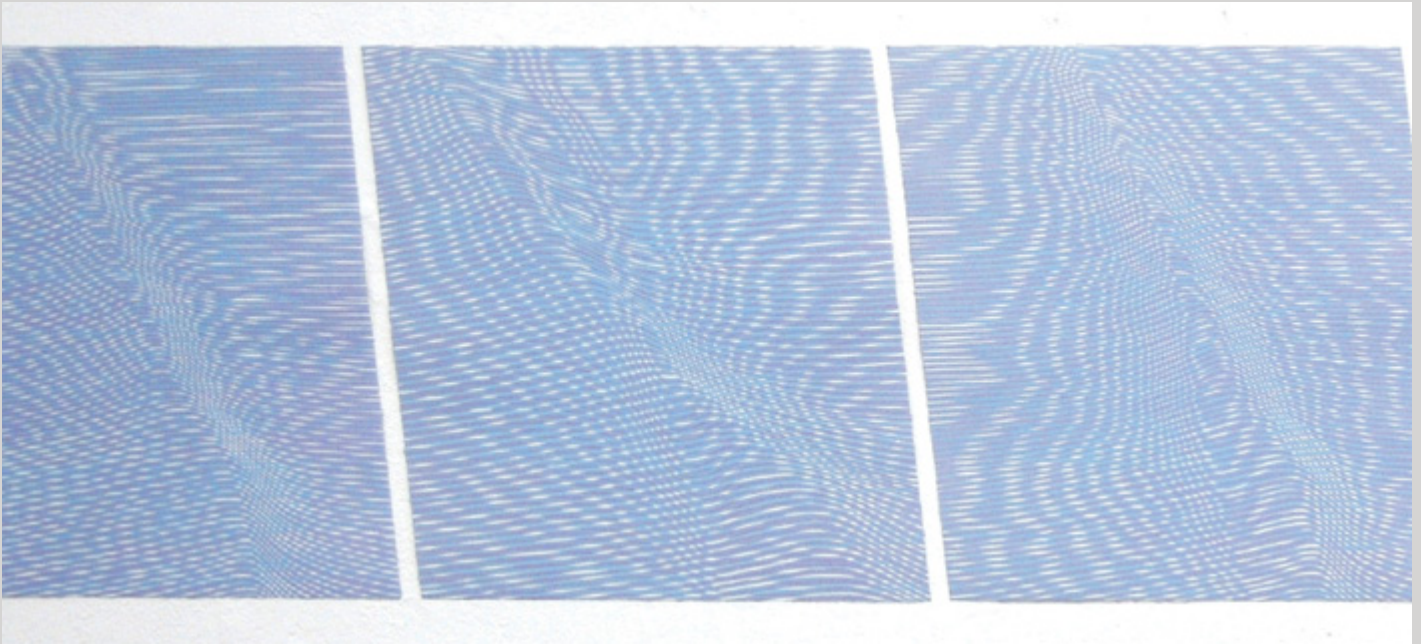
OLGA SANKEY



Still 2014

Inkjet print, printed glass, framed diptych

SENYE SHEN



Whisper [detail] 2013

Linocut

CLEO WILKINSON



Becalmed 2013

Mezzotint

TJAYANKA WOODS



Kungkarrangkalpa 2013

Screenprint on Stonehenge paper

HELEN WRIGHT



*Wild Ride – Landscape versus
Drosscape* [detail] 2014

Woodcut and digital print

ARTIST DETAILS

LIST OF WORKS

EBONY ADDINSALL

VICTORIA

Silent resonance

2014

BLOWN GLASS, FORMED TIN
32 X 50 X 32 CM

Resonating sounds of difference, this work creates new moments in white space.

TONY AMENEIRO

NEW SOUTH WALES

Flowering Head Derecha

2013

MULTIPLATE COLOUR MONOTYPE
200 X 152 CM

The work comes from a series exploring the literal and metaphorical possibilities of the botanical term 'flowering head'. Part flower, part human head, the work references the closely gathered contour lines from local topographic maps, evoking images of human muscle strand, thumbprint and plant fibre. *Flowering Head-Derecha* is deliberately androgynous, *derecha* means 'right' in Spanish. The monotype technique crosses over and lands somewhere between painting, drawing and printmaking. The multi-plate approach for each separate colour merely adds to the 'quiet madness' in the studio.

RAYMOND ARNOLD

TASMANIA

Western Mountains/Elsewhere World
2014MULTI SHEET ETCHING 7TH STATE
96 X 194 X 5 CM

I've been living in Tasmania for over thirty years. My prints and paintings have reflected the unique landscape of this island and the identification with a type of 'ground'. As a compliment to this world, I have also been researching the intaglio print in Europe for many years. This has played out as a concern for the protection of soldiers and an identification with the 'figure'. *Western Mountains/Elsewhere World* is a construction that seeks to conflate these contrary principles into a type of cross hatched 'flow'. The new etching depicts local terrain which is still heavily scarred from mining impacts. Nature returns, however, and it is with the possibility of another (elsewhere) world, i.e. one that is lost but one that might be reclaimed that I'm interested in speculating on in the new work.

Where can it be found again, An elsewhere world, beyond Maps and atlases.
Seamus Heaney

KATE BAKER

NEW SOUTH WALES

Untitled Triptych I (Child's Play)
2014DIGITALLY PRINTED GLASS
115 X 175 X 4 CM

Childhood can be a time of reckoning and transition, full of narratives both real and imagined.

A place where the ominous and sublime intersect.

Where we can be both, at once, the witness and the witnessed.

ANDREW BALDWIN

SOUTH AUSTRALIA

Void Series
2014BLOWN GLASS
35 X 40 X 10 CM

Between stimulus and response there is a space. In that space is our power to choose our response. In our response lies our growth and our freedom.

Viktor E. Frankl

Void was first conceived while staying on a remote farm in the Mallee district of South Australia – a beautiful and arid part of Australia that is characterized by small, drought tolerant Eucalyptus trees. For weeks at a time I lived without any human contact. During this period of solitude a window opened in my awareness. The isolation dropped away and I felt intimately connected to the land. *Void* is an exploration of this sense of spaciousness.

REBECCA BEARDMORE

NEW SOUTH WALES

Snow Plain series
– *Alberta near Trochu*
2014UV FLATBED AND SCREEN PRINT ON SILVERED AND
SANDBLASTED LAMINATED GLASS
100 X 200 X 5 CM

The interplay of image, surface and space has been at the core of my practice for several years. Melding the printed image and the reflected scene, the works unearth habitual modes of perception while uncovering deeper residues of expectation and awareness. *Snow Plain* combines flatbed printing onto silvered glass partially sandblasted in a subtle gradient from mirror to clear. Masked spots function to, anchor the viewer back to the materiality of work and create an optical oscillation between the different represented spaces – the past of the photograph and the present of the reflected environment. A hidden bracket suspends the glass from the wall to allow light to filter through and around, intensifying the opportunities for textural refractions. What is crucial is the various reflective qualities of the work challenge conventional patterns of seeing. The work will engender a self-reflexive experience that suspends contemplation to the act of looking itself.

PETER BOWLES

TASMANIA

WTF #4 HyperTrophy
2014BLOWN GLASS WITH RETICELLO CANEWORK, STAINLESS
STEEL, POLISHED GRANITE, FLOAT GLASS
35 X 27 X 28 CM

Hypertrophy: excessive growth or accumulation of any kind. A trophy in honour of all who can celebrate the absurd, who can challenge conventions, and can demonstrate a positive disregard for the norm.

KRISTEL BRITCHER

SOUTH AUSTRALIA

Lapis Calcarius
2013BLOWN AND HOT JOINED-GLASS
40 X 70 X 50 CM

My current artistic practice explores the notions of growth, evolution and belonging. *Lapis Calcarius* references the fundamental structures of limestone to represent the renowned South Australian Limestone Coast. Isotach maps and coastal weather patterns are represented through the white cane patterning through the work. My intent in this work was to create something that created a sense of the origins of landscape and the sublime quality of the skies.

LISA CAHILL

AUSTRALIAN CAPITAL TERRITORY

Cascade #2

2013

KILN FORMED GLASS, ALUMINIUM, STAINLESS STEEL
162 X 116 X 10 CM

The fragility of glass combined with folds evoking the impermanence of paper is intended to evoke notions of an ephemeral landscape and encourage the viewer to consider the transitory nature of human existence. This work is a document that ponders the reality behind the visible and becomes a place for quiet contemplation.

SUSANNA CASTLEDEN

WESTERN AUSTRALIA

Souvenirs from an Unknown Itinerary

2014

FROTAGE ON GESSO ON RAG PAPER
154 X 123 CM

Reflecting on the history and provenance of souvenirs, this work pursues an interest in the question of how we come to know the world, seeking to reveal a distinction between empirical knowledge and the imagination. Encountering the collection of souvenir spoons from unknown journeys prompted me to investigate ways in which I could reference the unfamiliar and unseen locations from which the souvenirs came. I was interested in transforming the familiar objects into translucent forms through a process that records proximity to an object yet relies on tactile rather than visual knowledge.

ANGELA CAVALIERI

VICTORIA

Gira...

2014

HAND PRINTED LINO CUT, ACRYLIC AND
OIL PAINT ON CANVAS
200 X 173 CM

I explore the 'art of writing' in visual form using literary, religious and historical narratives that eventually manifest as image. Fragments of experience and narrative find their form in the enlarged, broken and repaired text that I construct. Seeing the text as an image, I re-write that part of history by re-working and integrating the text into forms that reinforce its physical and material presence. The narrative is constantly changing and rediscovering itself and new narratives appear. Recently, I have been exploring 'music as storytelling' and, in particular, the use of 'word painting' from Monteverdi's operas and the early poets who inspired his madrigals. I want to create a new visual narrative from the words and lyrics of the madrigals. *Gira...* is based on the words from Claudio Monteverdi's *War and Love Madrigals*, *Gira il nemico insidioso*, in which the poetry and verse are interpreted into visual form.

CHRISTINE CHOLEWA

SOUTH AUSTRALIA

Oglyadiv, Ukraine

2013

HAND BLOWN GLASS, COLOUR OVERLAY,
KILN FORMED, SANDBLAST, FIRE POLISHED
85 X 85 CM

Oglyadiv, Ukraine is the village where my grandfather grew up. I visited my distant relatives in 2007. I don't speak much Ukrainian, and they didn't speak any English, but somehow I felt at ease. It wasn't home but life there was familiar. I took this image while on a walking tour of the village. It was an ordinary moment, but also a significant moment for me. I am a glassblower by trade, and I use this craft to create multi panel wall pieces. I hand make the sheets of glass with layered colour. The images come from old family photographs, drawings, computer illustrations and moments that I notice and photograph. I sandblast through one layer of colour to reveal the other. It has taken me over a decade learn and develop these skills. I get great satisfaction when they all come together in a successful new artwork. It is my place in our world that I am exploring. I want to slow down our fast paced lives and acknowledge at least for a time, the everyday spaces and places of our own lives.

COBI COCKBURN

NEW SOUTH WALES

Ambient Lines of Grey

2013

CANE, FUSED AND COLDWORKED GLASS
115 X 115 X 3 CM

Drawn to the horizon, I use the landscape as a reference point, a point of comfort and departure. These distant horizon lines are a strength that has no boundaries, a place beyond that is seen in many beliefs as a passage into another world. Calm and consistent, it holds the mind, a timeless sanctuary, where two dimensions accompany one and another.

ERIN CONRON

AUSTRALIAN CAPITAL TERRITORY

Merge #1

2013

BLOWN AND COLD WORKED GLASS
WITH ENAMEL PAINT
25 X 18 X 14 CM

I am intrigued by the way the common threads of human experience affect us all differently to create our unique identities. Our day to day routines and experiences leave marks and memories that build up over a life, determining the structure of our identity, both internally and externally. The development of this work has been a consideration of the space between dualities: the collective and the personal, interior and exterior, organic and geometric. In combining these elements, I invite the viewer to seek a quiet balance within the work.

JULIE DAVIES AND ALEX RIZKALLA

VICTORIA

'Some Kind of Existence #7' *from the Silkworm Project.*

2014

INKJET PRINT ON HAHNEMUHLE TORCHON PAPER,
DRY-MOUNTED TO DIBOND, WOODEN FRAME
102 X 52 X 4 CM

Some Kind of Existence is a project based on Sericulture. The work emanates from childhood memories of keeping silkworms triggered by a mulberry tree in the garden reaching maturity. The outcome of this exploration resulted in a series of manipulated digital prints and video projections informed by the work of William Morris and the English Arts and Craft Movement and Norman Bryson's text *Looking at the Overlooked* and his concept of rhopography, where the insignificant is the focus.

Since 2004 Julie Davies and Alex Rizkalla have collaborated on projects around a shared interest in gardens, natural history museums and collections. Often the source for these projects is a suburban garden, which has been cultivated along permaculture principles since 1975, the work is generated through a synthesis of intuitive perspectives, recordings, observations and collections of specimens generated over the seasonal cycle within its microcosm.

CHRISTINE DE ROSA

SOUTH AUSTRALIA

drowned world

2014

PIGMENT STAIN, WATERCOLOUR, PERFORATIONS ON
MAGNANI PAPER AND LINO (UNIQUE STATE)
200 X 200 X 5 CM

A number of years ago I began collecting seaweed from local beaches on the basis of its 'rich and strange' ness and started playing with scanned images of the weed as potential motifs for pattern making. The weed images were then overlaid onto scanned images of used domestic lino, which already exhibited layers of the history of its use. The floor of the ocean and the domestic floor blended into a layered calenture. The domestic floor thus becomes the sea floor and in Shakespeare's words 'doth suffer a sea-change into something rich and strange'.

Recently I have been preserving the decayed weed as lace through a process of perforating the paper of the seaweed prints. I am 'unpicking' the stitch-like pixels of the print to create a 'seaweed lace'. Although I want to preserve the beauty of the seaweed itself, it is the transformation that occurs from under to above sea that interests me; a kind of reverse sea change.

NADEGE DESGENETEZ

AUSTRALIAN CAPITAL TERRITORY

Flow (Body Scape)

2014

BLOWN, CARVED AND POLISHED
MIRRORED GLASS. STEEL BASES
140 X 200 X 170 CM

For the last 20 years, an ongoing love of glass blowing has kept me a migrant, while making provided me with a sense of place. In turn, my work is informed by reflections on identity and belonging. From childhood recollections to ideas of connection to place, it draws from autobiographical considerations to explore the sculptural language of glass, and investigate notions of 'home'. This recent series is inspired by observations of physical or emotional connections between body and place. Mining the relationship I have to making, I create ambiguous blown forms to evoke both the body and the landscape. Abstracted fragments echo the Eucalypt trunks and silver light that to me characterize my adopted Australian home. They draw from the body, the trees, the land to investigate relationships between foreign and familiar, softness and might, stillness and movement, air and ground. Through this work I am able to investigate the shifting nature of feelings of belonging.

LESLEY DUXBURY

VICTORIA

An Opening in a Cloudy Sky

2014

INKJET PRINT, SILKSCREEN, SILVER INK
197 X 85 CM

I am interested in the ways that we are no longer so aware of our immediate surroundings and that our world is often mediated by a small phone or tablet screen. Things that we are unable to physically see with our eyes such as the night sky because of light pollution or cloud cover we can now virtually 'see' by using certain apps on smart phones or tablets. In this print I have constructed the towering cloud formations from one actual source, the landscape from another and superimposed them with an image of the night sky provided by the iPhone App *Night Sky* to reveal what generally we are unable to see. The title of this work comes from a drawing by the 18th Century English artist, Joseph Wright of Derby, who as a man of the Enlightenment was interested in all things scientific, including the sky and astronomy. The focus in many of his works was on illuminating dark, obscure spaces by artificial means and I have taken this as inspiration for *An Opening in a Cloudy Sky*.

TIM EDWARDS

SOUTH AUSTRALIA

Line Drawing #7

2014

BLOWN GLASS WITH COLOUR OVERLAY,
WHEEL CUT, STONE WHEEL FINISH
33 X 42 X 1.5 CM

These pieces are about drawing and rendering them as three dimensional objects. They are interpretations of what one sees. Distortions. They explore the vaporous area between two dimensions and three dimensions.

DIANNE FOGWELL

AUSTRALIAN CAPITAL TERRITORY

Not Only Honey

2014

LINO CUT, GOUACHE, STAMPS, DIGITAL TEXT
43 X 31 X 6 CM

Not Only Honey is my journal as a backyard naturalist, observing the evolution of pollinators that frequent that environment. Pollination is an essential link between all of life on our planet. When insects, birds and animals visit flowers to harvest their essence there is a sensual choreography performed in nature that is fundamental to the world's biodiversity. The Australian honey and bee products industry contribute directly to between \$100 million and \$1.7 billion of agricultural production in Australia. The domestic garden can play a vital role in the health of pollinators. As an artist it is the intrinsic beauty and poetic dance of pollination that intrigues me and has been the basis for this piece. Drawing, carving linoleum and the artist book are central to my art practice when concentrating on scientific and environmental matters. The page allows me to concentrate and link together important elements, document and investigate their potential. I hope *Not Only Honey* illuminates thoughts of flowers that have been planted, plucked and gathered together with the pollinators' music and dance in the natural and essential phenomenon of pollination.

KATINA GAVALAS

TASMANIA

adDRESSING my muses 2

2013

DRYPOINT, COLLAGRAPH, RELIEF PRINT
200 X 160 CM

My printmaking explores my Greek Australian identity through the form of the dress. My aim is to reveal the mutable nature of the cultural self, revealing both the ingrained cultural memory and constantly evolving nature of identity. Ancient and contemporary female images connected to social dress and cultural rituals reflect my Greek heritage and are placed amongst my family heirlooms and mass produced fabrics from a variety of cultures to evoke memories of nostalgia and commemorate a new sense of belonging. My grandmothers' embroideries are intentionally woven into my work, giving these primary sources new context, wrapped and encased, partially covering and revealing intimate parts of the female form. In their original context they were used to dress the home as decorative placemats to showcase vases and treasured ornaments. In their new context the embroideries are elevated into emblems of strength to honour and memorialize the matriarchal women in my life.

REW HANKS

NEW SOUTH WALES

Banks, which one's mine?

2013

LINO CUT
120 X 80 CM

In *Banks, which one's mine?* we quickly recognise the faces of both Captain Cook and Joseph Banks. Both men wear the unamused expressions by which we have learned to identify 'great men', but what are they doing with golf clubs? His time-consuming technique appears to facilitate Hanks' wicked humour as he adds improbable but convincing detail after detail – these 'great men' are out for a bit of redneck-style sport with the toads. Common local knowledge provides a raft of inhumane and illegal ways to kill the toads – those which figure prominently are: hitting with golf clubs, and spraying with either Dettol or Phenyl. Golf, perceived as a 'respectable' sport, the domain of the professional classes, also has its status recast in this image as the 'great white men' are captured about to embark on a thuggish killing spree.

Elin Howe

BRIDGET HILLEBRAND

VICTORIA

Night Climbs 5

2013

LINOCUT (UNIQUE STATE)
145 X 20 X 2 CM

My prints explore a visual language which reflects my interaction with the landscape as a climber. Rock climbing guidebooks record rock climbers' conversion of 'space into place' where cliffs are perceived as climbs. The imagery draws inspiration from the memory of a climber's passage that is encoded onto rock. Like ancient star maps they awaken my desire to gaze upwards.

JAN HOGAN

TASMANIA

Study for three figures at the base of a Quarry

2014

WOODBLOCK PRINT ON JAPANESE PAPER
WITH PLYWOOD CUT-OUTS
200 X 120 X 20 CM

The remnants of old quarries scatter the base of Mt Wellington near Hobart. The building blocks of colonisation appear formidable but the land is not stable and nature gradually reclaims it own. My work plays between form and formlessness as the weight of the woodblock hangs suspended on the fragile paper. Shifting from the printer's flat bed to the vertical wall I attempt to defy the laws of nature, yet acknowledge that time will aid the fall of culture's edifice.

MEHWISH IQBAL

NEW SOUTH WALES

Mother of Pearl

2013

COLLAGRAPH, ETCHING, SILKSCREEN
115 X 135 CM

My work is a synthesis of eclectic concerns that generate from the realm of personal experiences of social, cultural and political landscapes in the country of my birth, Pakistan, and my home, Australia. These two variable ends of the spectrum inspire me to explore the shifts and disparities that exist within these two cultures impacting society at large. Currently I am interested in exploring the role of women and children in contemporary society and the phenomena of global migration in relation to the commodification of human agency. As an artist, the epicentre of my interest rests within the vitality of the subject as opposed to the immateriality of materials. My practice incorporates a diverse set of media including printmaking, textiles, painting and installation art. It shapes, reforms or appropriates itself according to the vocabulary of the ideas; often referencing the natural world and the human body.

WINSOME JOBLING

NORTHERN TERRITORY

Flag

2014

DRYPOINT ON HANDMADE PAPER MADE FROM MANILA HEMP, PHALSA LAMINATE WITH STENCILLED EARTH PIGMENTS
60 X 42 CM

What is our relationship to the earth? We disembowel the earth of resources; minerals, oil and gas leaving scars and exit wounds that may never be healed. Tell-tale signatures in rock types, strata, electromagnetism, geo-chemical patterns and recently the traces of minerals in plants reveal their presence. The earth is a system of moving gas, liquids and solids, all part of much bigger interconnected and interdependent components, and we are part of this dynamic.

ELIZABETH KELLY

NEW SOUTH WALES

Steel and Marmalade

2013

PRESSED COLOURED GLASS, SILICONE, PVC GASKETS
200 X 45 X 45 CM

Steel and Marmalade is one in the tower series of structures I have been working on recently that brings together architectural and sculptural considerations. I use industrial methods of production, and my interest of the building module couples engineering strength with aesthetics of transparency and colour saturation. The title refers directly to the colour of the glass bricks being the pre-eminent material consideration, and is part of the repertoire of colour description so often a euphemistic part of understanding and association; colour can readily appear palatable in transparent glass. The work references organic and microcosmic construction and follows geometric pattern as a basic structural function and is an abstraction of the cylindrical coiled virus. My interest is of an ongoing debate as to whether viruses are a life form or not, clearly part of our existence forever yet not classified as such because of their lack of cellular constitution.

MARTIN KING

VICTORIA

Dawn Survey

2013

ETCHING, DRYPOINT, PIGMENT AND ENCAUSTIC ON PAPER
119 X 133 CM

Dawn Survey is a work referencing the genres of still life and natural history painting. It is drawn from observation and modified by imagination. The work is a synthesis of a number of things, human and animal, life and death, beauty and the macabre, nature and nature morte, among others. The lyrebird is a symbol of beauty and exuberance and the tail feather skulls point to the idea of death. When these opposites are distilled in the imaginative space, the synthesis results in ambiguity and irony, a slightly vexed expression of reality. It is a metaphysical reality, an underlying reflection on the nature of, and vital connections that exist in the world we inhabit.

JACOB LEARY

TASMANIA

Things float in space

2014

GICLEE PRINT
114 X 174 X 4 CM

This work is part of an ongoing series of prints I have been developing over the last year exploring the idea of a random omnipresent substance operating in the world today. Part fiction, part fact, this substance represents a psychological and conceptual aether or medium we all swim through, like fish oblivious to the ocean that surrounds them. Much like the 19th century theories concerning the structure of our physical reality, this 'contemporary aether' is a saturating and all-pervasive substance, unseen yet everywhere. This 'unknown quantity' colonises space through codes, media-waves, information-flows and cultural-memes, taking up every crevice of (biological and technological) data storage space it can. Consumption, power networks, appetite, ego, territory and all stitched together by this force as it forms and reforms entities, bodies and behaviours. It is a self-replicating force, affecting its subjects as its movements multiple out. It's happy, yet dangerous.

JENNIFER MARSHALL

TASMANIA

Tempest-Night Falling

2014

WOODCUT, LINOCUT, STENCIL,
WOODBLOCK, FROTTAGE
130 X 200 CM

In my work there is a preoccupation with transition and gradation – from dark to light, black to white, transformation and turbulence. The surfaces, particular mark-making and imagery all contribute to an overall preoccupation with change and flux. *Tempest-Night Falling* is part of a group of works focusing on dangerous coastal sites, marked by lighthouses and memorials. This print represents the treacherous sea, with the mythological figure of Night drawing down the darkness. Mariners when approaching land often faced with such conditions and sometimes it ended in disaster.

JENNI KEMARRE MARTINIELLO

AUSTRALIAN CAPITAL TERRITORY

Large Fish Basket

2014

HOT BLOWN GLASS
26 X 44 X 68 CM

As a contemporary urban based Aboriginal (Arrernte) glass artist, my aim is to produce a body of traditionally inspired works that will pay tribute to our traditional weavers and provide recognition for these ancient cultural practices through the contemporary medium of glass within the aesthetics of both. In my current artistic practice I have concentrated on the incredibly beautiful forms of traditional woven eel traps, fish traps, fish scoops, dillibags and coiled and open weave baskets by Kaurna, Ngarrinjerri, Gunditjmarra, Arrernte and NE Arnhemland weavers, seeking to evoke the interplay of light and form found in those objects, and in so doing, create contemporary glass works which are also objects of cultural as well as artistic significance.

LEE MATHERS

NEW SOUTH WALES

Silent

2014

BLOWN GLASS, ALUMINIUM, CONCRETE, ELECTRICAL CORD, ANTIQUE INCANDESCENT LIGHT GLOBE
180 X 58 X 36 CM

Exploiting the reflective qualities of glass, my works explore the hinge or boundary between the physical world and the elusive space of daydreams and latent memories. Experimenting with the perceptual interplay between light, darkness and reflection, my practice investigates poetic connections between the cosmos, perception and the mind. Silence juxtaposes two materials, one trapping and the other exposing light. An alternating text message projecting through an aperture of a small concrete light bulb is revealed and reflected on the surface and interior of the oversize glass light bulb. Activated by a proximity sensor the words 'Don't' and 'Leave' alternate projecting a distorted message within the glass. Drawing on isolated moments of highly charged emotional experience, such as the loss or separation of a loved one, this work explores the space between the physical and psychic worlds.

NGARALJA TOMMY MAY

WESTERN AUSTRALIA

Japirnka I

2014

ETCHING
45 X 60 CM

I'm a Walmatjarri man. I speak and write Walmatjarri. I don't tell 'em hard story. Just the easy one. Too many people been telling that sacred story, but it only goes one way, nothing comes back. That copyright, you lose the right for that image, after time. That's no good. This story is for Kurtal, I sing and dance this one. Rainbow serpent. In the desert.

MILAN MILOJEVIC

TASMANIA

Impossible Banquet

2014

DIGITAL PRINT WITH ETCHING OVERLAYS AND COLLAGED ELEMENTS
46 X 125 X 10 CM

Impossible Banquet is a new work by Milan Milojevic that extends an ongoing body of work exploring contemporary cultural identity and the complexities of a cross-cultural position. The impulse to construct fictional narratives and spaces is a response to collected stories of a homeland Milojevic never witnessed and is based instead upon memory, myth and fact. The imagery is informed by the aesthetics and visual language developed by 18th and 19th Century engravers and naturalist artists. Milojevic constructs fictitious flora and fauna, using a combination of digital and traditional print technologies to create highly patterned chimeras, as he explores modification and control of nature and the perennial quest for a Utopian ideal.

ANAWARI MITCHELL

WESTERN AUSTRALIA

Desert Seasons

2014

SCREENPRINT ON STONEHENGE PAPER
38 X 28 CM X 4

These prints show four of the seasons we see here. *Nyinnga* is winter here, *Pirriya Pirriya* when the winds come and blow. *Kurlu* is the hot season and *Yitjarnu* when the flowers come out.

TOM MOORE

SOUTH AUSTRALIA

Light Bulb Moment

2014

BLOWN AND SOLID GLASS, PAINTED
WOOD BASE, BRASS FILAMENT
94 X 37 X 33 CM

Blown glass is ideally suited to the preservation of natural history specimens. For centuries, biological oddities (sometimes faked) have been elevated to a state of protected importance and value under glass domes. I have become more adventurous in my re-imagining of the bell jar. Two assistants are required to manage the fluid mass and coax it towards my goal. Jug-handle ears and stylized incised features are added while the large glass bubble is still hot. The overall form is a symbol of invention: a 'light bulb moment' and simultaneously a transparent head.

Objects presented inside become ideas in a tangible thought bubble. A standing figure serenely survives the airless vacuum, intense heat and constant threat of electrocution experienced within the light bulb. He has the offset buttons of a dentist, his head is a duck. He is wise and kind. A sentient palm tree rises above like an antennae, observing the activity below and the viewer with a cool eye.

TIM MOSELY

QUEENSLAND

book 4

2014

WOODBLOCK AND LINOCUT PRINTS ON
HANDMADE KOZO PAPER
98 X 200 CM

book 4 is one of a series of artworks by Tim Mosely that considers modernity's increasing distance from the bush. It consists of multiple layers of printing on both sides of eight sheets of awagami kozo paper. The prints are taken from discarded rainforest plywood and linocuts. Hung on a wall these eight pages take the form of an open concertina book. They draw viewers into an intimate haptic space and invite their touch to see behind the pages. Mosely's practice is an investigation into the vocabulary of the book and in particular the haptic touch of the autographically printed book. He seeks to remember touch, relying on his senses of touch to 'find' his artworks. These prints and book engage haptic perception, opening up the act of reading a book to all our senses.

NICK MOUNT

SOUTH AUSTRALIA

Damaged Goods with Red Stems
#010314

2014

GLASS, SURFACE WORKED, GROUND, POLISHED,
ASSEMBLED, CORTEN BASE
76 X 60 X 20 CM

This work is part of a new series of pieces I have been developing as an extension to my still life compositions of the past year or so. Comprising a mix of both real and imagined fruit, these new works incorporate 'damaged goods' – geometric shapes that are formed using traditional glass blowing and cutting techniques that are dented or bent while still hot and then cold worked. Representing cans of fruit that have been damaged in transit and are not fit for presentation on the supermarket shelf, these damaged goods are presented as objects of beauty in their own right, inviting contemplation of the way in which we assign value to that which is flawed.

MARIA JOSETTE ORSTO

NORTHERN TERRITORY

'Miyinga' (Scars)

2013

LITHOGRAPH
55 X 77 CM

The intoxicating lightness of *Miyinga* is a direct reference to the powerful shimmer of a pearl shell, the whispering trail of rising smoke and deep melodic meditations of a Kulama ceremonial dance. For the Tiwi the *yampatukuni* (pearl shell) holds a special place in ritual and everyday life: the oyster meat is a source of food, the shine of the shell is associated with spirituality and rain and songs sung during the Kulama honour *yampatukuni*. *Miyinga* is also a reference to the scarification ritual that occurred prior to the 1950s on the Tiwi Islands. The artist represents the design her skin group would have used if the ritual was still in practice today. The sharpened pearl shell was used to make the markings on the skin.

BRENDA PAGE

VICTORIA

All I loved, I loved alone

2014

HAND PAINTED AND SCREENPRINTED GLASS
60 X 27 X 27 CM

My current body of work explores mourning and loss. This is not confined to the topic of death but encompasses losses we experience over a lifetime. Exploring the notion that we all have compartmentalised lives, series of short stories that go into making us who we are. As we go through these stories we sometimes grieve the passing of that phase of our lives. No longer being of a certain age, or the decay of a friendship, these are things that are sometimes cause for mourning.

GRAEME PEEBLES

VICTORIA

Big Midden

2013

MEZZOTINT
140 X 110 CM

The concept for *Big Midden* came from the discovery of a cave in Europe which was entirely filled with discarded shells. It is believed that the cave was occupied by humans 25,000 years ago for about 600 years. They ate a lot of shellfish and threw the used shells down the back of the cave. They filled the cave and had to move elsewhere. I found this resonated with many contemporary environmental issues.

BEN RAK

NEW SOUTH WALES

*Modes Of Reproduction
(SMH limited edition reproduction
Reg Mombassa 'Scenery')*

2014

ACRYLIC SILKSCREEN PAINTING ON CANVAS
AND SEPARATE DIGITAL PRINT IN FRAME
100 X 100 CM

For the past several years, my practice has been an exploration of the ways a consumer culture interacts with different aspects of everyday life. Past projects explored the relationship between consumerism and identity, sub-cultural affiliations, housing and domestic purchasing. This work is part of a new project – *Modes Of Reproduction* – which looks at art in the age of consumerism and challenges ideas of value and authenticity regarding painting, original prints and reproduction prints. For the sake of this artwork, I chose to focus on the digital reproduction prints which are published by Fairfax Media through their publications, the Sydney Morning Herald and The Age. Using a digital reproduction of a Reg Mombassa work as my starting point, I recreate it as an original Ben Rak artwork. By completing the original-reproduction-original cycle I hope to question where the 'real' value of an artwork is – in the image, the originality or the signature.

YVONNE REES-PAGH

TASMANIA

The Drone Ranger

2014

ETCHING, AQUATINT, SCREENPRINT
160 X 120 CM

For many years Drones have been used as flying surveillance devices, originally mainly in the context of war but increasingly in general and civil surveillance. Police use them in crime investigation and for suburban surveillance, farmers use them to monitor the fields, builders use them to survey construction sites, Hollywood uses them in the making of movies and televised football relies on them for the bird's-eye view. There is something mysterious and threatening about Drones. The thought of being secretly watched is an unnerving one. When Drones observe us we are usually not aware of their presence... we do not see or hear them. With Drones we are dealing with a machine that secretly records and transmits information directed towards an end... an end unknown to us. Big brother is watching us, but who is big brother?

GEOFFREY RICARDO

VICTORIA

The Hollermen

2014

INTAGLIO PRINT
50 X 50 CM

Printmaking has been the basis of my practice since 1987. I have diversified into other mediums but printmaking remains at the core. My work roams around the representation of the figure in a socio-political context utilising play, humour and surrealism.

ALISTAIR ROWE

WESTERN AUSTRALIA

Mobile Structure 002

2014

GLASS, PACKING STRAP, PACKING SEALS, FOAM, WOOD
187 X 35 X 24 CM

Mobile Structure 002 is a sculptural work that considers aspects of presentation, storage and mobility. The work looks at the way that the vitrine and plinth are used as presentation props in galleries and museums to assign value to objects and ideas. The transparent and reflective qualities of surface and structure are activated and contrast with the neutral qualities of glass as a display material.

The work is assembled using materials and processes associated with packaging, storage and transportation. Glass, foam and packing straps are combined and placed under tension to form a cuboid structure where the distinction between the support material and the display material is left up in the air.

OLGA SANKEY

SOUTH AUSTRALIA

Still

2014

INKJET PRINT, PRINTED GLASS, FRAMED DIPTYCH
64 X 104 X 4 CM

A diptych allows for the setting up of a conversation between the two parts of the work – a self-contained dialogue, so to speak. The framing glass, which carries fragments of imagery and text, adds another layer to the images printed on paper, themselves constructed of several digital layers. The title, *Still*, refers to movement – or lack of, to atmosphere – ‘hushed’ perhaps, to time, and even to the paradox of the film still.

HARRIET SCHWARZROCK

NEW SOUTH WALES

breathe #2 effortless

2014

BLOWN TINTED GLASS COMPONENTS,
WALL SHELF AND BRACKET
53 X 100 X 26 CM

I am humbled by the fascinating rhythms and interconnectedness of life. I endeavour to present sculptural forms that allude to this interconnectivity. Here organically inspired fronds align to trace the word... *effortless*. The looseness of the forms respond to how rarely one is aware of breathing, and how innate and integral the cycles of respiration are. It is my intention that the molten plasticity of this diaphanous material describes a shifting cadence, allowing for the interplay of the spaces between. Whilst witnessing how central breath is to the process of blowing glass. Initially this series of work was sparked by attending an inspiring yoga course, under a stand of grand old trees. The awareness to one's surrounds and the attention to breath, balance and interconnectivity was an immersive experience. The often changing orientation allowed glimpses of clouds, through rustling leaves and dappled light, yet essentially we are drawn back to our breath.

SENYE SHEN

VICTORIA

Whisper

2013

LINOCUT
40 X 200 CM

My work is related to the movement of the invisible forces, the flow of air, the whisper of wind, and the folds of wave. It is through the subtle changes in between times and moments, and through the reverberation between the lines with the captured rhythm across the vibrating field, on which to order one's experience with a new gaze, to heighten the awareness of the hidden landscape that is endlessly forming and reforming, to meditate on the nature of existence, and to question the mystery of the unknown.

JASON SIMS

SOUTH AUSTRALIA

Converge II

2013

WOOD, REFLECTIVE GLASS, MIRROR, MDF, LED LIGHTS
88 X 65 X 13 CM

Since 2009 I have been producing an ever-evolving series of light boxes exploring the potential for creating illusion through the use of mirror and lights. *Converge II* forms part of a new body of work in which the illusion forms just one part of a more immersive composition. As an artist I am motivated by an interest in the ways we construct meaning in our lives – how perception and choice directly impact our reality. My work explores the boundaries between our physical, metaphysical and perceptual worlds, challenging viewer perception and inviting contemplation. Parallel to this I seek to evoke a desire within the viewer for the illusion to conquer, at least for a moment or two, what they know to be true, in order to reach towards something more powerful and more profound.

JOHN WHITE

AUSTRALIAN CAPITAL TERRITORY

Mapping: Our world, Our selves
2014BLOWN GLASS, JARRAH, BRASS, MILD STEEL,
COLD WORKED GLASS
152 X 172 X 35 CM

This work is informed by significant scientific discoveries and events in history, such as the pioneers who triangulated France in the 18th Century from north to south mapping out of the metric system, and how science and politics have transformed and shaped our world.

CLEO WILKINSON

QUEENSLAND

Becalmed
2013MEZZOTINT
5 X 5 CM

My interest lies in the power to evoke disquieting and elusive moments with the subtle nuances of light that the richness of the mezzotint print technique can uncover. To find beauty in simple objects, isolating and raising them into the realm of poetry.

I try to emphasize the singularity of silence and loneliness of a form (the difficulty of existence) to translate the emotion and atmosphere around it. Exploring twilight zones and ambiguous spaces where stillness and silence are consciously engaged and interrogated. I like to suggest not prescribe – what is missing in the shadows and suggested provides the greatest potential for me.

NICK WIRDNAM

VICTORIA

".....for protection from illness, for safety over water, for speed, strength and endurance."

2014

BLOWN AND SCULPTED GLASS, LIMESTONE
14 X 80 X 17 CM

Often drawing on cultural beliefs, personal circumstance or experience we develop systems which offer comfort and security. We invest value in symbols and objects which protect us from misfortune and provide hope and promise. This work employs familiar objects with an historical association of good fortune, hope and consolation.

ZOE WOODS

SOUTH AUSTRALIA

Kunstform de Natur

2014

BLOWN GLASS, WHEEL CUT
20 X 45 X 35 CM

An infinite world of complexity lies below the scale of human sight. This work explores elements of symmetry and pattern that are found in microscopic nature. The patterns are inspired by prints in the early 20th Century book *Kundsform de Natur* (Art Forms in Nature) by German zoologist Ernst Haeckel. By utilising the distortive and reflective qualities of thick blown glass, a pattern of rotational symmetry is reflected on an internal floating bubble. This floating 'world' could be analogous to the complex and exotic world of microscopic nature that exists below the level of human sight, and could also allude to the Pantheistic idea of a soul in nature, or an underlying mathematic principle that governs pattern formation. I hope the pieces will draw the viewer in, evoking the same feeling of wonder and discovery we feel when looking into a microscope lens.

TJAYANKA WOODS

WESTERN AUSTRALIA

Kungkarrangkalpa

2013

SCREENPRINT ON STONEHENGE PAPER
59 X 42 CM

This is the story of the Seven Sisters and that old man chasing them. The form of simple lines drawn on paper, canvas or in the dirt is the same process to tell that story, always in the same order. Here the work shows the first marks for telling that story.

HELEN WRIGHT

TASMANIA

Wild Ride – Landscape versus Drosscape

2014

WOODCUT AND DIGITAL PRINT
197 X 50 CM

Wild Ride – Landscape versus Drosscape explores my ongoing preoccupations with explorations of our relationship to a resilient natural world. With this image I have explored the idea of reducing man to a tiny presence within a combination of fantastic perspectives, imposing proportions, a precarious mountain of manmade objects and an invented landscape conceived for a Lilliputian population.

ACKNOWLEDGMENTS

SPONSORS

The City of Hobart wishes to thank the Sponsors of the 2014 City of Hobart Art Prize for their generous contribution to the exhibition:

—The Mercury newspaper provides local and state wide advertising of the exhibition.

—Invitation printed by Monotone Printing.

PRIZES

The City of Hobart provides two acquisitive awards of \$15,000 each, the \$1,000 People's Choice Award and the \$100 People's Choice Voter's Prize.

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Gabriella Bisetto, Studio Head, Ceramics and Glass, Art, Architecture and Design, University of South Australia

Peter Hughes, Senior Curator (Decorative Arts), Tasmanian Museum and Art Gallery

Michael Kempson, Convenor of Printmaking Studies and Director of Cicada Press, College of Fine Art, University of NSW

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