2012 REDLANDS WESTPAC ART PRIZE

3 May – 2 August 2012
National Art School Gallery
PREFACE

The National Art School is delighted to partner with Redlands School to deliver the prestigious 2012 Redlands Westpac Art Prize. This is the inaugural year of our collaboration and the first presentation of the annual exhibition in the National Art School Gallery after fifteen highly successful years of the exhibition being held at Redlands School and, more recently, the Mosman Art Gallery.

The Redlands Westpac Art Prize provides a unique opportunity to view an artist-selected exhibition of established and emerging contemporary artists from Australia and New Zealand. The exhibition represents the work of those already well recognised in their fields and brings to the attention of a wider audience lesser known contemporary artists, providing a significant opportunity to support and reward excellence in the visual arts.

This approach sits well with the ethos of the National Art School, an artist-led institution that provides exemplary studio-based training for the artists of the future. Importantly, the structure for the selection of artists for the exhibition, of the chosen established artists individually selecting an emerging artist, also reflects our central belief in professional artists contributing to the development, training and mentoring of the next generation. With the longest continuing history of an art school in Australia, the National Art School has an extraordinary group of alumni, many of whom are key figures in the history of Australian art and contemporary art practice. It is, of course, especially rewarding to see that the National Art School alumni and staff are well represented in the 2012 Redlands Westpac Art Prize selected by Lindy Lee.

I would like to thank all of those who have made the exhibition possible—the representatives of Redlands School; the sponsors, Westpac and Konica Minolta; the judges; Lindy Lee for her enthusiasm, commitment and expert selection; and, most importantly, each of the participating artists. Congratulations are due to each of the participating artists—and especially to the winners of the Redlands Westpac Art Prize 2012.

PROFESSOR ANITA TAYLOR
DIRECTOR, NATIONAL ART SCHOOL
INTRODUCTION

The 2012 Redlands Westpac Art Prize is a watershed for the Prize on several fronts.

Firstly, we are delighted to be partnering with the National Art School in presenting this exhibition. From the outset the philosophy behind the Prize has been to enhance the exploration of art for students and budding artists. Initially this was primarily for Redlands students and today after 16 exhibitions Redlands is blessed with a unique collection of contemporary Australian and New Zealand art for our visual arts students to study in house. In 2004 the model for the Prize was broadened with the selected artists nominating an “emerging” artist to participate—adding a second tier to the Prize. And today we celebrate a third tier to the model with students and teachers from this prestigious Art School having this exhibition included in their learning platform.

Secondly, Westpac, since the inception of the exhibition, has been a loyal and strong supporter of the Prize and I would like to recognise their support over the past 15 years. I also wish to personally thank Graydon Conde, who only recently retired from Westpac, for his leadership and passion for supporting this Prize since 1996.

Finally, a big thank you to Lindy Lee, our curator for the past two years. Lindy has worked tirelessly to bring two exceptionally exciting presentations of a wide cross section of contemporary art to audiences in Sydney. Her encouragement of the mentoring and teaching process that this exhibition brings to the Sydney art fraternity is second to none.

No exhibition of this size and prestige comes together without considerable planning, energy and expertise.

Thank you to our new friends and partners at the National Art School, who have made a significant contribution to further enhancing the presentation of this Prize. It has been a pleasure working with Prof Anita Taylor and her professional team.

To the wonderful artists, whose imagination, passion and creativity make this Prize what it is, thank you for your superb contributions.

To our generous sponsors, notably Westpac for the main Prize and Konica Minolta, which sponsors the popular Emerging Artist Prize and also prints all the promotional materials—thank you. And thank you to all of our other sponsors for their generous support.

Finally, thank you to this year’s judges: Rachel Kent, Senior Curator at the Museum of Contemporary Art; Katie Dyer, Curator at the National Art School and Redlands art teachers Mark Harpley and Fabian Byrne.

On behalf of Redlands, I am delighted to present the catalogue for the 2012 Redlands Westpac Art Prize in conjunction with the National Art School.

DR PETER LENNOX
PRINCIPAL
2012 REDLANDS WESTPAC ART PRIZE

Redlands Westpac Art Prize holds a unique place in the abundance of art awards in Australia. The prize not only demonstrates Redlands School’s and Westpac’s commitment to acquiring a substantial collection of original artworks which form the basis of the school’s visual art teaching collection but it also encourages very established artists to mentor a younger generation.

As an artist and university academic I have a passionate interest in encouraging young artists. With this in mind I have selected artists of very high calibre who have made significant contributions to contemporary Australian culture, many of whom are studied as part of high school curricula throughout Australia. To bring examples of these works together is a way to inspire a younger generation of potential artists and encourage new audiences. It is meaningful to me that a component of this exhibition actively gives emerging practitioners an opportunity to show alongside more established artists.

This year there is an exciting and eclectic mix of artists both established and emerging. The mentoring relationships range from formal teaching; artists who share technical, material or conceptual concerns; through to cultural and family connections.

The growth and the interest that Redlands Westpac Art Prize generates, has enabled it to expand to the venue of the National Art School Gallery. This positioning is a fitting and eloquent statement that ties in high school, tertiary and professional artist development on the one site.

Thank you to all the artists for being part of this exhibition and making visible the largely unseen support, which artists throughout time have always provided for each other.

I would especially like to thank Kath Fries, who is invaluable in helping with administrative tasks, Tina Fleming and David Day for their almost seamless planning of the whole event and Katie Dyer for her administrative and curatorial support.

LINDY LEE
GUEST CURATOR
ISABEL & ALFREDO AQUILIZAN

Alfredo and Isabel Aquilizan negotiate home, towing belongings from one site to another with the sensibility of the dislocated. This is an identity appropriated since their migration from the Philippines to Australia in 2006. From their decades long Project Belonging, a series of installations of possessions ranging from their own to the dwellers of the sites they work in—to Project: Another Country, another series of installations primarily banking on the metaphor of the recycled cardboard/cargo box and other recycled materials—the Aquilizans have slowly built for themselves a gentler sense of space. This identifies less with the politics of fixed community and more towards its processual and relational approach, one that is continually made and remade.

EMMA LINDSAY

Reliquiae/Collateral damage forms part of Lindsay’s ongoing interdisciplinary Night parrot project, considering the rare and endangered bird species held as specimens in Queensland Museum zoology collection. This work is a hand-drawn representation of the last verified (2006) critically endangered night parrot specimen, perhaps the last of its kind. Here it is drawn, one of the oldest human art traditions, upon the consumer medium of used cardboard box packaging. Through the formal device of using basic drawing pencils, watercolour and cardboard, these ‘low-value’ materials raise necessary questions relating to conflicting issues: sustainable human production; disposable consumer culture; the unlimited human-related ‘collateral damage’ effecting many Australian environments and native species; and entrenched Western anthropomorphic value systems, such as in science, capitalist economic markets, human society and technology.
STEPHEN BIRD

Bird’s amalgamated figures pose like classical heroes of today’s age of mass consumerism. Referred to as “Bastard Sons of Royal Doulton,” Pair of Pugilists, seems to parody those cornucopias, brimming over with ripe fruit, sumptuous decoration and the traditions of industrial ceramics. But unlike those ostentatious vases, presented by the English manufacturer during the Great Exhibition of 1851, Bird’s figures are roguish and slightly disturbing. They look as if they are composed of bric-a-brac; cups, Toby jugs, china dolls, disposable packaging and processed food, but are in fact painstakingly recreated in clay and assembled bit by bit in their raw clay state. These works are what the artist calls ‘painters sculptures’.

ANNE KWASNER

I’m a multi disciplinary artist incorporating drawing, ceramics and installation. Some current themes in my practice are focused on dislocation, memory and the melancholy of displacement: who has been before us and how has that affected the places we inhabit. A recent trip to Lake Menindee near Broken Hill in October 2011, found it full to capacity after a very long spell of being empty and dry. What emerged were trees, long dead, immersed in greyish water, looking strange and out of place. Death and life, ebb and flow. The hand built ceramic shoes and feet are a representation of the imprint of history on the lake both human and animal, both mythical (animal) and actual presentations (human).
GINA BRUCE

Each panel was painted sequentially starting from the top left, with the same amount of time being spent on each panel. They were painted quickly, one after the other. No marks were considered longer than others and nothing was corrected. Working with this process represents the passing of time or the routines of day-to-day life and invites comparisons between variation and repetition.

The image of the shadow on a chair comes from the shadow cast by the artist while she worked in her studio standing on a chair with a spotlight behind her. Using her figure and shadow the artist interrogates her own subjectivity and explores manifold versions of ‘the self’.

ADDISON MARSHALL

Working primarily in the field of assemblage, Marshall’s hand-built ceramic forms and found object constructions, arrange themselves into highly organised mixed media installations that embrace, manifest and slide between disciplines, thoughts, processes and investigations. His work offers finely honed, intuitive insights into the fields of ceramic, object and construction, blurring the boundaries between art, craft and design. Through these assemblages and constructions it is Marshall’s intention to comfort but also confuse the viewer, to provoke responses that uncover new meaning. To question the role of object and challenge our preconceived presumption of form. His unique creations demonstrate his belief in the potential, importance and relevance of the ceramic.
MARIA FERNANDA CARDOSO

Do you think you have seen it all? Professor Cardoso, from the renowned Cardoso Flea Circus is back in town to prove you wrong! *It’s not size that matters, it is shape* is an extraordinary collection of electron microscope micrographs featuring (for the first time in history) the weird and wonderful world of the ‘private parts’ of small creatures.

Be amazed by the infinitely variable copulatory organs of a dozen mite species from Tasmania, known as the Harvestman. The specimens, from the Australian Museum collection, are so small, that they are almost invisible to the plain eye. Cardoso, with the help of microscopist Sue Lindsay, has artfully scanned them for the entire world to see.

CLARE MILLEDGE

The *Last Visible Dog* is a video constructed from edited still photographs. It tracks the gaze infinitely in a journey that seeks to make the void or what is invisible, visible. The camera lens moves relentlessly forward, looking, attempting to identify, but there is never a resting point, only a continuous void. The void is the pupil of an eye, a black hole, a vacuum, inside a series of ritualised engagements with the landscape by four masked characters. The still photographs were taken in Latvia in an abandoned Russian war port called Karosta, the home for many displaced Russians who were left behind when Karosta was abandoned by Russia in 1996.
ADAM CHANG

This work is part of Adam Chang’s Modern War-Humanity and Machines series. It portrays China’s most advanced fighter aircraft, as a backdrop to discussion about the China Threat Theory. The development of this series relates to Chang’s memories of growing up in China, and in particular the constant discussion about the possibility of imminent nuclear attack by the United States on China, that left the population living in fear. His sensitivity to war comes from this. He has always thought human beings are the most intelligent animals, but they create their world and then they destroy their world.

DANNY CHANG

To me, the medium of painting is like string that connects me to the outside world and is like a mirror that reflects my thoughts. This title “war puppets” reflects on soldiers who have been sent to the front line to kill or to be killed. But here is the question: “do they really want to leave their loved ones?” or “do they really want to kill those people they have never met?” There are many questions that could be asked, but it does not help the soldiers in combat, because after all they are just puppets with strings attached to a higher authority.
Marley Dawson works across sculpture, installation and performance. He is as much interested in the aesthetic concerns of late-modernist sculpture and the experimentation implicit in the kinetic art movement as the heroic antics of pop-culture icons such as Indiana Jones, Buster Keaton and MacGuyver. Dawson constructs scenarios about construction. High Speed counter-balance discs are kinetic works that actively involve the viewer by asking that they manually set them spinning. They journey seemingly endlessly through 360 degrees, drawing and redrawing their circumference and its interior until, eventually, driven by inertia, they come to a stop. Through intricate mechanization the artist achieves a smoothly spinning body, unimpeded rotational movement descriptive of this most simple geometric form.

COEN YOUNG

The text “A Rose is a Rose is a Rose” is taken from Gertrude Stein’s poem, Sacred Emily, written in 1913.

I might consider this work, A Rose is a Rose, an extension of the concerns that preoccupy my attempts to deal with the state of flux of contemporary art; and in particular, painting now. For me, something that I feel Stein’s dilemma may gesture at, to rid the sign of the Rose of the semiotic aporias of modernism and post-modernism, on the contrary, is an interest in the possibility of what art, or for that matter painting, may now be; or may always have been, particularly vis-à-vis its stake as a subjective act. I would say, at least for me, the arbitrariness of aesthetic validity is disturbing.
DAVID EASTWOOD

Specificities of time and place are conflated within *Pink Frost*. The pictorial space is a composite of interiors, constructed through a gradual process of accretion in which painted forms coalesce in unexpected ways. The central motif is that of the decorative bed which operates as a fulcrum around which the rest of the fictive environment evolved. The bed carries numerous associations, including sleep and death, and may be considered a conduit to unconscious experience. Its proscenium-like structure acts as a kind of stage-within-a-stage, echoing the theatricality of the surrounding space. Among the features is an assortment of detritus found in Francis Bacon’s London studio, which has been painstakingly reconstructed in the Hugh Lane Municipal Gallery in Dublin.

THERESA DARMODY

This work represents and invites an engagement with repetition as a process through which to focus cognitive functions. The artist is fascinated by a repetition being, on the one hand, a source of security, of knowledge learned through iterative behaviours (an essential and pervasive aspect of life) and on the other hand, a source of potentially taxing monotony which we all endure. There is a struggle to find a balance between repetition and variation. Creating *Grace* entailed a lengthy repetitive physical action approached with an attitude of discovery and exploration. Observing each slight variation in colour, tone and shape, creating a harmonic union between the painted mark and the described form, the process became a source of pleasure and joy.
Western culture has integrated the idea that machines are in some way entities within themselves—entities that somehow eclipse their technical and material roots. Many of us speak of and treat our “bodies as machines”, a tendency that prompts us to view other relationships in mechanical terms rather than dynamic, living and interdependent. This work is a playful inversion exploration of “the machine as a body”. It was inspired by a 1969 Mini Cooper I owned. I loved driving it because I could feel the machine—its gear joints, and hear and smell combusting fuel and sense the terrain through its low suspension.

**ANNE FERRAN**

This work stems from a desire to know where the past goes when it disappears. On the face of it, there are just two possibilities: it sinks into the ground or evaporates into the air. The ground is where the material evidence lies buried and the air is where rumour and myth circulate.

For more than a decade I have been photographing at a place that once housed female convicts in Ross, Tasmania. In 2008 I began printing the images onto sheets of metal. The reflective glare of the metal accentuated the lightness of the sky, the ground became doubly heavy. Inverting them renders the familiar landscape unfamiliar; it looks like something new might emerge, though strictly speaking nothing has changed.

**BARTHA DORAN**

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DAVID WATSON

Watson is a Rozelle-based artist whose photomedia work weaves filaments of place and memory. In 2005 he set out on foot across suburban Sydney to re-imagine and connect with the postcodes of his youth. Six years later he completed his municipal pilgrimage, his Wild Ryde, by swimming home down Sydney’s original highway, the Parramatta River.

Watson’s archival-looking glass slides re-frame colour landscapes from his walk. The weighty Definotypes incorporate damage—broken shards, cracks, foxing, fading—digitally derived from a set of glass-plate negatives of the area made by a local photographer a century earlier. Watson’s ‘future memories of now’ speak fondly of suburbia, and home, but also of unbridled progress and loss.

Inspired by an array of formative 19th-century photographic processes (e.g. Daguerreotype, Talbotype) the name is also a nod to the Sydney firm which ink-jet printed the images onto glass.
NEWELL HARRY

Gift mats are a traditional form of tribal currency in Vanuatu where they are exchanged at special ceremonial occasions like births, weddings or funerals. I am interested in notions of currency, value, exchange and in alternate modes of economy. In Ni-Vanuatu culture, gift mats speak of these concerns on a number of levels. Although I compose and arrange the phrases the mats are woven traditionally, commissioned to a group of elder craftswomen related to my close friend Jack Sivui Martau, a Port Vila-based Chief and young community leader. The phrases come from many sources, but mostly take their linguistic influence from pidgin and creole dialects, paralleled with hip-hop rhyme and the anagrammatic phonetics of francophone argots like Verlan.

The statement above is an edited, abbreviated interview, between the artist and Adriano Pedrosa, curator for the 12th Istanbul Biennial.

MAX LIEBERMAN

The work describes an arrangement of chosen objects including a surveyor’s peg, water, jug, a tin, teapot, a bottle as well as other objects. However, the exact identity of the objects in this particular work is not important. It is more the emotion of the painter that is on display. The word “Tu” – “You” in French is inscribed into one of the objects painted in the foreground.

In this mode of working, the artist was seeking that special moment when paint, brush, artist and subject are unified in a moment of epiphany; and the artwork is simply an artifact of this spontaneous moment.
When we think of historical painting we tend to instantly think of big paintings—profound masterpieces of a considerable grandeur. However, during the 16th century another kind of painting became significant: the miniature portrait. These portraits were portable, often resembling medals or pendants. Their purpose was to portray an individual’s characteristics, acting as a keepsake for a distant viewer. The invention of photography contributed to the decline of the miniature portrait. In my painting the objective was to explore the dual aspects of scale and representation in a contemporary context, as technological devices have made capturing images widely accessible and endlessly malleable in scale.

SONG LING

I took my inspiration from traditional printing technology. By abandoning the traditional approach to painting in the creation of material images, I produced the dot/shape effect as in printing technology and formed images through dots and shapes in an attempt to represent the digital age as it is now. By giving the paintings a sense of the times and by merging it with the age.

NATASHA BIENIEK

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STEPHEN LITTLE

My art covers a range of media and explores a variety of different approaches to painting. Having side-stepped or all but abandoned the use of traditional materials that one normally associates with painting, I utilise video, photographs, mirrors, tents, vacuum cleaners, brushes, and text. One such work made history as the first work of art to be left on another planet when it travelled to Mars with the NASA Mars Rovers in 2004. As one who considers himself first and foremost a painter, my current studio methodology incorporates what can best be described as ‘a refusal of traditional means’. Here, the form the work takes may appear completely ‘unfamiliar’ in its expected relation to painting and, ideologically speaking, completely at odds with the material conventions that one might normally associate with painting.

AKIRA ALVAREZ-SHARKEY

In my practice I hope to raise questions of my relationship as an artist to the studio: what actions as well as works I make in the studio and how the spectator receives them. As I already perform as a musician I hope to start the process of the merging of performer and artist from being a performer on stage to being a performer in the studio, video or gallery. In my current work I’m drawing on my interests outside of art making and current situation as a father, son, performer, singer, songwriter etc. I decided on making work that incorporates my research into post World War 2 sub-culture, counter-culture and low culture, along with themes of machismo.
The Reality of Myth (in the presence of history) mixed media on paper 192 x 137 cm
Courtesy of the artist and Michael Reid at Elizabeth Bay/Caruana, Jan Murphy Gallery, Brisbane

DANIE MELLOR

The Reality of Myth (in the presence of history) reflects on the nature of representation, and how mythologised perceptions surrounding Indigenous culture were skewed and accepted as real. The image echoes an engraving by Jacob Breyne, the original picture shows philosophers inspecting a plant specimen. This work replaces the exotic plant with a bemused Aboriginal lady. This recalls the association and categorisation of Aboriginal people as flora and fauna in Australia, this ‘truth’ given weight by the philosopher’s study of the Aboriginal lady. The question that is actually being asked of the Aboriginal lady could also be “What is your knowledge?” The picture reminds audiences that while Indigenous cultures were often perceived as simplistic, there existed an incredible depth of knowledge relating to country and environment that ensured survival for many tens of thousands of years.

Warrjiny (Boomerang) series acrylic on wood dimensions variable
Courtesy of the artist and Girringuu Art Centre, Queensland

LEONARD ANDY

Aboriginal people aren’t the only ones who are being assimilated in Australia. Plants and animals are going through that process as well.

I live at Mission Beach and our environment is changing and being impacted because of urbanisation and the dollar. The gunduy (cassowary) and other animals are losing their homes as more people build their homes. This means loss of habitat. More houses means more cars and more animals killed on the roads. You can’t do one thing without it affecting something else. Us and the animals we are part of one environment.
Totems, Amulets and Effigies (Patterns for Penance)  
oak dowel, pine, thread spools, rope, coiled thread, dress pins 
dimensions variable  
Courtesy of the artist  
photo credit: Dara Gill

KATE SCARDIFIELD

Kate Scardifield’s recent work proposes alternate grounds and surrogate objects for use in ceremony and ritual. Her practice is engaged with ideas of spectacle that operate around cultures of dissection and studies of anatomy. Totems, Amulets and Effigies (Patterns for Penance) is a sculptural installation that bares a disembodied resemblance to a group of unknown ancient relics. Each piece suggests the remains of an unfamiliar ceremony; they rest, lean and await enactment, as performative implements or theatrical props.

These objects are also performative in their making; the act of repetition becomes akin to praying the Rosary. The cotton spools are re-covered in intricate abstract patterns. Threaded in and amongst timber, they build upwards into a series of totemic structures that recall the domestic, the macabre and the divine.
Dear Kate...a probable portrait
single channel HD video,
stereo sound,
duration: 6.04 minutes
Courtesy of the artist and BREENSPACE, Sydney

KATE MURPHY

Kate Murphy’s video practice examines the interplay between portraiture and the various forms and traditions of documentary including film and TV documentary, reality TV and the home video. Through her single and multi-channel video installations she explores a multiplicity of viewpoints; that of the subject, the camera, the observer, the viewer, and continues to explore how these unfold in video portraiture. Her video practice is based on the process of observing people, and sharing insights into their lives. The act of observing real people inherent in this approach means a strong element of documentary is present in her work; her attempt to portray significant attributes of the subject contributes a sense of portraiture.

ballad(s) for quiet horizons
DVD, sound
duration: 58 minutes
Courtesy of the artist and Beam Contemporary, Melbourne

SCOTT MORRISON

ballad(s) for quiet horizons is a collection of six audiovisual works that all fit under this singular title. These works are audiovisual poems; they are odes, dedications to ideas, places and people that resonate constantly with me. The ballad(s) acts as a journey through variations of space, time and synergies of the seen and heard. I see it as an audiovisual album, where each work is a deeper step into the natural world, allowing our perceptions of to be altered and appreciated anew. The works shown here were all born in the Southern Highlands, NSW. This is the location of my birth and a place that I return to often to explore and develop these ongoing recreations of the natural world.
RODNEY POPE

Born in Launceston in 1952, Rodney Pople gained a Diploma of Fine Arts at the Tasmanian School of Art before undertaking postgraduate studies in sculpture at the Slade School of Art in London and the New York Studio School. He has been awarded international residencies in Paris and Beijing, where he was Australia’s first Asialink artist-in-residence at the Beijing Art Academy. Pople has been included in many curated and award exhibitions.

BEN ALI ONG

I have been primarily interested in the suggestive possibilities between the images, and the open narrative I create by juxtaposing the interior and exterior world beside each other. Portraits next to landscape, for example. Whilst there are reoccurring motifs and symbols that appear throughout, the importance is on mood, metaphor and emotion, and how different subjects can both carry these feelings and somehow come together, creating my own ambiguous black and white world, similar in a way to the surrealist 1920s film noir.

Birds are frequent symbols that appear throughout the work. Inspired by mythology, they assume a variety of roles. They have been symbols of power and freedom throughout the ages, and are seen to link the human world to the divine.
BEN QUILTY

Dad is a painting of my Dad. I don’t know why I’d never thought of painting him before. He was awkward and embarrassed sitting for me. Mum made him do it! He likes to be out of the limelight. The painting is a live sitting, I guess about an hour and a half in two sittings. It’s probably the longest Dad’s ever had to sit still without clothes on.

JOSEY KIDD-CROWE

Josey Kidd-Crowe studied Fine Arts at La Trobe University in Victoria. Since graduating in 2009 he has participated in solo exhibitions at Lost Projects in the Philippines; TCB Arts, in Melbourne and Gallery 8, Sydney. He has also been involved in group exhibitions in Melbourne, Bendigo and Mildura. He is the recipient of the Peter De Garis Fine Art Services Award for Painting and the Lia Teresa Memorial Prize both from the La Trobe University, Bendigo.
**BOAT PEOPLE-II**
gouache, ink and acrylic on illustration board
74 x 72.5 cm
Courtesy of the artist

**NUSRA QURESHI**

Nusra Latif Qureshi was born in Pakistan in 1973 and originally trained in the traditional art of Mughal miniature (musaviri) paintings with prominent teachers in Pakistan and India. Qureshi’s works are contemporary responses to this ancient craft. She layers appropriated imagery from colonial photography, patterns from Middle Eastern textiles or the Arts and Crafts movement, silhouettes and botanical paintings. In **BOAT PEOPLE–II**, Qureshi uses figures of iconic Australian beach culture as ironic symbols for boat people. Qureshi’s position as a migrant woman in Australian society has added new layers to her explorations as she continues to push the conventional boundaries of her art form.

**JESSIE ANGWIN**

I work with text, video, craft and installation to explore psychological and emotional representations of the gendered body in contemporary society. In **Luke**, a young male with tattoos holds a baby’s bottle filled with milk. The subject of the work is my partner: a separated father and primary caregiver of one son. The work represents a subversion of the stereotype of the separated father by presenting a male assuming his true-to-life role as primary caregiver.

The work is created using cross-stitch, commonly thought of in craft circles to be an easy technique. This is a stark contrast to the traditionally esteemed position held by the genre of portraiture in painting. The contrast in medium and technique reflects the contrasts and apparent contradictions in the work’s imagery, symbolism and subject.
The title of my work is self-referential. Important Artist when an anagram of itself becomes Transmit Patriot. This somewhat paradoxical outcome establishes an innate association between the artist and the patriot and the social machinations of bestowing importance. This work questions the traditionally uneasy rapport that exists between perceptions and experiences of artists, art society and culture.

An ink drawing of a black lace Victorian head scarf with the words Transmit Patriot visually unpicked from threads of the garment embody a deeper unresolved conflict of the feminine object present in the dialogue of masculine art and patriotism. I hope the work can make these associations and let the viewer decode their own story from that.

In the diptych, *The Entangled Bank*, two single figures are centrally located in the picture plane surrounded by dense optical arrangements that simultaneously combine flat and three-dimensional forms. The viewer’s eye is drawn around the surfaces, trying to take it all in. Representations of various abstract and biological grotesques crowd every centimetre of the painting, aiming to depict a contemporary landscape of the carnivalesque in a miniature and compressed form. The figures are based on woodcuts by French printmaker François Desprez. They provide a glimpse into the performative, burlesque traditions of the carnival in 16th century society. The illustrated book in which they appear is an example of popular media of its time: devised as a lexicon of carnival costumes and drolleries to be copied and enjoyed by the populace.
JOAN ROSS

In Australian slang, BBQ this Sunday BYO means Barbeque—Bring Your Own Alcohol. It is an invitation, in this case to re-enact the process of colonisation through the modern cultural ritual of an Australian summer picnic. Joan Ross invites us to gather in an Australian landscape painted by convict Joseph Lycett, an Englishman transported for the crime of forgery. Ross forges the forger, rearranging his 1800s view to accommodate a contemporary history story. Aboriginal people tend a campfire as they wait for guests with dubious manners to arrive. Flying in on a tartan carpet, the colonials bring a barrel of rum and a bright yellow High Visability (hi-vis) designer handbag. They are accompanied by the drone of blowflies—signalling the beginning of summer and inevitability of unwanted pests.

DARA GILL

Untitled (Bowl and Stick Survey) continues my investigation into the topic of anxiety. A key methodology within my developing practice is the survey, that is, an attempt to engage the public in situational based research where a subject responds to stimulus or a constructed environment, often with a visual outcome. These works are performative in nature and documented through video, text, photography, and sound. Through this process documentation becomes art object. The tenor of these works is that of objective scientific research, but the parameters of the interaction are manipulated and become playful through the process. In this work participants were given a limited set of instructions leaving them in a difficult situation employing the objects encountered in the studio.
Self portrait (in between two worlds)  
aluminium, LED lights and perspex  
200 x 57.5 cm variable,  
Courtesy of the artist

PAUL RYAN

we smokum peace pipe  
a black comedy in two parts

the settlers are having their first fancy dress party.  
a number of the party goers come as black and white minstrels.  
wait till the natives see this, hilarious.  
that’s right johnny wave to the blacks.

curiously the blacks aren’t laughing.  
maybe they would like a banana, you know, like the apes on our recent safari in the congo.  
The blacks have gone home, upset.  
oh well. you can’t say we didn’t try.

Self portrait (in between two worlds)  
aluminium, LED lights and perspex  
200 x 57.5 cm variable,  
Courtesy of the artist

JASON WING

My self-portrait is influenced by both Aboriginal and Chinese traditional symbols. I painted the original image with Chinese ink and calligraphy brush. The style of my portrait is based on the traditional Chinese paper cutting technique. I have a background in street art so the self portrait laser cut can actually be used as a stencil. Traditional Aboriginal stencils are the oldest recorded stencils in the world. The circle in my stomach is based on the Chinese yin yang and the Aboriginal meeting place symbol. Other variations of the symbol include, campfire, fire, snow, stars, recycling, water hole, heaven and earth. In both Chinese and Aboriginal cultures the elements are said to have their own spirits. Here, I am represented in the past, present and future, represented by my three eyes.
Napoleon is Always on Top  
acrylic and enamel on 
canvas  
122 x 137 cm

RACHEL SCOTT

Continuing the artist’s investigations into the relationship between intuitive, spontaneous gestures and controlled structures, the painting Aurora (after JA), combines two dichotomous approaches to abstraction—gestural and geometric—into an organic, unified whole. The painted surface and framework of the canvas offers a space for play between visual perception and temporality, the body and architecture and figure and ground, offering a portal for both internal and external shifts and imaginings. Colour is employed as a tool for formal composition, whereby each colour informs the next, and the use of metallic paint creates shifting optical surface effects, which are dependent on the position of the viewer and the light source and position of the painting.

Aurora (after JA)
oil on canvas 
200 x 150 cm  
Courtesy of the artist

AOIFE MILSON

From Afrika to France, a love note. Napoleon is Always on Top explores the relationship between Afrika Bambaataa and Napoleon Bonaparte as lovers, perhaps a backward evolution, but progress nonetheless. With a spontaneous approach to mark making the painting becomes a story of failure and success much like the cross century love affair between Napoleon and Afrika. This work is a result of one painting hidden underneath the present one, giving an air of defeat to Napoleon (he’s used to it). The process of layering is an endless one, like the love between Napoleon and Afrika, even though Napoleon has a complex about victory.
SAMUEL TUPOU

This work is a response to the Panorama Raclawicka (Panorama of the battle of Raclawice) situated in Wroclaw, Poland. The painting features General Kosciuszko on horseback rallying the troops during the Polish uprising. From an Australian viewpoint, this monumental painting, over 100 metres in length, by Jan Styka and Wojciech Kossak puts into perspective the historic relevance of the naming of Mt. Kosciuszko in the Snowy Mountains, NSW. In my work a lone un-mounted horse in a field of tropical pineapples rears up in front of a mountain range. In the background the Kosciuszko Mound (a memorial constructed in Krakow after Kosciuszko’s death) sits electrified. The work uses the historic example of the Polish resistance leader to arouse an emotive state of determined perseverance to overcome adversity.

RYAN PRESLEY

Ryan Presley utilises a variety of media and techniques, among them illustration, watercolour, linocut, etching and ceramics. His practice involves a questioning and negating of historical and contemporary contexts. Presley utilises his own mixed heritage experiences and insights to contribute other understandings to the social and cultural nature of past and present colonial Australia. His father’s family originates from the Moyle River region (Peppimenarti/Port Keats), NT, while his mother’s family were Scandinavian immigrants. He delves into the Australian milieu, scrutinising how it has been constructed, fuelled and maintained over its history. This banknote commemorates Djedaberiyn (Teddbury), the son of Bembulwoyan (Pemulwuy) who along with his father united several Aboriginal Nations in the Sydney area and fought against the European usurpers of their country.
JUSTENE WILLIAMS

Justene Williams constructs elaborate handmade sets consisting of multiple levels of presentation that are performed on and in for an adlib action, which exists only for camera and are then, destroyed. The documentation of these performances are then digitally collaged in post-production for presentation in the gallery, producing an immersive cacophony of performance, installation, video and sound. Concerned with representation, perception, appropriation and communication, where language dissolves into nonsense. Looking back through history, examining how it is remembered, or forgotten, through photographic document to deal wit issues pertinent today. Williams’ channels emotion and energy transforming this into action, dance, form and image.

KELLY DOLEY

Kelly Doley’s practice preferences collaboration and exchange with people and through practice imagines possible futures and ways of life. Her latest project The Learning Centre traverses painting, performance and installation. The Learning Centre is premised on the exchange of other people’s knowledge for art, or life lessons in exchange for a painting as completed by the artist. Kelly is also a founding member of performance/video collaboration Brown Council.
REGINA PILAWUK WILSON

Regina Pilawuk Wilson was born in 1948 in the Daly River region of the Northern Territory. Her paintings are representations of the patterns and designs found in the cultural articles, woven forms and ceremonial markings of her culture—that of the Ngan’gikurrungurr people. Regina states of her syaw design:

Syaw is made out of grass, really different kind of grass. My grandfather used to make big fish net—syaw. A man’s job for this one because he used to hunt for the women and children. They used to make a big syaw to catch fish, barramundi, turtle. My mother and all her six other sisters used to weave fish-net and dilly bags and my grandmother, and her mother, used to make basket—airbell basket. At Daly River, I did weaving with my mother.

PATSY MARFURA

Patsy Marfura was born in 1942 at Daly River Mission, NT, and belongs to the Ngen’gwiwumirri language group. In the late 1960s Marfura moved her family, including six children, to Peppimenarti. She began painting in 2001, alongside her sister Regina Pilawuk Wilson also included in this exhibition, and her cousin Margaret Kundu. Her work includes large painted canvases with bold stripes and dotted markings that reflect ceremonial body painting and three-dimensional woven forms. She is also an accomplished warrgadi (dilly bag) weaver. Patsy states:

This one is weaving design of fi (twine). Fi is made from merrepen (sand-palm) and I make it to weave dilly bags. I weave the dilly bags in the wet season. The dots are durrmu, the dots for body painting. We put those dots on for ceremony, dances.
## Previous Redlands Westpac Art Prize Winners

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<tr>
<th>Year</th>
<th>Name</th>
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<tr>
<td>1996</td>
<td>Imants Tillers</td>
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<td>1997</td>
<td>Gordon Bennett</td>
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<td>1998</td>
<td>Lindy Lee</td>
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<td>Tim Johnson</td>
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<td>Savanhdary Vongpoothorn</td>
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<td>2001</td>
<td>Philip Wolfhagen</td>
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<td>2002</td>
<td>Liz Coats</td>
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<td>Rosella Namok</td>
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<td>2004</td>
<td>Sally Smart</td>
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<td>2006</td>
<td>Rodney Pople</td>
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<td>2007</td>
<td>Darren Siwes</td>
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<td>2008</td>
<td>Julie Rrap</td>
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<td>2009</td>
<td>Julie Gough</td>
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<td>2010</td>
<td>Fiona Foley</td>
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## Emerging Artist Category (Established in 2004)

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<tr>
<th>Year</th>
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<tbody>
<tr>
<td>2004</td>
<td>Megan Seres</td>
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<td>2005</td>
<td>Eileen Napaljarri</td>
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<td>2006</td>
<td>Beth Norling</td>
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<td>2007</td>
<td>Lucia Usmiani</td>
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<td>2008</td>
<td>Lauren Brincat</td>
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<td>2009</td>
<td>Will French</td>
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<td>2010</td>
<td>Eric Bridgeman</td>
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ACKNOWLEDGEMENTS

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