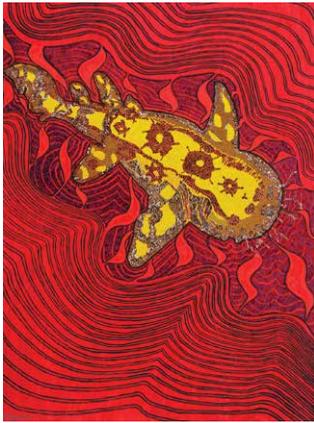


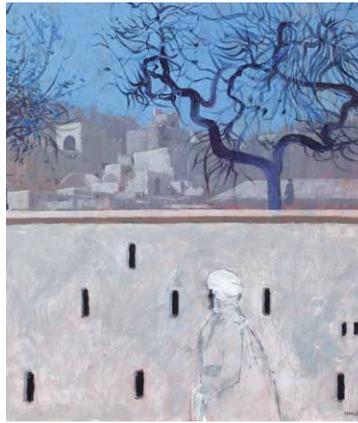
Collection and Place:
A Decade On –
*Redland Art Gallery
celebrates 10 years*

redland





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Redland Art Gallery, Capalaba

Tuesday 29 January –
Tuesday 26 March 2013

Redland Art Gallery, Cleveland

Thursday 7 February –
Thursday 28 March 2013

FOREWORD

2013 marks the Tenth Anniversary of Redland Art Gallery, a notable achievement for the Art Gallery, the City of Redlands and its residents. Over the past 10 years Redland Art Gallery has developed a profile within the region and public art gallery network for quality programs and exhibitions, with a strong commitment to local arts development. This success would not have been possible without the ongoing support of the Redland City Council, the local arts community, artists, Art Gallery staff and volunteers.

In the last decade Redland Art Gallery has also built a distinctive collection, reflecting the diversity and uniqueness of the region. The Redland Art Gallery Collection, which now numbers over 200 artworks produced by more than 100 artists, is pivotal to the Art Gallery's role in local and regional cultural development. *Collection and Place: A Decade On* is Redland Art Gallery's major commemorative exhibition for its Tenth Anniversary. It is part of a suite of exhibitions and events, programmed to celebrate Redland Art Gallery's first decade and acknowledge its many dedicated supporters, both past and present.

Stephanie Lindquist

Director



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Collection and Place: A Decade On – *Redland Art Gallery celebrates 10 years*

Collection and Place: A Decade On – Redland Art Gallery celebrates 10 years marks a significant milestone in the history of Redland Art Gallery. The nucleus of the exhibition is a selection of 10 artists whose work is represented in the Redland Art Gallery Collection and highlights the diversity of the Collection in terms of media and the vital creative intent of the artists featured. The exhibition is augmented with additional loan works by each artist and serves not only to broaden appreciation of the artists' creative profiles but to create a dialogue across bodies of practice.

The 10 artists are recognised for their contribution to the visual arts within a regional, state, national or, in some cases, international context. The exhibition highlights the strengths of the Redland Art Gallery Collection and it demonstrates the exceptional qualities of each artist represented. The works provide insights to how artists respond not only to the environment and sense of place of the local region but also further afield. The Collection is crucial to the City of Redlands and it provides a map of the vitality, complexity and unfolding patterns of contemporary art.

Aspects of the local environment come to the fore. Located in Redland City, east of Brisbane, an area that covers 537 square kilometres consisting of mainland and islands, Redland Art Gallery serves a population of 130,000 in a region of bayside suburbs, hinterland bush areas and islands scattered throughout Moreton Bay. This diversified environment and the Moreton Bay region as a whole has been an influence on almost all of the artists in the exhibition.

The selection includes artists who work in a range of media including ceramics, printmaking, photography, digital media, sculpture and painting. Each artist in their own way is noted for testing the boundaries of creativity. The spectrum of



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practice encompasses the work of prominent senior artists, such as Lawrence Daws, to artists who are still emerging in their field. Daws grew up on the Fleurieu Peninsula in South Australia and, from 1970 until 2010, lived by the Glasshouse Mountains at Beerwah on the edge of State forest, where many of his best-known works were created. The two works in this exhibition were inspired by Daws' travels to North Africa in the late 1970s and provide something of a contrast to more recognisable landscapes.

While many of the works in the exhibition are familiar to local audiences as many of the artists live and work in the region or have been inspired by the diversity of this environment, Luke Roberts is perhaps not well known in the local context. A key figure in the Queensland art scene for over three decades, he has developed an intricate personal mythology that interpolates personal and political, local and cosmological, past and future. Much of his work can be characterised as 'performance for photography' and it is his photographic installations that he is becoming best known for at this time. However, painting has also been a key part of his practice and he has returned to paint on Stradbroke Island since 2003.

Indigenous art has unique qualities, usually related to the longevity of the connections between peoples and place. Well known to the wider community on Stradbroke Island is Indigenous artist Belinda Close. Close has been painting since she was a child, but became more focused with the introduction of a TAFE course in painting in Dunwich in 2003. Close was one of the original members of the Salt Water Murris Quandamooka Inc Art Group, which was formed in 2005 and provides a forum for contemporary Indigenous practice on the island.



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Fiona Foley is an Indigenous artist from Badtjala, Fraser Island but has worked in and around Brisbane since the 1980s. Foley has developed a practice that exemplifies aspects of the culture of her forebears in a strikingly spare aesthetic, by building into her artworks elements collected from or representing Fraser Island and Hervey Bay. Her medium is diverse including watercolour, installations, video and sculpture. More than a memento, a work such as *Mangrove paddle* 2000, a cast bronze of a wooden paddle long lost but found in a mangrove forest, reveals how Foley's art explores her sense of identity through evidence of her forebears.

Leigh Camilleri's strong sense of involvement with materials has always been a strong part of her creative work. She paints the landscape in ways that harmonise with its flat, eroded, ancient tranquillity and also with its often untidy vegetation. Her current work focuses on the intertidal zone and mangrove areas of Moreton Bay.

Carl Warner's practice as a lens-based artist is noted for photographs that record visual fragments and abstracted elements of industrial environments. These details, isolated from their environment and positioned formally in a gallery space, reference and play with the language of abstract painting. Carl Warner uses the camera to record the detail he observes in the urban, industrial and natural environment, but does so in a way that renders the surface reality nonrepresentational. It has been noted that Warner intensifies the surfaces of objects, framing a language out of overlooked details, and transforming commonplace space into a space of exceptional insight. Although he works in the landscape, he is currently engaged with moving images and the potential for continual flow and motion within photography.



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The work of ceramicist, Julie Shepherd is immediately recognisable for its fine polished porcelain with pierced or translucent decoration using bowl and sculptural forms. Translucent porcelain is expressive of the fragility of the natural environment and the impact of human contact. Shepherd's distinctive piercing technique resulted from looking at electron microscope illustrations of the laser structures within nature. For her, the piercing process is similar to sewing with a needle and its link to traditional feminine textile crafts. In the work *Hybrids* she created a union between textiles and clay. First crocheted, and then dipped into porcelain, these creatures which stand on tiny legs, take on other-worldly appearances.

Now based in Sydney, Noel McKenna works in a variety of mediums, including ceramics, metal sculpture, enamel and watercolour. Through these various methods of art making, McKenna instils a humble and engaging quality to familiar imagery. A feature of McKenna's method is to create thematically linked groups of work. Of particular interest are a series portraying the oversized tourist attractions that we see dotted along our highways. In his watercolour *Big Strawberry (Redlands, Queensland)* painted in 2004, the work communicates the humour of these strange sculptures as well as the isolation of these rural land marks.

Nicola Moss, a full-time artist living between Cleveland and the Gold Coast, creates works which focus on observing and interpreting the ecology of the natural environment. Moss is a passionate environmentalist, whose practice melds something of traditional landscape painting themes with issues of contemporary relevance. Stylistically, Moss' mode of working is influenced by her studies in printmaking. Her paintings are characterised by the use of silhouette forms that she lays over richly textured underpainting, the overall effect of which is reminiscent of screenprinting and Japanese woodblocks.

Perhaps the most intriguing work that relates directly to the environment of Moreton Bay is Judy Watson's *Ghost ship with bailer shell* 2012, a pigment, pencil and acrylic on canvas with an overlaying of images relating to the rich biodiversity of Moreton Bay including hoop pine, bunya pine, Moreton Bay bailer shell and mud whelk (all found in and around Moreton Bay). However, the ever present tensions of environmental degradation are alluded to by the image of a blue netted form that looks like a bluebottle with stinging tentacles. We are reminded of the oil spill from the *Pacific Adventurer* in March 2009, when the container ship from Hong Kong lost 31 shipping containers overboard in rough seas, seven miles from Cape Moreton.

Each of the artists in *Collection and Place* is recognised for the richness of their creative vocabulary and enduring sense of purpose.

Ross Searle
Guest Curator

LIST OF *Works*

(All works dimensions are listed
h x w x d)

CAPALABA

Leigh Camilleri

1959 —
Lives QLD

Within the rectangle 2004,
oil on canvas,
204 x 104 cm.
Acquired in 2004 with Redland Art Gallery
Acquisition Funds.
2004.25

Trepidation on Brown Lake 2012,
oil on canvas,
101 x 101 cm.
On loan from the artist.

Wetland shimmers 2012,
oil on canvas,
101 x 101 cm.
On loan from the artist.

Lawrence Daws

1927 —
QLD 1970-2010, lives NSW

Wall in Morocco 1979,
oil on board,
79.5 x 70.5 cm.
Donated through the Australian Government's
Cultural Gifts Program, 2011.
2011.03

Window at Fez 1979,
ink on paper,
159 x 136 cm.
On loan from Philip Bacon Galleries.

Noel McKenna

1956 —
Born QLD, lives NSW

Big Strawberry (Redlands, Queensland) 2004,
watercolour on paper,
60 x 70 cm.
Acquired in 2005 with Redland Art Gallery
Acquisition Funds.
2005.02

*Childhood memory: Sankey Street dare
(Highgate Hill)* 2008,
watercolour, pencil and ink on paper,
57.5 x 77 cm.
On loan from Heiser Gallery.

Julie Shepherd

1956 —
Lives QLD

Hybrids 2007,
cast porcelain,
14.5 x 75 x 11 cm (collective).
Acquired in 2007 with Redland Art Gallery
Acquisition Funds.
2007.09

The Cactus and the Rose 1 2011,
cast porcelain,
35 x 30 x 30 cm.
On loan from the artist

The Cactus and the Rose 2 2011,
cast porcelain,
36 x 20 x 20 cm.
On loan from the artist.

The Cactus and the Rose 3 2011,
cast porcelain,
22 x 27 x 27 cm.
On loan from the artist.

CLEVELAND

Belinda Close

1966 —
Lives QLD

Baby wobbegong 2007,
synthetic polymer paint on canvas,
102 x 72 cm.
Acquired in 2007 with Redland Art Gallery
Acquisition Funds.
2007.05

Djundjeri 2012,
synthetic polymer paint on canvas,
100 x 100 cm.
On loan from the artist.

Fiona Foley

1964 —
Lives QLD

Mangrove pods 2000,
cast aluminium,
3 pieces: 66 x 3 x 3 cm largest.
On loan from Andrew Baker Art Dealer.

Mangrove paddle 2000,
cast bronze,
113 x 4 x 4 cm.
On loan from Andrew Baker Art Dealer.

Fraser Island Mangrove 2010,
cast aluminium,
28.5 x 4.5 x 4.5 cm.
Acquired in 2010 with Redland Art Gallery
Acquisition Funds.
2010.20

Flotsam and jetsam #5 2011,
gouache and graphite on Arches paper,
56.5 x 66 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.24

Flotsam and jetsam #8 2011,
gouache and graphite on Arches paper,
56.5 x 66 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.25

Flotsam and jetsam #11 2011,
gouache and graphite on Arches paper,
56.5 x 66 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.26

Nicola Moss

1968 —
Lives QLD

Co-existence 2010,
synthetic polymer paint on paper,
115 x 269 cm.
Acquired in 2010 with Redland Art Gallery
Acquisition Funds.
2010.18

*On the ground – Identify, collect, propagate
(Bushcare Seed Collection)* 2010,
synthetic polymer paint, pigmented ink, laser print
and assorted acid free papers on plywood panels,
112 x 120 cm.
Gift of the artist, 2010.
2010.19

A new leaf, Restore – Reuse (Hill End, Spring 2012),
natural ochre, frottage, synthetic polymer paint,
rust stain, hand cut paper,
105 x 107 cm.
On loan from the artist.

Luke Roberts

1952 —
Lives QLD

Bungalow interior Headlands Chalet 2005,
ink and watercolour on paper,
89.5 x 125.5 cm.
Acquired in 2005 with Redland Art Gallery
Acquisition Funds.
2005.10

Paradise painting (Cylinder Beach) 2005,
oil over synthetic polymer paint on canvas,
82.5 x 82 cm.
Acquired in 2005 with Redland Art Gallery
Acquisition Funds.
2005.09

Self portrait as Steve Hart 2006,
giclée print on Arches paper,
47 x 53 cm.
On loan from Milani Gallery.

Carl Warner

1965 —
Lives QLD

Big Blue 2005,
Type C photograph,
136 x 134 cm.
Acquired in 2006 with Redland Art Gallery
Acquisition Funds.
2006.06

Myora 2008 (printed 2010),
inkjet print,
3 sheets: 83 x 112 cm each.
Gift of the artist, 2010.
2010.17 (a-c)

Slow 2012,
single channel digital video,
duration 9:01 min.
On loan from the artist.

Judy Watson

1959 —
Lives QLD

heron island suite #2 2009/2010,
etching and screenprint on paper,
59 x 46 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.06

heron island suite #4 2009/2010,
etching and screenprint on paper,
59 x 46 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.07

heron island suite #14 2009/2010,
etching and screenprint on paper,
59 x 46 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.08

heron island suite #15 2009/2010,
etching and screenprint on paper,
59 x 46 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.09

heron island suite #18 2009/2010,
etching and screenprint on paper,
59 x 46 cm.
Acquired in 2012 with Redland Art Gallery
Acquisition Funds.
2012.10

Ghost ship with bailer shell 2012,
pigment, pencil, and acrylic on canvas,
212 x 154 cm.
On loan from Milani Gallery.

IMAGE Credits

Photography by Carl Warner

- 1. Leigh Camilleri**
Within the rectangle 2004,
2004.25
Reproduced courtesy of the artist.
- 2. Belinda Close**
Baby wobbegong 2007,
2007.05
Reproduced courtesy of the artist.
- 3. Lawrence Daws**
Wall in Morocco 1979,
2011.03
Reproduced courtesy of the artist.
- 4. Fiona Foley**
Flotsam and jetsam #5 2011,
2012.24
Reproduced courtesy of the artist.
- 5. Noel McKenna**
Big Strawberry (Redlands, Queensland) 2004,
2005.02
Reproduced courtesy of the artist.
- 6. Nicola Moss**
Co-existence 2010,
2010.18
Reproduced courtesy of the artist.
- 7. Luke Roberts**
Paradise painting (Cylinder Beach) 2005,
2005.09
Reproduced courtesy of the artist.
- 8. Julie Shepherd**
Hybrids 2007,
2007.09
Reproduced courtesy of the artist.
- 9. Carl Warner**
Myra 2008 (printed 2010),
sheet a from series,
2010.17 (a)
Reproduced courtesy of the artist.
- 10. Judy Watson**
heron island suite #2 2009/2010,
2012.06
Reproduced courtesy of the artist.

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Redland Art Gallery, Capalaba

Capalaba Place, Noeleen Street,
Capalaba Q 4157
Monday, Tuesday and Friday 8.30am – 5pm
Wednesday 9am – 5pm
Thursday 8.30am – 7.30pm
Saturday 9am – 4pm

Redland Art Gallery, Cleveland

Cnr Middle and Bloomfield Streets,
Cleveland Q 4163
Monday to Friday 9am – 4pm
Sunday 9am – 2pm

Admission free

Tel: (07) 3829 8899 or email:
gallery@redland.qld.gov.au
www.more2redlands.com.au/ArtGallery



Redland Art Gallery is an initiative of the Redland City Council,
dedicated to the late Eddie Santagiuliana