

Presented by Redland Art Gallery

REDLAND

ART

AWARDS

2022



**REDLAND ART
GALLERY**

**SHORTLISTED ENTRIES
2022**

Presented by Redland Art Gallery

REDLAND ART AWARDS 2022

EXHIBITION

16 October –
4 December 2022
Redland Art Gallery, Cleveland

JUDGE

Dr Fiona Foley, Badtjala artist
and Senior Lecturer,
Queensland College of Art,
Griffith University

OPENING EVENT

6pm Friday 14 October 2022

PANEL TALK

12noon Sunday 30 October 2022

Redland Art Gallery would like
to thank everyone who entered
Redland Art Awards 2022.

*Redland Art Gallery acknowledges the traditional
custodians of the lands and seas where we live and work.
We pay our respects to Elders, past, present and future.*

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



**REDLAND ART
GALLERY**

ELIZA ADAM QLD

Source 2022

Mixed media on wood panel

\$1,650

"My practice investigates time as registered in landscape. I am interested in how past incidents have a direct and persistent impact on the present and how previous actions and energies are retained and transferred in place. *Source* is part of a recent series which explores the impact of climate change through rising sea levels, drought and flood. *Source* responds directly to the recurrent flooding events in South East Queensland in 2022. Through built layers and simple notation this work presents an environment in a state of change."

HOLLY ANDERSON QLD

Blue shirt (The sun indoors) 2022

Oil on panel

NFS

"In *Blue shirt (The sun indoors)* white sunlight finds a path through a shirt hung up to dry. Rectilinear marks of paint build a room with a shimmering logic. Stripes band together to form crisp folds of fabric or part to produce light from negative space. This scene is backlit, yet the sun itself appears to hang directly in the room, between the viewer's eye and the shirt's lit body. This solar refraction would normally be naturalised to the eye and yet, within the flattened logic of painting, becomes a more conspicuous optical curiosity. In this work, to play with light is to play with our awareness of perceptual strangeness in the lit world."

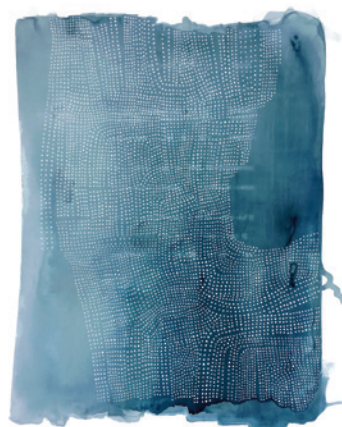
CHASE ARCHER QLD

Self portrait in the spaces in between 2022

Oil on Red Oak plywood

\$2,000

"Below the surface of all paintings is the energy of the artist. It is this undercurrent – made up of hours of contemplation, conscious and subconscious image selection, intentionality of paint application – which reveals more about the artist than any superficial visual likeness could. In this sense, all paintings can be viewed as self portraits in varying degrees. *Self portrait in the spaces in between* takes the traditional self portrait and embeds it within a mise-en-scène of characters and elements which appear to be unrelated but are in fact an autobiographical glimpse into my consciousness."



SUZANNE ARCHER NSW

Seclusion 2021

Oil on canvas

\$15,000

“During COVID-19 my studio environment in Wedderburn, two hectares of rocky rugged bushland 60 kilometres southwest of Sydney, has provided an isolated and peaceful environment. On a wall in my studio I have collected random objects, photos, and fragments of paintings that often get included randomly in a work. Images of the medical masks that we all had to assume as part of our protection against the virus arrived subconsciously among the landscape imagery of criss-crossing branches outside my window and peculiar figure-like tree forms.”

NICK ASHBY QLD

Tree, Heiser Gallery 2022

Oil on linen

\$3,800

“This tree at the front of Heiser Gallery caught my attention one day because of the unusual way it had been clipped. I liked the curvy geometry. My painting records the memory of this moment and in a way my memories of visiting the gallery. It is the tree which stars in my painting and I have attempted to record its complex structure through a convoluted process of transcription.”

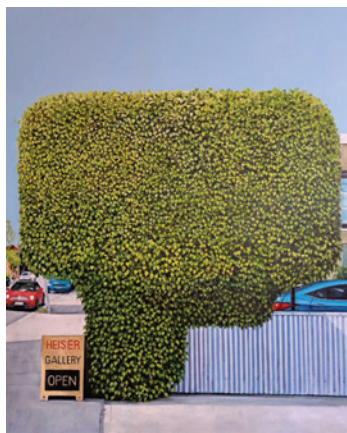
KYM BARRETT QLD

The Silence 2022

Oil on canvas

\$5,900

“What makes me feel most alive is the simplicity and silence of being in nature, alone. I live in open hilly bushland beside a rain-forested creek, and it is a constant source of emotional and spiritual sustenance. *The Silence* emerged as an abstract expression of the silent but animating life-force that flows on my land. In all our busyness and distractions, it is a reminder of our need to connect with nature. When we pay attention and listen, it can be a portal to slowing down, breathing deeply, and feeling peace. Our hard edges soften, and our difficulties subside.”



CARLA BENZIE QLD

Cold as ice 2021

Watercolour and pencil on matt board

NFS

"Like many of us, I have grown up with watching Sir David on our televisions. His passion for the environment sparked my passion, and I have now made it my mission to incorporate this not only into my day-to-day life but also my art. We never know who is behind the camera, so I got straight to work searching for the people behind the scenes. In my search I came across the stunning book *Freeze Frame* by award-winning UK Cinematographer Doug Allan. I was delighted when he agreed to not only speak with me about the project via Zoom but also supply the photographs of the stunning scenery and wildlife. I used these to create the artwork in recognition of the amazing people like Doug who help capture these incredible animals on film to share with the world."

YANNICK BLATTNER QLD

Distribute the Leisure Evenly 2022

Oil on canvas

\$3,800

"The inground swimming pool is a staple feature of the luxury resort, the five-star hotel and the suburban middle-class dream home. In *Distribute the Leisure Evenly*, I depict the process of installing the plastic lining of a pool. Four figures support a synthetic skin puckered over a black abyss, representing the displaced earth carved out for a man-made paradise. For me, the swimming pool serves as an embodiment of the inherent interconnection of commerce, luxury, self-care and labour. This nexus is concealed by commercial self-fulfilment rhetoric and the dubious promises of advertising, obfuscating the labour behind the experience: the labour performed to pay for the privilege of indulgence, and the unskilled labour necessary to provide it."

KATHRYN BLUMKE QLD

Sunset at Wellington Point Quilt 2020 – 2021

Watercolour and graphite pencil on Arches paper

\$6,000

"I draw from my experiences with nature and this painting investigates my feelings of gratitude as I watch the sunset at Wellington Point. I am interested in the invisible forces in the affective and the sensory nature of the materials that I use to express these sensations of gratitude. In this painting I become the joy of the sunset's colours on the bay."



GARY CHRISTIAN NSW

and here we stand under La Nina's Big Sky 2022

Synthetic polymer paint, pencil and pastel on washing paper

\$4,000

"The work was painted earlier in the year, at a time when it was raining non-stop. Rivers flooded and then later, flooded again. I stayed dry but the feeling I had was apocalyptic. I have attempted to paint something less relentless, embracing the experience but also going beyond it. *and here we stand under La Nina's Big Sky* expresses the idea that we are all in it – this world, this La Nina environment together."

SYBIL ROSE CURTIS QLD

Structures in the dunes 2021

Oil on canvas

\$9,600

"Among activities innate to children is making structures out of whatever is available. This painting is based on structures made from driftwood accumulated on a beach. Are they cubbies, destined to be bonfires or made simply because the building materials were there? These structures are an underlying theme of many of my paintings."

MICKY DAVID QLD

ich bin: I AM a shameful consequence 2021

Synthetic polymer paint and enamel on plywood

\$3,200

"*ich bin: I AM a shameful consequence* draws inspiration from Gordon Bennett's 1990 painting *Self-portrait (but I always wanted to be one of the good guys)*. The wish to know the truth about identity that is not shrouded by mystery, unrest, and shame has dictated the works meaning. I have been led to believe that I am of German heritage, however, hidden family secrets driven by intergenerational trauma, support another culture. Imposed, repressed and cinematic subject matter that is both recognisable and ambiguous within the work, have been used to create a visual discourse to communicate a narrative about a search for something that may never be found."



KARL DE WAAL QLD

Marketplace 2022

Synthetic polymer paint on canvas

\$5,000

“So much is bought and sold over the internet. Facebook Marketplace has become the go-to place to grab a bargain or to make some quick cash. I like how people photograph what they have for sale, presenting it like an artwork, in its best possible light. The platform then automatically frames the image squaring it up, creating heavily cropped versions. I like the sense of community and hope to celebrate this by painting a selection of random articles for sale.”

SIMON DEGROOT QLD

The Dream of Innocent 2022

Oil on linen

\$12,000

“In this work cultural legacies and specific art history details are approximated through hard edge form and flatness. Referring to *The Dream of Innocent III* (1299) by Giotto, this work considers a hierarchy of the visible and how architectural form and spatial illusion can be considered as scaffolding for human interactions. Through a simple painted overlap and use of compound complex forms, this work complicates a visible hierarchy between what is seen and what remains hidden.”

TRACY DODS NSW

Thoughts, prayers and business as usual 2022

Synthetic polymer paint on canvas

\$5,000

“Come with me on a journey into the inner life of my subjects. These figures are usually alone, in many cases disoriented, in some instances pathetically attempting to maintain their dignity. When they are in groups, they seem to be conversing in the language of collusion...or boardroom bullshit. And yet there is enormous space for empathy. Underneath the suit and the un-beach-like posture many of my subjects look utterly lost. These figures represent the most powerful people in the world. They seem to have no idea what they are doing or how they got where they are – to their position of influence or ankle-deep in rising oceans.”



MITCH DONALDSON QLD

Flare Season 2022

Synthetic polymer paint on hardboard panel

\$2,400

"I am interested in the potential for collage-based abstraction to visualise anxiety and uncertainty brought about by the impending climate crisis. My works begin with plywood shapes, generated by an automatic drawing method, which are extensively repainted and rearranged as a composition emerges. This process acts as a form of divination, searching for resonant relationships amongst the chance arrangements of shapes and colours. The resulting pictures illuminate a recurring question: what does the future of earth look like? The response in *Flare Season* evokes a distant glow of fire in the night. Its light is ambiguous, both ambient and fractured, hot and cold. It suggests hope and revelation as much as the destructive and chaotic aspects of nature."

JAYE EARLY SA

Masato_Takasaka 2021

Synthetic polymer paint and permanent marker on canvas

\$5,000

"Masato is an artist and academic living in Melbourne. We worked together when I used to teach in the Critical and Theoretical Studies department at the Victorian College of the Arts (VCA), Melbourne. The decision to do a portrait of Masato was, initially, quite instinctive, I just knew he would make a great subject. Masato is a kind person with a tender disposition. I enjoy his intelligent and developed sense of the absurd, along with his playful and distinctive sarcasm. After he agreed to sit for me, I knew I wanted to somehow highlight these qualities."

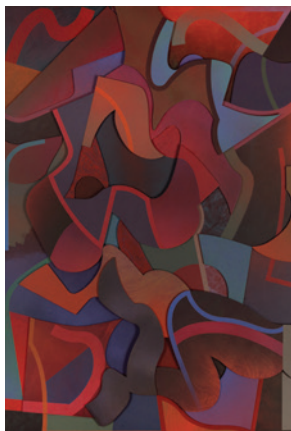
KATE ENDACOTT NSW

Sunday Lunch 2022

Watercolour on Arches paper

\$3,600

"During COVID-19 and lock-down New Yorkers were driven out of sheer necessity to re-imagine the streetscape. This manifested itself in restaurants erecting temporary, and some not-so temporary, outdoor dining structures on the streets. This presented a unique opportunity to observe diners from my sixth-floor apartment fire escape in Soho. This voyeuristic vantage point provides an intimate insight into the diner's body language and interactions."



NICK FERGUSON NT
Two figures in pool 2022

Synthetic polymer paint on canvas
\$3,900

"This work is from my series titled the *flicker*. I had spent a year travelling in remote Australia, gravitating to swimming holes where I found myself beguiled by these places and the people who visited them. In these small, often lush tropical amphitheatres, there were lovers, family, and close friends, all gathered for the simple ritual of bathing. I drew these figures and landscapes, then returned to the studio to make paintings. I wondered about their existences, their narratives, and wanted to preserve a sense of dignity and the fleeting brevity of existence."

BARRY FITZPATRICK QLD
Estuary 2021

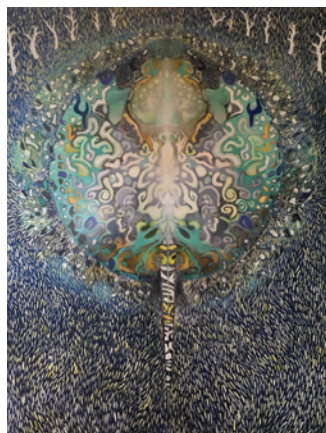
Oil on board
\$6,000

"I have always been fascinated by estuaries along the coast where numerous stingrays' feeding depressions in the sandy shallows re-sculpt the stream bed daily. The stingrays act as ecosystem engineers helping to maintain the unique appearance and ecology of our fabulous estuaries. My art practice has evolved out of my lifelong interest in the environment and environmental activism. I focus on iconic marine forms and the Daintree rainforests as precious visual metaphors for change and action."

MOLLY GALPIN QLD
Iconic Margaret 2022

Mixed media on timber board
\$2,950

"Whilst preparing my studio for an Open day, it occurred to me that I had morphed into a likeness of the great artist Margaret Olley. Still life inspiration 360 degrees. I was working on an exhibition of portraiture dolls of local artists in mixed media when Margaret came into being. Her face of 3D Calico filled with craft packing then painted with acrylics. Her clothing from my own dress fabric was collaged onto the painting. The background objects of flowers, 'ciggies', brushes, and palette were from an image I have of her home/studio (photo reference ABC). The whole process was so enjoyable as I have much admiration for her talent and thought process."



BRIDIE GILLMAN QLD

The trees have become silhouettes 2022

Oil on linen

\$7,900

“Painting has become a meditative act of recalling my experiences of a place through abstract response. Formless abstract shapes reflect the inconstancy of memory: an emotional reaction rather than a representation of place. *The trees have become silhouettes* was painted in response to time spent in Bundjalung National Park. This place has become very special to me. A place to return to over and over. A place to exhale. A place I feel privileged to spend time in. With deep gratitude I acknowledge this work has been made in response to experiences on Bundjalung Country.”

MILES HALL QLD

Over the dead leaves 2022

Oil and beeswax on Belgian linen

\$7,200

“Inspired by T.S. Eliot’s *Four Quartets*, this painting attempts to capture the dynamic nature of growth, circularity, gravity, and decay. Combining mineral, vegetable and animal, graphite pigment is held in a medium of linseed oil and natural beeswax producing a paint rich in expressive potential. The use of line is central to the development of these paintings, specifically, an ‘open line’ that evokes elements of the natural world, vegetation, and the enigma of creation. While the lines have an urge towards figuration, I aim to accentuate their abstract, tactile dimension – creating a union between the physical and pictorial experience of painting.”

HEINE IEDEMA QLD

Spilling over at Dune Rocks (Invasion of Water) 2021

Oil on canvas

\$3,500

“Studying the relationship between land and water, looking at the irresistible force of water and the immovable rocks, in the long term it is the water that always has the upper hand. In the painting process I strive to echo the opposition of the two by using complementary colours, such as oranges and blues, yellows and purples. With these techniques there is a strong zoomorphic element in the shapes formed, some are incidental others are subtly encouraged.”



HELENA JACKSON-LLOYD QLD

Meditation on Place 2022

Mixed media on stitched canvas

\$3,900

"My work references place and in this case, the place I live which is the Sunshine Coast. I made this painting during a recent artist residency at the Maroochy Botanical Gardens. The large shape is traced from a huge timber burl found on location. The earth pigments are locally sourced. The repeated rhythmic lines represent a meditation on the sense of spirituality and timelessness about the place."

TIANA JEFFERIES QLD

Like a spectre but you can feel it 2021

Mixed media on plaster

\$900

"*Like a spectre but you can feel it* is a configuration of three plaster supports with rust solution applied to their surface through the cover of a pedestal fan cover. The work is interested in the ungraspable forces of climate change, considering the multiple temporalities wind traverses, from the subtle change a pedestal fan makes compared to that which can collapse buildings. Stencilled through the negative space of a fan cover, where air is usually pushed through, the iron oxide pigment is a reminder of the active nature of materials, their ability to harm and erode another."

YASMIN KHADEMBASHI WA

Don't be suspicious 2021

Mixed media on linen

NFS

"This painting explores the isolation and ostracisation felt as a Muslim woman, constantly being under target, suspicious of who you are, hunted for what you are, made to feel as though we are the 'other' in the place we call home. The target branded on her chest serves as an aiming point, however, is also symbolic of the evil eye, believed to ward off bad spirits and protect her. The calligraphy in the background is from a collection of poems called the *Masnavi* by famous Persian Poet Rumi, referring to the Quran, Sufism, and philosophical insights."



KIM KNIGHT QLD

Till the break of Dawn 2022

Synthetic polymer paint on canvas

\$1,100

“Taken by drone, I looked for a shot of Cleveland Point where instead of looking out, the viewer could look in. I want to evoke emotions in people where they feel calm, a sense of escapism and of being the only person present, enabling their mind to recall memories of this place. The addition of the cyclist, the Straddie ferry and bench seats convey playfulness and a ‘Where’s Wally’ quality. This piece inspires the viewer to be in the moment.”

TANYA LINNEY NSW

Seen and Not Seen 2022

Synthetic polymer paint on poly-cotton

\$5,000

“*Seen and Not Seen* is a painting made using mis-tinted paint from the hardware store. These colours that have been rejected for household painting projects and put it into a fine art context, question the hierarchy of traditional and non-traditional materials. The work is made using cleaning tools including rollers and squeegees, this process looks to subvert the female role in a household setting using domestic gestures and marks usually washed away. Stretcher bar markings are intentionally visible in the canvas, pushing back against the substrate and all it represents as we begin to see what is below the surface.”

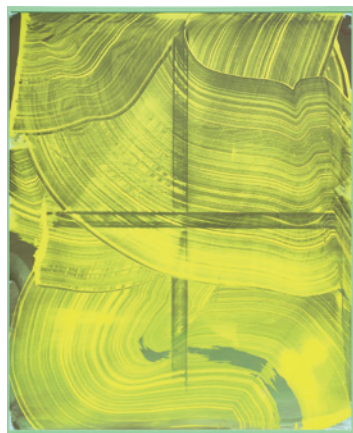
JENNIFER LONG QLD

On the Edge 1 2022

Mixed media on Hahnemuhle paper

\$550

“*On the Edge 1* represents totems stacked, layered, balancing precariously juggling to stay upright in a ravaged landscape. Metaphors for us in challenging times, they wait, observing. Forms seem strong but also flimsy. They might topple or blow away at any moment. Wrapped, tangled forms suggest intertwining of life and thoughts. Birds suggest freedom, flight. The barren landscape hints at forces like pandemic, war, or environmental change but offsetting this is colour and quirkiness in the totem shapes. Seeing my grandkids build and stack blocks led me to create similar landscapes where the playful and serious stuff of life co-exist.”



CARMEN R. MALLEN QLD

Look Above 2022

Synthetic polymer paint on canvas

\$720

"*Look Above* is an accumulation of feelings, memories, landscape, sunsets, and sunrises that form into colours and shapes. I am driven by the way I experience the world visually; through the mental notes and pictures I take as I go about my day."

KARLA MARCHESI QLD

The Crane Wife 2022

Oil on linen

\$9,200

"Employing the still life genre of the 'impossible bouquet' as a means through which to reflect upon socio-cultural anxieties of our age, my paintings theatrically critique what it means to be human at this present moment under conditions of late capitalism and anthropocentrism. Interweaving an allegoric deconstruction of ideological systems with autobiography, pathos, and humour, *The Crane Wife* reflects upon a dissonance between subjective hedonic desire and modalities of pleasure in contemporary social life, via multi-genus arrangements of flora. Exploring the pitfalls of modern dating and relationships, *The Crane Wife* draws on the Japanese folklore (Tsuru no Ongaeshi), probing unions sustained by unequal sacrifice and labour."

NICOLA MASON NSW

The cheese grater and the banksia cone 2022

Oil on canvas

\$1,990

"*The cheese grater and the banksia cone* are part of a still life series where banksia cones and kitchenalia interact becoming equal players in almost-but-not-quite stories. Here, the grater and the banksia stand together oddly and relationally. With these works I play with the still life genre of Western painting in my questioning of how to better live with the land. Nature and culture coalesce in my mind evicting binary modes of thinking. Through the process of creating this work, I also loved playing with the materiality of the paint in forming the objects and their shadows and reflections."



IAN MCCALLUM QLD
Of Hearth and Home 2022

Synthetic polymer paint and graphite on canvas
\$6,000

"This painting was made upon return to rural Queensland after a few years away. The veiled figure in the foreground is the artist's mother, this represents a reflective thinking about nurturers and mother nature. The goal for this painting was to photograph imagery from a 5km radius around the home, reconstruct a computer rendered landscape from the sampled imagery, and paint the picture. A quintessential landscape was constructed but what can be seen in the forefront is these computer game-like water cubes or bails which look futuristic. These slightly out of place elements speak to how the romantic rural landscape we know, love, and remember from childhood will inevitably change but must be cared for in new ways."

DENNIS MCCART QLD
The Grove 2021

Oil and resin on canvas with hardboard support
\$5,000

"This painting reflects upon the ambiguity between our inherent connection to the natural world and continual distancing from it. The image has elements of a landscape however is far removed from our natural world. The image was created as a consequence of connecting a large set of data points, in this case my own artworks, photographs and databases of industrial fringe landscapes into a generative adversarial network (GAN) known as machine learning. This process provides new insights and connections to grow and expand my art practice within painting. I found this challenged my preconceptions and artistic bias and opened a new way to represent both the physical and digital environment."

HELEN MCINTOSH QLD
Outback 2021

Mixed media on Arches paper
\$900

"*Outback* is about Western NSW country. The emu feathers, the colours, the straight horizon. The light is harsh, and the ground can be barren. I used natural dyed silk, fish bones and feathers. The blue is very particular to that part of Australia. Livelihoods in this area all depend on the condition of the ground and weather is always foremost in everyone's mind. Familiarity and nostalgia resonate for me."



DANIELLE MILNE QLD

I'm not looking to pass the baton 2021

Oil on board

\$3,950

"During a first date I was telling my potential suitor about Henry. His face dropped and he said, 'I don't think I could raise someone else's kid.' Talk about jumping the gun. I have a hard time sharing food, let alone my child. Needless to say, he didn't get a second date. I'm not looking to pass the baton. Henry's mine, all mine forever."

NICOLA MOSS QLD

The Sunlovers 2022

Synthetic polymer paint and paper on linen

\$11,500

"In the highly curated glasshouse environments of Botanical Gardens, I am seduced by visual pleasure. Specimens selected reflect a diversity of species yet also represent the globalised world we live in, where the same plants can be seen worldwide. Climate conditions are controlled, contained, and adapted to suit specific plant life. I am left questioning how we might create and adapt everyday suburban environments to achieve climate control? Plants play an intrinsic role in achieving healthy environments for ourselves and communities."

Courtesy of the artist and Arthouse Gallery Sydney.

ANNE O'SULLIVAN QLD

Mountain Light 2022

Oil on canvas

\$790

"My creative content hovers around the traditional trifecta – still life, portrait, and landscape. I am interested in experimenting with colour, light and luminosity. In the past, I have made forays into other art media, but I always return to painting. So far, no other art media can beat that primal contact with a canvas. This painting, *Mountain Light*, depicts the landscape outside of Maleny at dusk. As the title suggests, I was trying to capture the light of the mountains at the end of the day. The paint has been applied in a fashion that is deliberately sensual and seductive."



PAULA IRENE PAYNE QLD

The Pause 2021

Synthetic polymer paint on cotton linen

\$4,600

“The painting is a psychological response that documents each day during the time spent in a pandemic. The tracing of time is a solitary pursuit, a map, a form of personal note taking, of my thoughts. The image refers to a sublime space through the blue colour field of scumbled paint, overlaid with slow labour-intensive applications of linear marks, forming a repetitive pattern that floats above the void. My response to these difficult times is documented through physical approaches to emotions through visceral paint and the fine linear marks of a time within the confines of my studio.”

AARON PERKINS QLD

Termini (Franklin Book and Gothic Subtractive) 2022

Synthetic polymer paint, gesso, pencil and oil on linen

\$1,700

“*Termini (Franklin Book and Gothic Subtractive)* is part of a series of works that use painting to explore the story we each tell ourselves about our own self. Made by overlaying all the typographic variations available within a single font family, the work draws an analogy between the linguistic processes of self-narrativisation and the material processes of painting. From within its construction lines, brushwork, and other incidental smudges and drips – a kind of painted marginalia – the composite form that emerges is one that has been reinforced through repetition and continual refinement.”

MAYA PETERS QLD

Memory 1 2022

Oil on board

NFS

“*Memory 1* features myself as a toddler carrying a few of my old stuffed animals. It addresses the significance and importance security objects play when a child is in unknown, spacious, and lonely environments. Security objects bring children immense care due to the connection that is created. They provide comfort and reassurance because of the familiarity they possess. It is a special connection like no other.”



FRANCES RICE-JORDAN QLD

Master, Kurdaitcha, Alter ego 2022

Oil on canvas

\$8,500

"For some time, I kept getting this picture in my head of Jonathan Thurston standing with a football in his hands. I also kept seeing David Gulpilil standing as 'King George' in the movie *Australia*. Grandfather to the boy 'Nullah'. He was a Kurdaitcha. Medicine man with magical powers. Jonathan, 'Master' tactician, magical on the field, would appear out of nowhere, get a try. Incredible goal kicker. After reading his biography, I realised that he was a guardian, mentor to Aboriginal youth. David, 'Master' actor, intuitive, magical in his execution of his movie roles. Much loved and touched by all who met him. Very centred to 'Mother earth'. Jonathan and David to me are 'Alter egos', an Aboriginal spiritual connection."

MAY SHEPPARD QLD

Hangin' On 2022

Synthetic polymer paint on canvas

\$2,300

"The third largest sand island in the world, Moreton Island is World Heritage and is located on the eastern side of Moreton Bay on the coast of South East Queensland. From one day to the next the moods of Moreton Bay are always changing, from blue skies to fluffy white and grey clouds. Moody grey cloudy skies make for good fishing and, although not in this painting, one of my reference photos features my husband Phil fishing off the rocks in the background."



TANIA SMALL QLD

Chair with Colander and Egg 2022

Oil on canvas

\$1,500

“The classic Queenslander home has a magical ability to turn light streaming through a window into an emotion, a journey to another moment in time. Using everyday items arranged in a shaft of light, this still life painting composition is designed to evoke sentiment and transport the viewer to a kitchen warmly imprinted on their memory. Multiple thin layers of oil paint on canvas, with high attention to detail, add to the realism of this still life painting.”

SUE VESELY NSW

Ascension II 2022

Oil on cotton duck canvas

\$2,600

“Against the curvature of the Earth, a figure breaks free of gravity, free of the atmosphere and ascends to the stars. She is leaving, without looking back or down, while her sisters gaze after her. Her body is free of clothing, her mind free of earthly concerns. Those left behind mimic her ascension but are held down to the earth by the frailty of being human; they are bound by chains of silk. The dresses that hide their nakedness are evidence that they will continue to live out their fate and endure the human condition.”



TAMMY WHITWORTH QLD

Shuffle 2022

Oil on board

\$3,500

“As a mother the dark times are often hidden, just as I hide behind the animal as a representation of my emotions. By using animals and the natural world as a tool to hide behind, anxieties feel shown, but not as me. Sensory overwhelm which I experience during this journey, the noise, commotion, the mess is painted to show the complementary side of motherhood, with beauty and love.”

LEE WILKES QLD

To Be Shared (Verso) 2022

Oil and aerosol on linen

\$3,500

“The raw materials in *To Be Shared (Verso)* connect with the landscape painted within; they are in and of the earth. The visible materiality of the canvas frame envelops the landscape. Bare timber, folded linen corners, and exposed staples reveal secrets normally concealed from public view. The physical acts of stretching, stapling, cutting is openly recorded, holding nature tautly in place. In my work as an art museum photographer, I document these unseen artworks. Ultraviolet and X-ray imaging lays bare fascinating images hidden under the surface and on the verso of many ‘finished’ paintings.”






Scan the QR code for the
most up to date gallery
opening hours.

For more information about Redland Art Gallery

Tel: (07) 3829 8899 or email:
gallery@redland.qld.gov.au
[artgallery.redland.qld.gov.au](mailto:gallery@redland.qld.gov.au)

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