

Presented by Redland Art Gallery

REDLAND

ART

AWARDS

2024

EXHIBITION

Redland Art Gallery, Cleveland

8 December 2024 – 28 January 2025

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**REDLAND ART
GALLERY**



**SHORTLISTED ENTRIES
2024**

K O S R

A K T

A W A

AWARDS

MARK

EXHIBITION

8 December –
28 January 2025
Redland Art Gallery, Cleveland

JUDGE

Steven Alderton, Curator and
Art Consultant, inaugural Director
of Redland Art Gallery

OPENING EVENT

6pm Friday 6 December 2024

JUDGES TALK

10am–12noon Sunday 8 December 2024

Redland Art Gallery would like
to thank everyone who entered
Redland Art Awards 2024.

*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.*

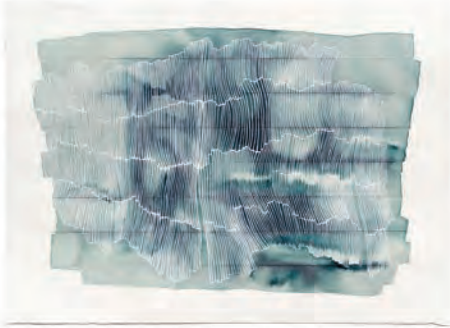


**REDLAND ART
GALLERY**

ELIZA ADAM, QLD
Cadence, 2024

Mixed Media: Gouache, ink and embossing
\$2,800

“*Cadence* is part of a recent series titled *The Surface of Water*. Through a focus on riverine landscapes, this series investigates universal interconnectivity and reciprocity. Drawn from quiet observations of the natural landscape, these works are a meditation on the substance and the essential material nature of our world and our relationship within it. Echoing the incongruity between natural and human interventions in place, organic elements move across the surface in rhythmic forms, set against a segmented and rigid structure.”



Eliza Adam

MIN-WOO BANG, NSW
Silent Sea, 2024

Oil
\$11,000

“The canvas becomes a mirror to my innermost feelings. Recent paintings of cloud and sea serve as a poignant reflection of the tumultuous emotions swirling within me in the wake of my father’s passing. Clouds, with their ethereal beauty and transient presence, mirror the ephemeral essence of life itself. Through layers of subtle hues and dynamic forms, I am perhaps conveying the complexity of grief—the moments of darkness and storm, as well as the fleeting glimpses of light and hope that pierce through the shadows. Likewise, sea paintings offer a metaphorical landscape for contemplation. The vast expanse of the ocean becomes a symbol of both the depths of sorrow and the boundless potential for healing and renewal. In the ebb and flow of the waves, you find echoes of the rhythms of life and the eternal cycle of birth, death and rebirth.”



Min-Woo Bang

STEPHEN WILL BARWELL, QLD
A drone annoying a parliament of banksia, 2024

Pastel
\$650

“A drone annoying a parliament of banksia is inspired by the quiet classic Japanese or Chinese landscape where a demure spray of branching bamboo or cherry blossom will include a resting bird or floating butterfly. In this antipodean version, bird and butterfly are gone. The flora is aggressive. Openings, where seeds have been ejected during bushfires, are mouths. A timeless, pacific parley between banksia is now in disorder, fomented by a strange intruder. A flashy, disrespectful newcomer, whose infuriating buzzing can only be imagined.”

Stephen Will Barwell



TAMARA BEALE, QLD
Hidden Mother, 2024

Acrylic
\$1,600

“I’ve been working on this idea based on the *Hidden Mother* photographs of the late 1800s. I thought it would be interesting to recontextualise the 19th century photos that cover/conceal mothers holding their children still for the camera. It got me thinking about the invisible work that women do daily. This is the first in a series of works exploring this idea.”



Tamara Beale

ASHLEE BECKS, QLD

Junk, 2024

Oil
NFS

“*Junk* (self-portrait) is an unassuming depiction of a bedside table with everyday items scattered upon it. Suspended above the table, as though floating, is a cropped image of a head. The head takes in the scene below her, contemplative and alone. The painting is at once banal and unsettling in its intimacy. Home and moments of isolation become monumental with the generous application of oil paint and care to detail. This everyday autobiographical portrait subverts the tradition of picturing important figures at their best.”



Ashlee Becks

JEREMY BESWARICK, QLD

Deciduous drop at Lindisfarne, 2024

Acrylic
\$5,000

“Created in a single moment and grown lovingly like a seedling, the background of this painting is made of many layers of paint and varnish to create a sense of depth. Occasional layers of paint are worked into with a steel comb, others are liquid and fluid. The purpose of the background is to create a quiet tension, a frequency for the action to happen. The copper layer painted in a single motion without hesitation, where the action itself brings the painting to life. From a full brush to empty, the copper gilding follows the motion of the brush beginning with a full coverage and fragmenting as it travels. Each square of copper directly relates to the stroke. Small pops of colour highlight the process that copper makes as it tarnishes, creating a tactility and a surface quality.”



Jeremy Beswarick

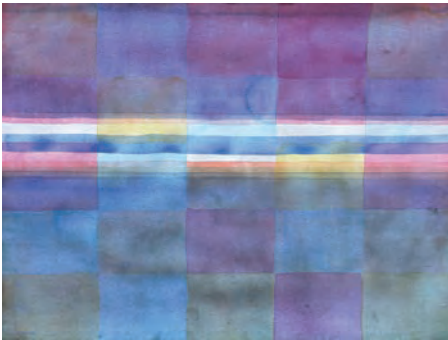
KATHRYN BLUMKE, QLD

Wellington Point Quilt 6, 2024

Watercolour

\$5,000

“How I love Wellington Point. My blurred memories of joy as the destination of many Sunday family drives. From the mainland, oblivious to the sharp rocks on my feet, I would run barefoot in the mud to a majestic place of abundant life, King Island. Arriving at the island, I would delight at the momentary glimpse of the marching soldier crabs, as they scampered and disappeared amongst the mangrove roots, in their quickly made escape tunnels. Hoping to spend time in their company, I would look for the cormorants, the egrets and the noisy miners too.”



Kathryn Blumke

DON BRABEN, QLD

No fishing today, 2023

Oil

\$750

“The painting of fishing boats in a creek was inspired by the reflections and the colourful details and general serenity of the scene.”



Don Braben

JOHN BRABEN, QLD

Pelican Slipways, 2024

Oil

\$2,500

“In this elevated view of Pelican Slipways at Redland Bay, the busy concentration of boat forms and rigging piled up towards the left of the image balanced by the clear space of the water to the right creates an unusual, dramatic composition. The bright morning sun lights up the subject creating strong colour and tonal contrasts.”



John Braben

JULIE CANE, QLD

1920s A Cup of Tea and a Chat, 2024

Oil

\$3,950

“This series advocates for a return to real-life social interactions. I employ the thought-provoking, diaristic and archival characteristics of still life to address the sociocultural anthropological effects and challenges of digital communication. This need stems from the social impact of digital communication. *1920s A Cup of Tea and a Chat* is one of a series of works designed to foreground the healthier and emotionally fulfilling social experience of in-person communication. Each work features decade-specific objects including tablecloths, china and biscuits which along with the widespread social habit of tea consumption engages a wide audience evoking positive memories of real-life communication.”



Julie Cane

ARMANDO CHANT, NSW

Morning Mist over the Ridge, 2024

Mixed Media: Oils, pigment, wax and hand embroidery
\$3,200

“This work explores the atmospheric experience of place, aiming to engage the viewer in connecting past and future through a focus on presence. Using techniques and mediums such as oil paint, pigment wash, hand embroidery and wax, I transform the specific into the ambiguous, allowing gestural marks to unify the abstract and figurative. The triptych emphasises the changing nature of light, depicting stages of atmospheric change, in particular, morning light emerging through mist or haze where shapes emerge – creating a narrative of transformation across its three panels.”

FIONA CHIVERS, QLD

The Quiet Above, 2024

Acrylic
\$2,300

“My work focuses on landscapes from Porcupine Gorge where natural rock formations, gorges, creeks, waterholes and big skies provide a source of inspiration for my work. My painting *The Quiet Above* aims to provoke our personal memories of this natural world while examining the cycles of erosion that have shaped our country over millennia, highlighting the beauty of nature’s gentle labour.”



Fiona Chivers

Armando Chant



THOMAS C. CHUNG, NSW

***“From Up Above...So It Is” (I) –
after the storm, 2023***

Oil

\$5,000

“The compositions are in a state of free fall, drifting in the sky, passing through a prism of colour and peering into the sea. Occupying a space between disturbance and the aftermath, a rainbow is a temporary rift formed by the dispersion of light. A moment between moments.”



Thomas C. Chung

MARNIE COLLIE, QLD

Tropical North, 2024

Acrylic

\$3,950

“Honouring the delicate untouched beauty of Queensland’s Tropical North, this piece invites the viewer to immerse themselves in the serenity and wonder of this lush ecosystem.”



Marnie Collie

HELLE COOK, QLD

Reflection on Connection, 2023

Oil

\$3,900

“In sheer layers of paint *Reflection on Connection* illuminates the sensory experience of light and place. A veiled light enters and breaks through the paint, awakening notions of Nordic and Australian light and place. Integral to my practice is walking in nature while creating and documenting ephemeral textile installations along the way; it is an awe-inspiring process. With a sense of belonging multiple places, particularly the simple notion of walking along the shores of Minjerribah, unfolds in this work. Always following the horizon, the eyes circle and land on this luminous line – a line of reflection and connection.”



Helle Cook

DENISE CROSS, QLD

Agape, 2024

Acrylic

\$3,700

“*Agape* responds to the lingering effects of a traumatic childhood relationship between myself and my biological mother, capturing the struggle at play as I grapple to put love into action. The life-sized self-portrait in the foreground provides opportunity for the viewer to step into the narrative, as an open invitation to find rest at the table, luring them to participate in gazing through the window to unpack further meaning as one’s eyes rhythmically travel throughout the picturesque mystical imagery. Through references to portraiture, surrealism, symbolism and stylisation the work visualises a path toward a future grounded in love and hope. As I refocus, anchoring myself in unconditional love and hope for others, I set myself free from the trap of unforgiveness.”



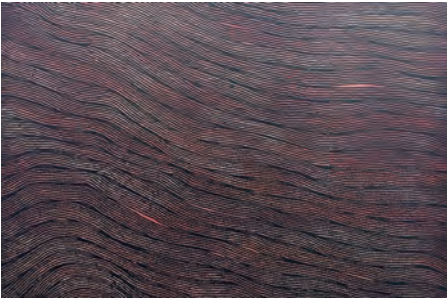
Denise Cross

JOANNE CURRIE NALINGU, QLD

I dropped a stone in our river, 2024

Acrylic
\$12,000

“Joanne Currie Nalingu’s work often speaks to childhood memories, growing up on the Yumba by the Maranoa River in Mitchell. While other children dropped stones in the river Joanne would sit, studying the ripples. Now, in her paintings, she reflects the strength and calmness of the Maranoa’s flow: “...it just keeps going, and it keeps me going.” The artist’s signature lines and patterns, which she has been painting for over 35 years, are reminiscent of disturbed water and ripples travelling gently across the river’s surface. Pinks and reds in the background add depth to the movement, producing a moody glow.”



Joanne Currie Nalingu

ANGIE DE LATOUR, VIC

Interior with bowl, 2024

Oil
\$1,250

“*Interior with bowl* is one of a series of small still life paintings made from direct observation during Melbourne winter. I am interested in the concept of place and how to perceive and portray relationships formed with the objects and people that come and go in relation to it.”



Angie de Latour

SOROUR FATTAHI, QLD
Making the Path, 2023

Mixed Media: Collage, watercolour, ink, pencil and human hair
\$790

“In this mixed media piece, I explore themes of growth, resilience and the human spirit’s capacity to overcome challenges using watercolour, coloured pencil, collages of my original drawings, ink and human hair. The inclusion of Farsi text and my own hair are significant elements, allowing for a deeper expression of identity and selfhood. The hanging figure reflects the complexities of personal journeys and the obstacles faced on the path to growth. Through these materials, I evoke the nurturing strength of feminine energy, symbolising the quiet power and determination that sustain growth and transformation.”



Sorour Fattahi



DAVID FENOGLIO, QLD
Pillar, 2023

Oil
\$4,500

“This composition explores tension and balance by bringing together different elemental forces of materiality. Raw stone, cut timber and refined metal are arranged into a pillar formation. Painted from life, light reveals the intrinsic qualities of these materials and offers us a chance for meditation on our own material existence.”

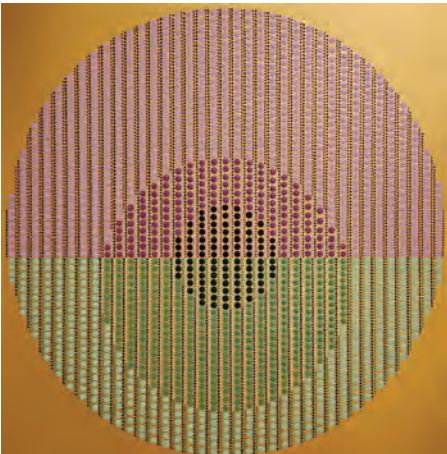


David Fenoglio

CELIA FERNANDEZ, NSW
Balance 4, 2024

Acrylic
\$3,900

“The series *Balance* explores the theme of equilibrium, drawing inspiration from various symbols. Each artwork examines the duality of existence, highlighting the interplay between light and darkness, chaos and order, vulnerability and strength. By evoking a meditative response, the painting encourages viewers to pause, breathe and connect with the vibration of equilibrium, the enchanting interdependence of polarities that lie within themselves and the disarray that defines the human experience.”



Celia Fernandez

KRISTA GARDNER, QLD
Glimpses, 2024

Oil
\$1,500

“This diptych, *Glimpses*, was inspired by Gardner Falls on the Sunshine Coast. Along the running water, opposite the path I was walking, was a heavily packed landscape of trees and shadows. In creating this work, I aimed to capture the essence of this visual experience by offering only small glimpses into the landscape. Rather than presenting a complete and cohesive view, I chose to focus on small moments that together suggest the complexity and depth of the natural scene.”



Krista Gardner

CAROLINE GASTEEN, QLD

*The More Things Come Together,
The More They Fall Apart, 2023*

Oil

\$2,900

“This painting is part of a series based on small scale paper models. This started as an “easy” exercise to get back in the studio after becoming a parent. Over the last 12 months I continued to work on the exercise in my spare moments and found that the work became a series of reflections on my experience of matrescence. I find the challenges and practicalities of maintaining an art practice as a neurodiverse person and new mother confronting. As I worked through questions about my new roles in these paintings, I found metaphor and solace in the high saturation monochromes created with many transparent layers.”



Caroline Gasteen

BRIDIE GILLMAN, QLD

See from sky, 2024

Oil

\$8,000

“My painting practice has become a meditative act of recalling my experiences and memories of a place through abstraction of colour, shape, form. While each piece is based on a specific observation or experience, they are an emotional reaction rather than a representation of place. *See from sky* was made in response to a recent experience while looking down at the ground below from the window of a plane. A familiar observation, this time it had a profound effect on me – at once, beautiful, mesmerising, and heartbreaking to see with such clarity how the imposed geometry cut through the landscape. It became an unexpectedly emotional experience I drew from while making this painting.”



Bridie Gillman

TIM GREGORY, NSW

***Australian Pastoral Landscape:
Gender reveal party goes wrong as
car bursts into flames, 2024***

Oil

\$3,800

“The artwork is a modification of a 1987 Australian landscape painting by Kevin Boucher, purchased from eBay. The original painting has been overpainted with an image taken from a 2019 CNN news report. The report shows spectacular footage of a gender reveal party explosion on the Gold Coast in which a car erupts into flame, shooting blue smoke into the surrounding landscape. Through compositing rituals of gender onto what William Kentridge calls the “plague of the picturesque” of settler landscape painting, the modified artwork points to evolving aesthetic practices that mine the Australian landscape for settler identity.”



Tim Gregory

JAMES HALE, VIC

Behave, 2023

Acrylic

\$3,000

“A recently deceased drag queen once told me about a group of camp priests in some NSW parish somewhere. They would raid the church donation bin and try on all the dresses. After getting drunk on communion wine, they would say one of the seven secret names of god was “Shirley,” and admonish each other with this quote. This is one of the best paintings I’ve ever done.”



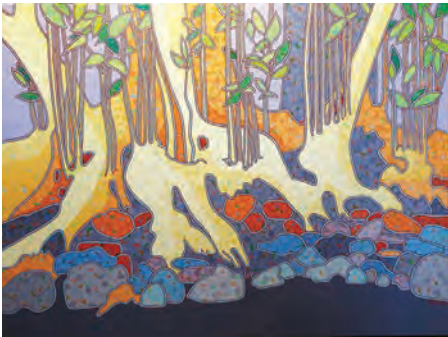
James Hale

NEIL HANN, QLD

***Rocks Beneath a Mangrove Tree,*
2024**

Acrylic
\$1,500

“*Rocks Beneath a Mangrove Tree* is one of a series of paintings celebrating the struggle faced by the ancient and isolated mangrove trees on Morwong Beach, Coochiemudlo Island, and the defiance expressed in their sculptural contortions.”



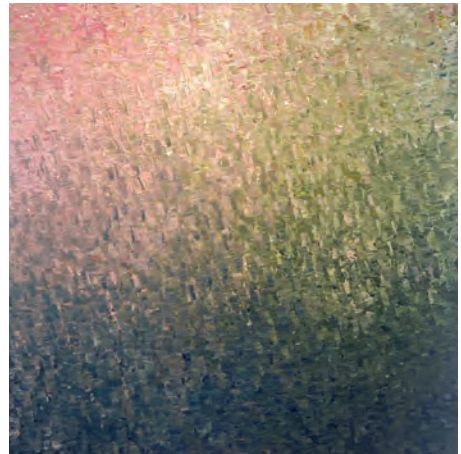
Neil Hann

ANDREW HILLHOUSE, QLD

***The Island,* 2024**

Acrylic
\$3,600

“The intention of my work is to evoke an emotional response or a memory. The painting is an abstract colour field but is also suggestive of a scene, a landscape or a fragment of a story. *The Island* is a memory that I might have imagined. The slightly discordant saturated colours of the vegetation, water and sky blur together in a hazy late afternoon of fading pinkish light. The surface of the painting is an artifact of thick textural paint applied in a rhythmic hypnotic pattern in layers and subtle changes of direction which is in tension with the image.”



Andrew Hillhouse

PAT HOFFIE, QLD

Balancing Rocks, 2023–24

Oil

\$10,000

“Painted en plein air at Giraween National Park, the work is a study of the massive granite rocks that are part of this sacred Country.”



Pat Hoffie

KITTY HORTON, QLD

Diptych Green, 2024

Mixed media: Oil, oil stick and charcoal

\$3,800

“Kitty Horton’s artworks often explore the materiality of oils, mixed media and drawing as primary mediums in her visual art practice. Inspired by the American Minimalists, Kitty investigates her surroundings by creating distorted shapes, forms and motifs. Mark-making and the lucky accident extend the relationship between painting and drawing. Kitty has recently engaged with spatial configurations of interior objects to provide compositional structures. The mediums of drawing and painting enable Kitty to investigate further the hard and soft duality of opposing, sometimes complimentary, interior forms.”

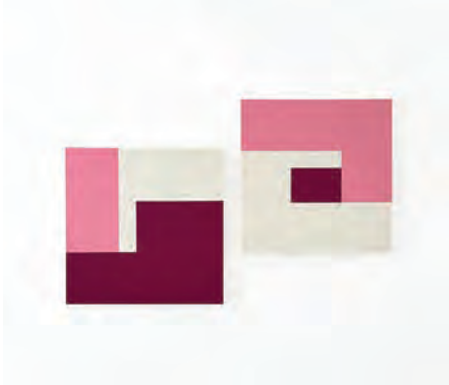


Kitty Horton

PETALIA HUMPHREYS, QLD
EPLC unwrapped in pink composition, 2024

Acrylic
\$1,850

“Reminiscent of a modern architectural landscape *EPLC unwrapped in pink composition* sits within an ongoing series of three-dimensional paintings. Derived from an interior familiar to the artist, the architectural cues are reduced to a playful exploration of candy-coloured forms. High formalism is turned on its head with luscious geometry that floats in an illusory dance between that which is two-dimensional and three-dimensional. Celebrating the legacy of material, Humphreys continues a genealogy of art making and woodworking – constructing built forms that map domestic spaces. The work resonates and appeals to both our cerebral and embodied experiences of familiar space.”



Petalia Humphreys

DYLAN JONES, QLD
Lean Into It, 2024

Oil
\$4,000

“I painted this scene from life in my Ashgrove studio. The identity of the sitter almost becomes irrelevant with the focus being placed upon the composition and the simplification of form. The imagery created displays a relationship to the history of art but more so to everyday life. My work is inspired by a variety of people and places, all rendered with gestural and energetic marks.”



Dylan Jones

MERRETT KEECH, QLD

Last Line of Defence, 2024

Acrylic

\$1,930

“Mangroves are a vital part of our Redland and Coastal regions. The following are some of the ideas I have tried to represent in the artwork.

The Mangrove is one of the key features of our shoreline wetlands. It is recognised as one of our world’s oldest known species of tree.

Mangroves are the natural barrier to land or coastal erosion and provide a natural way of building land in and around our coastlines.

Mangroves provide protection and feeding grounds for many of our local coastal wildlife, such as fish, crustaceans and bird life.”



Merrett Keech

THERESE MARIE KING, QLD

You are Here, 2024

Acrylic

\$3,000

“*You are Here* beautifully captures the timeless quality of the South Moreton Bay Islands. The green of the trees and grasses evoke the lush, thriving landscape, while the soft pinks suggest the veil of mystery that lies over the islands, hinting at their serene yet enigmatic nature. The composition invites the viewer to feel present in the scene, connected to the land.”



Therese Marie King

NATALIE LAVELLE, QLD
In the Flesh, 2023

Acrylic
\$3,500

"*In the Flesh* is a sensuous exploration of texture, movement and materiality. Dominated by golden and orange hues, the painting invites the viewer to revel in the immediacy of its surface. Visible brushstrokes emphasise the physicality of the medium, evoking a visceral connection between the viewer's body and the painting's form. Inspired by the writings of Susan Sontag, the work challenges the habitual search for meaning, instead offering an unmediated experience of painting as pure sensation. *In the Flesh* celebrates the act of creation, embodying energy and spirit through its vibrant, tactile presence."



Natalie Lavelle

BELEM LETT, NSW
Flight Path, 2023

Oil
\$9,100

"Let's work plays with light and colour as inseparably the same. The act of painting is considered through the history of gesture and abstraction. Focusing on a reductive surface and paint applied with a colour loaded brush. There is an implicit physical momentum involved in Lett's work; the push/pull, twists, the drag of the brush, the drip, the stop and start. *Flight Path* utilises the simple looping progression of the brush mark across the surface to explore specific yet related colour palettes within the application of each brush mark."



Belem Lett

STEVE LOPES, NSW
Shapes for Gods, 2023

Oil
\$10,000

“This painting relates to personal icons: images and objects that have special meaning to me and my family, viewed in an interior location that evokes good memories.”



Steve Lopes

ODESSA MAHONY-DE VRIES, QLD
Embedded, 2024

Oil
\$2,200

“Translating sculptural form into two dimensions, oil and oil sticks are applied with varying pressure, creating shifts in texture and line. Each mark reacts quickly to the previous, with deep greens and dark tones anchoring the central form to the canvas. The fluidity of the paint defies gravity, gliding across the surface in contrast to the grounded, weighted form. This tension between movement and stillness captures an intuitive, physical process, where the materials guide the work’s progression.”



Odessa Mahony-de Vries

ADELE MALONEY, QLD
Stradbroke, 2024

Acrylic
NFS

“Beyond the detailed foreground of the Australian bush, the eye is drawn to the vibrant blues and aquas portraying the varying depths of the ocean and turning tides of Stradbroke Island. Waves crash against the rocks and you can almost feel the salt spray carried by the breeze from the ocean. The unmistakable view from Point Lookout brought to life in acrylic.”



Adele Maloney

KARLA MARCHESI, QLD
Plato's Cave, 2023

Oil
\$6,800

“My work refracts the socio-cultural anxieties of our age, critiquing what it means to be human at this present moment, under the conditions of late capitalism and Anthropocentrism. Here I interweave allegoric deconstruction of ideological systems with autobiography, pathos and humour. Reimagining the *Impossible Bouquet* popularised in 17th century Dutch still life painting, which position nature as possessable, I paint complex entanglements of multi-genus, fantastically hybridised flora in hyper-natural Post-Humanist scenes. In reimagined ecosystems I present non-human subjects as heroic, embodied with agency and generative possibility, subverting traditions of the genre and highlighting human folly, my own included.”



Karla Marchesi

NICOLA MOSS, QLD

Plant dreams – Chrysalis, 2024

Acrylic
\$5,200

“As the world around us is constantly shaped and we learn more about how plants communicate with one another, I ask the question – If plants could dream, how would they transform the world around them? Would house plants dream of sinking their roots deep in a forest community? Or would they dream of fresh mountain air and sky views, with space to flourish? In *Plant dreams – Chrysalis* a walking tree surrounds itself with a cloak of green, a chrysalis with potential to transform material being. If plants can transform the way I feel, what would they imagine for themselves?”



Nicola Moss

SARAH MUFFORD, NSW

Kashan, 2023

Acrylic
\$6,700

“I have been using the grid system of square and semi-circle as an organising principle for my geometric abstractions for some time. Intertwined is the need to explore figure/ground hierarchies and processes of embedding, overlay and transparency/opacity. *Kashan* alludes to the symmetry found in Persian manuscript illumination, carpet and tile patterns; and forms part of a new body of work that explores colour and optical perception. I employ labour intensive repetitive methods of working using a compass, ruler, paint and graphite which become both aids to and of meditation. It’s been eight years since I travelled through India, Iran and Southern Spain, but only now am I beginning to get close those wondrous feelings of sitting on the cold, tiled floor of a Masjid in Esfahan where pattern descends, envelops and overwhelms.”



Sarah Mufford

ROSELLA NAMOK, QLD

Young gals yarnin' into the night II,
2024

Acrylic
\$7,500

“Rosella Namok employs colour as a marker of time passing. Cool blues, greens and yellows reflect the ending and beginning of a day while black paint, laid on top and then carefully scraped away by the artist’s fingers, represents the night-time sky. The act of scraping away with the hands, as a method of storytelling, pays tribute to the ‘The Old Gals’ in Namok’s community and the stories they have passed on generationally to ‘The Young Gals’. This practice of storytelling was learnt by Namok through her late grandmother, who drew stories in the sand beneath her as she spoke.”

PENELOPE OATES, NSW

Mist Settling, 2024

Mixed Media: Acrylic, ink and
heated soldering iron
NFS

“I work with acrylic and ink on board, etching into the painted surface with a heated soldering iron, overlapping a tapestry of lines to build the detail and depth of the landscape. Much of my work takes its cue from my immediate surroundings of the Grose Valley in rural NSW where I live and work as an artist.”



Penelope Oates

Rosella Namok



KELLIE O'DEMPSEY, QLD

***A Cloud Never Dies*
(Lenticular Cloud), 2024**

Watercolour

\$4,000

"*A Cloud Never Dies (Lenticular Cloud)* was painted en plein air from my father's deck following his passing, capturing the transient beauty of cloud formations through calligraphic gestures and the delicate interplay of pigment and water. Inspired by Thich Nhat Hanh's Buddhist teaching of the same name, the work contemplates continuity, meteorological phenomena and rebirth as a means of solace in grief. A stabilising horizon line contrasts with the destabilisation of loss, while a minimalist night painting within the composition subtly disrupts landscape painting traditions, opening a portal to abstraction. This interplay of presence and absence reflects the horizon as an anchoring force and a source of profound reflection."



Kellie O'Dempsey

MARK O'HARA, QLD

***In the Hour*, 2024**

Oil

\$750

"The local jetty is an icon built during the Depression. I like it because its character changes depending on the time of day and season. It can go from bright and vibrant to sculptural and moody depending on these factors."



Mark O'Hara

KERRIE OLIVER, QLD
152.552.750.1, 2024

Mixed Media: Oil and tarlatan adhesive texture
\$2,850

“My painting, *152.552.750.1*, examines the complex relationship that exists between our world’s geological formations and our emotional reactions. Our emotions build up over time to create the intricate details of our experiences, just like layers of silt do. The raw power of nature is represented through the layering of oil colour, texture and line, resembling how emotions may shape our psychology. By drawing a connection between these two domains, viewers are encouraged to consider their own emotional geology and acknowledge that spirit and nature are ever-changing.”



Kerrie Oliver

ANNETTE RAFF, QLD
***Spaces between*, 2024**

Mixed Media: Watercolour, sketches and drawing
\$1,400

“I am captivated by the convergence of natural forms, in nature and particularly the shared spaces they inhabit. New growth, intricate organic matter and rock crevices fascinate me. This artwork began with fluid washes of watercolour on pre-wetted cotton watercolour paper. I then layered hand-painted textures, gestural sketches and intricate drawings, which I meticulously cut and adhere to create a dynamic interplay that mimics nature’s disorder in a rhythmic, harmonious way.”



Annette Raff

JACK RODGERS, QLD
Vaping Cowboys, 2024

Acrylic
NFS

“These are some cowboys I spotted vaping in the bar area at the bull ride at the Rosewood Show. I was drawn to them because of the way their old style rodeo outfits juxtaposed against the modern watermelon vape clouds they were blowing out. *Vaping Cowboys* is something of a departure for me because I normally work from found images but recently I have begun taking my own photographs at public events and painting faces in the crowds.”

LAUREN ROGERS, QLD
Blooming Heritage, 2024

Acrylic
\$2,500

“In *Blooming Heritage*, I celebrate the profound strength and beauty of the native protea flower through a contemporary Indigenous art lens. This piece is a vibrant symphony of colours and patterns, intricately woven to reflect the protea’s enduring spirit. Each brushstroke tells a story of resilience, adaptation, and the timeless connection between nature and culture. *Blooming Heritage*, is a tribute to the protea’s ability to thrive against all odds, mirroring our journey of perseverance and harmony. Let this painting remind us of the inherent beauty found in resilience and the powerful legacy of our heritage.”



Lauren Rogers



Jack Rodgers

LINDY SALE, QLD
***One Day*, 2023**

Oil
\$4,400

“The creek wends its way through the trees in the valley near my home. A path leads down through the lush vegetation of the forest to the edge of the watercourse where palm saplings grow. The water is shaded by the vegetation, but where the light breaks through, it glints on shiny leaves and reflects off the surface of the water. With this painting I aim to evoke the feeling of being within this place, the summery warmth and the leafy dampness underfoot, the sounds of birdlife and other creatures above and around and the slowly moving stream.”

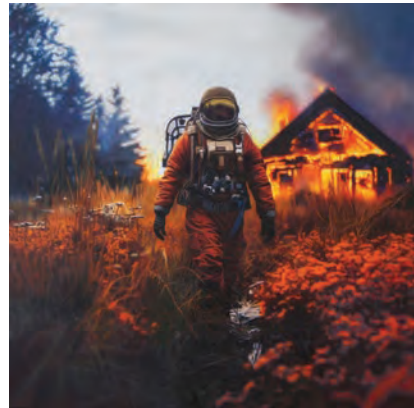


Lindy Sale

TODD SIMPSON, VIC
***Stranger in a Strange Land*, 2024**

Airbrushed Acrylic
\$4,500

“*Stranger in a Strange Land* features an astronaut walking away from a burning house, symbolising society’s crises—climate change, political division and technological upheaval. The fire asks whether we face renewal or destruction. The astronaut, detached from emotions, represents an outside observer, urging viewers to consider today’s challenges from an unbiased perspective. The contrast between the bleak landscape and the devastation prompts reflection on our actions and their impact on the future. This work invites introspection and calls for decisive action on the critical issues shaping our world.”



Todd Simpson

JUDE TAGGART ROBERTS, QLD
The Act of Water, Scene 1, 2024

Mixed Media: Gesso, silt, fluorescent acrylic, charcoal and collage
\$1,120

“Limnology, the study of inland waters is the focus of my practice. Various methods are used to reveal the changing interrelationships of Australia’s extensive water systems of the Murray Darling and Great Artesian Basins. The composition is created through layering and erasure by sanding back painted mediums applied to the paper substrate. This aleatory methodology exposes lines and forms otherwise not evident. The work shows how Water Acts and government policies shape large scale agricultural landscapes especially when water is commodified and detached from the landforms it flows or floods upon.”



Jude Taggart Roberts

ANN THOMSON, NSW
Land Sea Series, 2023

Acrylic
\$22,000

“Having now turned 90, Ann Thomson has entered a new stage of experimentation in her practice. She finds that her work, which has always evolved over the years, is changing yet again. Her work is not so much about looking at landscape as it is existing within it and in this case perhaps, underwater.”



Ann Thomson

MIRRA WHALE, NSW

Seafood Still Life for Margaret,
2023

Oil

\$6,500

“*Seafood Still Life for Margaret* was painted in direct response to *Seafood Still Life* by Margaret Olley painted in 1977. In 2023 I was invited to partake in a residency at Tweed Regional Gallery in celebration of Margaret Olley’s 100th birthday. Here I was able to recreate my own rendition of Margaret’s painting using the original vessels in the painting.”



Mirra Whale

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