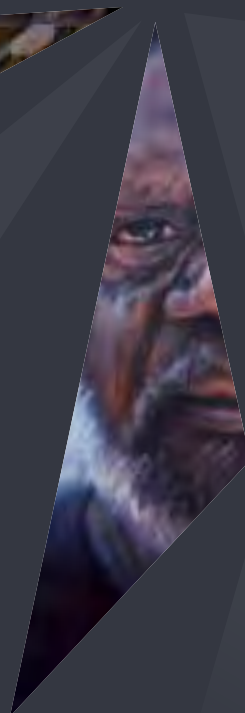
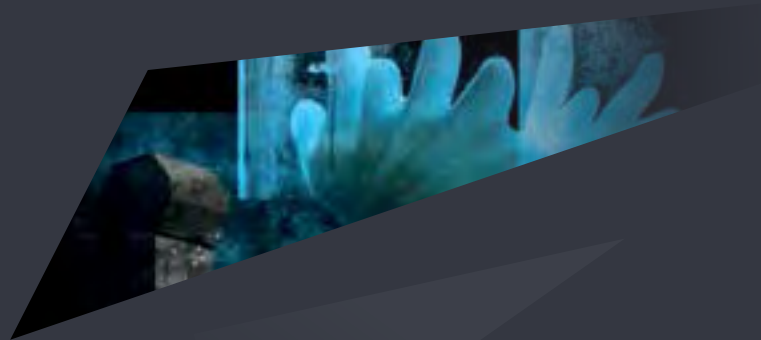
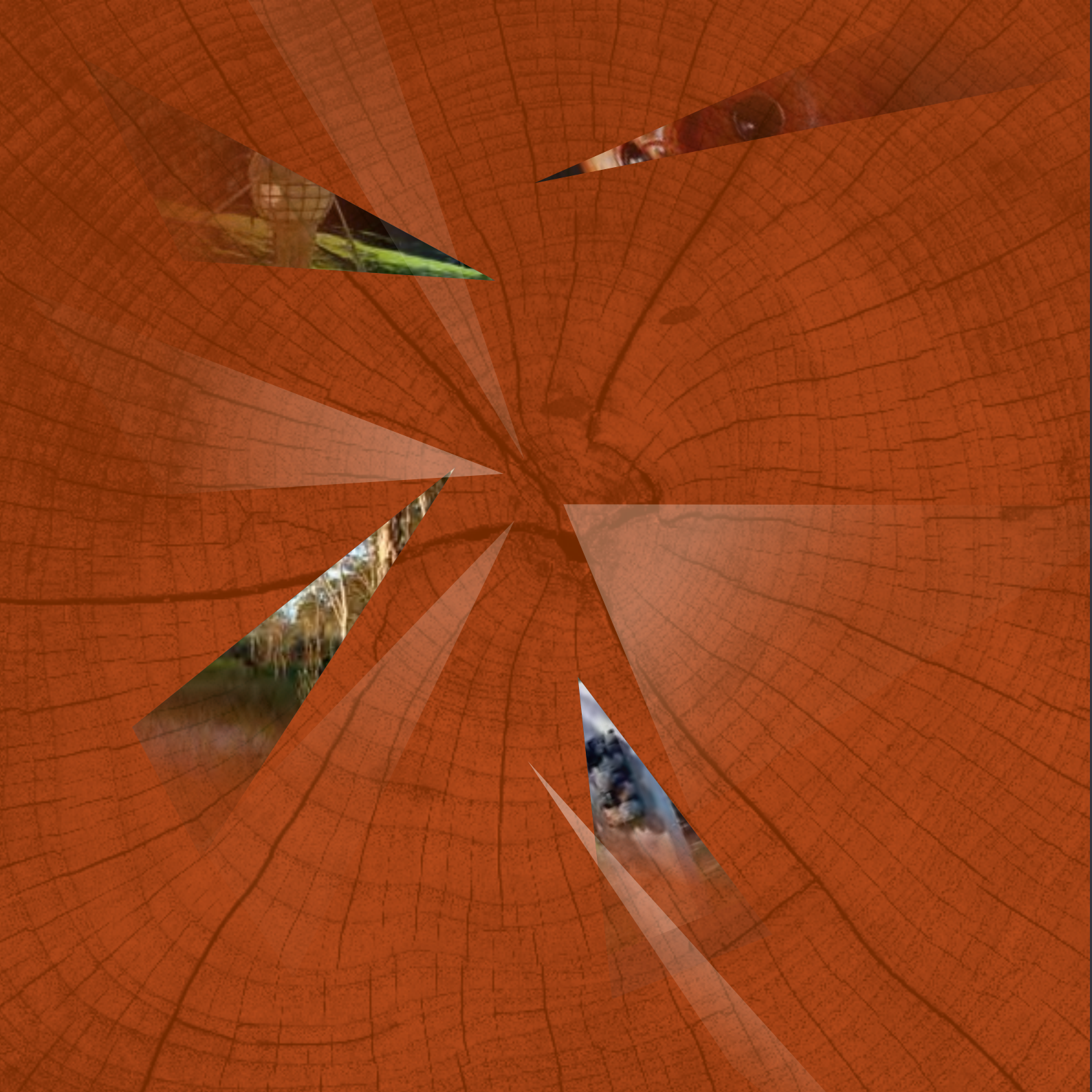


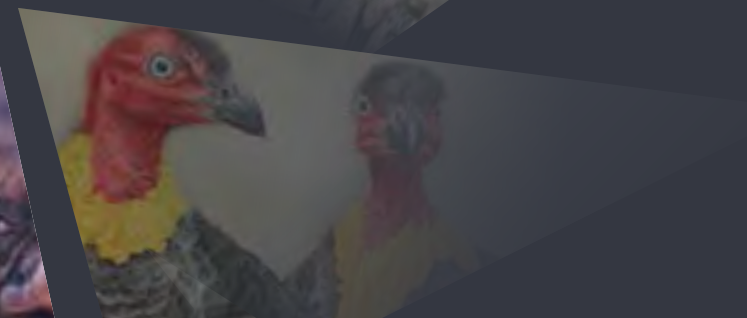
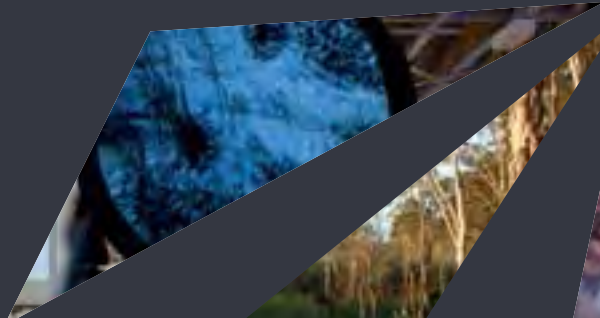
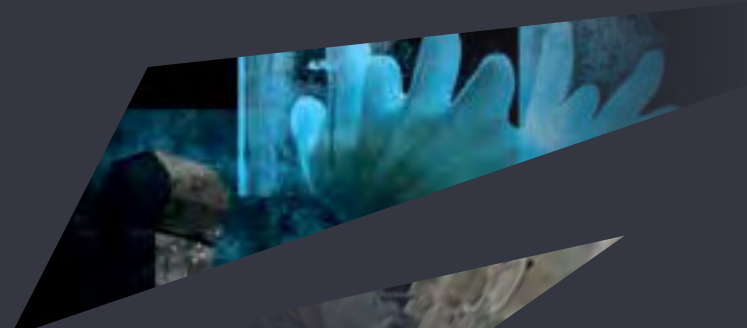
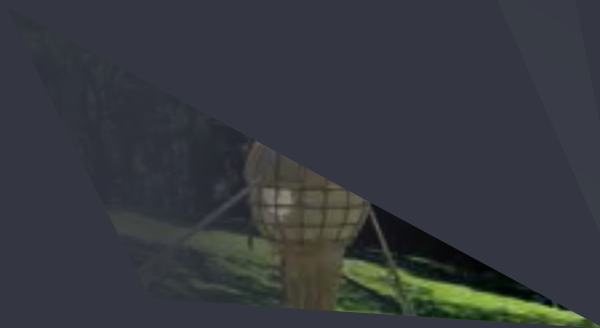
SUNSHINE  
COAST  
**ARTPRIZE**  
2015

Exhibition Catalogue





X  
10 YEAR  
ANNIVERSARY



# Welcome to the 10th Anniversary of the Sunshine Coast Art Prize 2015

**There is a saying that the arts represent an outlet of expression that is usually influenced by culture, and which in turn helps to change culture.**

If this is the case then we are certainly on the verge of a cultural revolution.

2015 marks the 10th birthday of the Sunshine Coast Art Prize and a coming of age for this well respected and celebrated award.

As one of the richest regional art awards in Australia, it offers a combined prize pool valued at more than \$125,000 across a variety of mediums both traditional and contemporary.

While this certainly makes the prize an attractive focus for artists and visitors to our region, the forging of these new partnerships with art organisations, businesses and philanthropists across the region, has positioned the Art Prize as the trigger for a truly region-wide celebration of arts and culture.

For the first time, the catalogue showcases not just the much-loved, two-dimensional prize; it also includes images and information on the most important visual art awards and projects being offered across the whole Sunshine Coast.

Council's own investment in the Sunshine Coast Art Prize, the Regional Gallery and its programs, and these partnerships, is also important. It shows that this Council is committed to both creative excellence and to making the arts accessible to our residents on the Sunshine Coast.

I would like to take this opportunity to thank all the partners involved in making the Art Prize a significant program for the region's creative and cultural industry sector.

Particularly I would like to mention the tireless work of the many individuals who volunteer their time to serve on the committees and boards of the organisations that have made this collaboration and growth possible.

Images (left to right): Lauren Edmonds | *News Factory* | 2014 | new media installation; Tessa McOnie | *Gateway to the Soul – Alfred Umbagai* | 2014 | Oil on linen | 91 x 137 x 3 cm; LeAnne Vincent | *Adaptation #1: Little Corella* | 2013 | Digital photography on aluminium | 70 x 70 cm

The Friends of Caloundra Regional Gallery Inc. are just one example of a dedicated group who have given so much personal time to actively support the Art Prize – thank you.

Thank you also to the businesses, not-for-profits and philanthropists who dig deep to ensure the success of the Art Prize and the continued development and growth of our cultural and creative sector.

The majority of the prizes are generously donated by these sponsors. There is no doubt that the Sunshine Coast Art Prize is a significant cultural initiative for the region, and its growth, both locally and nationally over the past decade is impressive.

Sunshine Coast Council looks forward to continuing its support of the arts on the Coast through investment in the:

- Regional Gallery and its extensive program
- RADF and community grants programs
- people that deliver and develop cultural programs for and with the community
- region's events centers and facilities
- partnerships with supporters of the arts, whether they be volunteers, philanthropists or businesses that understand the economic and cultural value of such investment
- and of course in Awards, such as the Sunshine Coast Art Prize, that celebrate and reflect our desire to increase the visibility and vitality of the arts and culture within our community.

I hope you enjoy this year's exciting and impressive mix of quality artwork and we look forward to the further development of this cultural and creative celebration in 2016.

Mayor Mark Jamieson



**Cr Mark Jamieson**  
Mayor



# The finalists



Rex Backhaus-Smith\*

Kym Barrett\*

Thomas Buchanan

Damien Carroll

Andrew Clarke

Shelly Cornish

Meg Cowell

Donna Davis

Anh Do

Shannon Doyle

Samantha Everton

Robert Fenton

Nick Ferguson

Filthy the Bear

Ken Gailer

Erika Gofton

Cheryl Harrison

Bronwyn Hill

Robyn Hills\*

Amber-Rose Hulme

Emma Hutton-Thamm

Amaya Iturri

J Valenzuela Didi

Ilona Nelson

Tom Phillips

Clare Purser

Matthew Quick

Brian Robinson

Jamie Rochester\*

Anna Rubin\*

Paul Ryan

Steve Salo

Merry Sparks

Christopher Stibio

Kristin Tennyson

Gabi Timm\*

Pam Walpole\*

Carrie Webster

Jodie Wells

Lee Wise

\* Local Finalists

# Sunshine Coast Art Prize 2015

## Two Dimensional Award

### Exhibition dates

20 August to 11 October

### Exhibition venue

Caloundra Regional Gallery

### Official opening and winner announced

Friday 4 September

The Sunshine Coast Art Prize Two Dimensional Award is among the nation's most significant regional art prizes and is presented by Sunshine Coast Council. The winning work is acquired for the Sunshine Coast Art Collection. Now in its tenth year, the prize attracts the best contemporary and emerging artists Australia has to offer, with the winner receiving \$15,000 and an artist residency thanks to Montville Country Cabins.

A non-acquisitive Highly Commended prize sponsored by the Proost-De Deyne family to the value of \$5000 will also be announced at the official opening.

A non-acquisitive People's Choice prize sponsored by Caloundra Chamber of Commerce to the value of \$2500 will be awarded to the artist who garners the most votes from visitors to the gallery and from online voters around the nation during the Sunshine Coast Art Prize exhibition. Vote for your favourite work to go in the draw to win a prize.

Australian artist Amanda Parer has been selected as the judge for the prestigious 2015 Sunshine Coast Art Prize Two-Dimensional category. Amanda is well-known for her major public art installation *Intrude* which was a prominent work in the 2014 Vivid Festival in Sydney.

### Major Prize

**\$15,000**

award sponsored by  
Sunshine Coast Council

### Highly Commended

**\$5000**

award sponsored by  
Proost-De Deyne family

### Artist Residency

**\$5000**

sponsored by  
Montville Country Cabins

### People's Choice

**\$2500**

sponsored by  
Caloundra Chamber  
of Commerce



## 01 BACKHAUS-SMITH, Rex

*In the Wake of the Warrigal* | 2015 | mixed media | 150 x 150cm

My love of the Australian desert; the ever changing colours, the mystery and the mirage like images have held me enthralled practically all my life, as have the predators and their prey. I have great sympathy for the Warrigal (dingo), hunted trapped and baited but still a survivor. In this painting, the dingo's proportions are large compared to the trapper and the ancient hunter; a hated creature by many. He merges into the desert. The emu is prey, but maybe not today.



## 02 BARRETT, Kym

*Dwelling Deeply* | 2015 | oils, cold wax and mixed media on birch panel | 122 x 90cm

Contemplative spirituality of various traditions and meditative practice inform all of my work. *Dwelling Deeply* speaks quietly but with moments of intensity, evoking a passage of water with deep shadowy reflections alongside touches of light. There is room for the viewer's associations to arise, providing food for personal exploration. In our unsettled times, it's vital to connect again with earth's elements and *'...to move with the great rhythms and flows of nature.'* John Wolseley





### 03 BUCHANAN, Thom

*Encapsulate* | 2014 | acrylic and oil on canvas | 120 x 120cm

At once murky and luminous, my work celebrates the urban environment while simultaneously mourning the loss of the landscape that preceded it. Part tribute to, part critique of, the urban centres that house half the worlds' population, my work reflects a fascination with the built environment while querying the environmental and psychological ramifications of city living. The composite spaces conjured up in my work are based in the present whilst being suggestively futuristic and at times haunted by the psychic residue of the past. The recording of time in each discreet layer recalls an archaeological dig, with stratum upon stratum of mark-making and imagery laid bare to the viewer.



### 04 CARROLL, Damien

*Still Life - Evolution* | 2015 | digital collage with artist's photographs | 150 x 90cm

Evoking a classical European still life painting, *Still Life - Evolution* explores the themes of evolution and growth; from the reptile at the base, to the human spirit at the top. The work includes some personal objects, such as a Queensland neurologist's grandfather's Flying Doctors service medical box. The work shows human-made objects blending with nature to reflect how we are connected to the natural world. I wanted to create a work that radiated with life as the doctor for whom it was commissioned deals primarily with terminally ill patients. At the centre, the art work is reduced and replicated, and placed in a medical flask; a world being studied by science yet with the mystery of life still present.



## 05 CLARKE, Andrew

*The Hairdressing Ceremony* | 2014 | oil on canvas |  
150 x 100cm

My work is concerned with gesture, in particular the ability of gesture to communicate and convey narrative content and hold symbolic significance. By deliberate transgressions between narrative levels, I play with the tradition of historical painting and the grand narrative, exploring the consequences of the imposition of these moods upon contemporary existence.



## 06 CORNISH, Shelly

*Jimmy Hendrix* | 2014 | mixed media on canvas | 150 x 90cm

I'm a figurative artist, and colour is the medium that drives my work. It's about using colour to create tone, balance, energy and design. I'm always experimenting with mark-making. I want my viewers to enjoy the marks of the paint and other mediums on the canvas, once they have taken in the image. I want my paintings to be a joy to observe from a distance as well as close up. Layering, colour and pattern making are important in achieving this. The idea of painting a portrait of Jimmy Hendrix appealed to me simply because it is iconic, popular, and universally recognised. I saw an opportunity to use my extensive colour palette and mark-making to produce this work.



## 07 COWELL, Meg

*The Sea, The Shore (Mourning Gown)* | 2014 |  
photography, giclee print | 92 x 133cm

This image is part of my ongoing series depicting theatrical feminine costumes that have been arranged and illuminated while suspended in water. I select these garments for the sensory values that are evoked by the colour and quantity of the fabric, but also because of their association with deliberateness in dressing that has slipped out of meaning. Ritual dress accompanies many important rites of passage. For women, white wedding gowns and Victorian mourning attire are iconic artefacts that carry their wearer from one stage of life to the next. For this series I focus on such garments to connect the viewer with the real and imagined atmosphere surrounding rites of feminine transition.



## 08 DAVIS, Donna

*Beyond the Seed* | 2015 | pigment print  
on hahnemuhle fine art rag | 50 x 150cm

*Beyond the Seed* reflects on the notion of grand design with reference to the power, complexities and interconnectedness of living systems. Physically constructed from copper wire, to reference energy transfer and then knitted into tubular filaments to capture the functional essence of roots; this physical form was then digitally crocheted together to create a dynamic interpretation of the intricate, functional and aesthetic nature of these 'unseen' living systems. With many factors affecting the potential of one tiny seed, this work reveals the dynamic and powerful essence of nature's grand design in its quest to grow and sustain life.



## 09 DO, Anh

*Saltwater Man* | 2014 | oil on mirror | 125 x 95cm

An Aboriginal mate recently told me that the land where he grew up is not just a place to him, but much more than that. *'It's family to me; it's more like my mother. I will forever feel a connection to it. Wherever I am, the land is in me, and I am in the land'*. For many thousands of years, Bungarnuba (Saltwater people), roamed the land around Caloundra and some of the tribes used red ochre to decorate their weapons and bodies for ceremonies. I painted my friend using several shades of red ochre to represent the spirit of *Saltwater Man*. I painted his face on a mirror so that the painting can 'contain' in it all of the surroundings, including the viewer. The painting is in the space, and the space is in the painting.



## 10 DOYLE, Shannon

*Critical Escape (After Borrell)* | 2015 | acrylic on canvas | 120 x 100cm

*Critical Escape* is a reinterpretation of Pere Borrell del Caso's *Escaping Criticism* (1874). Using the technique of Trompe-l'oeil Borrell has created an optical illusion depicting a young boy climbing out of the picture frame. It is said the work was a reaction to the conservative art critics of his day. To give my work a contemporary context I have replaced the boy with a respirator wearing street artist who is at times also a victim of a conservative mentality. The simplicity of Borrell's concept and the effectiveness of its execution resonated with me. My recent work explores the plight the street artist and I instantly thought of Borrell's work as a perfect allegory for this theme.



## 11 EVERTON, Samantha

*Santima* | 2014 | photograph | 101 x 149cm

*Santima* is part of a series of work inspired by the beautiful Thai folk tale *Sang Tong* (The Boy with the Golden Shell), and features portraits of children who are all adoptees from Thailand now living in Melbourne. Sang Tong was born into royalty but was abandoned and later adopted by a giantess. During a trial filled magical adventure Sang Tong lowered himself into a well of silver and gold, and emerged with a beautiful golden body. He found a magical mask to disguise himself before encountering a princess, who saw past the ugly mask to fall in love with the beautiful man within. Suspension is the dominant word that comes to mind when I think of my working method for this series.



## 12 FENTON, Robert

*Item #1770, Florilegium* | 2015 | oil on linen on board | 133 x 92cm

*Item #1770, Florilegium* is a record of the monumental botanical collections made by Sir Joseph Banks and his team of naturalists aboard James Cook's Endeavour, 1768-1771. In mid-1770 Sir Joseph Banks added to this collection with the flora, plants collected from the now named Sunshine Coast. Culture is moving fast and people seem to be disconnected from nature. By hanging the plants upside down and by placing the flora in plastic it is about seeing this flora as a new species as Banks would have done in 1770. It may be wrong and mixed up but it still has that bright and beautiful presence that discovery has.



## 13 FERGUSON, Nick

*I Know What You Want* | 2015 | oil on canvas | 76 x 76cm

I met this couple at a wedding and was quite drawn to their physicality and intrigued at their partnership. I wanted to paint them together and examine their features more closely. I painted this in three sessions, preferring to work 'wet on wet', and attempted to capture their presence.



## 14 FILTHY THE BEAR

*Roosterhead* | 2014 | acrylic on canvas | 90 x 45cm

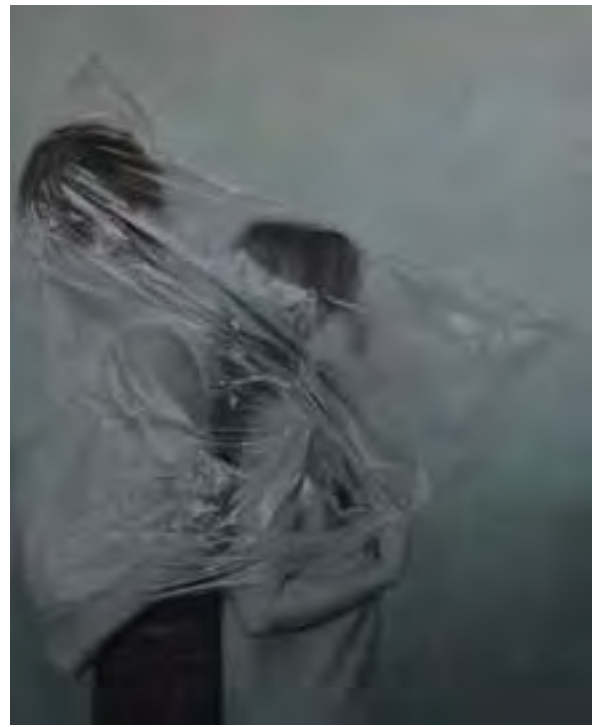
*Roosterhead* speaks about the subculture of privilege in today's Australia. 'Surfer' is an identity for many Australians who take pride in their surfing history and the accomplishments of the surfing elite. However, the once peaceful surfer aesthetic has been replaced largely by a competitive, 'dog-eat-dog' one, with sexism, bullying and pack mentality turning the ocean into a sort of gladiatorial 'circus'. Many surfers assume a tribal etiquette; strutting and thumping on chests, taking immense pride in where they are from. Yet most do little to care for the ecology of their local beach; their most prized resource. *Roosterhead* is calling out all Australians and challenging them to care for this beautiful country we all claim to love.



## 15 GAILER, Ken

*Journey* | 2015 | oil and acrylic on canvas | 120 x 120cm

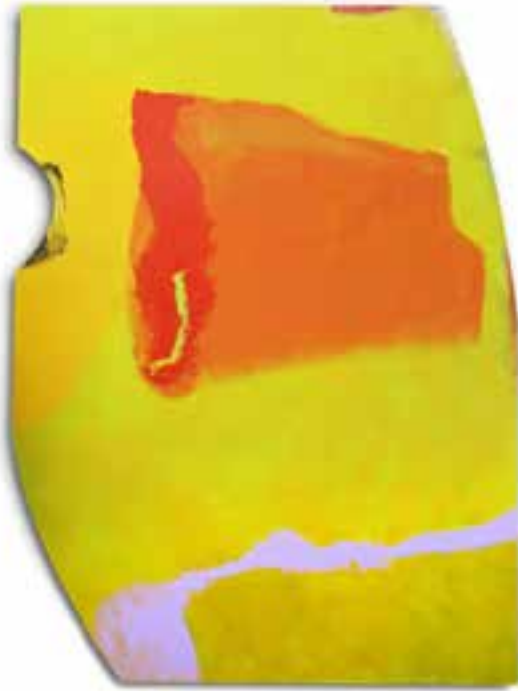
My work of the last two years has seen me revert back to my beginnings as a painter, where I juxtaposed fragments of photo realist landscape in tightly controlled compositions. 'Windows to the World', my new body of work, differs from the earlier period. Highly saturated colour; fluid paint pushed and pulled around the canvas; silkscreened patterns and more complex compositions give the new work the contemporary feel of image saturation and digital manipulation. The series is inspired by the landscapes and cloudscapes I have encountered on the many road journeys I have undertaken throughout South East Queensland, Northern New South Wales, the Darling Downs and New England Tablelands.



## 16 GOFTON, Erika

*Liminal* | 2015 | oil on linen | 120 x 120cm

I am interested in making works that sit somewhat precariously between the beautiful and the ugly that speak of sensitivity, anxiety, fragility and fear. I want to explore the liminal space that we inhabit, and the power of the image to embody the heightened internal fear of being so close yet distant in the same breath. The work has become a way to confront the discomfort both through the image and the process. It has become the nadir; the point of letting go.



## 17 HARRISON, Cheryl

*Tension, Silence, Space* | 2015 | mixed media on board |  
120 x 90cm

My work begins by visually distilling the natural environment. I record fleeting ephemeral marks found in the earth or juxtapositions such as the edge of a cloud against the distant sky, or the tension that exists between it and the jagged landmass below. Some marks will influence the shape of the ground itself. By discarding the parameters and constraints of a conventional stretched canvas, I attempt to shift the focus toward the intersections experienced within nature, particularly the edge of things; how they meet and part throughout the landscape. *Tension, Silence, Space* is a fusion of subtle impressions interpreted from nature and intuitively resolved by a painterly response to my place within it.



## 18 HILL, Bronwyn

*A Quiet Place* | 2015 | oil on board | 600 x 90cm

Craving solitude and silence, *A Quiet Place* is a self-portrait as part of a new series in response to the pressures felt throughout the year. Previous works have been influenced more by the fantasy of a desired state of mind, lying in the sun without worries. This series is more an accurate depiction of the way I deal with stress, escaping to nature where I feel most comfortable, to relieve the tension.





## 19 HILLS, Robyn

*Waiting in a Kombi at Moffat Beach* | 2014 | photography  
on watercolour paper | 95 x 75cm

The Kerridge family of Dicky Beach inherited the Kombi from Peter's father. It was to be the basis of their family photograph. With cyclonic weather, there was the consideration to re-schedule. But I always say 'The worst weather presents the best photographic opportunities'. I believe this image encompasses the history of the vehicle, the family and their beloved local area.



## 20 HULME, Amber-rose

*Full Stop* | 2015 | pastel on paper | 130 x 70cm

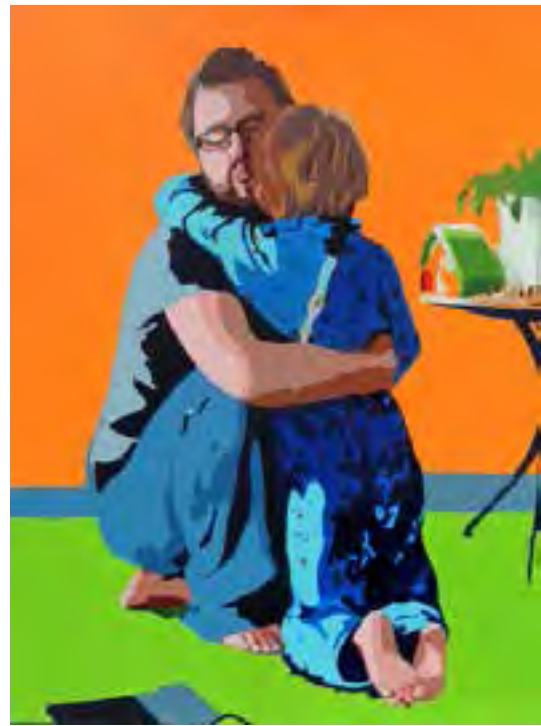
Words once spoken are lost to the air. Graffiti, though less temporal, is similarly fleeting. At its creation the crisp, sweeping lines shout loudly over each other, yet as time passes the character of the buildings themselves add their voices to the crowd. As new voices are added, the dialogue grows and earlier voices are silenced. With these works I seek to capture a single moment of the conversation between both the landscape and the words of many. The highly saturated areas of the image are intended to accentuate the increased volume of chatter created by the layers of graffiti on a previously quiet scene.



## 21 HUTTON-THAMM, Emma

*The Wounded's Wit* | 2015 | oil on canvas | 101.6 x 76cm

My work regards a subject's life and body as a house they didn't build and for the most part can't control. It is an intimate look at the way other people accept the cards they have been dealt and make sense of and inhabit their own skin. This particular piece, *The Wounded's Wit*, has to do with the development of protective behaviours during crisis and the fact that when applied to contexts in which the threat no longer exists, they become maladaptive. Their presence signals not a lack of intelligence, but rather a misappropriation of it in non-threatening conditions; the wit of the wounded.



## 22 ITURRI, Amaya

*Embrace* | 2015 | acrylic on linen | 150 x 100cm

*Embrace* is a painting that belongs to a series exploring parenthood and relationships, with different challenges due to new technologies. The appearance of devices in all these paintings, whether in the background or as a main feature, make us consider the directions in which our relationships are heading, as we spend more time in front of computers, iPads, iPods, PlayStations, Xboxes. This painting tries to encompass the many questions about technology and relationships.



## 23 J VALENZUELA DIDI

*Urban Spaceman* | 2015 | acrylic on canvas | 69 x 130cm

*Urban Spaceman* explores our temporal existence and the miracle of everyday life. Combining the recognisable image of the moon landing with a common street scene, a magnificent sense of discovery is encountered when these contrasting images are reconsidered, revealing the astonishing character of the everyday. This painting has been created by compositing personally captured photographs with images from the public domain. Using a method I have developed, the street scene resembles a photographic negative, creating a ghostly vision of accentuated patterns and geometric shapes. With smartphones, viewers are able to 'develop' the photograph by inverting the image.



## 24 NELSON, Ilona

*In-Sanitarium* | 2014 | photograph print on hahnemühle cotton rag paper | 100 x 150cm

Since becoming a mother I discovered there is so much left unsaid about the realities of motherhood. The loss of identity and personal space, and the complexities of continuing an art practice after having children are challenges many women face and struggle with silently. To explore and understand this subject further I developed a new media series entitled this place. *In-Sanitarium* is one of the twelve staged photographs from the series that narrate anecdotes gathered from other mothers. Each portrait features a mother camouflaged into their environment with the sitter creating a title for their portrait.



## 25 PHILLIPS, Tom

*Man with Black Dog* | 2015 | oil on canvas | 122 x 102cm

In the series 'Bitten by the Black Dog', I examine male culture and identity in our society, focusing on fear and alienation. Using the black dog a metaphor for depression, my aim is to create a state of psychological tension between the dog and the male figure in each painting. Appearing physically strong, but emotionally weak and vulnerable, he feels trapped in a domestic setting in which everyday tasks are too difficult and painful to complete. My interest is the ongoing saga of human struggle within our society. The inspiration for this series arose from personal experience and a quote by Winston Churchill, who referred to his own struggle with depression as having been '*...bitten by the black dog*'.



## 26 PURSER, Clare

*The Way to Maleny* | 2015 | oil and mixed media on canvas | 91 x 91cm

This painting was completed after a recent journey to Maleny. I tried to evoke something of the awe I feel every time I take that drive and see the Glass House Mountains. They appear to be crouching out of the landscape, like ancient monuments. I'm interested in the history a landscape holds, the people that have lived before us, the memories and scars they left behind both visually on the landscape and in our stories and history. For references and inspiration I draw from music, photos, notes and sketches. I like painting from memory and trying to capture the feeling of that place and time. I hope my paintings are evocative and intuitive, and express an emotive reaction to the environment.



## 27 QUICK, Matthew

*The View From Above* | 2014 | oil on linen | 102 x 102cm

Would war occur if those charged with the responsibility of sending soldiers into battle viewed them as sons, daughters, husbands, wives, parents and siblings? Because surely it is only by removing all humanity, by considering them (like a mechanical device) as an expendable resource, could these leaders contemplate consigning them en masse to their potential deaths? I suspect they just try and not think about it. But you have to wonder, don't you, if on some sleepless nights, they contemplate the enormity of their decisions.



## 28 ROBINSON, Brian

*A Chalice of Fruit Rose from the Water Beckoning them to Kai Kai*  
| 2013 | linocut print | 82 x 115cm

Mythological tales exploring the origins of landforms, natural phenomena and magic are present throughout cultures across the globe. Stories of heroic figures, magical powers, ferocious beasts, and the realms occupied by ancestors and gods are handed down through countless generations by word of mouth. Long before the white man came to the islands, the Islanders were the Vikings of the Torres Strait. A sea-going race, proud and dignified, whose spirituality was derived from ancestral ties to land, sea and sky. Connected to the spirit world through ceremonial masks, these magically-charged objects were the bolts of lightning through which otherworldly spirits and ancestors could interact.



## 29 ROCHESTER, Jamie

*We Made Eye Contact for a Split Second* | 2013 |  
paper cutting | 85 x 68.5cm

Cut from a single sheet of black paper using only a scalpel, the artist depicts the face of a man with whom she crossed paths with while living on the Sunshine Coast; engaging in eye contact with each other for only a short moment, before continuing on their separate ways. In this work Rochester explores the fading relationships between the residents of our local communities, and how this affects the way in which we interact with one another on a daily basis.



## 30 RUBIN, Anna

*Peaceful Passion* | 2014 | oil paint on belgium linen | 88 x 68cm

*Peaceful Passion; Stop fighting! Hang up your boxing gloves! Lay down your weapons!* is not about giving up, but using your passion peacefully to get what you want. This artwork is inspired by a personal and wonderful realisation that life should be approached with passion and peace in mind. Passion can be peaceful and gentle, yet strong. The red boxing gloves symbolise the passion; that they are hung up symbolises the aggression being put away to make space for peacefulness. This work is from a series using shoes to express my ideas. The little quirk that *Peaceful Passion* is included in the series is that in German, my second mother tongue, 'boxing gloves' translates to 'hand-shoes for boxing'.



## 31 RYAN, Paul

*Fieldsy, Green Jacket* | 2014 | oil on linen | 102 x 102cm

I don't make statements, I make paintings.



## 32 SALO, Steve

*Man Ruminating* | 2015 | acrylic on canvas | 78 x 104cm

*Man Ruminating* distills feelings of a fleeting moment when a man passed me in the street and I found something in him I wanted to paint. It's not so much the visual memory of the person, but the feeling I received that triggered the painting.



## 33 SPARKS, Merry

*The Cold Room – Who Is the Victim?* | 2015 |  
oil, acrylic and canvas | 122 x 92cm

I am deeply offended by the butchering of innocent victims by minority groups which are death cults using 'religion' as a guise for their barbaric, abhorrent activities. On 11 August 2014 I woke to the news that a young Australian boy held a decapitated human head by the hair and dangled it in front of his proud father, and the lens of a camera for the world to see. It seems we tolerate the slaughter of animals to satisfy our hunger and ultimately our survival, but do we stop to think that these beasts feel every bit of pain, emotion and suffering that humans do? The pig's head with its identity undisclosed symbolises the victimisation of all peace-loving beasts, including the majority of us.



## 34 STIBIO, Christophe

*Sitting by Some Drying Ponds, Roberto I Love You* | 2015 |  
natural pigments, shredded confidential documents, rice paper  
on cotton duck | 110 x 110cm

The recent integration of strips of shredded confidential documents in my work are like lines that sing the landscape. They are the tangible evidence that once there were untouched landscapes, a time when people were not interconnected and when there was room for equality. My work is intended for people fond of rarity, of the exceptional, that slowly disappears under the yoke of the current world which appropriates and uses all means possible to file, digitize and own. My paintings describe places that are not yet on Google Maps, that are uncharted therefore invaluable; hence the necessity of an artistic testimony. My landscapes are the evidence that nature perpetually braves the modern world.





## 35 TENNYSON, Kristin

*Domestic Warfare – Hand to Hand Combat* | 2015 |  
oil on canvas | 110 x 110cm

Hand to Hand Combat is a work in response to how superheroes and villains are represented in modern times. The violence amongst the culture is sugar coated in such a way that it has become normal. In a sense, it has become domesticated. I created the two figures, Iron Man and Darth Vader represented as real soldiers, performing an act of combat. In this sense, I have domesticated the hero and the villain.



## 36 TIMM, Gabi

*Storm Wash* | 2015 | mixed media, pigment,  
oils on etched aluminium | 120 x 50cm

I am seduced by the ever changing reflective light of aluminium surfaces. The way the painting changes in every light and in different rooms taking on the colours of the surrounds. Just like the water on the horizon that changes with the sky and light. When the water rushes in over the rocks it is hidden and then seen again in luminous tones. The ephemeral nature of our ever-changing coastline after the storms. Revealing rocks on exposed beaches and then over time the sand comes back again. This is mimicked in the process of creating these works which is a blend of print making elements and painting – etching the surface, adding and removing pigment and oils.



## 37 WALPOLE, Pam

*Iron Midden* | 2014 | mixed media – found objects |  
61 x 122cm

A collage of discarded rusty implements from campsites and properties, the midden heap signifies a life which once thrived in good times; cattle droving along 'the track'. The detritus is a reminder of times past.



## 38 WEBSTER, Carrie

*Field of Dreams* | 2015 | digital photograph | 80 x 80cm

Flying is something most people have dreamed about at least once in their sleeping life. In the universal language of dreams, it symbolises stepping outside your comfort zone and trusting, and can be one of the most exhilarating feelings of freedom and sheer euphoria. Once we conquer flying, impossible no longer exists, and possibilities become infinite.

Composed of nine separate photographs, the China Mosaic Chair was photographed in Christchurch after the earthquakes of 2011. It has its own story, building the narrative of the surreal dreamscape. 'Your wings already exist. All you have to do is fly.' Unknown.



## 39 WELLS, Jodie

*Zealous Search* | 2014 | oil on canvas | 105 x 105cm

Historically known as the 'ghost owl', the barn owls' nocturnal habits and fondness for churchyards gave rise to an association with the powers of darkness and witches. Their loud screaming calls associated them with evil spirits and they were often nailed to barn doors to keep evil at bay. To support biodiversity, modern farmers are now encouraged to build nesting boxes for barn owls as a form of rodent control. This painting was inspired by the barn owl perched near my front door at 11 o'clock in the morning, reminiscent of a scene from a teen vampire movie. Due to some aggressive aerial dive bombing manoeuvres by local lorikeets and noisy miners, its stay was only brief.




## 40 WISE, Lee

*Self Portrait (Resonance)* | 2015 | oil on canvas | 40 x 40cm

After the passing of my father, I started to ask myself a lot of difficult questions. Painting for me became about self-discovery and exploring my beliefs about life, death and spirituality.

## The finalists



Andy Bates

Anastasia Booth

Aaron Butt

Sheena Colquhoun

Grayson Cooke

Beau Deeley\*

Chris Denaro

Lauren Edmonds

Lydia Trethewey

Alinta Krauth

Kim Lehman

Leon Lester

Linda Loh

Lucas Matto

Rob Roy McKeown\*

Daniel McKewen

Aaron Moore

Tom Parsons

Sonia Payes

Merri Randell

Luka Raubenheimer  
& Jake Vincent\*

Dasha Riley\*

Yandell Walton

Claire-Anna Watson

Margaret Worth

Corrie Wright\*

Andrew Zylstra\*

\* Local Finalists

# Sunshine Coast Art Prize 2015

## New Media Award

### Exhibition dates

10 October to 1 November

### Exhibition venue

Arts and Ecology Centre, Maroochy Bushland Botanic Gardens

### Official opening and winner announced

Friday 9 October

The New Media category showcases the most exciting contemporary animation, projections, video, digital photography and street art from around the nation and is presented by Sunshine Coast Council.

In 2015 the award was open to any Australian resident working within any new media medium. Twenty-seven finalists have been chosen to exhibit at the Arts and Ecology Centre. The University of the Sunshine Coast Gallery and the Maroochy Music and Visual Art Festival will also showcase local entrants preceding the main exhibition.

This category was developed and seeded through the recognition of New Media Art as a forerunner in contemporary art. The emergence of mass media has called for a growth area in the arts and its capacity to attract a global engagement with younger audiences. It recognises the multi-disciplinary link between communications, cultural studies, game theory and the theory of science through its potential and application of interactive installations.

Australian curator Lubi Thomas has been selected as the judge for the sensational 2015 Sunshine Coast Art Prize New Media category. Lubi is an experienced curator and has worked in the fields of digital and new media arts for the past decade. Lubi employ's a highly networked approach to programming structures and partnership development and management, recently brokering key relationships with LEGO Education, Ars Electronica and the Australia Council for the Arts. She works and consults locally, nationally and internationally across a range of cultural engagement areas.

### Major Prize

**\$10,000**

award sponsored by  
Sunshine Coast Council

### Highly Commended

**\$1250**

award sponsored by  
University of the  
Sunshine Coast Gallery

### People's Choice

**\$250**

sponsored by  
Sunshine Coast Council

### Public Art Mentorship

sponsored by  
Maroochy Music and  
Visual Art Festival



## 01 BATES, Andy

*Planets* | 2014 | interactive performance/installation

*Planets* is a participatory performance that explores relationships between people, places and objects. Members of the public are invited to join in the performance, led by a contemporary dance practitioner. Onlookers can observe the spectacle of light created by the participants as they ripple and pulse across urban landscapes. *Planets* is both a personal and public experience, asking participants to consider their role in the society and environment that they orbit.



## 02 BOOTH, Anastasia

*Portrait of Baubo* | 2015 | digital video

Anastasia Booth is an Australian artist working in sculpture, moving image, photography and poetry. Booth playfully interrogates the portrayal of women's desires in cultural production and symbolic discourse, with a particular investment in fetish sensibilities. Employing strategies of subversion, abstraction and appropriation, her work traverses contemporary subcultures, historic narrative and mythology. By deconstructing these visual codes through the formal and theoretical language of artistic practice, her work speaks to the problematic, humorous and often paradoxical relationship between depictions of the feminine and women's desire and agency.

## 03 BUTT, Aaron

*Missed Encounter (Falling Man)* | 2015 | digital video

*Missed Encounter (Falling Man)* is a one hour 16 minute long performance documented by video. I attempt to paint over a found wall drawing based on Richard Drew's infamous Falling Man photograph, only to have the drawing's black pigment contaminate the white house paint, resulting in a grey, elongated shape. The video is exhibited on the same television that I watched the attacks on 9/11 occur.

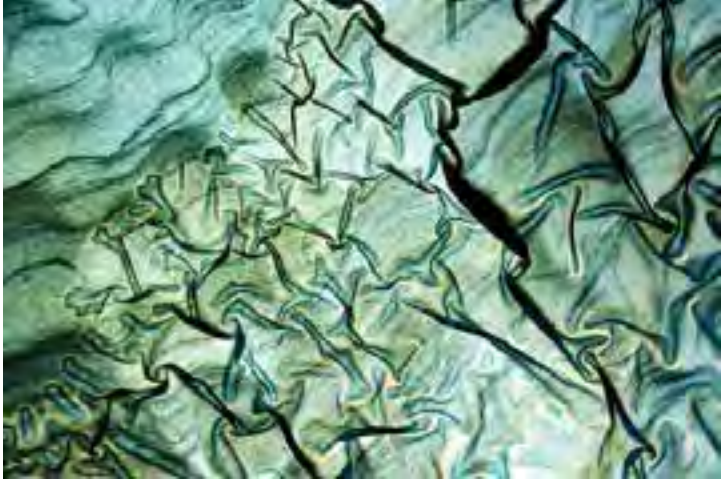


## 04 COLQUHOUN, Sheena

*Untitled (build a bridge)* | 2014 | digital video

The word pontiff originally derived from the word 'pontifex'. This is the combination of 'pont', meaning bridge, and 'fex', from facere, meaning make. Bridges were considered so integral to forging a city, that the most illustrious members of Roman Catholicism were granted the title of 'Bridge-Maker'. *Untitled (build a bridge)* is video that at once builds and de(con)structs. But we can get over that.





## 05 COOKE, Grayson

*Frack* | 2015 | digital projection

*Frack* is an art/science project that combines environmental critique with material enquiry; it depicts chemicals used in hydraulic fracturing dissolving photographs of sedimentary rock. Mining for coal seam and unconventional gas has become a contentious issue worldwide, with the practice of hydraulic fracturing of sedimentary rock at the centre of hot debate. This project explores this issue in a unique way. It uses chemicals used in fracking (hydrochloric acid, acetic acid, and sodium hydroxide) to dissolve images of sedimentary rock printed on photographic slide film. Hydrochloric acid is used in fracking to dissolve minerals and open fissures in rock. In this project, the acid 'fracks' the film in the same way.



## 06 DEELEY, Beau

*Transubstantiation: Dimensions of Multiplicity* | 2015 | digital collage

*'Multi-dimensional fractal codes unravel breaching the walls of ordinary reality. Every form, every element, every law of physics contained in this dimension make up but a fraction of the higher dimensional spaces. One droplet of matter in these dimensions contains more than the sum of everything we can possibly know in our comparatively mundane plane.'* Displaying a strong commitment to his craft from a young age Beau Deeley has been creating compelling visual media for close to 20 years.



## 07 DENARO, Chris

*Nocturne #5* | 2014 | digital video

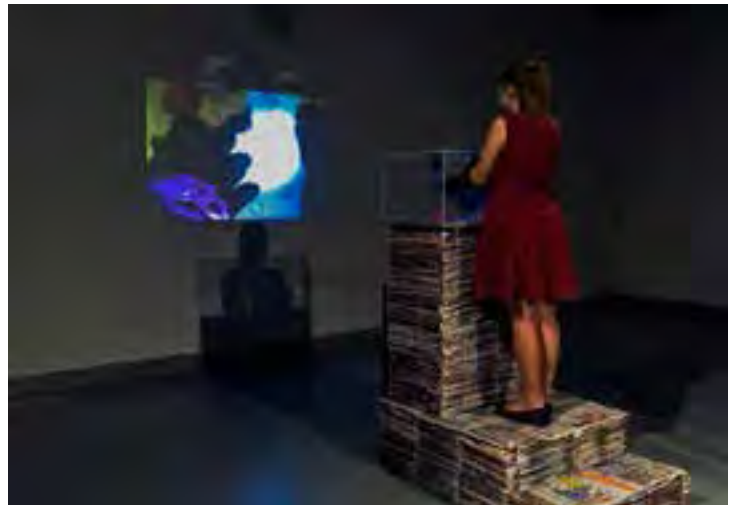
Denaro's work focuses on the night-time experience of a forest. He uses reconstructions of forest elements in his stop motion animations to challenge audience's perceptions of place by inserting the imaginary into the real. His constructions combine found forest floor objects with engineered ball and socket armatures to provoke a discussion around nature, humanity and technology. Denaro's artworks have also been shown in Queensland, interstate and internationally.



## 08 EDMONDS, Lauren

*Quarantine Manipulator* | 2014 | interactive installation

Playing on the aesthetics of a scientific 'quarantine isolator' used to experiment with substances that might be harmful to handle in an uncontained situation, this work refers to modern propaganda's dependence on scientific knowledge in psychology and sociology and how propaganda can take an experimental approach in order to advance its strategies and tactics, with the masses being its subjects. The interaction becomes a type of 'simulation' of being a powerful figure, parodying while emphasising the separation between the participant (the mass) and the manipulator. The participant looks down and sees their own reflection in the mirror, symbolising the manipulator's self-interests.





## 09 KRAUTH, Alinta

*An Argument in Parallel Incompleteness* | 2014 |  
interactive computer art game

*An Argument in Parallel Incompleteness* is an interactive artwork based around a poem. In each scene, lines of moving, continually spawning poetry act like barriers to be pushed through. The abstract text refers to an argument between two people. They throw offensive and math-laden curses at each other, such as 'you are no Gödel at natural numbers'. But the text's meaning takes second place to the movement and visuals created by the text moving around – the text becomes simply part of the visual landscape. By exploring the five different poetic levels, the player generates the artwork through setting off animation and sound.



## 10 LEHMAN, Kim

*The Pace of Life (Scenes from Urbania #7)* | 2015 | digital video

The video series *Scenes from Urbania* aims to create disturbances in familiar landscapes, where the viewer is drawn into a strange vortex within which the culturally familiar becomes, simultaneously, a meditative experience and an unsettling distortion of the real world. *The Pace of Life, #7* focuses on city life, in particular our movement through the CBD landscape. This is a world inhabited by people just like us, but each with their own story and their own pace of life. This work provides narrative vignettes of life in the city; people come and go. They stop, interact, eat, and drink. They stroll on the own, move in groups, move quickly, amble along. And they disappear from whence they came.

## 11 LESTER, Leon

*Made in China* | 2015 | print

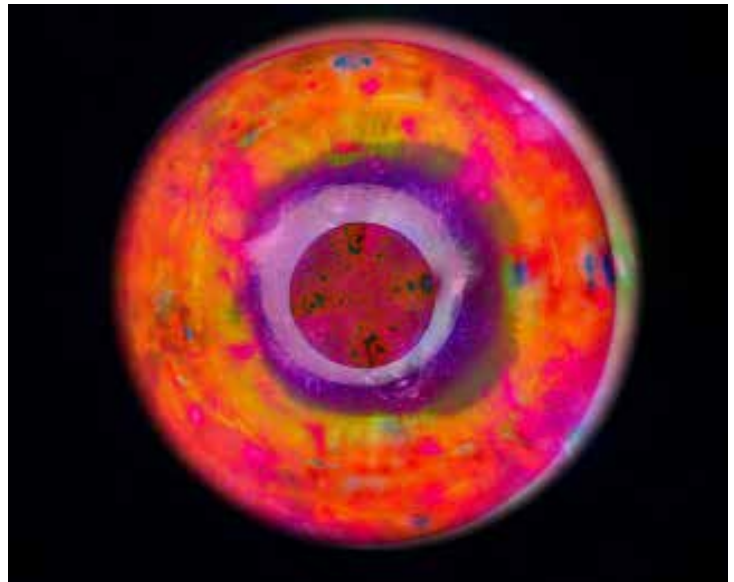
Covered in the sweat of manic materialism, is this flag of China. This digital artwork is designed to draw attention to the devastating pollution that is currently affecting China. Chinese scientists have warned that the country's toxic air pollution is now so bad that it resembles a nuclear winter, slowing photosynthesis in plants and potentially wreaking havoc on the country's food supply. China is the world's number one CO2 polluter, but a large share of the country's pollutants are generated during the manufacture of goods destined for countries such as Australia. When the world moved its manufacturing base to China over the last thirty years, there were no environmental conditions attached to this move.



## 12 LOH, Linda

*Lure* | 2014 | screen

This work aims to seduce with a portal of lurid colour; sensual abstraction which morphs and transforms, in gradual and subtle transitions. The 'eye-mind' attempts to grasp the fleeting detail before it is lured to the next phase, another futile temptation. While the work alludes to Huxley's aesthetics of psychedelia, it also finds a place in the context of the contemporary sublime. Light is both medium and metaphor, and the work refers to psychedelia as both a visual experience, as well as a culture of mind, perception and contemplation.





## 13 LUCAS, Matto

*BORDERS TENSIONS II* | 2015 | data projection

'Over the course of a few months, I approached six different strangers via social media and eventually entered their environment, alone, to film 10 minutes of uninterrupted footage.' *BORDER TENSIONS II* simultaneously projects the live interactions in real time, documenting and exploring the value systems of queer male body/bodies and the notion of passivity and contemporary queer culture.



## 14 MCKEOWN, Rob Roy

*Deep Within* | 2015 | digital artwork

Nature is a teacher. My daily ritual of walking through the bush leads to moments of ethereal beauty. A connection is made deep within my internal and external world. This is reflected in this digital artwork *Deep Within*. For me I feel I am capturing a moment that I enhance through the use of layers of light, colour, texture, line and marks in a variety of editing suites to convey that significant moment or emotion. 'I go out into Nature to be soothed and healed, and to have my senses put in order' John Burroughs, naturalist and environmentalist.

## 15 MCKEWEN, Daniel

*Zarathustra's Cave* | 2014 | digital video installation

*Zarathustra's Cave* presents the iconic apartment set from 90's sitcom *Seinfeld* devoid of actors or action of any kind. Instead the 'apartment' sits empty, accompanied by the ambient noise of the screen-space and the distant sound of city traffic. The work is the product of a deep engagement with its subject matter, the result of countless hours of re-watching and editing to isolate the aural and visual spaces presented on the screen. In its resolute emptiness, the installation addresses the notion of narrative expectation. It creates a 'nothing-space', where a viewer can experientially oscillate between a sense of presence and absence, tension and pathos, or even between humour and existential crisis.



## 16 MOORE, Aaron

*Those Who Can't Fly* | 2015 | video

*Those Who Can't Fly* examines the Australian government's response to asylum seekers who travel by boat. The shearwater birds documented in the work migrate over 15,000 kilometres every year; one of the longest migrations of any animal in the world. And every year tens of thousands of the birds die on Australia's northern shores, unable to reach their destination because they can no longer fly.





## 17 PARSONS, Tom

*An Attempt Towards Truth – Composition #5* | 2013 |  
digital projection

Tom Parsons is a multidisciplinary artist whose practice primarily explores the relationship had between the delimited or framed spaces of painting and video. His practice aims to provoke a series of tensions; the more immediately present visual tension between delineating two-dimensional and three-dimensional spaces, and also a tension that is aroused by the fruitless action of tirelessly hand making, positioning, and then disassembling or disrupting objects within a composition. His work exists in the form painting, video, sculptural installations where these distinct elements are often blended together.



## 18 PAYES, Sonia

*Corn and Quarries* | 2013 | three-dimensional animation

The image of a four-faced goddess has featured in my work since 2012. I had returned from a three-month residency in China where I witnessed first-hand, mountains being quarried out of existence to make cement, which in turn is then used to create to endless rows of high rise towers in new 'instant cities'. I have chosen to look at this destruction as part of the cycle of creation and regeneration. I envisage a future world where a new breed of all-knowing humanity will rise from the earth, like corn, and populate a new era. Their gaze will be directed to all corners of the globe and they will display foresight and hindsight, benevolence and power.

## 19 RANDELL, Merri

*The Fen: Friggy* | 2013 | digital video, projection

I celebrate diversity by creating worlds full of beautiful, hybrid monstrosities that seduce, beguile and disturb. As an expressionist I believe art is capable of effecting social change. My current artworks are a playful exploration of non-indigenous cinematic landscape myths. These artworks interrogate non-Indigenous Australian's largely unconsummated desire to understand and unite with an intolerant and sometimes vengeful landscape. Working in distorted realities, I combine hyper-real photography of post-colonial Australian forests and swamps with consumptive sound and uncanny motion to conceive compulsive but immersive audio-visual artworks.



## 20 RAUBENHEIMER, Luka and VINCENT, Jake

*Lemonade* | 2015 | videography

*Lemonade* is short self-funded film, filmed entirely on the Sunshine Coast of Australia. Directed, produced, funded and written by 19 year olds Luka Raubenheimer and Jake Vincent. *Lemonade* is an Aesthetic art house short film based on love, imagination and reality.





## 21 RILEY, Dasha

*Terra Australis 1* | 2015 | digital photograph

The tradition of the Old Masters and my European roots are the main influence in my images. Inspired by the Old Masters' use of chiaroscuro, the subjects of my images emerge from darkness, partly obscured in shadow or under grainy texture. I am intrigued by the mystery of shadows, the magic that happens when we have to illuminate what we can't see with our imagination. My images are based on dreams and visions, with narratives touching on themes of European heritage, solitude, the otherworldly, and awareness of our connection to spirit. All of my images undergo extensive post production in Photoshop, where I make use of my training in drawing and painting to re-create my visions.



## 22 TRETTEWEY, Lydia

*Bridge* | 2015 | digital print

In this work, the 'bridge' ceases to be the tangible construction over which the photographer passes, and moves instead into the immaterial space bridging the perception of everyday landscapes and the space of daydream they dissolve into. *Bridge* does not explore the content of daydream, but rather the texture of slippage between mind-wandering and mindful attention. The sweep of colour and merging of spaces was created through a process of solvent dissolution, a physical dispersal of toner from a printed image that is then re-digitised and further smoothed, blended together with previous incarnations of the photograph.



## 23 WALTON, Yandell

*Bridge Human Effect (Sunshine Coast)* | 2015 |  
interactive projection

The project *Human Effect* employs new technologies to create a responsive projection and animated installation. From global warming, to diminishing resources, the world is enormously affected by the human touch. By using new technologies, this work will act like a 'simulation' representing human destruction to the environment. The work also asks the audience to consider their own connection to their surroundings and the impact they personally have on the natural environment. The projected video imagery uses the architectural features of the physical space: mapping 3D animated plant and animal life onto, and into, the space.

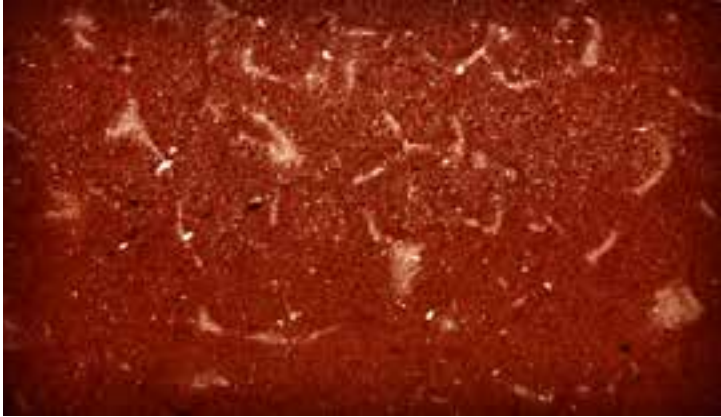


## 24 WATSON, Claire-anna

*Transmission* | 2013 | digital video

Multidisciplinary in approach, my practice explores aspects of contemporary culture and its relationship to foodstuffs, as well as humanity's relationship to nature and the impact of scientific interventions on the natural world. Ephemeral matter is the medium for manipulation and experimentation, re-contextualized to invite the viewer into a state of reflection on the natural, or not so natural, world. In *Transmission*, the humble eggplant appears wondrously alien; it is immersed in a cosmological abyss. I was interested in highlighting their uniqueness; their dark leathery skin and plump forms embody all that is curious in our world.





## 25 WORTH, Margaret

*Little Falls* | 2015 | digital video

Moving image and sound are combined with the physicality of simple matter in a way that triggers associations and evokes personal connections. The work creates a theatrical space where the real, the remembered and the imagined merge. It allows the reconciliation of opposing parts of human experience: the rational and irrational, the conscious and unconscious, reality and dream. The viewer becomes the centre of experience and the creator of meaning.



## 26 WRIGHT, Corrie

*Life as a Chair* | 2015 | digital illustration

Is every day hard? Is every day easy? Do you ever want to jump down that rabbit hole? When outside requires you to expend much more than you can... when people (and you) around you are hurting... and there is nothing you can do... to escape. When people that matter are far away... I need to go to ground... I need to draw! I started a series of illustrations of chairs three years ago in a blog called 'Going to Ground'. These chairs gave me solace, and now have become a whimsical place to explore the hard times, the experiences and generally the everyday... a place now to let them engage further.


## 27 ZYLSTRA, Andrew

*Native Modulations* | 2015 | digital video, soundscape

The eye-catching scribbles of the Scribbly Gum have long captured the imagination of Australian artists. I too have been fascinated by this 'bush graffiti' and, when strolling through Ben Bennett Botanical Park (Caloundra), have felt an urge to decipher its mysterious language. The sounds you hear pulsing from the tree featured in the video are the result of synthesised tones being manipulated by the tree's markings. Each scribble has a distinctive shape and length that creates unique filtering and note duration. A base tuning of A4=432Hz is used, which is considered to be a harmonic intonation of nature and results in a more organic sound not usually found in everyday music. The outcome allows one to engage multiple senses in connecting with the deeper beauty of this iconic tree.



## The finalists



Simon Beedle\*

Shanna Bignell\*

Carolyn Blackley

David Bryan\*

Wanda Craswell\*

Fayleen Dare\*

Lisa Delanoue (2 works selected)\*

Peter Evans (2 works selected)\*

Todd Fauser\*

Irma Ferreira

Ellen Foulds

Ryan Francis (2 works selected)

Brian Hettrick\*

Jason Hi

Reece Keir\*

Sel Kerans\*

Tony Leman

Simon Maslak\*

Shane McCallum

Damian McCudden\*

Nick Monaghan

Eddy Odden (2 works selected)\*

Kevin Palmer

Kimberley Springall\*

Geoff Stock

Zdenko Takac

Cornelia Weise

Annette Wood\*

\* Local Finalists

# Sunshine Coast Landscape and Wildlife Photography Award

## Exhibition dates

4 November to 25 November

## Exhibition venue

Arts and Ecology Centre, Maroochy Bushland Botanic Gardens

## Official opening and winner announced

Thursday 5 November

The Sunshine Coast Landscape and Wildlife Photography exhibition showcases excellence in depictions of the Sunshine Coast natural environment through a stunning array of finalist photographs.

Through this prize, the Environment Levy is aiming to raise awareness of the beauty and significance of the environment, assisting the broader community to take ownership of the natural values which support their lifestyles and livelihoods.

## Major Prize

**\$8000**

award sponsored by  
Sunshine Coast Council  
Environment Levy

## Highly Commended

**\$1500**

award sponsored by  
Sunshine Coast Council  
Environment Levy



01

BEEDLE, Simon

*Caloundra Storm (detail)*  
| 2014 | photograph

02

BIGNELL, Shanna

*New Life (detail)* | 2015 |  
photograph

03

BLACKLEY,  
Carolyn

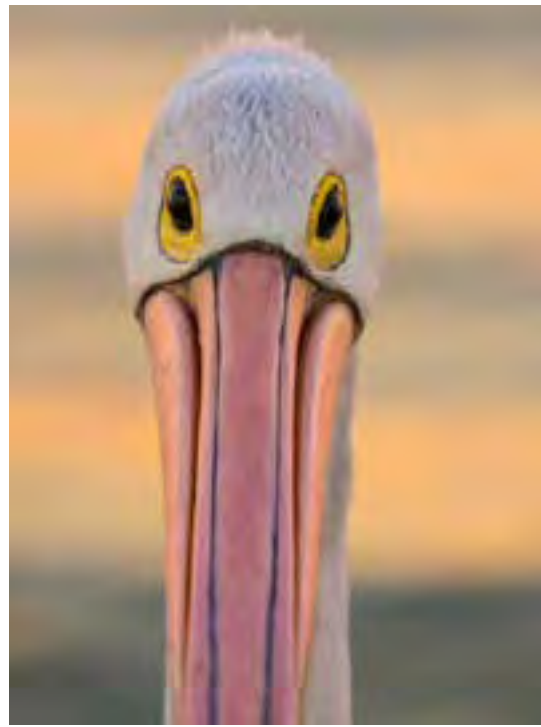
*Serenity Falls (detail)* | 2015  
| photograph



04

BRYAN, David

*Rainforest Fungi (detail)* |  
2014 | photograph



05

CRASWELL,  
Wanda

*Big Eyes (detail)* | 2014 |  
photograph

06

DARE, Fayleen

*A Feasting Yellow tail  
Black Cockatoo (detail)*  
| 2014 | photograph





07

DELANOUE, Lisa

*Litoria peronei (detail)* |  
2015 | photograph

08

DELANOUE, Lisa

*Golden Emergence (detail)* |  
2015 | photograph

09

EVANS, Peter

*Golden Headed Cisticola (detail)* | 2014 | photograph





10

EVANS, Peter

*Sacred Kingfisher (detail)* |  
2014 | photograph



11

FAUSER, Todd

*Headwaters of the Mary  
(detail)* | 2015 | photograph



12

FERREIRA, Irma

*Smokey Mountains (detail)* |  
2015 | photograph





13

FOULDS, Ellen

*Giants in the Forest (detail)* |  
2014 | photograph

14

FRANCIS, Ryan

*Silvereye (detail)* | 2014 |  
photograph

15

FRANCIS, Ryan

*Fauna of the Forest Floor  
(detail)* | 2014 | photograph



16

HETTRICK, Brian

*Guardians of the Piccabean*  
(detail) | 2015 | photograph



17

HILL, Jason

*The Summit (detail)* | 2015 |  
photograph



18

KEIR, Reece

*Reflecting (detail)* | 2014 |  
photograph



19

KERANS, Sel

*Dark Gathering (detail)* |  
2015 | photograph

20

LEMAN, Tony

*Fig Tree Walk (detail)* | 2015  
| photograph

21

MASLAK, Simon

*Dam (detail)* | 2015 |  
photograph



22

MCCALLUM,  
Shane

*After the Fires (detail)* |  
2015 | photograph



23

MCCUDDEN,  
Damian

*Lightning Cruise (detail)* |  
2014 | photograph



24

MONAGHAN,  
Nick

*Blending In (detail)* | 2014 |  
photograph





25

MONAGHAN, Nick

*Frog's Eye View (detail)* |  
2014 | photograph

26

MONAGHAN, Nick

*Staring Contest (detail)* |  
2014 | photograph

27

ODDEN, Eddy

*Shadow flight (detail)* |  
2013 | photograph



28

ODDEN, Eddy

*Dunelight (detail)* | 2013 |  
photograph



29

PALMER, Kevin

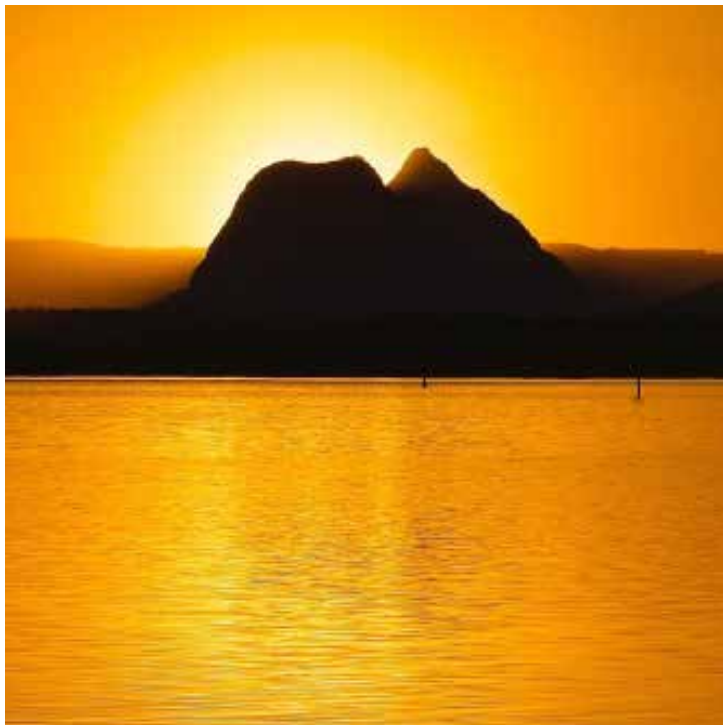
*Edge (detail)* | 2015 |  
photograph



30

SPRINGALL,  
Kimberley

*Another World (detail)* |  
2015 | photograph



31

STOCK, Geoff

*Sunset Serenity (detail)* |  
2014 | photograph

32

TAKAC, Zdenko

*Dinosaur Bones (detail)* |  
2013 | photograph

33

WEISE, Cornelia

*Close to a Dragonfly (detail)*  
| 2015 | photograph







34

WEISE, Cornelia

*Shades of Green (detail)* |  
2015 | photograph

35

WOOD, Annette

*Old Man Tree (detail)* |  
2014 | photograph



## The categories

Finalists for the award will be selected from across the following Sunshine Coast Art Prize categories:

Sunshine Coast Art Prize Two Dimensional Category

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New Media Art Prize

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Sunshine Coast Landscape and Wildlife Photography Prize

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Local Artist – Local Content Art Prize

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The Holmes Art Prize

---

Kenilworth Trophy Art Competition

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Sculpture on the Edge

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**Image:** LeAnne Vincent,  
*Adaptation #1: Little Corella (detail)*,  
2013, digital photography on  
aluminium, 70 x 70cm.

# Sunshine Coast Inaugural Environment Art Award

Winner Announced at the official opening of the  
**Sunshine Coast Landscape and Wildlife Photography Award**  
5 November at the Arts and Ecology Centre,  
Maroochy Bushland Botanic Gardens

In 2015, the development of the Inaugural Environment Art Award has been supported by Sunshine Coast Council through the Living Smart program and offers a cash prize to one of the finalists across selected categories and awards within the Sunshine Coast Art Prize.

In keeping with the Sunshine Coast's vision to be Australia's most sustainable region – Vibrant, Green and Diverse, the Sunshine Coast Acquisitive Environment Art Award showcases excellence in artworks that connect people to the values of the Sunshine Coast natural environment through art.

The winning artwork will be on display at the Sunshine Coast Landscape and Wildlife Photography exhibition.

Major Prize

**\$10,000**

awards sponsored by  
Sunshine Coast Council through  
the Living Smart program

## The finalists

Rose Barry

Peta Boyce

Scott Broomfield

Charmaine Cameron

Johana De Maine

Garry Dolan

Bill Duffield

Jude Fernandes

Heather Gall

Barry Green

Gillian Greeves

Fiona Groom

Gaynor Hardinge

Kathy Hill

David Paul Hughes

Jo Johnson

Margaret Lipscombe

Jack Lowry

Geoff McKenzie

Di Neilson

John Newman

Margi Parry

Rex Peck

Georges Petit

Christopher Postle

Beatrice Prost

Jan Roebuck

Phil Rolton

Felicity Rutherford

Helen Saint-Smith

Susan Schmidt

Wayne Smith

Stella Stephenson

Shirley Strano

Noel Thomas

Gabi Timm

Alice Trow

Pam Walpole

Kerry Wilson

Michael Wyre

Image: Gabi Timm,  
*Looking Back* (detail), 2014,  
aluminium composite, 32 x 82cm.

\* Local Finalists

# Sunshine Coast Local Artists – Local Content Art Prize

## Exhibition dates

12 August to 30 August

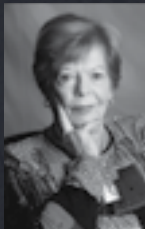
## Exhibition venue

Oaks Oasis, Caloundra

## People's choice award winner announced

Saturday 22 August

In its second year, the Friends of the Caloundra Regional Gallery Local Artists – Local Content exhibition showcases finalist artworks selected from local artists. From traditional to contemporary, the works depict the Sunshine Coast in all its glory; including scenes of the sea, the mountains, built structures, wildlife and more.



## President's statement Marie Pigott

It's wonderful to have Telstra Caloundra and Kawana Stores and Mary Henzell sponsoring our Local Artists – Local Content Exhibition this year. This art prize is a great incentive for our talented local artists to be recognised and supported by local businesses. See this stunning exhibition at Oaks Oasis from 12 August.

## Best of Show

**\$3000**

awards are sponsored by  
Telstra Stores, Caloundra  
and Kawana Waters

## Best Oil

**\$1000**

sponsored by  
Mary Henzell

## Best Watercolour

**\$1000**

sponsored by  
Mary Henzell

## Best Mixed/ Other Medium

**\$1,000**

sponsored by  
Mary Henzell

## Peoples Choice

**\$500**

sponsored by  
Friends of Caloundra  
Regional Gallery



01 BARRY, Rose

*The Hills Solothurn Maleny* | 2015 | oil



02 BOYCE, Peta

*Wrenderings* | 2014 | gouache



03 BROOMFIELD, Scott

*Lost Letters* | 2015 | oil



04 CAMERON, Charmaine

*Hinterland Emerging* | 2015 | oil



## 05 DE MAINE, Johanna

*But My Boat Is So Small and Your Sea Is So Immense*  
| 2015 | porcelain tile



## 06 DOLAN, Garry

*Tall Trees, Small Children* | 2015 | oil



## 07 DUFFIELD, Bill

*Ewan Maddock Dam* | 2015 | acrylic



## 08 FERNANDES, Jude

*Bulcock Shades* | 2015 | acrylic



09 GALL, Heather

*Natures Mirror* | 2015 | mixed media



10 GREEN, Barry

*From the Country to Coast* | 2015 | watercolour



11 GREEVES, Gillian

*Dicky Wreck* | 2015 | watercolour



12 GROOM, Fiona

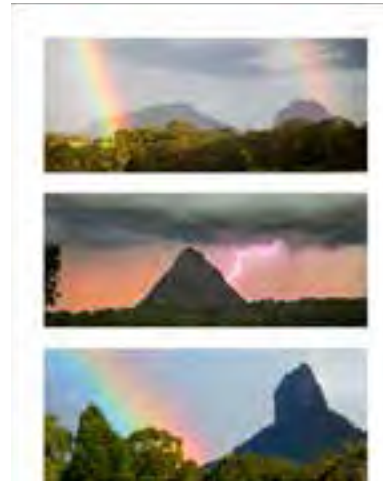
*In Our Garden* | 2015 | acrylic





13 HARDINGE, Gaynor

*Iron Reef Mudjimba* | 2015 | acrylic



14 HILL, Kathy

*Threats and Promises* | 2015 | photography



15 HUGHES, David Paul

*Sunday in Sunshine* | 2013 | oil



16 JOHNSON, Jo

*Wrecked and Regenerating* | 2015 | fibre



17 LIPSCOMBE, Margaret

*A Beacon of Light* | 2015 | photograph



18 LOWRY, Jack

*Red Grass* | 2015 | collaged print



19 MCKENZIE, Geoff

*Tapestry of Life* | 2015 | oil



20 NEILSON, Di

*Shady Pandanus Nook 0* | 2015 | acrylic



21 NEWMAN, John

*Mount Ninderry* | 2015 | watercolour



22 PARRY, Margi

*Sundance* | 2015 | silver scrapper board



23 PECK, Rex

*View of the Glasshouse Mountains from the Pumicestone Passage* | 2015 | acrylic



24 PETIT, Georges

*Hats of the Sunshine Coast* | 2015 | acrylic



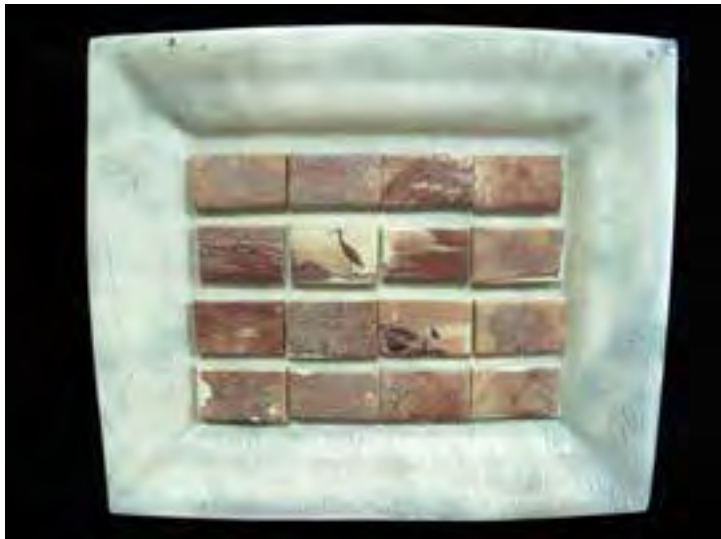
25 POSTLE, Christopher

*Coast Fresh* | 2015 | acrylic



26 PROST, Beatrice

*Symbiosis* | 2015 | hand carved print



27 ROEBUCK, Jan

*Golden Beach* | 2015 | ceramic and decals



28 ROLTON, Phil

*Bells Creek Reflections* | 2015 | pen and wash



29 RUTHERFORD, Felicity

*Journey to Kondillia* | 2015 | acrylic and crayon on canvas



30 SAINT-SMITH, Helen

*Looking Up On the Sunshine Coast* | 2015 | acrylic



31 SCMIDT, Susan

*Summer Rush* | 2015 | acrylic, oil, oil stick and cold wax



32 SMITH, Wayne

*Purple Dawn* | 2015 | acrylic on canvas



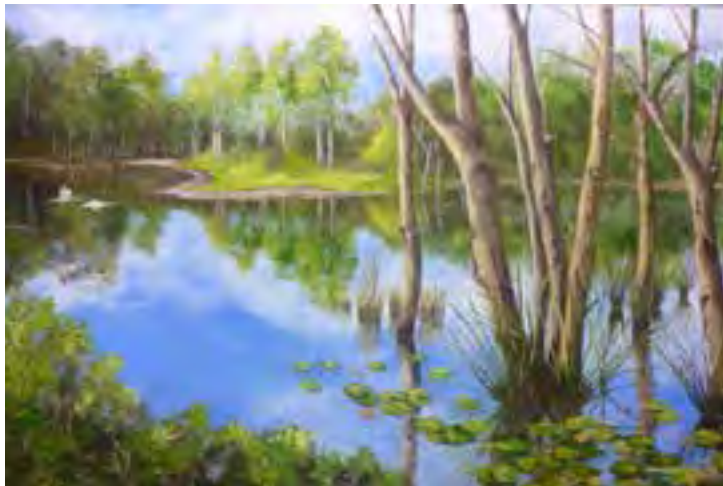
## 33 STEPHENSON, Stella

*Mount Coonawrin* | 2015 | zinc plate etching



## 34 STRANO, Shirley

*Living in the Glasshouse* | 2014 | woodblock



## 35 THOMAS, Noel

*On Ewan Maddock Dam* | 2015 | mixed media painting



## 36 TIMM, Gabi

*Noosa* | 2015 | oils and pigments on etched aluminium



37 TROW, Alice

*Sunset over the Glasshouse mountains* | 2015 | oil and acrylic



38 WALPOLE, Pam

*Mangrove Margins* | 2014 | oil on linen



39 WILSON, Kerry

*First Light* | 2015 | acrylic



40 WYRE, Michael

*The Ultimate Selfie* | 2015 | oil

## The finalists



Gary Bell

Sara Bell

Peta Boyce

Carol Clark

Loris Clark

Elizabeth Cogley

Carleen Collier

Katherine Cooper

Carmel Davies

Sonja Duramanovic

Lyn Ellison

Sally Elmer

Diane Farrier

Hazel Howie

Joy Joyce

Jan Leishman

Debra Mangan

Pete Marshall

Bianca Nall

Michael Oberhofer

Natalie Jane Parker

Christopher Postle

Garry Rogers

Tony Pridham

Otto Schmidinger

Susan Skuse

*Image: Peter Boyce,  
The Master Gardener and his  
Apprentices, 2014, gouache.*



# The Holmes Art Prize

## Exhibition dates

12 August to 30 August

## Exhibition venue

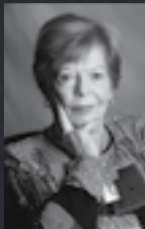
Oaks Oasis, Caloundra

In celebration of its tenth anniversary, the Sunshine Coast Art Prize introduces the inaugural Holmes Acquisitive Art Prize for Excellence in Realistic Australian Bird Art. Up to forty paintings created by Australian two-dimensional visual artists depicting a realistic Australian birdlife scene will be showcased in an exhibition at the Oaks Oasis, Caloundra.

## Major prize

**\$10,000**

award sponsored by  
Dr Gary Holmes



## Curator statement Marie Pigott

We are so proud to be leading the \$10,000 Inaugural National Holmes Art Prize for excellence in realistic Bird Art sponsored by Dr Holmes. Beautiful entries have come in from all over Australia and will also be exhibited at the Oaks Oasis Caloundra from August 12 to August 30.



## 01 BELL, Gary

*Under Threat of Extinction* | 2015 | acrylic on board



## 02 BELL, Sara

*Winter Skies* | 2015 | oil prisma pencils



## 03 BOYCE, Peta

*Chorus Line* | 2014 | gouache



## 04 CLARK, Carol

*Spotted Pardalote* | 2015 | watercolour and gouache



05 CLARK, Loris

*Having Breakfast* | 2014 | acrylic



06 COGLEY, Elizabeth

*Orange Bellied Parrots* | 2015 | oil on board



07 COLLIER, Carleen

*Conference* | 2015 | oil painting



08 COOPER, Katherine

*Out to Lunch* | 2015 | watercolour and gouache



09 DAVIES, Carmel

*Kooka* | 2015 | oil painting



10 DURAMANOVIC, Sonja

*The Robin* | 2015 | mixed media



11 ELLISON, Lyn

*Command Performance* | 2015 | acrylic



12 ELMER, Sally

*Spring! Bribie Pelicans* | 2015 | oil



13 FARRIER, Diane

*Early Arrival* | 2015 | pastel



14 FLEMING, Garry

*Time to Fly* | 2015 | oil on board



15 FLEMING, Joy

*Come Fly with Me (Cockatoo at Wamuran)* | 2015 | acrylic and ink



16 GARDSEN, Jill

*Red in Tooth and Claw* | 2015 | scratched art and coloured inks



17 HIGGINS, Gail

*Billabong Reflections (Pacific Black Duck)* | 2014 | acrylic



18 HILLIER, Steven

*Breakfast at Sweethearts (Black Shouldered Kite)* | 2014 | oil



19 HOWIE, Hazel

*Strike force – Black Faced Cuckoo Strike* | 2013 | oil on



20 JOYCE, Joy

*The Gathering* | 2015 | watercolour



21 LEISHMAN, Jan

*Lorikeets' Feasting* | 2015 | coloured pencil



22 MANGAN, Debra

*Eastern Spinebill and Banksia Flower* | 2014 | acrylic



23 MARSHALL, Pete

*A Bunch of Galahs* | 2015 | coloured pencil



24 NALL, Bianca

*Superb Fairy Wren* | 2015 | watercolour, pencil and lead pencil



25 OBERHOFER, Michael

*Spring* | 2015 | oil on belgian linen



26 PARKER, Natalie Jane

*Rainbow Magic* | 2015 | acrylic





27 POSTLE, Christopher

*Three Amigos* | 2015 | acrylic and oil painting



28 PRIDHAM, Tony

*Doing the two step* | 2015 | oil on canvas



29 ROGERS, Garry

*Let's Dance* | 2015 | graphite on paper



30 SCHMIDINGER, Otto

*Aerial Encounter* | 2015 | oil



31 SKUSE, Susan

*The Art of Riding on the Wind* | 2014 | oil



32 SMITH, Diane

*Xmas Lunch* | 2015 | watercolour



33 SMITH, Wayne

*Catch of the Day* | 2015 | acrylic on canvas



34 TEMPLE, Sandra

*Window to the Past* | 2015 | mixed medium



35 THOM, Dedirie

*Eye Catching* | 2015 | watercolour



36 WEIL, Linda

*My Turn* | 2015 | graphite and coloured pencil

# Eumundi Sculpture Prize

In 2015 The Foundation collaborated with council to lead a professional development process for local public artists aiming to enter the competition.

Eight shortlisted sculptors will be invited to create marquettes which will be exhibited at the Discover Eumundi Gallery Wandin-in.

For further information visit the Eumundi Sculpture website at [www.eumundisculptureprize.com](http://www.eumundisculptureprize.com)

# Eumundi Sculpture Prize

## Maquettes exhibition opening and winner announced

Friday 21 August

## Maquette exhibition venue

Discover Eumundi Gallery Wandin-in, 22 August

## Winning sculpture unveiled

Friday 11 December

The Eumundi Sculpture Prize is a national contemporary public art sculpture award, led by the Foundation for Culture and Arts Eumundi. In December 2014 the winning artwork 'Sustainable' by Hew Chee Fong and Loretta Noonan was unveiled in front of a large crowd to huge accolades for the artists and the Foundation. The prize of \$15,000 was sponsored by Eumundi Combined Community Organisation (ECCO).

In 2015 Eumundi Combined Community Organisation is again the naming rights sponsor of this year's Eumundi Sculpture Prize with an increased prize of \$20,000. The theme is the Anzac Spirit: Yesterday, Today, Tomorrow. The Foundation's long term goal is for an annual competition where the winning work will be acquired through partnership with the Council into the Sunshine Coast Public Art Collection. The Foundation was successful in receiving additional support for the 2015 project through Council's Cultural Development category of the Community Grants program in 2014.



### President's statement Michael Carney

The Foundation through the Eumundi Sculpture Prize competition aims to draw the attention of artists around Australia and particularly from our region. We invite locals and visitors to explore our town and visit the award winning sculptures, which will contribute significantly to the streetscape and public amenity of our village.

## Major Prize

**\$20,000**

awards are sponsored by  
Eumundi Combined  
Community Organisation Ltd.

## People's choice

**\$500**

sponsored by  
Glen Elmes MP,  
Member for Noosa

## Sculpture on the Edge



Entries have been received from twenty South East Queensland artists, from which seventeen have been short listed. We expect about fifty works to be on display at Tamarind retreat, between 12 September and 19 October. Works will be from stone, wood, clay, metal, fibreglass, mixed media, and found and recycled materials.

Entries have come from many different areas within South East Queensland including Antone Bruisma from the Gold Coast Hinterland; Chee Fong Hew from Peachester; Eaton Cameron from Brisbane; Elizabeth Poole from Toogoolawah; Elli Schlunke and Leisa Guntaon from Kenilworth; Greg Windsor from Mapleton; and of course from Maleny we have Janna Pameijer, Wayne Markwort, Corrie Wright to name just a few.

Over a four year period we have retained an interest in the event from locals and increased visitations from travellers and tourists. The inclusion of new artists offering large, dynamic works is sure to add to the popularity of this event.

More information can be obtained from the Arts Connect Inc. website [www.artsconnectinc.com.au](http://www.artsconnectinc.com.au)

Image: Kaya Sulc, *Two Dancers* |  
2014 | bronze sculpture.

# Sculpture on the Edge

Presented by Arts Connect Inc.

## Exhibition dates

12 September to 19 October

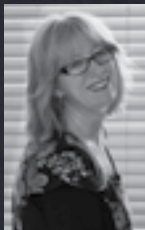
## Exhibition official launch and winner announced

Wednesday 23 September

## Exhibition venue

Spicers Tamarind Retreat

The 2015 Sculpture on the Edge continues the annual installation of sculptural works within the grounds of Spicers Tamarind Retreat Maleny. This has been a collaboration between Arts Connect Inc. and Spicers Tamarind and also in partnership with the Sunshine Coast Art Prize. The second year of the Spicers Sculpture Award brings increased prize money of \$10,000 for the Major Prize. A Commendation and People's Choice Prizes will also be given.



## President's statement Heather Gall

Arts Connect Inc. is proud to partner the Sunshine Coast Regional Council and Spicers Tamarind Retreat for the Sunshine Coast Art Prize. It is a credit to Arts Connect Inc. to be recognised as a key arts organisation in our region. We are proud to showcase artists who provide creative genesis for society to consume.

## Major Prize

**\$10,000**

awards sponsored by Spicers Tamarind Retreat and Arts Connect Inc.

## Highly Commended

**\$1000**

sponsored by Maleny Commerce and Federal Member for Fisher, Mal Brough MP, plus \$500 vouchers Maleny local businesses

## People's Choice

**\$1000**

sponsored by the Montville Village Association and Montville Chamber of Commerce

# Kenilworth Art Competition

Building on many successful years of art competitions, the Kenilworth Art Competition is undergoing a makeover in 2015. Seven categories in two-dimensional work ranging from portrait to printmaking carry prizes of \$750 each. A new category of *Garden Sculpture from Recycled Materials* has been added to the three-dimensional section. The unique Kenilworth Trophy made from red cedar by renowned local sculptor, Jack Wilms, together with \$2,000 from a new sponsor, Elite Lifestyle Properties, is awarded to the best overall artwork.

Local artisans will be demonstrating and selling their work in the town park and the ever-popular Poets' Breakfast will be raising some laughs in the showgrounds.

Your springtime trip to Kenilworth in the picturesque Mary Valley will be well-rewarded with an inspirational art experience.

**Image:** Kenilworth Art Competition trophy created by Jack Wilms of Obi Valley Woodworks.



# Kenilworth Art Competition

## Presented by Kenilworth Arts Council

### Entries close

11 September

### Entries dates

2 October to 5 October

### Exhibition venue

Kenilworth Public Hall

### Official opening and winners announced

Friday 2 October

The Kenilworth Art Competition is the centrepiece of our annual arts festival, Kenilworth Celebrates. Entrants will be competing for more than \$10,000 in prize money and visitors can view and purchase a wide array of artworks.

For more details including sponsors and entry forms visit [www.kenilwortharts.org.au](http://www.kenilwortharts.org.au)



### President's statement Mary-Jane Weld

We welcome all art lovers to visit our delightful rural township to enjoy the Kenilworth Art Competition from 2 to 5 October 2015. Now in its eighteenth year and with more than \$10,000 prize money to be awarded, the competition is the centrepiece of our annual art festival, *Kenilworth Celebrates!*

### Major Prize

**\$2000**

award sponsored by  
Elite Lifestyle Properties  
and the Kenilworth Trophy  
donated by Obi Valley  
Woodworks

### Emerging Artist Award

**\$300**

sponsored by  
the Sandell family

### People's Choice

**\$500**

sponsored by  
the Cooper family

### Workshop

### Participant's Award

**\$500**

sponsored by  
Friends of the Library

There will also be a \$750 prize for the following categories: Portrait, The Human Form, Still Life, Animal Life, Contemporary, Landscape, Print Making, 3D general, and 3D Garden Sculpture from Recycled Materials.

## Spring Fever



The concept of Spring Fever is to stimulate the delegates with new, innovative and exciting uses for clay covering functional and decorative and sculptural techniques. Promoting social and collaborative networking is another important aspect of the event.

Our tutors, both international and national, demonstrate their professional skills through practical and theoretical methods. Forums, visual presentations and problem solving sessions are all part of this event.

The social side entails a celebratory dinner and auction plus a scenic bus tour of the coast and hinterland including visits to local ceramic studios. A range of conference packages are available including accommodation.

**Image:** Participants learning best practice clay techniques at the 2013 Spring Fever.

# Spring Fever

Presented by Suncoast Clayworkers

## Workshops

Thursday 8 to 15 October

## Demonstration exhibition opens

Friday 9 October

## Spring Fever dinner

Saturday 10 October

## Pottery studios bus tour

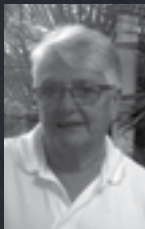
Monday 12 October

## Workshop and exhibition venue

Alexandra Heads Conference Centre

Spring Fever 2015 is one of two bi-annual events run by Suncoast Clayworkers, the other is the Ignition Awards which will be held in 2016. Our sixth Spring Fever will be held at the Alex Park Conference Centre at Alexandra Headland. All activities begin on 8 October and run through to 12 October.


For further information visit [www.suncoastclayworkers.org.au](http://www.suncoastclayworkers.org.au)



### President's statement Jackie Gasson

It has been my privilege to be President of Suncoast Clayworkers since its inception in 2002. We have established our internationally known bi-annual event Spring Fever, and also set the standards high by producing and promoting Ignition Ceramic Awards of Excellence. Ceramic art has a heart that will continue to beat strongly on the Sunshine Coast.

## Special thanks to



Maleny Commerce, Montville Chamber of Commerce,  
The Montville Village Association, Federal Member for  
Fisher MP Mal Brough, State Member for Noosa MP  
Glen Elmes, The Cooper Family, Obi Valley Woodworks,  
Maleny Cheese, Landfill Gas Industries, Kenilworth  
Hotel, Greg Postle, Yabbaloumba Resort, Coles  
family, Shirley Moreland, Jenelle & Jeff Parker, Brown  
Macauley & Warren, Kenilworth Friends of the Library,  
Cooper family, Bettles family, Johanna Designs, Sandell  
Family, Kenilworth Veterinary Surgery, Kenilworth Post  
Office, Kenilworth Bakery, Kenilworth Garage and  
Tyre Services, Boxsells, Kenilworth Rural Supplies,  
Kenilworth Newsagency, Friendly Grocer, Top Café  
and Affordable on Elizabeth

## Major sponsors



Dr Gary Holmes

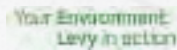
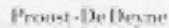
## Award partners



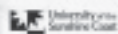
## Media partners



## Sponsors



## Minor sponsors



SUNSHINE  
COAST  
ARTPRIZE  
2015



Celebrating past winners  
of the Sunshine Coast 2D Art Prize



01 2014 Winner

DE MOISER, Matthew  
*Servo (state 3)* (detail) |  
Laminex on board |  
60 x 60 x 2cm



02 2013 Winner

CHANDLER, Celeste  
*lovesick 7* (detail) |  
oil on linen on round stretcher |  
70 x 70cm



03 2012 Winner

FAIRBAIRN, David  
*D.G. No1* (detail) | mixed medium |  
120 x 110cm

04 2011 Winner

**LOY PULA, Margaret**  
*Anatye (Bush Potato)*  
(detail) | acrylic on linen |  
120 x 120cm



05 2010 Winner

**HALL, Miles**  
*Splice (Pine Lime)* (detail)  
| oil on aluminium |  
120 x 100cm



06 2009 Winner

**HUDSON, Peter**  
*Law* (detail) | oil on linen |  
145 x 150cm



07 2008 Winner

**REDFORD, Scott**  
*Reinhardt's Silver Instant  
Painting* (detail) | acrylic,  
spray enamel and stickers  
on canvas | 104 x 104cm



08 2007 Winner

**ALBERT, Tony**  
*50perCENT feat. SISSY*  
(detail) | type c photograph  
| 100 x 100cm

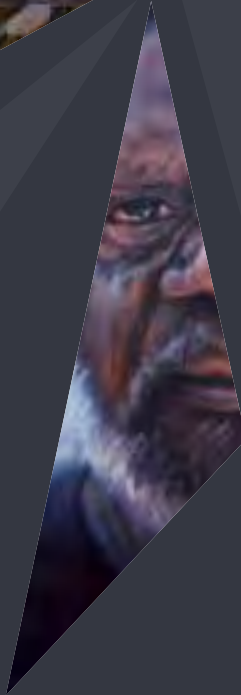
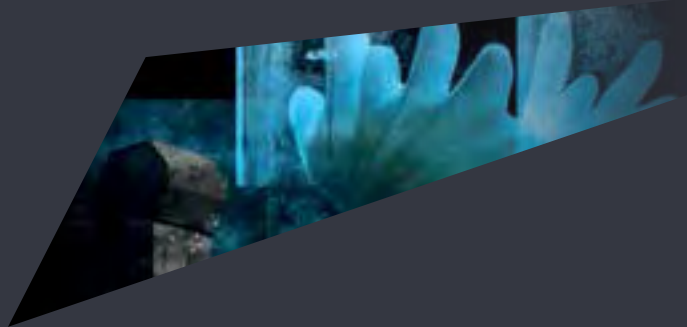


09 2006 Winner

**PICKETT, Shane**  
*Wanyarang the Calling  
Season for Rain* (detail)  
| acrylic on canvas |  
122.5 x 102cm



10 YEAR  
ANNIVERSARY



### Caloundra Regional Gallery

[www.gallery.sunshinecoast.qld.gov.au](http://www.gallery.sunshinecoast.qld.gov.au)

[gallery@sunshinecoast.qld.gov.au](mailto:gallery@sunshinecoast.qld.gov.au)

T 07 5420 8299

22 Omrah Avenue, Caloundra Qld 4551

### Opening hours

Wednesday to Sunday, 10am–4pm

Closed Monday and Tuesday