

THE **G**ALLERY

eumundi

Affordable
Art Fair

15 -18 November 2018
F1 Pit Building No. 1 Republic Boulevard
Singapore
Booth 3C-08



Susan Schmidt



Deja Blue
Oil & Acrylic on Canvas
120cm x 102cm

Susan Schmidt

“

Composed from my own photographs, referencing memories and reminiscing retro colour I am documenting the essence of coastal living lost to time and development.



Belief in the connectedness of all life, responsibility for the natural environment and concern for sustainable living is the underpinning of my work.

My works are Contemporary Realism punctuated with subtle abstract elements and surprises that allow the underlying to emerge, achieving an organic quality echoing transience, loss and memory.

I paint what I know and where I live and feel compelled to transmute an appreciation and awareness through my art of the value and need to conserve the often taken for granted.

‘Seaburbia’ is a series that was born from this ethos and has been a major part of my practice since first exhibited by selection in ‘The Studio’ Art Sydney 2009.

It was witnessing the gradual disappearance of the original beach houses on the Sunshine Coast where I live that was the motivator to create these works. The continuing series is an exploration of the cultural memory and heritage of the quintessential Australian beach house and the value of a more simple way of life. I paint in acrylic and oil, pattern, layer and rub back the works to achieve a weatherworn texture recalling the erosion of matter over time and the residues of nostalgia and decay. Composed from my own photographs, referencing memories and reminiscing retro colour I am documenting the essence of coastal living lost to time and development.

Works from my ‘Seaburbia’ series are represented in the University of the Sunshine Coast Art Collection, the Sunshine Coast Council Art Collection and the Sunshine Coast University Hospital as well as corporate and private collections nationally and internationally.

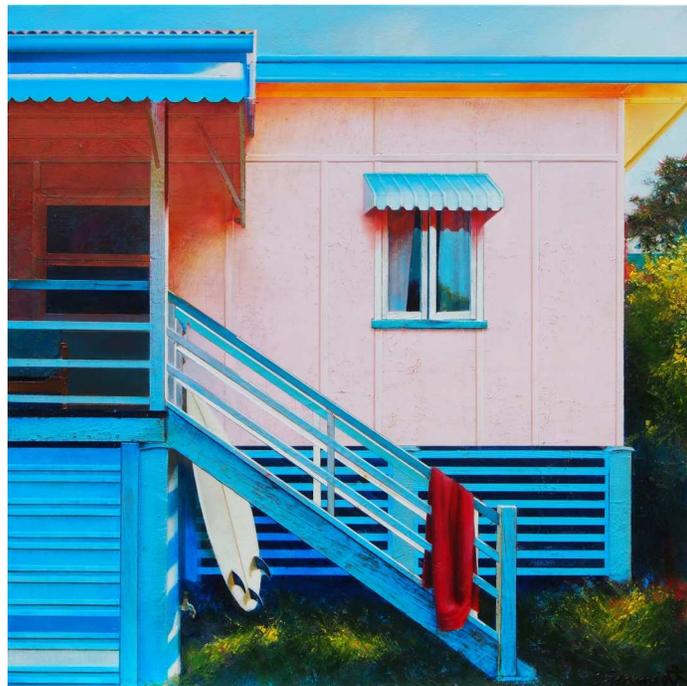
I have been exhibiting in selected and solo exhibitions since 1998 and since 2012 internationally in the New York Chelsea International Art Competition, in Hong Kong, Istanbul, San Diego and Singapore and in 2016 by invitation artist-in-residence at One & Only - Reethi Rah, Maldives.

Most recently I was one of 25 finalists selected out of 16,000 artists in the Rise Art Prize 'Global Artist of the Year' award, a global competition to uncover the world's most exciting contemporary artists demonstrating creative excellence, original ideas and exceptional technical skill.

A global panel of judges including Gavin Turk, David Bailey, Harland Miller and Fiona Banner reviewed the finalist's works in person and winners were announced at an Awards Ceremony on the 8th February at the House of VANS, London. My finalist work has since sold to a London collector.

Following is a comment/review I'd like to share with you by one of the Rise Art Curators:

"I love Susan Schmidt's use of colour, form, line and pattern in these works. The combination of precision, depth and richness of these elements to create images that visually verge on abstraction, but simultaneously tap into a shared emotional nostalgia for all the summers past conflated with hope for all of those to come." Alice Russotti – Rise Art Curator



Sugar Shore
Oil & Acrylic on Canvas
76cm x 76cm

Susan Schmidt

Born

1960 SA, Australia

Resides

Noosa Heads, QLD Australia

Qualifications

1993-current Visual Arts Practice

1981-1993 Freelance Illustrator/Designer, Melbourne, Adelaide, Brisbane

1978-1980 School of Art and Craft, Adelaide

Exhibitions - solo and selected

2018 | Stanthorpe Art Prize Finalist Exhibition, QLD, Australia

2018 | Rise Art Prize 'Global Artist of the Year Award' Finalist Exhibition, London UK

2017 | Singapore Contemporary Art Show (selected solo artist dialogue) Singapore

2016 | Singapore Contemporary Art Show (selected solo artist dialogue) Singapore

2015 | Art San Diego (self-represented) California, USA

2015 | *Fibro Coast Exhibition* Bribie Island Seaside Museum, QLD, Australia

2014 | Contemporary Istanbul (selected) Turkey

2014 | see.me *Takeover Times Square* (selected) New York, USA

2014 | *Fibro Coast Exhibition* University of the Sunshine Coast Gallery, QLD, Australia

2014 | *Fibro Coast Exhibition* Gold Coast City Gallery, QLD, Australia

2013 | SCOPE see.me *Art Takes Miami* (selected) Miami, USA

2013 | *Seaburbia* Art2Muse, Sydney NSW, Australia

2013 | Asia Contemporary Art Show (self-represented) Hong Kong

2013 | see.me *Creatives Rising* (selected) New York, USA

2013 | *Seaburbia* Kartspace Gallery, Sunshine Coast, QLD, Australia

2013 | see.me *The Story of the Creative* (selected) New York, USA

2012 | Asia Contemporary Art Show (self-represented) Hong Kong

2012 | 27th Chelsea International Art Competition Exhibition (finalist) New York, USA

2011 | *Seaburbia* Sydney Art Show (self-represented) NSW, Australia

2010 | *Seaburbia* Art Sydney (self-represented) NSW, Australia

2010 | *Seaburbia* The Studio - Art Melbourne(selected) VIC, Australia

2010 | *'Up the Coast'*, Sunshine Coast Heritage Collections (invitation) QLD, Australia

2009 | *Seaburbia* The Studio - Art Sydney(selected) NSW, Australia

2009 | Balmain Art and Craft Show (feature artist) NSW, Australia

2008 | *River* Neo Gallery, Brisbane QLD, Australia

2007 | *Streetscapes* Neo Gallery, Brisbane QLD, Australia 2007 | The Mayors Prize (finalist)

Kenilworth-Maroochy Art Prize QLD, Australia

2005 | *Rivers and Reeds* Noosa Regional Gallery QLD, Australia

2004 | *Latest Works* Artbank Studio, Kin Kin QLD, Australia

2003 | *Images of Cape York and T.I.* Sheraton Noosa Resort QLD, Australia

Exhibitions - solo and selected (Cont'd)

- 2003 | *Postcards from Noosa* (invitation) Cooroy Butter Factory QLD, Australia
2002 | *Five days on Fraser* Sheraton Noosa Resort QLD, Australia
2001 | *Noosa Bay Series* Sheraton Noosa Resort QLD, Australia
2001 | *Indigenous Series* Noosa Council Library QLD, Australia
2000 | *Indigenous Series* Artbank Studio, Kin Kin QLD, Australia
1998 | *Pandanus, primal seed, savage splendour* Framed Darwin Gallery NT, Australia

Awards and Acquisitions

- 2018 | Stanthorpe Art Prize (finalist) QLD Australia
2018 | Sunshine Coast Council Art Collection - acquisition
2018 | Sunshine Coast University Art Collection – acquisition
2018 | Rise Art Prize 'Global Artist of the Year Award' (finalist) London, UK
2016 | Sunshine Coast Public University Hospital - commissioned works
2015 | Local Content Art Prize (finalist) Sunshine Coast, QLD, Australia
2013 | Sunshine Coast University Private Hospital – commissioned works
2013 | Noosa Integrated Catchment Association – Design for Place Project
2012 | 27th Chelsea International Art Competition (finalist) New York, USA
2012 | Sunshine Coast Art Prize (finalist) QLD, Australia
2011 | Noosa Integrated Catchment Association –Noosa Surface Design Project
2011 | Kenilworth Art Prize (finalist) QLD, Australia
2011 | Sunshine Coast Art Prize 2011 (finalist) QLD, Australia
2009 | Kenilworth Art Prize (finalist) QLD, Australia
2007 | The Mayors Prize (finalist) Kenilworth-Maroochy Art Prize QLD, Australia
2004 | Noosa Art Prize (highly commended) QLD, Australia
2004 | Kin Kin Telstra Exchange – Mural
2002 | Kin Kin State School – Mural
2001 | Sheraton Noosa Resort & Spa – commissioned works for refurbishment



Honey Gem
Oil & Acrylic on Canvas
76cm x 76cm

Susan Schmidt

Grants and Residencies

2016 | One&Only Reethi Rah, Maldives

2016-2012 | Austrade – Export Market Development Grant

2012 | Sunshine Coast Council –Individual Development Grant

Collections-

Sunshine Coast Council Art Collection

University of the Sunshine Coast Art Collection

RACV Noosa Resort

The Luciano Benetton Foundation's 'Imago Mundi', Italy

BraMa Boxhagener, Berlin

Mater Hospital, Brisbane

Sunshine Coast University Private Hospital

Sunshine Coast University Hospital

NewsWhistle

Australian Chamber of Commerce, Hong Kong

Noosa Integrated Catchment Association

Rydges Darwin Airport Inn

Rydges Darwin Airport Resort

Kin Kin Telstra Exchange (mural)

Kin Kin State School (mural)

Sheraton Noosa Resort

Cairns International Resort

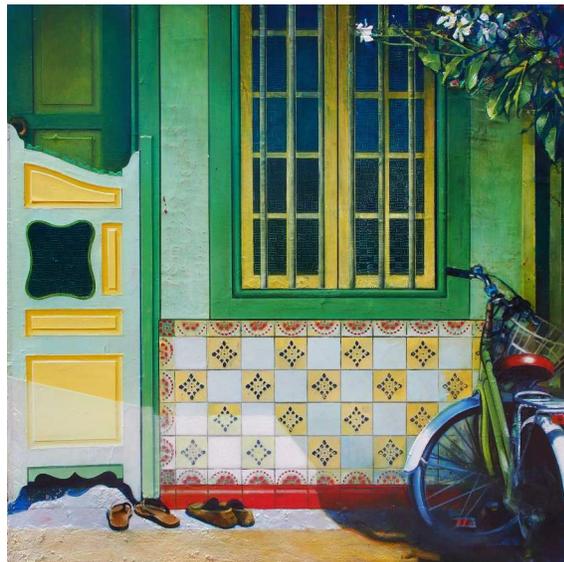
Grand Pacific Resort, Caloundra

ArtHouse Reproductions, Brisbane (Giclee reproductions)

Origin Publishing, Brisbane (Giclee reproductions)

Private Collections national/international

Happy Home
Oil & Acrylic on Canvas
75cm x 75cm



Publications and Media Coverage

Imago Mundi –Luciano Benetton Collection 'Looking Down Under, Contemporary Artists from Australia' 382/3

<http://newswhistle.com/archives/2158>

<http://www.zoneonearts.com.au>

Interview - Easy Street, Noosa Community Radio, 14th November 2012

<http://www.luxury-insider.com/events/431/asia-contemporary-art-show-debuts-in-hong-kong>

ArtMap Express, Hong Kong, *Asia Contemporary Art Show*, October 2012

Oryx Magazine, QATAR airways, *Asia Contemporary Art Show*, October 2012

Artplus Magazine, Hong Kong, *Asia Contemporary Art Show*, August 2012

The Sunshine Coast Art Prize 2012 Exhibition Catalogue, 2012

Chanel 7 News, *Sunshine Coast Art Prize*, August 16, 2012

The Sunshine Coast Art Prize 2011 Exhibition Catalogue, 2011

Harbour View Magazine, *Colourful Stories*, Headland Gallery, May 2011

Darwin Life, *Bursting with Colour*, Claire Melhuish, May 2011

Art Nation Series 1, Episode 13, works featured from *Art Melbourne 2010*, May 2010

Queensland Getaway, Television Segment, May 9th 2009

Profile Magazine, *For Art's Sake*, Angela Bueti, April 2009

River Living, front cover, July 2008

Brisbane Affair, *Banking on Colour*, Lucinda Dean, August 2007

Style Sunshine Coast, front cover and editorial, *Accidental Artist*, Janine Hill, June 2007

City Life Magazine, editorial, May 2007

Cairns City Life Magazine, *Big, Bold and Bright*, Trevor Marsh-Booth, January 2006

Noosa Magazine, front cover and editorial, *Kin Kin Creator*, Sherine Conyers, July 2005

Noosa Magazine, front cover and editorial, *Artistic Hideaway*, Gail Arnold, January 2004

Weekender Noosa, editorial, August 2003

beachfrontnoosa (Noosa Journal), front cover and editorial, June 2003

Noosa Magazine, front cover and editorial, May 2003

WIN Television, images from *Noosa Bay Series* followed local news, July 6th 2001



Crimson Jade
Oil & Acrylic on Canvas
75cm x 75cm



Isolated in Iceland I have found my art to continue my voice. The work I am creating now directly correlates to my surrounding and experiences



My art practice includes a number of materials. Each medium engaging with a different perspective. In February 2014 I graduated from a BFA Honours, Griffith University, Australia. Focusing on representing the sexual body, I found that my work was driven by my lust for the space that the subconscious mind and physical body meet.

Being predominantly an expressive painter I began experimenting with using my body to make marks. This led me to experiment with multimedia works where I combined photographs, perspex and oil paint. With the focus on mark making and the form of the body my inspiration for video art was evoked. I found using photographic images and my body allowed me to bring attention to women's issues with multiple viewpoints.

In 2014 my work began to evolve by including live performances. I have performed in Amsterdam, Yalikavak, Hong Kong, London, Berlin and as a part of the official Venice Biennale program. To date my work has shown in 11 countries, with public collections in Turkey, Portugal and Georgia.

In August 2017 I spent a month in Berlin in an artist in residence at Fellini Gallery and undergoing an intense workshop with Motimaru Dance Company. During this time I created a performance inspired by domestic violence encompassed by body memory and emotional experiences.

With the subject of domestic violence shadowing my thoughts, continuing to delve deeper into my personal life. I attempted to flee my abusive husband one evening. He inflicted serious injuries including internal bruising, a sprained spine, chest injuries and a fractured rib. Whilst he held me against my will he forced himself onto me and with an involuntary defence reaction I left him with a piece of his tongue severed. I am currently with a travel ban and deemed guilty within my own defence in Iceland.

I have used my personal experiences to engage with the social setting and shed light on the space patriarchal society enforces on women to be passive and voiceless. With recent shows in NYC, Chicago with Woman Made Gallery and at Lisbon University, my work has encompassed what the titles of these show represent, "Eminent Domain", "Endangered Bodies" and "Language of the Voiceless".



Charcoal Nude #1
Willow Charcoal on Paper
59cm x 42cm



Charcoal Nude #2
Willow Charcoal on Paper
59cm x 42cm



Charcoal Nude #3
Willow Charcoal on Paper
59cm x 42cm



Charcoal Nude #6
Willow Charcoal on Paper
59cm x 42cm

Nara Walker

Charcoal Nude #8
Willow Charcoal on Paper
59cm x 42cm



Education and Work Experience

2017 Motimaru Dance Company, Everything and Nothing - Metamorphosing Body-Mind, 1 month Intensive *Butoh* Workshop, Berlin German

2015 Bloom Award, Artist workshop, Cologne Germany

2015 *Dance & Draw*, teaching children, Open Art Spaces, Pocket Arts, Chelsea Library, London UK

2013 Honours BFA, QCA Griffith University, Brisbane Australia 2011 - 2012 Bachelor of Fine Art, QCA Griffith University, Brisbane Australia 2008 - 2009 Diploma of Visual Art, Noosa Tafe, Sunshine Coast Australia

Collections

2016 Mine Sanat Gallerisi, Istanbul and Bodrum Turkey 2016 The National Parliament Library, Tbilisi Georgia 2015 Gallery City Museum of Aveiro, Aveiro Portugal

Awards

2016 *BLOOOM Award*, Shortlist, Cologne, Germany 2016 *Jackson Art Prize*, Long list, London UK

2015 *Scope Art Show*, Finalist, *See Me award*, Miami USA 2015 *BLOOOM Award*, Shortlist, Cologne, Germany

2015 *Connect to Colour*, Finalist, *Summer Art Award*, Lacey Contemporary, London UK 2015 *Ruth Borchard Self-Portrait Prize*, Finalist, Piano Nobile Kings Place, London UK 2015 *Art Battle*, tied in the battle, Art Fix, London, UK

2015 *Art In The Hills*, Finalist, Acquisitive Art Prize, Oakhill College, Sydney Australia 2015 *Coffee Art Project*, Finalist, London UK

2009 *Create Art Award*, Winner, Queensland Australia 2007 *Acquisitive Art Award*, Art Extravaganza, Winner, Sunshine Beach State High School, Queensland Australia

Residencies

2017 *Resident Artist*, Fellini Gallery, Berlin Germany 2016 *Paint For Georgia*, Mtskheta and Tbilisi, Georgia

2014 *Resident Artist*, Juxtaposed Gallery, Camden, London UK

Solo Exhibitions

2017 *Found Distortions-Body Print*, Kliq Gallery, Hong Kong 2017 *New Paintings*, Das Giftraum, Berlin Germany

2016 *Beauty Amongst Chaos*, Mine Sanat Galerisi, Palmarina Bodrum Turkey 2014 *Artist in Residence Exhibition*, Juxtaposed Gallery, Camden, London UK 2014 *Suggestive Gestures*, Woolloongabba Art Gallery, Brisbane Australia

Performances

2017 *Found Distortions-Body Print*, Solo performance, Kliq Gallery, Hong Kong

2017 *Everything and Nothing - Metamorphosing Body-Mind, "Felt"* Solo performance, Motimaru Dance Company, Berlin Germany

2016 *Highs and Lows #20, "Hair Pull"* Solo performance, 4Bid, OT301, Amsterdam Netherlands

2016 *Beauty Amongst Chaos, "Push"* Solo performance, Mine Sanat Galerisi, Palmarina Bodrum Turkey 2015 *Letters to a Lady*, Collaboration, The Library, London UK

2015 *TRIBE International Art Fair, "Hair Pull"* Solo performance, Ugly Duck, London UK

2015 *Future and Behind, Hair Pull-Live Performance, "Hair Pull"* Solo performance, Con-Temporary5, Venice Italy 2015 *Memories of Self, Self Festival, "Energy"*

Group Exhibitions and Art Fairs

2018 *Affordable Art Fair*, Represented by The Gallery Eumundi, Hong Kong

2017 *Project FT2 Winter Edition*, Chrom-Art in collaboration with Actiu, London UK 2017 *What Is The Point?, Annual Group Show*, Camden Image Gallery, London UK 2017 *Absences, Presences*, ON Art Gallery, Florence Italy

2017 *Appearance of*, A&D Gallery, London UK

2017 *Autumn - Asia Contemporary*, Conrad Hotel, Represented by The Gallery Eumundi, Hong Kong

2017 *XOXO*, OXO Tower, TRIBE, London UK

2017 *Thoughts Become Art*, Berlin Germany

2017 *Somewhere in Between*, The Exhibitionist Hotel, London UK

2017 *Here and Now*, Infinite Human, Tabernacle Notting Hill, London UK 2017 *Summer Salon*, Islington Arts Factory, London UK

2017 *Affordable Art Fair*, Represented by The Gallery Eumundi, Hong Kong 2017 *Clarity of Chaos*, On Art Gallery Firenze, Florence Italy

2017 *Spring - Asia Contemporary*, Conrad Hotel, Represented by The Gallery Eumundi, Hong Kong 2017 *Annual Painting Show*, Brunswick Street Gallery, Melbourne Australia

2017 *Singapore Contemporary*, Asia Contemporary Art Fair, Represented by The Gallery Eumundi, Singapore

2017 *Coffee Art Project*, The Amsterdam Coffee Festival, Amsterdam Netherlands 2016 *Festival Calici d'Arte*, On Art Gallery, Montecosaro Italy

2016 *Common People*, Ugly Duck, London UK

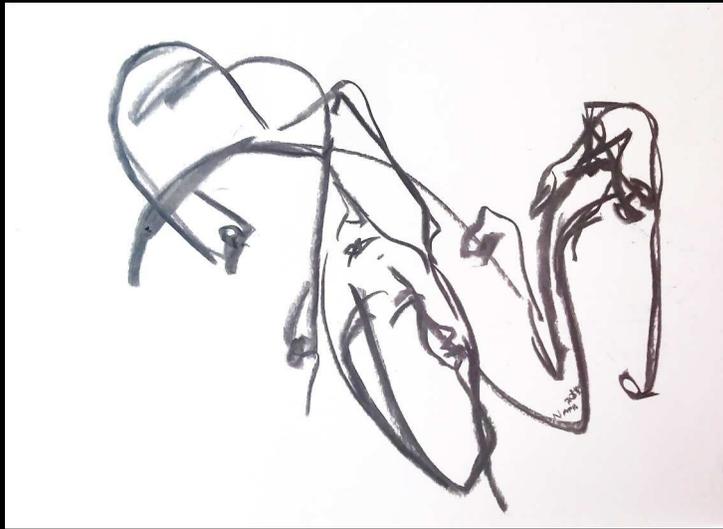
2016 *What Is The Point? Annual Group Show*, The Strand Gallery, London UK 2016 *The Heart Beat of Mother Earth*, My Micro Gallery, Milan Italy

2016 *TRIBE International Art Fair*, Chrom-Art, Ugly Duck, London UK 2016 *Intimacy*, Arch Collective, Brooks and Groves, London UK

2016 *Bedroom Artists*, The Hive Dalston, London UK 2016 *Exposed*, Ben Oakley Gallery, London UK

2016 *WITP*, 19 Greek Street Gallery, Soho, London UK

Nara Walker

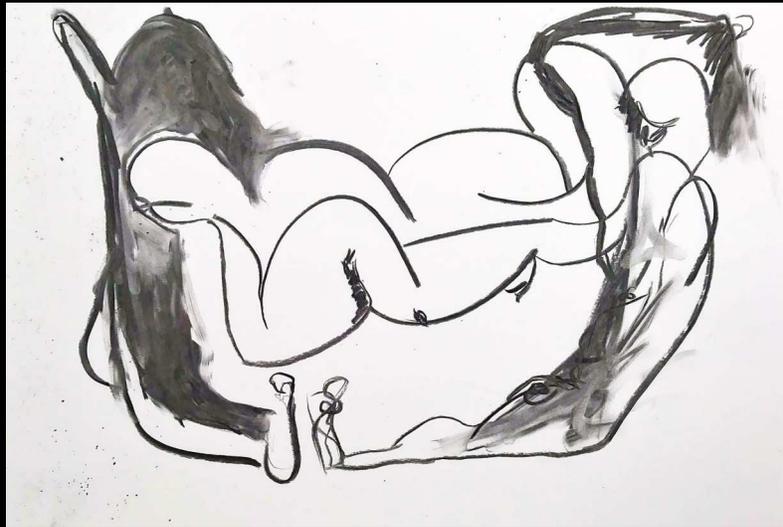


Charcoal Nude #11
Willow Charcoal on Paper
30cm x 42cm



Charcoal Nude #12
Willow Charcoal on Paper
30cm x 42cm

Nara Walker



Charcoal Nude #9
Willow Charcoal on Paper
42cm x 59cm



Charcoal Nude #7
Willow Charcoal on Paper
42cm x 59cm

Nara Walker



Charcoal Nude #13
Willow Charcoal on Paper
59cm x 42cm

Nara Walker



Charcoal Nude #10
Willow Charcoal on Paper
59cm x 42cm

Harley Manifold

“

These intimate self-portraits open enquiries regarding the place and positioning of the human condition in this contemporary technological age.



Harley Manifold was born in Camperdown, Victoria in 1982. In 2003 he completed a Bachelor of Fine Arts at Deakin University in Warrnambool. Manifold then went onto complete his Honours in Fine Arts at the Victorian College of the Arts in Melbourne as the only non – previous student in his year. He has been included in numerous Art prizes and group exhibitions. On three occasions Manifold has been a finalist in Australia’s richest art prize for emerging artists, The Metro Art Award, and consecutively for the previous two prizes. Also a finalist in the Doug Moran National Portrait Prize (2015) and the Salon des Refusés of the Archibald Prize (2016).

Manifold’s oil paintings depict the lone figure ambling through life – in alleyways, in Melbourne landscapes, dwarfed by skyscrapers and highway overpasses, quiet places like bathrooms, and the countryside to which he has returned. A dark, saturated palette details hard geometrical surroundings, bathed in the soft liminal glow of dusk and the night-time sky. Sometimes adorning the figure’s torso, a flimsy upturned cardboard box, mimics yet contrasts the impenetrable vast, heavy buildings – yet provides camouflage and protection and paradoxically severing the connection with the outside.

This recurring motif's vulnerable transient interior is accentuated by the sturdy veneers of the surrounding concreted architecture and questions the influence of the modern social delineations, boundaries and interfaces we traverse daily. Manifold's paintings tread the discourse of unnoticed physical and psychological terrains. City landscapes, constructed by people yet cluttered by 'anti-spaces', Manifold's paintings reflect tensions between states of camouflage and discontinuity in an era of increased communication and alienation. These intimate self-portraits open enquiries regarding the place and positioning of the human condition in this contemporary technological age.

His works are in numerous private collections in Australia, as well as France and America. Manifold has held numerous solo shows in Melbourne, including shows in Perth and Adelaide.

Harley Manifold lives and paints full time in Jan Juc, Victoria extending his practice to include portraits and copies of masters by commission.



Concrete Dreams
Oil on Linen
51cm x 85cm

Harley Manifold

Background

Born in 1982 in Camperdown, Victoria, Australia.

Education

2010 Honours in Fine Arts, Victorian College of the Arts

2003 Bachelor of Fine Arts - Visual Arts, Deakin University

Solo Exhibitions

2018 20/20 Plein Air Paintings in 20 Days, No Vacancy Gallery Melbourne

2018 The Dichotomist, QDOS Arts Lorne

2017 A Strange Dance, No Vacancy Gallery Melbourne

2016 End, Bridge 38

2015 Contained, RUBICON ARI

2015 C L O S E, Gallery Smith Project Space

2014 INFINITY, No Vacancy Gallery

2013 Pea Green Boat Gallery, Brunswick

2013 Maddens Lawyers Gallery, Warrnambool

2012 Pea Green Boat Gallery, Brunswick

2012 Judy Antill Gallery, Portland

2010 Collins Street Gallery, Melbourne

2008 Collins Street Gallery, Melbourne

2008 Kidogo Art House, Fremantle

2005 Collins Street Gallery, Melbourne

2005 Warrnambool Art Gallery

2003 Deakin University

Group Exhibitions

2017 Doug Moran National Portrait Prize, Sydney

2017 Flanagan Art Prize, Ballarat

2017 H.S. Gallery Group Show, Torquay

2017 Bayside Brighton Art Prize, Melbourne

2017 The Other Art Fair, Melbourne

2017 Wyndham Art Prize, Wyndham

2017 'Whisper' The Lost Ones gallery, Ballarat

2017 Lucy McEachern Gallery, Golden Plains

2016 'The Town Mouse and the Country Mouse' (September)



Boxie went a Wandering
Oil on Canvas
18cm x 12.5cm

Group Exhibitions (Cont'd)

2016 Salon des Refusés of The Archibald Prize, Sydney
2016 SCOPE galleries Environmental prize, Warrnambool
2016 Lorne Sculpture Biennale
2015 Doug Moran Portrait Prize, Sydney
2015 Imago Mundy, Venice Biennale, Italy
2015 Flinders Lane Gallery 'Exploration 15'
2015 Bridge 38 group show
2014 Cliftons Art Prize Melbourne *WINNER*
2014 M Contemporary Art Award
2014 Mars Gallery W.T.C. Emerging Sculptors
2014 SCOPE Galleries Environmental Prize
2014 Gallipoli Art Prize
2014 Golden Plains Arts Trail
2014 Rick Amor Drawing Prize Finalist, Ballarat
2013 Pop up Art Bar, North Melbourne
2013 ANL Maritime Art Prize
2012 Metro Award Exhibition
2012 Art Felt Exhibition N.S.W.
2012 Brunswick Street Gallery Small Works Prize
2012 Ilhanvale Group Show, Brunswick
2011 Warrnambool Gallery
2011 Brunswick Art Show
2011 Metro Art Award
2009 BROPHY House - Creative Design
2009 Metro 5 Award
2008 The Black Dog Project - Book, Logo Design & Art Direction
2006 Swan Hill National Print Award
2006 Centre for Contemporary Photography, Melbourne
2005 Head On Contemporary Portrait Prize, Sydney
2005 Centre for Contemporary Photography, Melbourne
2003 Photography of the South West. Miura, Japan



The Sun will also Rise
Oil on Canvas
12.5cm x 18cm

Harley Manifold

Awards

- 2017 Flanagan Emerging Art Award - *Winner*
- 2016 Shortlisted Macquarie Group Emerging Artist Prize
- 2014 Cliftons Art Prize Melbourne - *Winner*
- 2014 Cliftons Art Prize Melbourne - *Winner People's Choice Award*
- 2011 People's Choice Award – Warrnambool Gallery Civic Green Art Show
- 2010 Casama Art Prize, Victorian College of the Arts - *Winner*
- 2010 Surfing World Art Award– Finalist
- 2009 Chemical Brothers 'Midnight Madness' Film Clip
- 2007 ABC Triple J Festival Photography Award - *Winner*
- 2007 Josephine Ulrick Portrait Prize - Finalist
- 2007 BHP Billiton/Corangamite Shire - Small Business Award - *Winner*
- 2007 Powercor Great South Coast Regional Business Award - Finalist
- 2005 Centre for Contemporary Photography. Best Action Photo - *Winner*
- 2005 Leica/ Documentary Photography Award - Shortlisted
- 2003 Cavalier Art Design Prize, Deakin University

Residencies

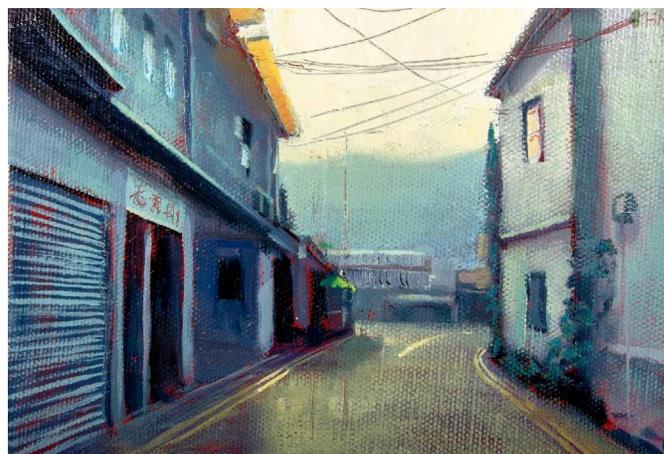
- 2015-16 3 month Mystic House Residency, Cape Town, South Africa
- 2015 Telstra Imaginarium Workshop, Sydney, Australia
- 2014 3 month Dawson Street Residency, Warrnambool, Australia

Collections

- Casama Group, Melbourne
- Warrnambool Regional Art Gallery, Warrnambool
- Maryborough Regional Art Gallery, Maryborough
- AH & R Schmidt Pty Ltd, Geelong
- Private Collections Australia, America, Holland, Scotland and France



Light in the Dark
Oil on Canvas
12.5cm x 18cm



Afternoon
Oil on Canvas
12.5cm x 18cm

The Hong Kong Project 2018 - Artist Paints Live with 360 Immersion

Harley Manifold is a painter and a flaneur, a duality that has been present in many an artist for centuries. Baudelaire first penned the latter term to describe a passionate wanderer, observer, and reporter of street life. Observing society with a creative eye, Manifold uses traditional painting techniques to depict both the natural landscape that surrounds us, but also the concrete facades and narrow alleyways that define urban existence.

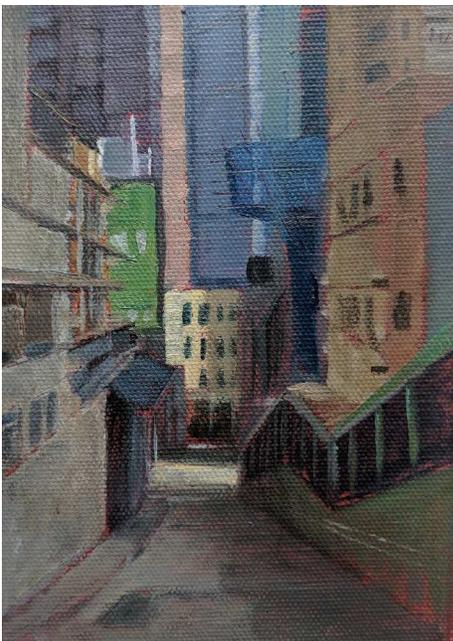
In September Manifold took to the streets of Hong Kong, despite the weather or other hindrances, engaging directly with the cityscape and the passers-by who stop to enquire about his oeuvre.

As Manifold states, "*painting live, without a safety net, allows viewers the opportunity to interact with me, the artist, so that they see the city through my eyes and also understand the act of creating*". Harley shared this experience with the Hong Kong public but by using cutting edge 360 Immersion technology he also had planned to share the experience with art viewers around the world while amplifying and recreating the experience of being present in the creative process of painting right here, right now.

Mixing reality and virtual reality – is pertinent these days as we are seeing so many people use and live vicariously through social media – online – virtual reality. The emphasis is on sharing the experience

Following his ground breaking days painting *en plein air* while in Melbourne *without* the cutting edge VR technology he was excited to debut VR and Art in Hong Kong. The plan was anyone on the planet would be able to join him while he painted Hong Kong - this painting footage was to be a world's first!! A passport and paint was all Harley needed. "I wanted to be able to share this event with everyone. The live broadcast in real time is still work in progress due to technical issues during the process. However the resulting 360 film produced is cutting edge and brilliant to observe alongside the stunning finished paintings.

Follow Harley's ongoing painting journeys through social media to watch him continue to paint around the world with accompanied with exciting technology.



Day 2
Not in my own Bed
Oil on Canvas
12.5cm x 18cm

Harley Manifold

Selfies are most Popular in Australia

So it began – For me, the bathroom is a private and cocoon like place. In fact, when I was young it was the only room in the house that had a lock, creating a quiet sanctuary for me to be without question or interruption. In this series, I am not so much interested in my identity, but more the notion we have chosen to use bathrooms – private – to project a vastly public image into the world through social media.

Like #mrboxie, we are connected yet disconnected. My face is deliberately not defined in the paintings. Yet as paintings, which are archivable, they juxtapose against digital selfies that are only valid till the next one is constructed, my paintings are a monument to now.



Mr Sani said homosexuality was illegal under Nigeria's
secular constitution
Oil on Board
12.5cm x 17cm
Framed



Ramen Noodles - Top US Prison Currency
Oil on Board
12.5cm x 17cm
Framed

#MrBoxie

Ever since we were kids cardboard boxes have been a thing to play with, a 'toy' that is enabled by endless imagination. The people in cardboard boxes within my paintings have been used to explore isolation, self-imposed and dichotomised by technology. They have explored the urban pattern, the geometries of the cityscape and the ability to blend in and camouflage oneself into a man-made architectural environment. They have pinioned travellers and their experiences of the landscape second-hand filtered through their cameras and other technological devices. But these boxes are different. These boxes are exploring that kid's toy used as a place of refuge, isolating and allowing the psychology to take over. The box becomes a mask to hide body language and emotions. Imagination gets taken over by personal narrative. Inside the box is warm, your own body heat reflects off the inside and back at you. The outside distractions, of sight and noise are muffled by the absorption of the cardboard. It is a meditative outfit, a quieter place in a quiet home. A safer place in a safe home – yet there is this little glow that sometimes escapes from the box, bringing the outside world in, waiting for that ping.

The box is anti-heroic, anti-masculine. It speaks to an interior life well explored. One thing that becomes apparent over time viewing the paintings is that they are self-portraits.



Waiting Quietly
Oil on Canvas
12.5cm x 18cm



Day 3
He just came up to me and was like...
Oil on Canvas
12.5cm x 18cm

Harley Manifold



Day 4
Live on the Interwebs
Oil on Canvas
12.5cm x 18cm



Day 4
'Jing Man' The first time I recognised a Cantonese word
Oil on Canvas
12.5cm x 18cm



Day 5
My Favourite Tree
Oil on Canvas
12.5cm x 18cm



Day 6
Causeway is better Guys
Oil on Canvas
12.5cm x 18cm

Harley Manifold



Caramel Afternoon
Oil on Linen
51cm x 85cm



The Evening
Oil on Linen
51cm x 85cm

Rhonda Cao

“

I want my work to be about about form and mood and hopefully viewers are compelled to touch and feel the lines for themselves



I work exclusively with the human form in bronze and glass. I have discovered an original language and my personal response to the nude form.

The human body is a subject much explored in the history of art, I feel confident that I have developed something totally new and unique. I focus on the abstract qualities, reducing the form to elegant curves and angles making each body appear simultaneously both weightless and grounded.

I love working with the human form and find the shape, movement and expression that can be achieved by stylising, exciting and inspirational. I feel the blend of movement, abstraction and balance challenging and I enjoy exploring where this challenge will lead.

I consider my work to be stylised and am very much influenced by the classical heroic figurative form. I want my work to be about about form and mood and hopefully viewers are compelled to touch and feel the lines for themselves.

I have found working with the male form a particularly interesting challenge - how to stylise without parody and how to simplify shape the movement that is uniquely male.

I rarely use any armatures or structure when creating my pieces as they are too restricting. Often the piece I am working on has been triggered by a scribble and it does not really have form until I have played around and developed it. There is a price to pay for this – there has been many a morning when I come back into my studio to find the piece has broken or tipped over during the night. Rarely does it destroy the piece – it just creates a new version and even a different direction.

I also like to maintain some irreverence in both form and naming to balance the traditional medium of bronze. I enjoy introducing some attitude into the pose as well as using iconic Aussie names such as Johnno and Bruce to name the work.

I really do love it when something about my work, be it the subject or the naming, brings a smile to peoples faces.



Beryl
Bronze
Edition 1/6



Grace
Bronze
Edition 3/6

The Flappers

Mabel, Grace and now Beryl is a series inspired by the Flapper period in which women broke away from traditional ideas of the 'good girl' and became a party girl. Flappers cut their hair in sharp bold styles, smoked, wore makeup, partied and generally lived each day for the day. I hoped to capture some of this rebellion against the old fashioned ideas of the good girl who was expected to be modest and demure by depicting more languid, indulgent and flirty characters.

Rhonda Cao

Exhibitions

2018

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Affordable Art Fair Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

2017

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Affordable Art Fair Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

January

The Gallery Eumundi Singapore Contemporary

2016

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

January

The Gallery Eumundi Singapore Contemporary

2015

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

2014

October

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

2013

October

The Gallery Eumundi Asia Contemporary Art Show, The Marriott Hong Kong

May

The Gallery Eumundi Asia Contemporary Art Show, The Marriott Hong Kong

Exhibitions (Cont)

2012

Songs for Sydney, Global Gallery Paddington Sydney
Go Figure, Robyn Bauer Gallery Paddington Brisbane
Best of the Best, The Gallery Eumundi Queensland

2011

Ephemeral Annual invitation exhibition, The Strand Townsville
Garden Secrets, Robyn Bauer Studio Gallery Brisbane
Up the Garden Path, Pine Rivers Shire Art Gallery

2010

Group Exhibitions
Robyn Bauer Studio Gallery Brisbane
Martin Galleries, Nundah Brisbane
The Gallery Eumundi Queensland

2009

The Body Study ,Martin Galleries Brisbane
Whimsy (group), Logan Art Gallery

2008

From the Verandah, Robyn Bauer Studio Gallery Brisbane
Legends, Lies & Other Lame Excuses (solo), Robyn Bauer Studio Gallery
Sculptors Queensland, Mt Coot-tha Botanical Gardens Brisbane
Selected for Stanthorpe Arts Festival, Stanthorpe Art Gallery

2007

Body Torque (solo), RM Galleries Brisbane
Palette of Artists. Moving Canvas
Maxima, I Robyn Bauer Studio Gallery Brisbane
Sculptors Queensland Mt Coot-tha Botanical Gardens Brisbane
Preview RM Galleries Brisbane

2006

Works from the Stable, RM Galleries Brisbane
Figures of Speech (solo), Robyn Bauer Studio Gallery
Moving Canvas, Eagle Street One
Grand Opening RM Galleries Brisbane
RM Galleries, Hamilton Brisbane
Selected for Stanthorpe Arts Festival, Stanthorpe Art Gallery
RM Galleries Hamilton Brisbane

Rhonda Cao



Dapper Don
Bronze
Edition 1/6

Dapper Don

Dapper Don is inspired by how jaunty young men can be when they dress to impress. Using the 'cheese cutter' cap to symbolise both the age and era of this figure which is drawn from images of movies and TV shows set in the early 1900's.



Temptation
Bronze
Edition 1/11

Rhonda Cao



Wait a Wile
Bronze
Edition 1/6

Wait-a-Wile

The idea for this piece is about expectations when waiting for someone or something – looking forward to the arrival. For now, the figure is happy waiting, happy looking forward to whoever or whatever is coming & not yet bored. Will this change? What will make it change?

Stephen Glassborow

“

Retaining fluidity in the body while still achieving sharp muscular perfection through clay thrills Glassborow



Bronze figurative sculpture has a long tradition. For me, the Art Deco period was the foundation for inspiration. Running parallel to that are ideas that spring from photographic imagery, fashion and robotics. Somewhere, ideas develop and grow, but always around the figure. I have always drawn, but mainly for the purpose of planning my sculptures. But now, my drawings are developing into a more expressive form of my creativity.

Born in Hammersmith England, Stephen served his apprenticeship as a Sculpture student at Newcastle upon Tyne and at Brighton College in the United Kingdom before moving to Australia as a young professional sculptor in the early 1980s. He has since attracted considerable interest and many commissions throughout Australia, and in Asia.

In his work, Glassborow relies heavily on traditional classical precedents and careful anatomical observation. Nevertheless, he manages to temper his respect for figurative precision with a refined elegance and beauty. His is sometimes an Art Deco renaissance.

Retaining fluidity in the body while still achieving sharp muscular perfection through clay thrills Glassborow. The skill of merging the two successfully drives him into further exploration of the human form.



Commissions in Asia over the last 10 years

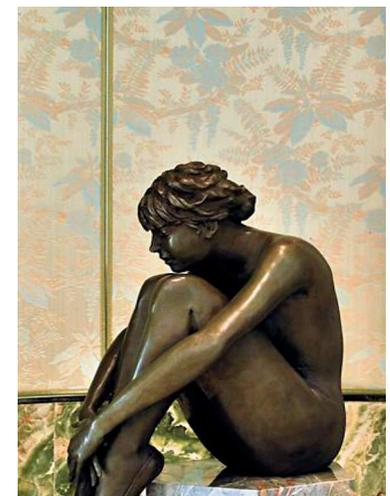
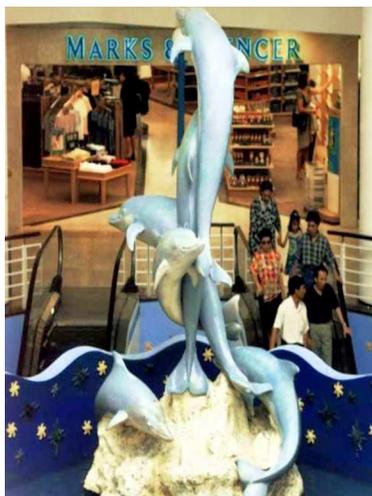
- Water Medallion Shanghai La Hotel Shanghai 3m Bronze
- Apollo Apollo Hotel Singapore 2.4m Bronze
- Water Travellers Shangri La Hotel Kuala Lumpur 2.2m Bronze
- Thai Buddhist Angels Shangri La Hotel Bangkok 2m Bronze
- Dolphin Sculpture Pasir Ris Singapore 5m Resin
- Seated Nude MGM Macao Life Size Bronze
- Deco Figure Studio City Casino Macau 1m Gilt Resin
- Leaf Wall Piece Studio City Casino Macau 3.5m Gilt Resin
- Fountain Wall Piece Studio City Casino Macau 3m Gilt Resin



WATER MEDALLION
BRONZE & CRYSTAL GLASS
SHANGRI-LA HOTEL, SHANGHAI, CHINA
3 METRS HIGH



APOLLO
APOLLO HOTEL, SINGAPORE



Stephen Glassborow

EDUCATION IN ART

Tyneside Founda on Course
Newcastle Upon Tyne, Sculpture B.A. Hons Brighton
College of Art B.A. Hons. Fine Art

Selective Collections

Remy Martin
Park Lane Hotel, Kuala Lumpur
Qantas Melbourne
Walker Corporation Sydney
State Chambers Sydney N.S.W.
City of White House Regional art Gallery Melbourne
Randwick Council NSW
Hilton Hotel Seoul, Korea
Sheraton on the Park Sydney
Adelaide Hilton S.A.
ANA Group, Sydney
Frankston Regional Council Victoria
Bank of New Zealand, Perth
Star City Casino
Rochester Historical Society Victoria
Manlt Regional Art Gallery NSW
McFarlane Burnett Institute of Medical Research Melbourne
Shanghai -La Hotels Shanghai & Bangkok
St.George Bank George Street, Sydney
Marist Boys College Randwick, NSW
Apollo Group, Singapore
Crown Casino Melbourne
Hilton Shanghai, China
Hastings city Council Victoria
Port Jacksons Fine Art Laguna Beach, USA
Citycorp Sydney
Monarch Bay Dev Laguna Beach, USA
Walt Disney Corpora Hong Kong
Lionel Rose Public Sculpture, Warragul, Vic World Champion Boxer John Famachon Public
Sculpture, Frankston, Vic - World Champion Boxer
MGM Macao, China
Fothergills of Fremantle WA
Pasir Iris Centre, Singapore
Imperial Hotel Kuala Lumpur



Hi Fashion
Bronze
Edition 5 of 11

Recent Exhibitions

2011 Axia Modern Art, Melbourne Linton and Kay Gallery, Perth

Red Hill Gallery, Brisbane

Cooks Hill Gallery, Newcastle Richard Martin Gallery, Sydney

2012 BMG Art Gallery, Adelaide Red Hill Gallery, Brisbane

2015 Art Nuvo Gallery, Buderim, QLD, Gallery One QLD, Linton & Kay Gallery WA,

Artpark Exhibition NSW, Manyung Gallery VIC, Soho Gallery Sydney NSW

2016 Soho Gallery Sydney NSW

2016 Singapore Contemporary The Gallery Eumundi

2016 Asia Contemporary Art Show The Gallery Eumundi

2017 Singapore Contemporary The Gallery Eumundi

2017 Asia Contemporary Art Show The Gallery Eumundi

2017 The Affordable Art fair Hong Kong The Gallery

2017 Art Nuvo Gallery, Buderim, QLD, BMG Art Gallery, Adelaide, Trevor Victor Harvey, Sydney



Air Chair
Bronze
Edition 10 of 15

Recent Commission

James Packer New Studio City Hotel Reception Macau 2016

Publications/Media

October 1993 The Age, Melbourne June 1994 Dance Australia

April 1994 The Age, Melbourne Herald Sun, Melbourne

Sydney Morning Herald, Sydney ,The Australia

July 1995 Cra Arts International Magazine Issue 34 Aug 2002

Belle Magazine

September 2005 The Age

The Independent

Sydney Morning Herald

2010 Herald Sun, The Age, The Australian

2011 Australian Art Review

The Age

The Australian

Sydney Morning Herald

Stephen Glassborow



V
Bronze
Edition A/P



Anne Droid
Bronze
Edition A/P

Stephen Glassborow



Tea Bird
Bronze
Edition 9 of 11

Zhong Chen

“

When I was young I believed in what I was doing and in the end I was rewarded for it. Young artists just have to believe in what they are doing before someone else will believe in them



Zhong Chen is an internationally renowned and collected artist, who now lives and paints in Australia. Zhong was born in Zhongshan in China, where he was raised by his mother and her extended family, while his father lived and worked in Hong Kong. As a small child, while his mother worked, he would entertain himself drawing. His first introduction to art was when a friend took him to into the Zhongshan Cultural Centre... Zhong was captivated, this was the beginning of his artist journey. With the economic reforms occurring in the 1970's, China was beginning to open up to the West. As the tight communist control was starting to relax, individual pursuits such as art were now not seen as such a threat to the State. Zhong's supporting family encouraged and supported him in his passion for art. When Zhong reached his teens, he began a formal education in the arts in Zhongshan. Zhong received a strong education in Chinese art concentrating on Chinese ink brush techniques as well as landscape and portraiture. Zhong continued his formal Chinese art education at Hubay School of Fine Arts, whilst continuously experimenting away from the traditional Chinese style back at home. Zhong became more interested in 'Western' art and longed to converse with western artists to have dialogue about their creative processes.

In 1988 Zhong was supported by his family to travel and study in Australia on the basis he must do a one year English course once he arrived. Zhong settled in Adelaide, South Australia and completed a bachelor of Arts degree with honours. Zhong very quickly found an empathy between Chinese and Australian cultures through their shared focus on the historical significance of landscape painting. The importance and acceptance of this genre of painting throughout the Australian art world gave Zhong the confidence to explore the subject of cultural and transcultural identity within a new environment. Zhong's early work in 1996 "Stupid Laughing Series" explores the identity of people standing in landscapes that they may not originally belong in. Ordinary people in beautiful Australian landscapes whose vastness alone suggests isolation and possible alienation. As Zhong Chen's work has evolved the formal brush strokes of traditional Chinese painting can always be seen. In 1997 Zhong won a Samstag International Visual Arts Scholarship, which enabled him to travel and study at Chelsea College of Arts in London, where in 1998 he obtained a Master of Fine Arts. By now Zhong was experimenting at such as pace though still with the thoughts of depicting the artist, constantly exploring his own identity as well as trying to unravel the thought process of a western artist. His work evolved to a more photographic palette giving his painting a more realist appearance.

As Zhong travelled and absorbed new insights Of culture and artistic influences, as well as further experimentation and fine homing of techniques, there was constant evolution of his work.



Riverscape
Water Colour on Paper
107cm x 107cm
Framed

Zhong Chen

On Zhong Chen's return to Australia he developed his well-known pixelated paintings. This was a reference to computer technology while still exploring cultural and transcultural identity. His pixelated figures floating in modern, minimal backdrops... The freedom of identity from place... The figures are not confined to a particular geographical location, much like himself at this time.

In early 2000 after travelling in Paris and New York, Zhong went to Shanghai and experienced the changing influences of China in the twenty first century, this too would continue to influence his work. Zhong continued to combine ancient Qing Woodblock Chinese folk art with modern twentieth century women and the lifestyles they represented.

As Zhong's work has evolved and with the intensity of his pixelated images being so successful and time consuming, Zhong entered a period of freedom and release with his Kung Fu series, using Chinese images recalled from his early childhood memories, not only the watching of these movies but daily practicing the art of Kung Fu as well. There is a loose and relaxed styles of Chinese influence and brush strokes with a more abstract blending of background. Zhong has found working with watercolour more random in the creative process, watercolour on paper has a life of its own and has encouraged freedom of strokes, which can be also seen recreated in the oil works with large abstract brushes of bold colours. Kung Fu is still reflecting Zhong's cultural identity in a modern context. The work is influenced by traditional Chinese folk-art prints, paper cuts and Chinese ink brush painting and in particular the classic fourteenth century novel, Outlaws of the Marsh There is definite humour and freedom in these works, having resulted from Zhong creating more time for himself.

Zhong is definitely having fun with this work and has reached a stage of freedom in his art... We have seen Batman and Kung Fu...who knows what will be next! "This is the beauty of having a twenty year career as a successful artist and not feeling the pressure to perform anymore." It is the self-assurance of an artist who belongs within the Australian society. Zhong's collectors have embraced the changes of his styles over the years and have walked by his side for the journey. Zhong continues to celebrate being an Australian artist with a strong Chinese heritage.

Zhong Chen is one of Australia's top 50 artists, he has had over 55 group and solo exhibitions, he has been a three times finalist in the Archibald Prize (2007, 2008, 2011) and the Wynne Prize (2006, 2007, 2008) He has been a finalist in the Sulman Prize (2007 and 2013) and was awarded the People's Choice Award for the Portrait Salon des Refusés Prize (2009).

Zhong has been working on an Art Series Hotel in Melbourne, which will be themed around his name and his work. He is also preparing a new body of work for his Collectors in Singapore, Hong Kong, China and Australia whilst busy mentoring young artists from his fabulous Melbourne studio, 204 Art Space. Zhong's advice to young artist is very telling about his own success: "When I was young I believed in what I was doing and in the end I was rewarded for it. Young artists just have to believe in what they are doing before someone else will believe in them."

Zhong Chen

Introducing The Chen, Art Series Hotel 2017

In November 2017 The Art Series Hotels opened their eighth hotel in Box Hill, a thriving suburb outside Melbourne's CBD. The hotel celebrates the ethnic diversity of the area with Chen's vibrant work conveying his transcultural identity.

Chen's Kung Fu series is be seen throughout the hotel. "The Rooster" features and is deeply significant as Chen was born in the year of the Rooster (1969) and the hotel opened in the year of the Rooster (2017).

Zhong Chen has lived and worked in Boxhill for nearly a decade and is passionate about his community and the emergence of a cultural powerhouse outside Melbourne. He often meets guests and loves seeing the interaction with his work.



Untitled
Mixed Media on Paper
120cm x 80cm
Framed

Zhong Chen

Born in Zhongshan, China in 1969 and arrived in Australia in 1989.

1998 Masters of Fine Arts, Chelsea School of Art

1996 Bachelor of Visual Arts (Honours), University of SA

1994 Diploma of Visual Arts, North Adelaide School of Art

COLLECTIONS

Art Gallery of South Australia

Gold Coast City Art Gallery

Western Mining, Australia

Artbank, Sydney

F.H.Faulding and Co. Adelaide

Macquarie University

BHP

SBS, Melbourne

Private Collections in Japan, China, Hong Kong, Singapore and Australia

SOLO

2018

2017 Harvey Galleries, Sydney

2016 REDSEA Gallery, Singapore

2016 REDSEA Gallery, Brisbane

2012 Greenhill Galleries, Perth

2011 Eva Breuer Gallery, Sydney

2010 Singapore Australian Embassy, Beijing

2009 Eva Breuer Gallery, Sydney

2007 Hill-Smith Art Gallery, Adelaide

2007 Eva Breuer Gallery, Sydney

2006 Eva Breuer Gallery, Sydney

2006 Greenhill Galleries, Perth

2005 Metro 5 Gallery, Melbourne

2005 Greenhill Galleries, Perth

2004 Art Galleries Schubert, Gold Coast

2004 Metro 5 Gallery, Sydney

2003 Eva Breuer Gallery, Sydney

2002 Metro 5 Gallery, Melbourne

2001 Eva Breuer Gallery, Sydney

2001 The Alternative Museum, New York

2001 Adelaide Central Gallery, Adelaide

2001 Studio 12, 200 Gertrude Street, Melbourne

2000 Span Galleries, Melbourne

1999 & 1997 Adelaide Central Gallery, Adelaide

1995 Nexus Gallery, Adelaide



Kung Fu Masters
Water Colour on Paper
107cm x 107cm
Framed

SELECTED GROUP EXHIBITIONS

2017 The Gallery Eumundi Asia Contemporary art Show Hong Kong
2017 The Gallery Eumundi Singapore Contemporary Singapore
2016 The Gallery Eumundi Asia Contemporary art Show Hong Kong
2016 An Art Exhibition to celebrate the Anniversary of the Tasmania-Fujian Sister State Relationship, Fujian Museum, Fujian, China
2016 Lunar New Year Exhibition, 204 Art Space, Melbourne
2012 Greenhill Galleries 40th Birthday Exhibition
2012 Melbourne Art Fair, Melbourne
2011 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2011 Australian-Chinese Contemporary No.1, Comings and Goings: Lai-Lai Wang-Wang, China Link Gallery
2011 Kings School Art Prize - Finalist
2010 SQUARED, Greenhill Galleries, Perth
2010 Art Melbourne, Melbourne
2009 Home Coming Exhibition, Linda Gallery, Beijing
2009 Figurative Show, Hill Smith Gallery, Adelaide
2009 The Doug Moran Portrait Prize, Sydney
2009 The Salon Des Refusés, Sydney
2008 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2008 The Wynne Prize, Finalist, The Art Gallery of New South Wales
2008 Doug Moran Prize, Finalist, The Art Gallery of New South Wales
2007 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2007 The Sulman Prize, Finalist, The Art Gallery of New South Wales
2007 The Wynne Prize, Finalist, The Art Gallery of New South Wales



Brown Dog
Mixed Media on Rice Paper
46cm x 36.6cm
Framed

Zhong Chen

MAJOR AWARDS

2013 Sulman Prize, Finalist, Art Gallery of New South Wales, Sydney
2011 Archibald Prize, Finalist, Art Gallery of New South Wales, Sydney
2011 Kings School Art Prize Finalist
2009 Doug Moran Portrait Prize Finalist
2009 Salon des Refusés, Peoples Choice Award
2008 Doug Moran Portrait Prize Finalist
2008 Wynne Prize, Finalist, Art Gallery of New South Wales, Sydney
2008 Archibald Prize, Finalist, Art Gallery of New South Wales, Sydney
2007 Wynne Prize, Finalist, Art Gallery of New South Wales, Sydney
2007 Sulman Prize, Finalist, Art Gallery of New South Wales, Sydney
2007 Archibald Prize, Finalist, Art Gallery of New South Wales, Sydney
2006 Wynne Prize, Finalist, Art Gallery of New South Wales, Sydney
2005 Australia Council Grant to attend a three month residency at
The International Studio and Curatorial Program, New York
2002 SBS Federation Art Award, Federation Square, Melbourne
2001 Australia Council Greene Street, New York Studio Residency
2000 The Ian Potter Cultural Trust Grant
2000 Conrad Jupiters 2000 Art Prize, Acquisition, Gold Coast City Art Gallery
2000 Gertrude Street Residency
1999 Premier's Award, Emerging Artist of the Year – ARTSA
1997 Samstag International Visual Arts Scholarship
1996 Major Prize Winner, Emerging Artist award – Adelaide – Tour to Paris



Chinese Couple
Mixed Media on Paper
120cm x 80cm

SELECTED PUBLICATIONS

- 2005 'Paintings by Zhong Chen', Greenhill Galleries, Review by Judith McGrath
2005 Makin, Jeff, 'Squaring up old Shanghai', The Herald Sun, Melbourne
2005 'Marriage of old and new experiences', The Whitehorse Leader, Melbourne
2005 Smith, Nyanda, 'Zhong Chen' Greenhill Galleries, Perth
2004 'Shanghai Summer' Exhibition Catalogue, Schubert Contemporary, Gold Coast
2004 Maier, Heidi, 'Homeland Inspiration', The Courier Mail, Queensland
2004 'Not all as it seems', The Gold Coast Weekender, Queensland
2004 Xin Nian Contemporary Chinese Australian Art Catalogue and CD
2003 'The Pixel Paintings' Eva Breuer Gallery Catalogue
2003 The top 50 collectable artists, The Art Collector Magazine
2003 'In the Frame' The Sun Herald, Sydney
2003 Li Zhi, 'The Pixel Myth', The Australian Art Review Magazine, November - February
2002 SBS Art Award Catalogue
2001 200 Gertrude Street Catalogue
2000 Nelson, Robert, 'Fairs and Prizes enhance art's allure, The Age, October
2000 'The Right Chemistry', The Adelaide Review, September
2000 'Chemistry', South Australian Art
1990 The Faulding Exhibition Catalogue
2000 Cultural Identity at heart of SA Award Winner's Paintings, State of The Arts Magazine
1999 'The Samstag Accelerator Effect', Artlink Magazine of
Contemporary Arts Vol 18 # 4
1999 Lloyd, Tim, 'A man of talent finds his art and a home in his past', The Advertiser
Adelaide
1999 Radok, Stephanie, 'My hyphenated identity', The Adelaide Review, Adelaide



Untitled 4
Ink on Rice Paper
30cm x 30cm
Framed



Untitled 2
Ink on Rice Paper
30cm x 30cm
Framed

Zhong Chen



Year of the Dog#2
Mixed Media on Paper
120cm x 80cm
Framed

Sitting Man
Mixed Media on Paper
120cm x 80cm



Zhong Chen



Year of the Dog#3
Mixed Media on Paper
120cm x 80cm

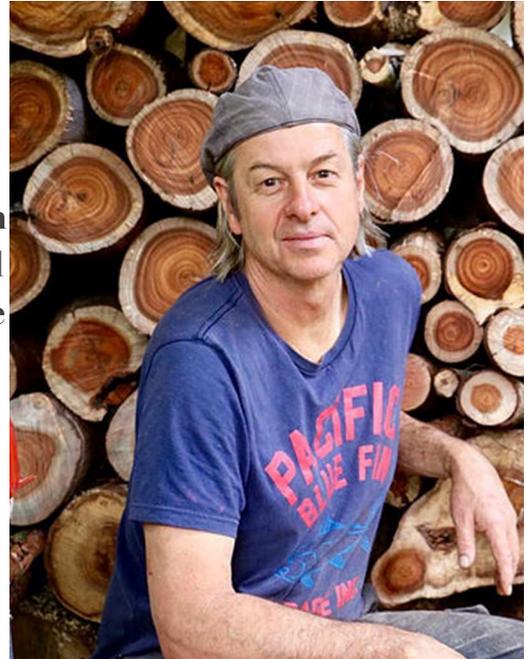
Kung Fu Press
Mixed Media on Paper
120cm x 80cm
Framed



Rowley Drysdale

“

Ceramics is the art of earth, water and fire and dealing in such a fundamental way with these elements has the potential to become an invaluable cathartic experience.



The elemental nature of ceramics, quite obvious in the process and often evident in better pieces, is what I most appreciate after 40 years of practice. Ceramics is the art of earth, water and fire, and dealing in such a fundamental way with these elements, (as one does for example in a three to five day wood firing), has the potential to become an invaluable cathartic experience. I am also appreciative of those people who buy art, who by placing the work in its environment, realise the full potential of each piece, and afford artists like myself to continue making. My work is in numerous private collections, particularly in Australia, New Zealand, the United States, Austria and Japan. Additionally, I am represented in more than a dozen public collections around Australia and have won approximately 20 awards, taught ceramics extensively, and was awarded a Master of Arts (by research) from Monash University."

Rowley Drysdale, known as one of Australia's foremost ceramic artists, was born in outback Queensland in 1957 and the land remains a central inspiration in his artwork. His studio, 'Quixotica', is located at Cooroy on the Sunshine Coast, Queensland, where his anagama kilns are fired several times each year.

Rowley's creative energy is divided between vessel orientated ceramics, and wall works combining clay and mixed media. He has long been recognised as an ambassador for Australian wood fired ceramics and has forged significant relationships with other renowned international potters, particularly in South Korea.

Rowley has also been a highly respected lecturer and tertiary educator of visual arts for more than 20 years on the Sunshine Coast.



Feldspathic Glazed Tea Bowl
Iron Rich Wild Clay
Wood fired 600 hrs



Landscape Tea Bowl #1
Feldspathic Glaze on Wild Clay
50 Hours Wood fired



Landscape Tea Bowl #2
Feldspathic Glaze on Wild Clay
50 Hours Wood fired

Rowley Drysdale

Selected Solo Exhibitions

- 2018 - 'Here/Now', Quixotica Art Space, Cooroy.
2017 - 'Imperfect Beauty', Art on Cairncross, Maleny
2016 – Mansfield Gallery, Sydney
2015 – Kerry Lowe Gallery, Sydney
2013 – “Earth, Wood & Fire”, Art on Cairncross, Maleny
2011 – “16 not out”, Art on Cairncross, Maleny
2009 – Kyoto, Japan
 Daegu, South Korea
2008 - Freeland Gallery, Sydney
 The Gallery Eumundi
2007 – ‘Quixotica’, Cooroy
2006 – Graydon Gallery, Brisbane (held by Art on Cairncross),
2005 – Mulgara Gallery, Uluru
2002 - Drysdale Studio, Kenilworth
2000 - Jan Murphy Gallery, Brisbane
1998 - Drysdale Studio, Kenilworth
1998 - Robin Gibson Gallery, Sydney
1997 - Drysdale Studio, Kenilworth
1996 - Fusions Gallery, Brisbane
1996 - Nessarc Gallery, Wollongong
1996 - Fusions Gallery, Brisbane
1995 - Mulgara Gallery, Uluru
1994 - Mulgara Gallery, Uluru

Group Exhibitions

Rowley has been an exhibitor in innumerable group exhibitions across Australia, as well as in Japan, South Korea, New Zealand, China and Malaysia.

Collections

The works of Rowley Drysdale can be found in numerous private collections across Australia as well as in New Zealand, Austria, the United States and Japan.

Public collections including;

University Sains Malaysia, Penang; Australasian Museum of Ceramics, Shanxii, China; Kanayama Pottery Collection, Japan University of Southern Queensland; Brisbane City Art Collection; James Cook University; Brisbane International Airport Collection; Tweed River Regional Art Gallery; Stanthorpe Regional Art Gallery; Ipswich Art Gallery; North Queensland Potters Collection; Perc Tucker Townsville City Gallery and the Queensland Potters Association Collection.

Commissions

Rowley has been commissioned by numerous companies to produce works including; Ayers Rock Resort, Yulara; Naami Island Hotel, South Korea; Observatory Hotel, Brisbane; Park Hyatt, Sydney; Oceanic Hotel, Coogee; Sheraton Hotel, Brisbane, the Marriott Hotel, Brisbane and Brisbane Boys College.



Jun Glazed Orb #2
Set on Seashells, wood fired



Jun Glazed Orb #3
Set on Seashells, wood fired



Porcelain Orb#2
Set on Seashells, wood fired
100hrs in Kiln Firebox, additional
Kintsugi

THE **G**ALLERY

eumundi

Asia Contemporary Art Show

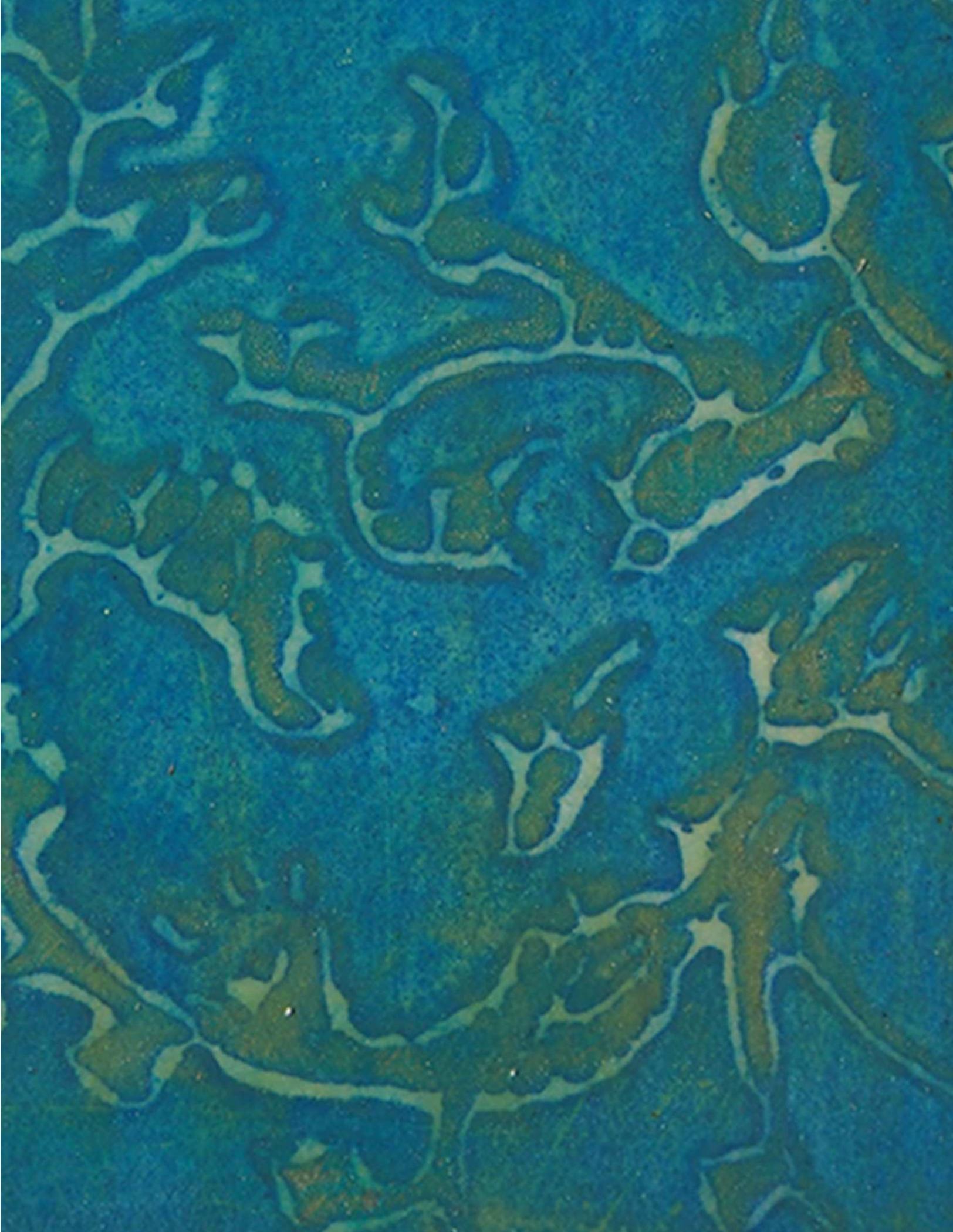
HONG KONG 2019

Conrad Hong Kong

Suite 4215

March 29 - April 1 2019

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