

THE **G**ALLERY

eumundi



Affordable
Art Fair

16 -19 May 2019

**Hong Kong Convention and
Exhibition Centre Hall 3D & 3E**
香港會議展覽中心展覽廳 3D及3E
Booth B10



David Hinchliffe



Evening Traffic
Acrylic on Linen
120cm x 100cm



**I feel quite
'insane' when
I'm painting. I
feel an
enormous
concentration
and focus when
I paint... and I
don't think
that's a bad
thing!**



I know it's fashionable to say that painting is a 'release' from the pressures of the world or that the act of painting keeps the artist 'sane'. I don't find that at all. I feel quite 'insane' when I'm painting. I feel an enormous concentration and focus when I paint...and I don't think that's a bad thing.

The act of creation shouldn't be a passive or gentle thing.

My recent work deals with the urban environment in its many forms in cities around the world as well as an abiding affinity with the Australian landscape. It is a response to light. I like the movement of light across a surface, whether it's a valley, a river, a street or the human form.

I particularly enjoy the shapes, the noise and the shadows of city landscapes – whether it's the drama of lower East Side in New York, the reflections in the canals of Venice, the romance of Paris streets, the quirky laneways of Melbourne, the crowded pedestrian footpaths of Brisbane City, or the tree lined streets near my home and studio in QLD. SE Asia is another strong influence in my work after many visits and workshops in this part of the world.

Since a young boy when my father worked in Hong Kong in the 60's I have always been conscious of the energy and excitement associated with Hong Kong. In September 2016 I revisited Hong Kong with the plan to explore and paint. I was not disappointed, some 50 years later Hong Kong still exudes the fast pace and the dynamic flavour of multiculturalism. I engaged with the locals, met with clients and art lovers...It was fabulous and culminated in the beginning of my Hong Kong series on canvas...With plenty more paintings in my mind I am back in March 2019.



Taxi Ride
Acrylic on Canvas
76cm x 76cm



Rush Hour Central
Acrylic on Canvas
76cm x 76cm

David Hinchliffe



Kissing in the Rain
Acrylic on Canvas
76cm x 76cm



Wishful Thinking
Acrylic on Canvas
76cm x 76cm

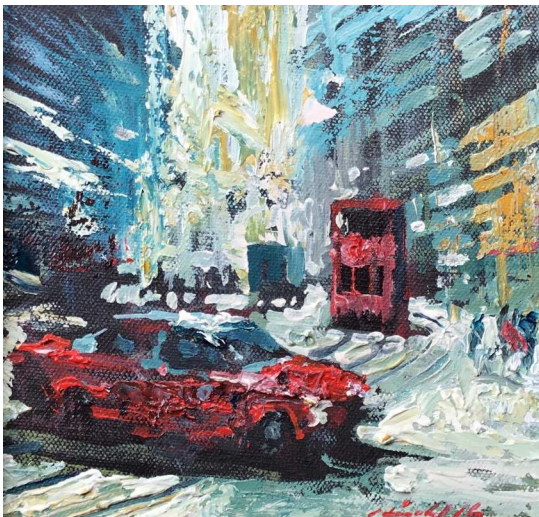
David Hinchliffe



The Chefs
Acrylic on Canvas
20cm x 20cm
Framed



HK Taxi
Acrylic on Canvas
20cm x 20cm
Framed



Taxi Turning
Acrylic on Canvas
20cm x 20cm
Framed



Central Wharf
Acrylic on Canvas
20cm x 20cm
Framed

David Hinchliffe

History

David trained under Brisbane artist, John Rigby, painting as a teenager with contemporaries, Thomas McAulay and Rex Backhaus-Smith and also studied under premier Australian landscape artist and Archibald prize-winner, William Robinson, at the University of Southern Queensland.

David furthered his practical artistic study in both New York, Paris and London in the 1970's while working his way around the world painting portrait commissions until he returned home to pursue a career in politics. He has painted portraits of Poet, Bruce Dawe, Prime Minister, Malcolm Fraser and businessman, Sir Alex McKay.

He has exhibited at galleries in Brisbane and the Gold Coast as well as at Harrods in London and at Village Art Gallery in Greenwich Village, New York in 1996, at the Australian Consulate, New York plus Michael Ingbar Gallery on Broadway in Soho, New York as well as Paris, Tokyo, Hong Kong and Singapore

我知道時尚解說繪畫是一種“釋放”來自世界的壓力，或者繪畫的行為使藝術家“保持理智”。可是我根本找不到。繪畫時我感到非常“瘋狂”。繪畫時我感到非常專注和.....而且我認為這不是一件壞事。創造的行為不應該是被動或溫和的東西。我最近的創作涉及世界各地城市，以多種形式的城市環境以及與澳大利亞景觀的相關持久關係。這是對光的回應。我喜歡光線穿過表面的流動，無論是山谷，河流，街道還是人。我特別喜歡城市景觀的形狀，噪音和陰影 - 無論紐約下東區的戲劇性，威尼斯運河上的反射，巴黎街道的浪漫，墨爾本古怪的巷道，布里斯班市的人行道上擁擠的行人，或是我在昆士蘭的家和工作室附近的綠樹成蔭的街道。我進行了多次訪問不同地區和研究之後，東南亞是給我創作中一個強大的影響力。自從我父親在六十年代在香港工作，以一個小男孩的我，一直意識到與香港有關的能量和興奮。2016年9月，我重新審視了香港的探索和繪畫計劃。我沒有失望，大約50年後，香港仍然散發著多元文化主義的快節奏和動態氣息。我融入當地，與客戶和藝術愛好者見面.....這是在香港系列創作上的精彩和高潮.....在我腦海中有更多的創作，2019年3月我回來了。

History David在布里斯班藝術家John Rigby的指導下，與同時代的作家Thomas McAulay和Rex Backhaus-Smith一起創作，並在南昆士蘭大學的澳大利亞首屈一指的景觀藝術家和獲Archibald獎的William Robinson的指導下學習。1970年代David在紐約，巴黎和倫敦進行了他的藝術研究，同時在世界各地獲得繪畫委仕，直到他回到家鄉從事政治事業。他畫過Poet, Bruce Dawe, 總理Malcolm Fraser和商人Alex McKay爵士的肖像。他曾於1996年在紐約澳大利亞領事館和紐約蘇豪的百老匯Michael Ingbar畫廊、布里斯班和黃金海岸的畫廊以及倫敦的Harrods和紐約格林威治村的Village Art Gallery展出，以及巴黎，東京，香港和新加坡。

Recent Solo Exhibitions

Red Hill Gallery Brisbane 2010/2011/2012/2013/2014/2015/2016/2017/2018

David Hart Gallery Mooloolaba 2015/2016

Manyung Gallery Melbourne 2015//2017/2018

Michael Ingbar Gallery Broadway Soho New York 2011/2012/2015/2017

Marks and Gardner Gallery Mt Tamborine 2012/2013/2014

Buddhist Exhibition Chung Tian Temple Brisbane 2013

Selected Group Exhibitions

Affordable Art Fair New York 2013/2014/2016

Affordable Art Fair Hampstead London 2013/2014/2015/2016/2017/2018

Manyung Gallery Mt Eliza Victoria 2013/2014/2015/2016

Asia Contemporary Art Fair Hong Kong 2014/2015/2016/2017/2018

Affordable Art Fair Hong Kong 2017/2018

Affordable Art Fair Singapore 2013/2014/2015/2016/2017/2018

Affordable Art Fair Battersea London 2014/2015/2016/2017

Awards & Grants

Tattersalls Finalist each year 1998 to 2013 Brisbane

Sunday Mail Art Competition Brisbane 1972

Atlantic City Rotary Sculpture Award USA 1973

Gemini Art Award 1974 Toowoomba

RNA Art Exhibition 1st prize portraiture Brisbane 1975



River Traffic
Acrylic on Canvas
40cm x 40cm



Central Hong Kong
Acrylic on Canvas
30cm x 20cm
Framed

Gareth Edwards RWA

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My work considers the meaning and metaphor of natural forces, in the tradition of Constable and Turner, artists who recognised the power, beauty and grace of nature and humanity's relationship with it



Gareth Edwards is a contemporary landscape and seascape painter. He is a graduate of Goldsmiths College, an elected RWA Academician, and is a resident of St Ives' historic Porthmeor Studios.

Demonstrating a powerful approach to process and the materiality of paint, Gareth's work invites us to contemplate ideas of the human 'journey'- our physical journey through time and space, and our psychological journey of existence. At their heart, his paintings aspire to a state of beauty and to what the artist describes as 'emotional weather', exploring equivalents in external environment and internal atmosphere.

"Contemporary Landscape painting has its detractors, but I believe it remains full of potential. My work considers the meaning and metaphor of natural forces, in the tradition of Constable and Turner, artists who recognised the power, beauty and grace of nature and humanity's relationship with it."

Gareth was selected in 2017 to represent the UK at the Farindola Contemporary Arts Festival in Italy and was awarded the David Simon Contemporary Art prize in 2016/17.

He has been described as a contemporary artist of Abstract Landscape Painting and has just been commissioned to write a book titled 'Abstract Landscape Painting' due to be published in March 2020 with the Crow Wood Press.

He has also had several one man sculpture shows, most recently CLOUD, a sculptural installation at the Internationally renowned Newlyn Art Gallery with a published catalogue by the Spectator Magazine's Arts Editor, Laura Gascoigne and has curated a huge installation of an entire arts library in the Exchange building in Penzance called an Exchange of Ideas.

Laura Gascoigne has described his paintings as being made "...of stardust and mud". He has also been described as a Turner for our times in the Galleries Magazine and he continues to make poetically abstracted landscape paintings that transport the viewer to beautifully contemplative spaces.

是一位當代風景和海景畫家。他畢業於倫敦金史密斯學院，當選RWA院士，並且是歷史悠久的聖艾夫斯Porthmeor工作室的藝術家住所。 Gareth的作品展示了一種強大的表現手法和繪畫的實質性，使我們思考人類“旅程”的思想 - 我們穿越時空的物理旅程，以及我們心理的存在旅程。在他的心中，他的繪畫渴望美麗的狀態，以及藝術家所描述的“情感天氣”，探索外部環境和內部氛圍的等價物。他感悟“當代山水畫有它的批評者，但我相信它仍然充滿潛力。我的作品考慮了自然力量的隱喻意義，在康斯特布爾和特納的傳統中，藝術家們認識到自然的力量，美麗和優雅以及與人類之間的關係。”

Gareth於2017年入選代表英國參加意大利Farindola當代藝術節，並於2016/17年度獲得David Simon當代藝術獎。他被描述為當代抽象山水畫藝術家，並被委託撰寫一本名為“抽象山水畫”的書，該書將於2020年3月與烏鴉伍德出版社合作出版。他還有多個個人雕塑展，最近的創作是CLOUD，這是一個雕塑裝置，在國際著名的紐林藝術畫廊展出，並由觀察雜誌的藝術編輯Laura Gascoigne出版有關目錄，並策劃了於Penzance整個藝術圖書館的裝置，稱為思想交流。 Laura Gascoigne將他的畫作描述為“.....星塵和泥土”。在“畫廊”雜誌中，他也被描述為這時代的特納，他繼續創作有詩意抽象的風景畫，將觀眾帶到美麗的沉思空間。

Gareth Edwards RWA

Public Exhibitions

Cloud: Sculptural Installation at the Newlyn Art Gallery: UK 2014

Cloud: Sculptural Installation at the Arboretum Show: RWA UK 2015

Lost Archive: Sculptural Installation: Falmouth University: UK 2015

Shared Interests: Installation of complete Art Library: Exchange Gallery: UK 2009

Exhibitions and Art Fairs (Selected CV)

2019

London Art Fair, Jill George Gallery, London UK

'Sonnets' Paintings, Stratford Gallery, Stratford upon Avon UK

British Art Fair, Jill George Gallery, London UK

Toronto Art Fair Jill George Gallery

2018

London Art Fair Jill George Gallery, London UK

Toronto Art Fair Jill George Gallery

Newlyn Society of Artists Tremenhere Sculpture Gardens, Cornwall UK

Moncrieff-Bray Gallery Mixed Show Petworth UK

Stratford Gallery, 2 Person Show, Stratford Upon Avon UK

Solo Show: Shifting Brilliances, Jill George Gallery, Toronto Canada

British Art Fair, Jill George Gallery, London UK

RWA Autumn Open, Bristol UK

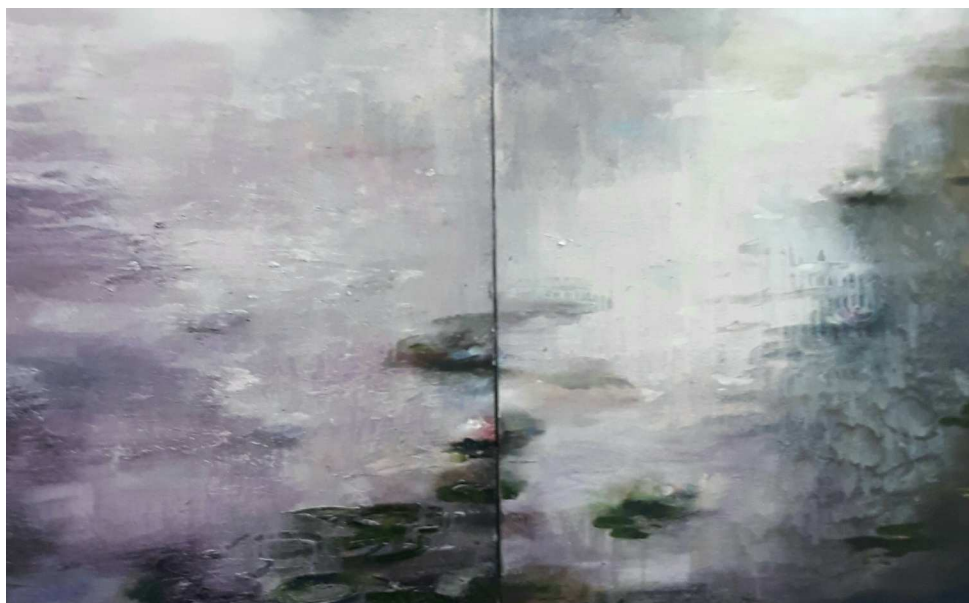
Mixed Show, Coningsby Gallery, Jill George Gallery, London UK

2017

Critics' Choice, Tremenhere Sculpture Gardens, Cornwall UK

Solo Show: The Other Side of Silence: new Paintings: Lemon Street Gallery UK

Solo Show: The Explorer: New Paintings: David Simon Contemporary UK



The Story of O
Oil on Canvas
Diptych
57cm x 110cm

Exhibitions (Cont'd)

Toronto Art Fair, Jill George Gallery

London Art Fair, Jill George Gallery, London UK

San Francisco Art Fair, Jill George

Coningsby Gallery, mixed Show, Jill George, London UK

Work on Paper, 20/21 Art Fair London UK

RWA Autumn Open, Bristol UK

Moncrieff-Bray Gallery Mixed Show Petworth UK

2016

Solo Show: Terra Lumina: new paintings, Jill George Gallery London

Solo Show: New Paintings, Newlyn Art Gallery UK

Toronto Art Fair, Jill George Gallery

London Art Fair, Jill George Gallery

20/21 Art Fair, London UK

Selected Group Show Moncrieff Bray Gallery, Sussex UK

Tutors from Newlyn School of Art, Newlyn Art Gallery, Cornwall UK

2015

London Art Fair Jill George Gallery, London UK

Toronto Art Fair Jill George Gallery

20/21art Fair. London. UK

Solo show, Oceanography: New Painting: Lemon Street Gallery, Cornwall: UK

Arboretum, RWA, Bristol "Cloud" Sculpture Installed.

Lost Archive, Falmouth University, Cornwall UK . "Cloud" sculpture installed.

Two Person Show, Jill George Gallery, London UK

Solo Show Perception of Light, Circle Gallery, Cornwall UK

Solo Show, paintings, McCallister Thomas Gallery, London UK

2014

Solo Show, Stupid Beauty: Newlyn Art Gallery

Toronto Art Fair Jill George Gallery

London Art Fair Jill George Gallery, London UK

Solo Show "Cloud" sculptural installation, Newlyn Gallery, Cornwall UK (Platform Project, selected by jury)

2013

Natural Capital: paintings, sculpture and Sound, Millennium Gallery, Cornwall UK

Prizes

National Maritime Museum Arts Award, 2004 bursary

Arts Council Award, 2004/5

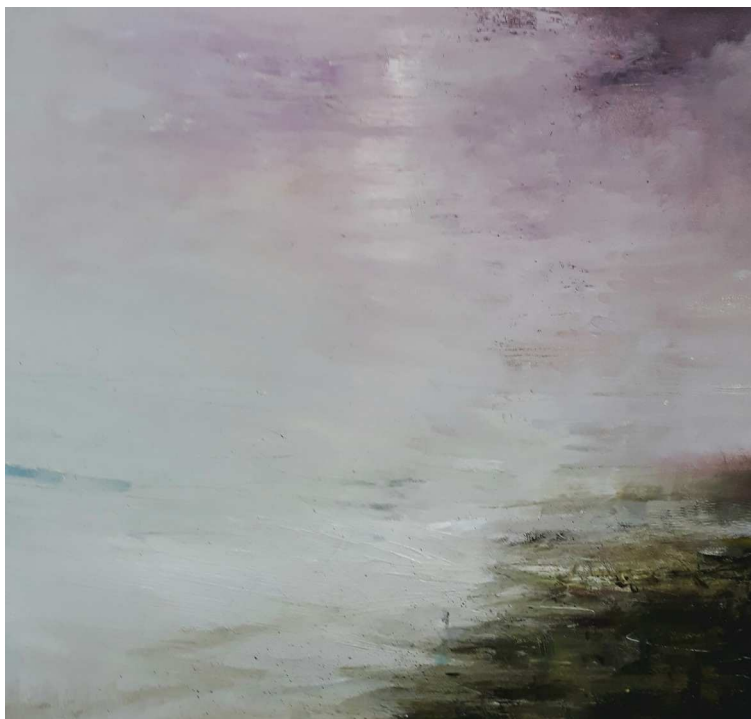
NFA Residency, Mallorca, 2016

David Simon Contemporary Arts Award, 2016

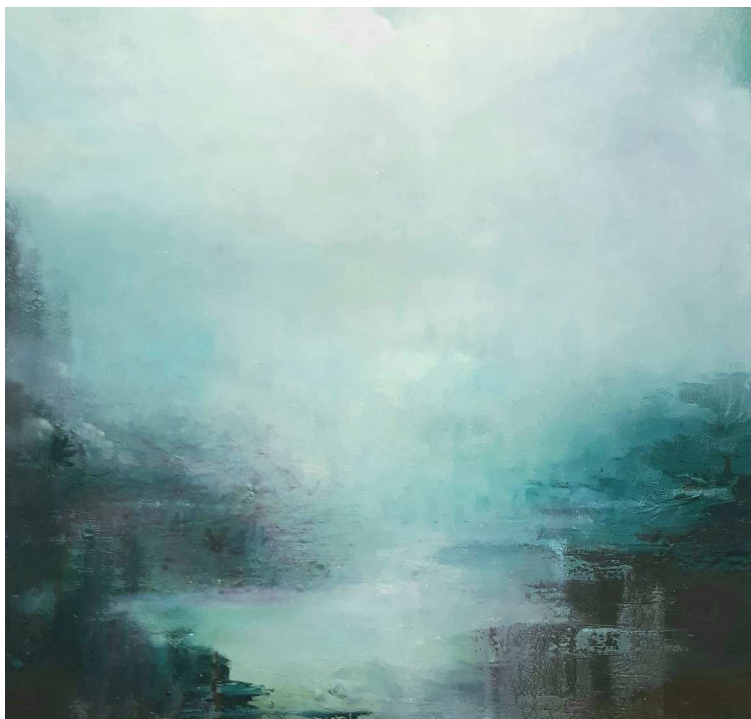
‘Prize’ New Ashgate Gallery, London UK

RWA Open, Bristol UK

Gareth Edwards RWA



While you walk the Waters Edge
Oil on Canvas
55cm x 57cm



Floating World
Oil on Canvas
55cm x 57cm

Gareth Edwards RWA



Flowers
Oil on Oil Paper
40cm x 30cm
Framed



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.



Untitled
Mixed Media on Paper
120cm x 80cm
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 convening 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.

鐘琛

鐘琛是一位國際知名的藝術家，現居澳大利亞。鐘出生在中國中山，他由母親及其大家庭撫養長大，而他的父親則在香港生活和工作。他小孩的時候，他母親工作時，他便會自娛自樂。他第一次接觸藝術是一位朋友帶他進入中山文化中心時.....被迷住了，這是他當藝術家之旅的開始。隨著20世紀70年代的經濟改革，中國開始向西方開放，緊張的共產主義的控制開始放鬆，藝術等個人追求並未被視為對國家的威脅，鐘獲得的家庭支持和鼓勵，他對藝術的熱愛。當鐘至十幾歲時，他開始在中山進行正規的藝術教育。鍾先生接受了中國藝術方面的強化教育，專注於中國水墨畫技法以及風景和肖像畫。鍾繼續在Hubay美術學院繼續接受正式的中國藝術教育，同時不斷嘗試遠離家鄉的傳統中國風格。鐘對“西方”藝術更感興趣，渴望與西方藝術家交談，跟他們進行對話及了解創作過程。

1988年，鍾先生得到家人的支持，在澳大利亞旅行和學習，因他必須在抵達澳大利亞後開設為期一年的英語課程。鍾先生在南澳大利亞阿德萊德定居，並以優異成績獲得文學學士學位。他透過關注山水畫的歷史意義，鐘很快就發現了中澳文化之間的分別。在整個澳大利亞藝術界，這種繪畫類型的重要性和接受性，使鐘有信心在新環境中探索文化和跨文化身份的主題。1996年鐘的早期作品“愚蠢笑的系列”作品探討了可能並不屬於景觀中的人的身份，美麗的澳大利亞風景中的普通人，僅僅擁有浩瀚的建築隔離和可能性的不同。隨著鐘琛的作品不斷發展，中國傳統繪畫的傳統筆觸總能被看到。1997年，鍾先生獲得了Samstag國際視覺藝術獎學金，使他能夠在倫敦切爾西藝術學院學習，並於1998年獲得了美術碩士學位。到目前為止，鐘仍在嘗試著這樣的節奏變化，儘管仍然是描繪藝術家的思想，但不斷探索自己的身份以及試圖揭開西方藝術家的思維過程。他的作品演變成更具攝影色彩的畫面，使他的畫作更加逼真。隨著鍾先生走過並吸收了對文化和藝術影響的新見解，以及進一步的實驗和技術的精細歸位，他的作品布著不斷發展。

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 Metro Gallery, Melbourne

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



Black Swans
Mixed Media on Paper
80cm x 60cm

SELECTED GROUP EXHIBITIONS

2018 The Gallery Eumundi Affordable Art Fair Singapore
2018 The Gallery Eumundi Affordable Art Fair Hong Kong
2018 The Gallery Eumundi Asia Contemporary Art Show Hong Kong
2017 The Gallery Eumundi Affordable Art Fair Hong Kong
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



Year of the Pig
Mixed Media on Paper
60cm x 80cm

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



Drinking
Mixed Media on Rice Paper
70cm x 70cm

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



Sitting Man
Mixed Media on Paper
120cm x 80cm

Chinese Couple
Mixed Media on Paper
120cm x 80cm
Framed



Zhong Chen



Dog#3
Mixed Media on Paper
120cm x 80cm



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

“

**It is the colours,
textures, smells,
patterns, in fact
the essence of a
place that
inspires my
Images**



James Ainslie has painted professionally for over 50 years and during this time I have had more than 40 solo and countless group exhibitions both in Australia and overseas (England and USA).

Ainslie's preferred palette is acrylic paint on paper, with the occasional use of mixed media. His forte is modern realism, although he also produces abstract art. Ainslie's paintings resonate with an inherent passion for the country's unique beauty, particularly the sandy dunes and reflective waters of Queensland and South Australia.

Ainslie was born in SA in 1950, graduated in art from the South Australian School of Art and has exhibited throughout Australia and overseas since 1975. Sand and water have always inspired his work, harking back to a childhood in South Australia, spent playing around the Coorong and exploring the huge sand tracts around the Murray River. Now living in Noosa, he has turned his attention to the undulating dunes of Fraser Island and the many beaches along the Sunshine Coast shoreline. Annual visits to Broome ensure that Kakadu and The Kimberley remain strong influences.

Ainslie was regularly an artist in residence at Ayers Rock, and in 1995 was invited to represent South Australia in London with six other artists and showed at the Museum of Fine Art in Pasadena, USA with Ainslie Roberts and Garry Duncan. James won the prestigious Camberwell Flora & Fauna Prize in 1990 and was co-winner of the Barossa Valley Heritage Award.

James' work is featured in prestigious collections such as Artbank; BP Australia; Reserve Bank of Australia; Mobil Australia; William Hancock collection, San Francisco; Banker's Trust; Diamond Merchants, South Africa; and many public and private collections worldwide.

"I mostly work in acrylic either on Arches Paper or Belgian Linen and occasionally I will introduce other media in conjunction with the acrylic, such as natural ochres and clays that may be endemic to the landscape."

"As an artist my paintings are often a direct result of a location. It is the colours, textures, light, smells, sounds and presence, in fact the essence of a place that inspires my images. I have always been eclectic in my sources of inspiration and the paintings often start as realistic interpretations and later develop into more abstract and conceptual statements as I immerse myself in the milieu of the initial inspiration."

專業繪畫超過50年，在此期間，他在澳大利亞和海外（英格蘭和美國）舉辦了40多場個人和無數的團體展覽。Ainslie首選的調色板是紙上的丙烯酸塗料，偶爾使用混合介質。他的長處是現代現實主義，儘管他也製作抽象藝術。Ainslie的畫作引發了對該國獨特美景的內在熱情，特別是昆士蘭和南澳大利亞的沙丘和反射水。Ainslie於1950年出生於南澳大利亞，畢業於南澳大利亞藝術學院，自1975年以來一直在澳大利亞和海外展出。沙和水一直是他創作靈感的來源，令他想起回到南澳大利亞的童年時代。枯榮和探索累河周圍巨大的沙灘。他現在住在努薩，他把注意力轉移到弗雷澤島起伏的沙丘和陽光海岸沿岸的許多海灘。每年訪問布魯姆確保卡卡杜和金伯利，仍然受到強烈的影響。Ainslie經常在Ayers Rock居住，並於1995年代表南澳大利亞的應邀與其他六位藝術家在倫敦，並與Ainslie Roberts和Garry Duncan一起在美國帕薩迪納的美術博物館展出。詹姆斯於1990年獲得了Camberwell Flora & Fauna Prize，並且是巴羅莎山谷遺產獎的共同獲獎者。

詹姆斯的作品在藝術銀行等著名收藏；BP澳大利亞；澳大利亞儲備銀行；美孚澳大利亞；威廉漢考克系列收藏，舊金山銀行家信託；南非鑽石商人；以及全球許多公共和私人收藏。"我主要在Arches Paper或比利時亞麻布上使用丙烯酸樹脂，偶爾我會將其他媒體與丙烯酸樹脂一起運用，例如可能是景觀特有的天然赭石和粘土，作為一位藝術家，我的畫作往往是一個位置帶出直接結果。它存在顏色，紋理，光線，氣味，聲音，實際上是激發我的畫作的本質地方。在我的靈感來源中，一直都是不拘一格的，這些繪畫經常以現實的解釋開始，後來發展成更抽象和概念性的陳述，因為我沉浸在最初靈感的環境中。"

James Ainslie

Selected Solo Exhibitions

- 2018 Trio with Drew Gregory & It Hao Pheh @ Without Pier Gallery, Melb
2014 Trio @ Red Hill with Richard Bogus ,R.W Allen
2013 Duo in Gadfly Gallery Perth ,Traffic Jam Gallery
2012 Kensington Gallery, Adelaide, Traffic Jam Gallery , Sydney
2011 Gallery Eumundi Q.L.D.
2010 Studio 7, Queensland, Gallery Eumundi Q.L.D., Without Pier Gallery Melb
2009 Framed Gallery Darwin, Without Pier Gallery Melbourne
2008 Monsoon Gallery W.A.
2007 Monsoon Gallery WA
2006 Pearlers Row Gallery, Broome, W.A.
2005 Pearlers Row Gallery, Broome, W.A, Dridan Fine Arts, Adelaide
2004 Pearlers Row Gallery, Broome, W.A, Without Pier Gallery, Vic
2003 Netanya, Noosa, Qld, Pearlers Row Gallery, Broome, W.A.
2002 Hyatt Coolum, Qld. Pearlers Row Gallery, Broome, W.A, Mulgara Gallery, Ayes Rock, N.T.
Overton's, Adelaide, S.A.
2001 Frances Reilly Gallery, Eumundi, QLD
2000 Pearlers Row Gallery, Broome, W.A.
1999 Matsos Gallery, Broome, W.A.
1998 Framed Gallery Darwin, N.T, Trio with Peter Coad and Bill Buter
1997 Pearl Fishers Gallery, Broome, W.A. Fleurieu Centre Gallery, S.A.
1996 Kimberley Kreations Broome, W.A. Mulgara Gallery, N.T.
1995 Mulgara Gallery, Yulara, N.T. Framed Gallery, Darwin. Duo at Dridan Fine Art, S.A
1994 Southlands Gallery, Canberra ACT. Mulgara Gallery Sails of The Desert, Yulara, NT.
Kimberley Kreations, Broome
1992 Reade Art
1991 Reade Art
1990 Reade Art
1989 Reade Art
1988 Reade Art
1987 Reade Art
1984 Trio with Russell Pick and Darrell Coggins (titled Survey Three), Adelaide Festival of Arts.
1981 Four one man shows, Jolly Frog Gallery, Adelaide, S.A.

Selected Group Exhibitions

- 2018 Gallery Beneath Qld, Art Images Adelaide, Lethbridge Gallery Qld, Red Hill Gallery Qld, Art Nuvo
2017 Art Images Adelaide, Gallery Beneath Qld, Shoalhaven Fine Art, Art Nuvo Qld,
2016 Art Images Adelaide, Framed Darwin
2015 Gallery Beneath Qld, Gallery 1 Qld, , Shoalhaven Fine Art, Without Pier Melbourne, Art Images

Selected Group Exhibitions (Cont'd)

- 2014 Red Hill Gallery Qld, Gallery Beneath Qld, Art Images, Traffic Jam Gallery Sydney, Without Pier G
2013 Traffic Jam Gallery Sydney, Without Pier Gallery, Artworx Gallery SA, Asian Contemporary Art Sh
2012 Traffic Jam Gallery Sydney, The Gallery Eumundi Qld, Without Pier Gallery Melbourne

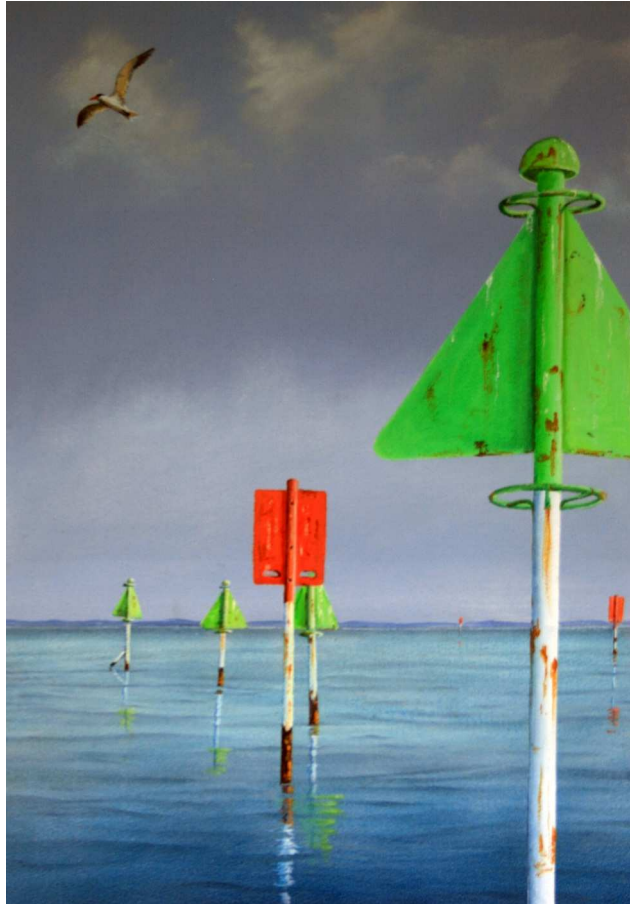
Selected Prizes

- Finalist & curators choice Brisbane Rotary Art Prize 2017
Finalist in 2016 Tattersals Centre to Coast Exhibition
Finalist in the 2015 John Villiers Outback Art Prize
Finalist in 2014 John Villiers Outback Art Prize
Invited & selected to show in the Qld Landscape section of the Tattersals Art Prize
Selected for the Brisbane Rotary Art Spectacular
Awarded highly commended in 2013 Mortimore Art Prize
Selected for finals of 2013 Mortimore Art Prize
Selected for finals of 2013 inaugural Tatiara Art Prize
Selected for the finals of the Gainsborough Greens Art Awards 2012
Selected for finals of John Villiers Waltzing Matilda Art Prize 2012
Finalist inaugural Gainsborough Greens Art Awards 2011
Winner of people choice Gainsborough Greens Art Awards
Selected for Art for Art Sake 2011
Selected for 2011 finals of waltzing Matilda Art Prize (2paintings)
Winner of Peoples choice at Waltzing Matilda Art finals
Selected for 2008 Tattersals Landscape art prize finals
Co-winner 1993 Barossa Valley Vintage Festival Heritage Award Prize
Winner of 2011 Woolam Waltzing Matilda outback art prize

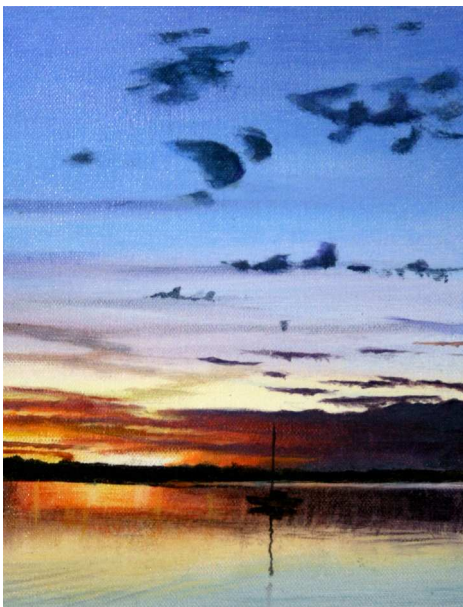
Collections

- Frampton Real Estate Pty Ltd, Artbank, BP Australia, Mobil Oil Australia, Diamond Merchants South Africa,
Macquarie Broadcasting, Media Escape Pty Ltd, Kernewek Lowender Collection, Myles Pearce & Co. Pty
Ltd, A.M.P. Society, Workcover
St John Council of S.A. Inc, State Bank Collection, Reserve Bank Collection of S.A, Reserve Bank
Collection of WA, Barossa Valley Heritage Collection, William Hancock Collection, San Francisco...U.S.A.
Samphire Resources Perth,
Glen Fryer Melbourne, Bankers Trust Australia

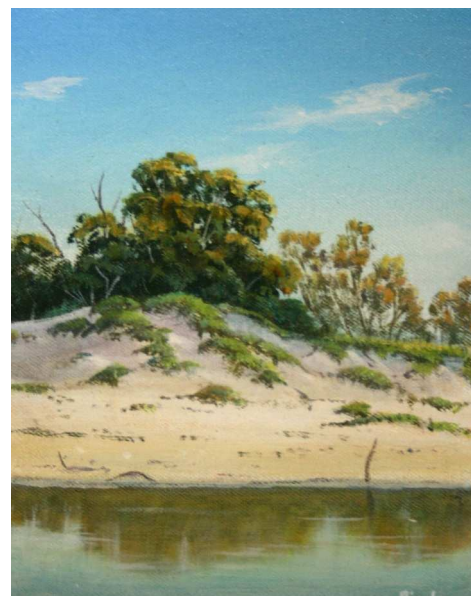
James Ainslie



Channel Markers
Acrylic on Arches
72cm x 54cm
Framed



Burrum River Sunset
Acrylic on Canvas
22.5cm x 17.5cm
Framed



Dunescape 2
Acrylic on Canvas
22.5cm x 17.5cm
Framed

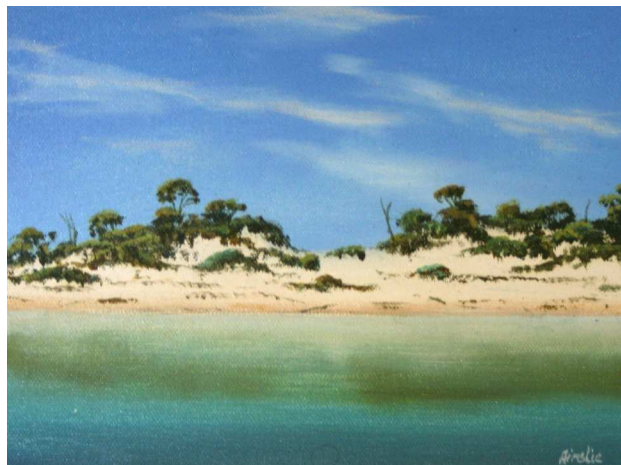
James Ainslie



Evening Flight
Acrylic on Canvas
37cm x 74cm
Framed



Towards the Bay
Acrylic on Canvas
37cm x 74cm
Framed



Dunescape 1
Acrylic on Canvas
17.5cm x 22.5cm
Framed

“

**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

對生命的聯繫，對自然環境的責任以及對可持續生活的關注的信念是我創作的基礎。我的作品是當代現實主義，其中含有微妙的抽象元素和驚喜，使深刻浮現底層，實現有機品質，回應瞬間的失落和記憶。我的作品描繪了我所知道的和我所居住的地方，並感到有必要通過我的藝術價值和保護經常被視為理所當然的需要來改變和認識。

"Seaburbia"系列誕生於這種風格，自2009年"悉尼藝術工作室"首次展出以來，一直是我實踐的重要組成部分。它見證了陽光海岸原有海濱別墅的逐漸消失，我住的地方是創造這些作品的動力。系列繼續探索了典型的澳大利亞海濱別墅的文化記憶和遺產，以及更簡單的生活方式的價值。我利用丙烯酸和油漆，圖案層和塗料上塗上油漆，以達到一種風化的質地，讓人想起隨時間推移的物質侵蝕以及懷舊腐爛的殘留物。從我自己的照片組成創作，引起記憶和回憶復古色彩，記錄了沿著時間和發展而失去的沿海生活的本質。我的"Seaburbia"系列作品，在陽光海岸藝術大學收藏，陽光海岸委員會藝術收藏和陽光海岸大學醫院以及國內和國際的企業和私人代表收藏中。

自1998年及2012年以來，我一直參加在紐約切爾西國際藝術比賽，香港，伊斯坦布爾，聖地亞哥和新加坡舉辦過精選和個展，2016年One & Only邀請藝術家駐地 - 瑞提Rah，馬爾代夫。最近，我獲得Rise的"年度全球藝術家"藝術獎，在16,000名藝術家中的25名入圍者之一，這是一項全球競賽，旨在揭示世界上最令人興奮的當代藝術家，展示創作的卓越，獨創的創意和卓越的技術技能。我的決賽作品已經賣給了倫敦收藏家。以下其中一位Rise Art策展人分享評論："我喜歡Susan Schmidt在這些作品中使用的顏色，形式，線條和圖案。這些元素的精確度，深度和豐富性的結合，創造了視覺上抽象的圖像，同時為所有過去的夏天帶來了共同的懷舊情感緒。"Alice Russotti - Rise Art Curator。

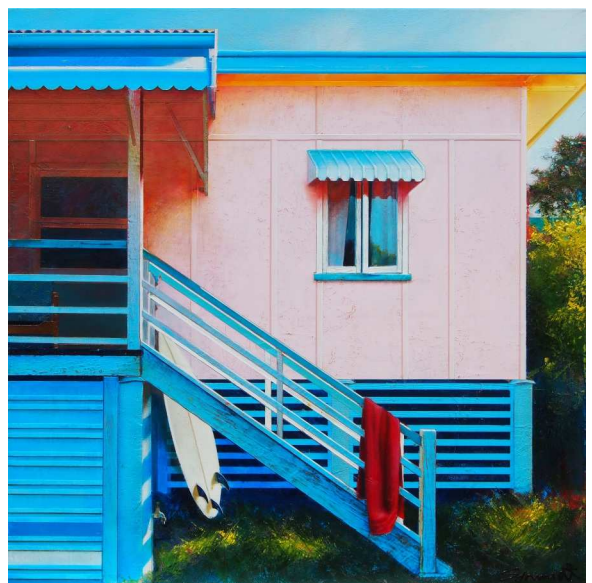
Susan Schmidt



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



Vanilla Sky
Oil & Acrylic on Canvas
76cm x 76cm



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

Susan Schmidt



One Leaf Fell
Oil & Acrylic on Canvas
76cm x 76cm



Singapore Frangipani
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 Oil & Acrylic on Canvas
2011 | Sunshine Coast Art Prize 2011 (finalist) QLD, Australia 76cm x 76cm
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



Bauhinia 1
Mixed Media on canvas
40cm x 40cm

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



Bauhinia 2
Mixed Media on canvas
40cm x 40cm

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



Bauhinia 3
Mixed Media on canvas
40cm x 40cm

“

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.

我專注於青銅和玻璃的人形。發現是我個人對裸體形式的一種原始語言和回應。人體是藝術史上探索的主題，我相信我已經開發出一種全新而獨特的東西。我專注於抽象的品質，將形式簡化為優雅的曲線和角度，使每個身體同時出現失重和接地。我喜歡與人類形式一起工作，找到可以通過風格化，激動人心和鼓舞人心來實現形狀，動作和表達。我覺得運動，抽象和平衡的融合具有挑戰性，我喜歡探索這個挑戰並將帶來什麼。我認為我的作品風格化，並受到古典英雄形象的形式影響。我希望我的作品能夠關注形式和情緒，希望觀眾不用觸摸卻能感受屬於自己的線條。我發現與男性形式一起工作是一個特別有趣的挑戰 - 如何在沒有模仿的情況下進行風格，以及如何簡化塑造獨特男性的動態。在製作作品時，我很少使用任何電樞來結構，因為它們太限制了。通常是由塗鴉觸發起來，之前它並沒有形成直至我玩完畢去開發它。這是有代價的 - 有一天早上我回到工作室時，發現這件作品在夜間被打破或傾斜。很少會破壞作品 - 它只會創造一個新版本，甚至是一個不同的方向。

我還想在形式和命名方面保持一些創新，以平衡傳統的青銅媒介。我喜歡在姿勢中引入一些態度，以及使用澳大利亞標誌性的名字，如約翰諾和布魯斯來命名這些作品。我真的很喜歡它，當我的工作，無論是主題還是命名，給人們帶來微笑。



Temptation
Bronze
Edition 3/6

Rhonda Cao

Exhibitions

2018

November

The Gallery Eumundi Affordable Art Fair Singapore

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, 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

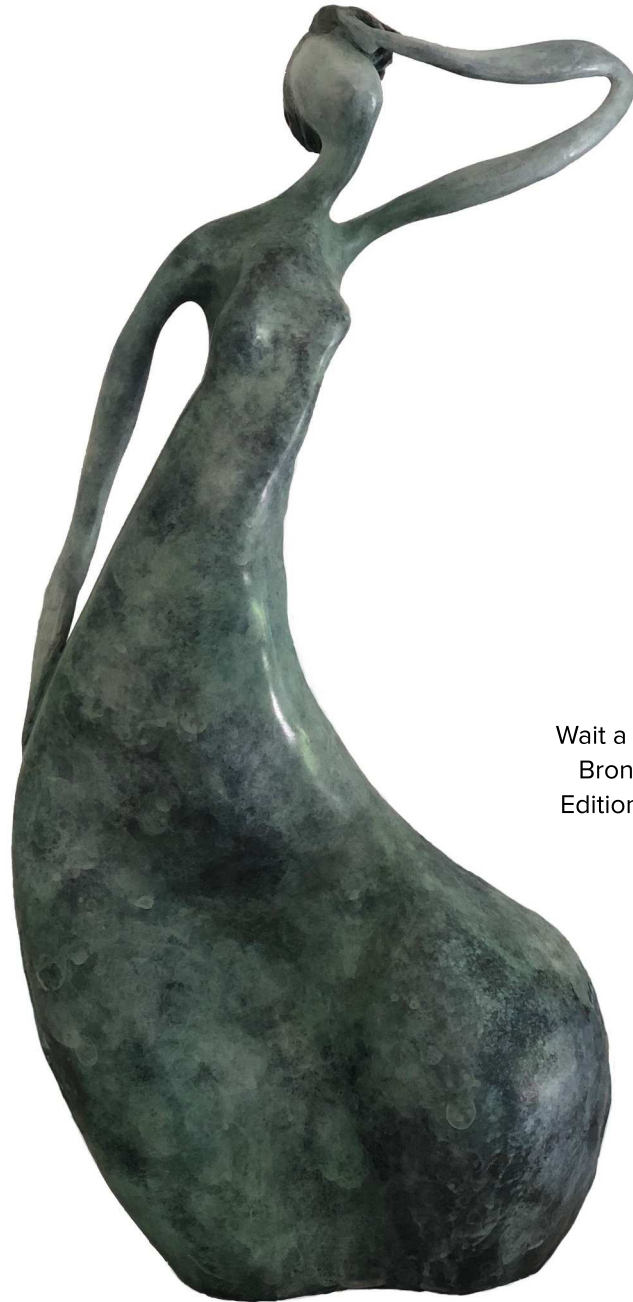


Grace
Bronze
Edition 3/6

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



Wait a Wile
Bronze
Edition 1/6

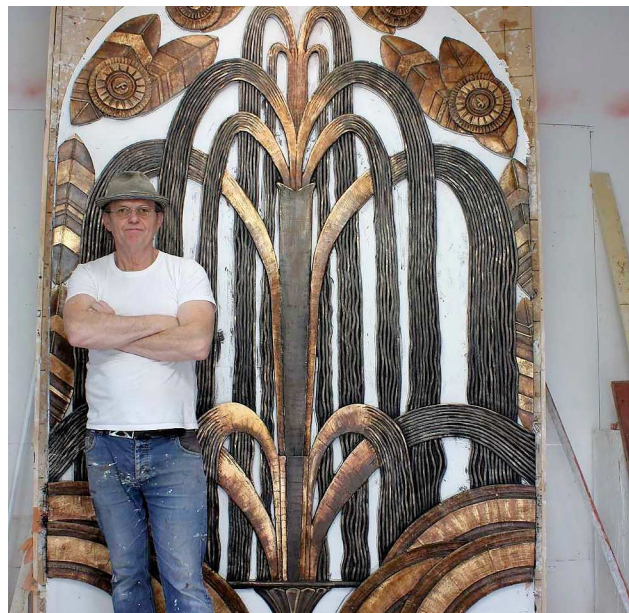
Wait-a-Wile

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

“

Painters can create images that ignore the laws of gravity. Sculptors are bound by them. Creating the illusion of weightlessness adds elegance to any creation. By using bronze, antigravity is almost possible.



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.

青銅比喻有著悠久傳統的雕塑。對我而言，裝飾藝術的時期才是靈感的來源。與此並行的是攝影圖像，時尚和機器人技術中產生的想法。在某個地方，得到想法去發展和成長，但總是圍繞這個輪廓。我的繪畫主要是為了策劃雕塑。但現在我的繪畫正在發展成為一種更具表現力的創造。斯蒂芬出生於英格蘭哈默史密斯，曾在泰恩河畔紐卡斯爾和英國布萊頓學院擔任雕塑學徒，之後在20世紀80年代初期作為一名年輕的專業雕塑家移居澳大利亞。此後，他的作品吸引了整個澳大利亞和亞洲的興趣和獲得許多委託創作。他的工作中，Glassborow依賴傳統的古典先例和仔細觀察解剖學。他設法通過精緻優雅和美麗來鍛煉他對精確度的尊重。他有時是藝術裝飾的文藝復興。保持流動性的身體，同時仍然通過粘土刺激Glassborow實現銳利完美的肌肉。兩者合併的技巧成功地促使他進一步探索人類形態。



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

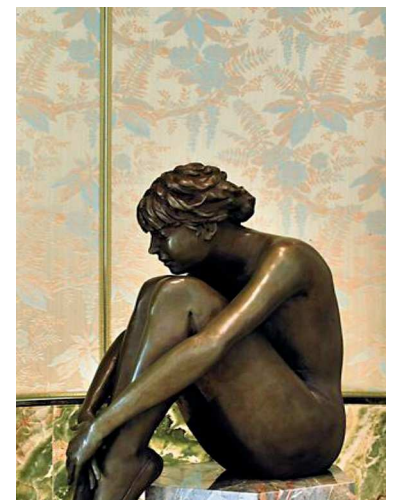
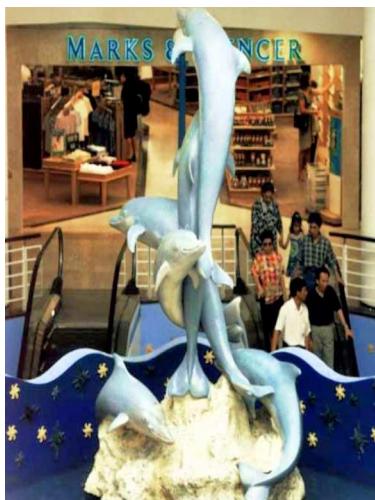
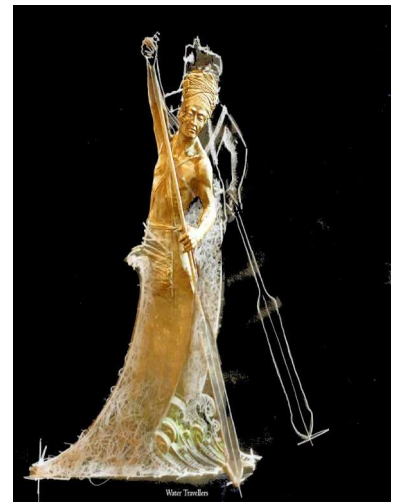
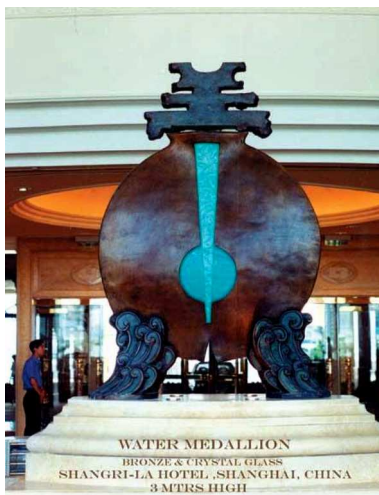
Dolphin Sculpture Pasir Ris Singapore 5m Resin

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



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 Hourse 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 Eumundi

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

2018 Asia Contemporary Art Show The Gallery Eumundi

2018 The Affordable Art fair Hong Kong The Gallery Eumundi

2018 The Affordable Art fair Singapore The Gallery Eumundi

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



Air Chair
Bronze
Edition 10 of 15

Stephen Glassborow

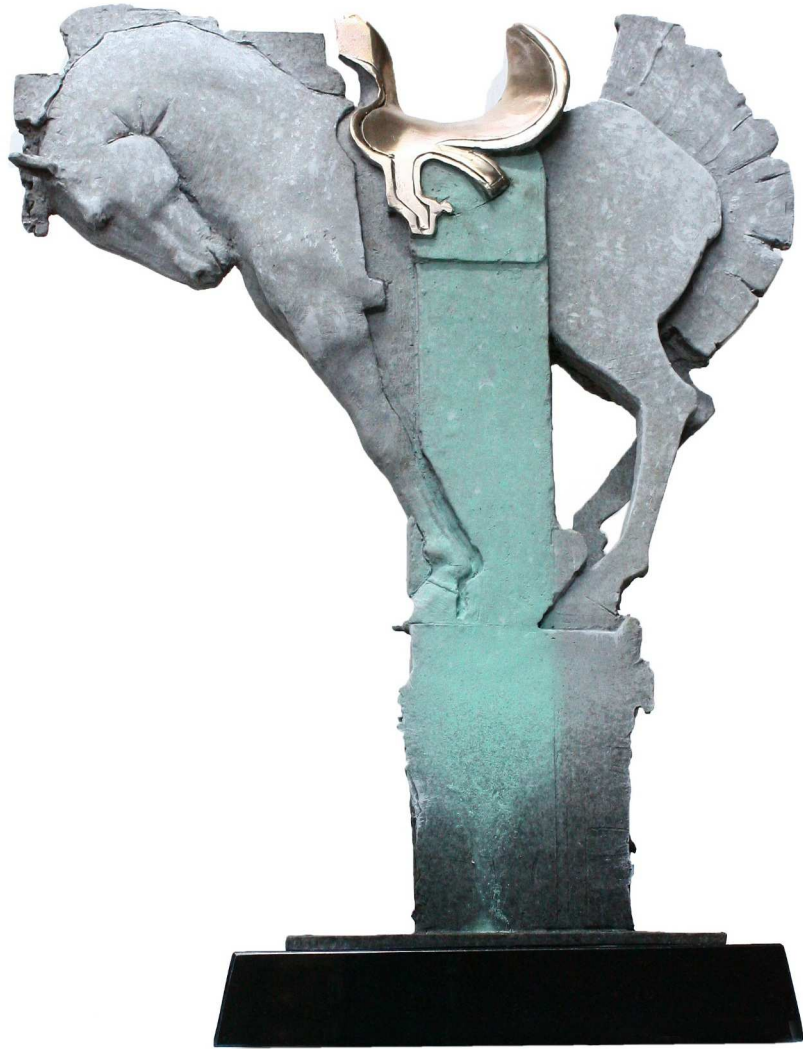


V
Bronze
Edition A/P



Flora and Fauna
Bronze

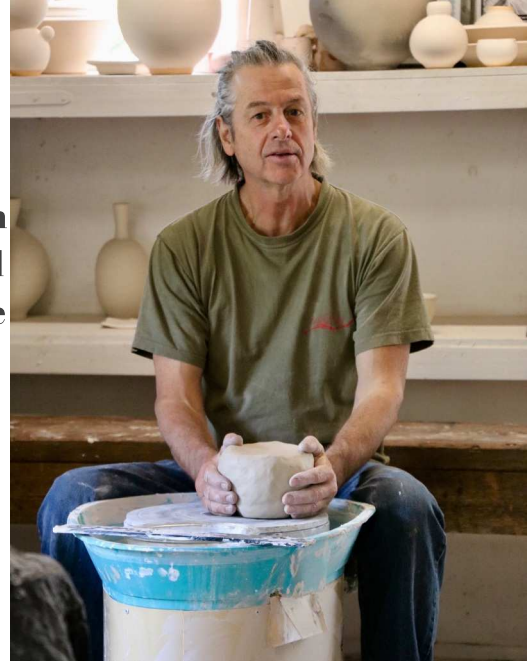
Stephen Glassborow



Saddle Up
Bronze

“

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.

陶瓷的元素性質，在個過程中非常明顯，並且經常在更好的部分中顯而易見，這是我經過40年的實踐後最欣賞的。陶瓷是在地球的水和火來創作的藝術，並且以這些基本方式處理這些元素（例如三到五天的木材燒製），有可能成為寶貴的表達體驗。我很欣賞那些購買藝術品的人，他們將作品放在環境中，充分發揮每件作品的潛力，讓像我這樣的藝術家繼續創作。我的作品受眾多私人收藏，特別是在澳大利亞，新西蘭，美國，奧地利和日本。此外，我在澳大利亞各地的十幾個公共收藏中有代表，並贏得了大約20個獎項，我也廣泛教授陶瓷，並獲得蒙納士大學的藝術碩士學位（研究）。“Rowley Drysdale，被譽為澳大利亞最重要的獎項之一陶瓷藝術家。Rowley Drysdale於1957年出生於昆士蘭內陸地區，他的藝術作品仍然是其中心的靈感來創作。他的工作室“Quixotica”位於昆士蘭州陽光海岸的Cooroy，他的anagama窯每年都會燒製幾次。Rowley的創造力分為容器陶瓷和粘土與混合媒介結合。他一直以來被認為是澳大利亞燃木陶瓷的藝術家，特別是在韓國，與其他著名的國際陶藝家建立了重要的關係。Rowley在陽光海岸20多年來一直備受尊敬的視覺藝術講師和高等教育家。



Medium Orb Reef Series
Iron Blue and Black Tenmoku
Glazes on Sculptural Clay
3 Day Wood Fired on Sea Shells

Rowley Drysdale

Selected Solo

- 2019 Fox Gallery Melbourne
- 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



Jun Glazed Orb #2
Set on Seashells, wood fired



Jun Glazed Orb #3
Set on Seashells, wood fired



large Orb Reef Series
Iron Blue and Ash Green Glazes on
Sculptural Clay
Wood Fired on Sea Shells

Rowley Drysdale



Silver Moon Trio of Vessels
Silver Moon Luminescent Glaze



Silver Moon Round Vase
Silver Moon Luminescent Glaze



Night Moon Gourd
Night Moon Luminescent Glaze



Night Moon Needle Neck Vessel
Night Moon Luminescent Glaze

Rowley Drysdale



Landscape Tea Bowl
Feldspathic Glazed
Iron Rich Wild Clay
Wood Fired



Aus Chino Tea Bowl #1
Feldspathic Glaze
Wood Fired



Aus Chino Tea Bowl #2
Feldspathic Glaze
Wood fired

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