

EXHIBITIONS Anniversary Exhibition *Celebrating 25 years* 16th September 2014 - 4th October 2014

FRAMING MELBOURNE: From cafe culture to King Lear.



Twenty-five years and over 500 curated exhibitions later FLG is determined to celebrate this remarkable milestone with an exhibition that pays respect to the incredible city of Melbourne that has actively supported and nurtured our Australian artists for so long. Our represented artists have created an artwork specifically for the exhibition, based around the curatorial premise of representing Melbourne, and what our city means to each individual artist. The responses are varied and rich.



The artists involved in the 25th Anniversary Exhibition are as follows, with a brief statement on their work.

MARGARET ACKLAND

Ackland's practice has previously dealt with the relics of human experience, albeit a more urbane and contained version. Known for her exquisite rendering of historical garments, her images represented the inanimate in animated form – the memory of the body and traces of its movement inscribed into her imagery of the clothing. For 'Flinders Lane' 2014, Ackland captures delicately the first things that come to mind when she envisages Melbourne, and her experiences within the art world. They are filled with warmth, sharing and contemplation, as she examines the culture of Flinders Lane itself, and it's place within a wider city.

Margaret Ackland is represented in a range of national collections including Artbank, the Holmes a Court Collection and Deakin University. She has won and been a five time finalist in the Portia Geach Portrait Prize, a Gallipoli Prize and Blake Prize finalist and has had her work featured in Italian Vogue and on ABC TV's Compass series.



William Breen
City Hatters 2014
oil on linen
82cm x 137cm



Meg Cowell
The Sea, The Shore 2014
giclee print, edition of 5 133cm x 92cm

SARAH AMOS

"Every time I come back to Melbourne from the US I take the 'Willy Ferry' over to Willamstown. I love to see all the container ships and cranes loading and stacking their huge cargo.

It is such a surreal graphic scene, with all the large geometric shapes and angles a unique macro landscape, and is one that continues to amaze and delight me each time." Amos, 2014

Master Printmaker Sarah Amos explores the generative nature of image making. Within the repeated and shifting forms of her prints and drawings the progressive and evolving function of a visual language can be observed. Like an architect's blueprints or a traveller's navigational maps, Amos' multilayered images combine impressions of the external world with the personal experience of memory to form a new plotting of pictorial space.

In 2014 Amos won the coveted Joan Mitchell Foundation of New York Grant for "exceptional art". She has exhibited widely, and is held within multiple private and public collections nationally and internationally.

SUSAN BAIRD

Baird traveled extensively as a young artist in the 80's and 90's, building an extensive body of work and studying at the New York Studio School. In 2003 she moved her studio to East Sydney, which inspired a series of urban landscapes that were exhibited at Saatchi and Saatchi Sydney. Bathurst Regional Art Gallery awarded her a residency in April 2011 at Haefligers Cottage and a second residency at Murrays Cottage in November 2012. In March 2013, a selection of paintings and etchings from her participation in the Hill End Artist in Residency programme will be shown at Bathurst Regional Art Gallery.

For Susan's FLG 25th Anniversary painting, she travelled from Sydney to reside in a friend's studio in Melbourne for a fortnight, capturing the landscape as she saw it directly from the studio window.

Susan has been selected to hang in the Wynne Salon Des Refuses, The Blake Prize, The NSW Parliament Plein Air Painting Prize, The Mosman Art Prize and the Paddington Art Prize where she was awarded an honourable mention and won The Peoples Choice Prize in 2011.

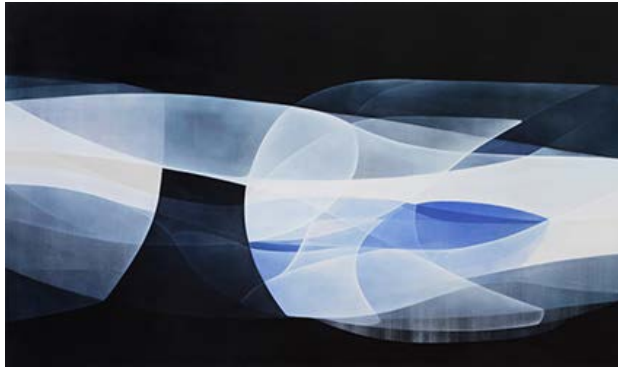
RICHARD BLACKWELL

With a particular focus on drawing, scale and facsimile, Richard Blackwell's playful abstractions mimic architectural interiors and building facades as well as basic materials like paint, metal, paper and rope. Referencing traditions in modern painting, Blackwell's works are materially and spatially deceptive but also simple, bold and direct.

"This print comes from an ongoing series of speculative modular relief and viscosity prints. I named this work after Arms' beautiful MTC Southbank Theatre. The print's shape reminds me of the intersecting relationship of the building's structure and its interconnected, exoskeletal facade. I often visit the MTC when I'm in Melbourne, as it has been a site for a lot of the development in my work as a cultural nexus of form and practice, architecture and the performing arts. It encapsulates my idea of Melbourne." Blackwell 2014. Blackwell was a recipient of the 2012 Fulbright Scholarship and has recently completed his Masters of Fine Art at the School of Art Institute of Chicago. He has also recently completed a residency at the world-



Julie Davidson
11am, Mr Tulk 2014
oil on linen
107cm x 92cm



Agneta Ekholm
Compendium for a Dream 2014
acrylic on canvas
100cm x 170cm



Waldemar Kolbusz
Skyward 2014
oil on canvas
102cm x 102cm

renowned Ox-Bow Artist Residency program in Michigan.

WILLIAM BREEN

Breen would catch the train and walk past the City Hatters every day on his way to VCA where he studied his Bachelor of Fine Arts in the early 1990s. As an iconic image of Melbourne with glimpse of the train station's clocks in the corner, City Hatters also offers to Breen the exciting interplay of light and shadow, and interesting architectural variations. Flinders Lane Gallery first exhibited William Breen's paintings in 2000 as part of our Exploration series. He was invited to participate in the Tattersalls Art Prize in 2011 & 2013 and shortlisted for the John Leslie Art Prize. He has been a finalist in the Geelong Art Prize and the Fleurieu Peninsula Biennale Art Prize. His paintings are in collections including the Deakin University Art Collection, Bendigo Art Gallery, Gippsland Art Gallery, RACV Collection, Artbank, the Macquarie Group, National Australia Bank, Loyola College, La Trobe University, and Whitehorse City Council.

TERRI BROOKS

Exploring the physicality of paint and surface textures, Dr Terri Brooks formally investigates natural mark making. With a leanness of technique and an innate feeling for surface textures, Brooks utilises her materials to produce rich and complex works that speak of creating art out of something humble and ordinary. 'I am an abstract artist who lives in Melbourne. I am interested in history and enjoy walking, using this time to source inspiration for my paintings which glean their essence from the city's facades and patinas. Graffiti, paint at surface edges where it slips and dribbles, the wonky, the hand-made, I am attracted to all these things. I am also drawn to neutral colours, particularly black and white which to me are symbolic of the light and shade here.' Brooks, 2014.

Brooks has been selected as a finalist in the Fleurieu Art Prize, The Kedumba Drawing Award, The Tattersall's Landscape Art Prize and the Alice Prize, and awarded the BP Acquisitive Award and an Australia Council Project Grant. Her work is held in numerous collections across Australia and internationally.

MEG COWELL

'This image is part of my ongoing series of photographic artworks depicting theatrical feminine costumes that have been arranged and illuminated while suspended in water. My interest for the series is to express the sensory and emotional values that are evoked by fabric, but also explore a symbolic formality in dressing that has slipped out of meaning.

I wanted to relate the way our psychology and physical bodies are defined by our clothes to the idea of architecture as a social emblem and expression of conventionality. Through my handling of the dress I was able to produce a formal and rigid structure that gives a sense of some of the principles of architecture, while still expressing the private emotions of grief that are externalised by the old Melbourne Victorian tradition of mourning dress fashion.'

Since completing her studies in 2007, Cowell has gone on to exhibit nationally and abroad. In 2013, she was a finalist in the Josephine Ulrick and Win Schubert Award, Gold Coast City Art Gallery, QLD. She has also been a finalist in the Cliftons Art Prize, SA, the Sunshine Coast



Richard Blackwell
MTC Southbank 2014
relief print on paper, framed
110cm x 76cm



Sarah Amos
Blue Ferry 2014
collograph on paper with gouache
50cm x 40cm



Terri Brooks
Striped Sequence 2014
oil and enamel on canvas
61cm x 51cm



Art Prize, Caloundra Gallery, QLD, and the Prospect Portrait Prize, SA.

JULIE DAVIDSON

Through the act of painting, the merest of things can be elevated to a state of veneration. Rather than being imbued with any emblematic or luxurious value, Julie Davidson's subjects are transformed into tools of meditation.

"I went in search of the iconic scene that would represent Melbourne's cafe culture and our reputation for refined taste. I knew as soon as I saw the light falling so softly on this figure, sitting in an almost contemplative pose, that I had my perfect 'Vermeer moment'. The pattern of the mural, echoed on the T shirt, the shapes of the window grid and the pale winter shadows this created and formed a harmonious fusion of light and shapes." Davidson, 2014.

Julie Davidson is a finalist in the 2014 Mandorla Art Prize, and exhibited widely with solo and group shows across Sydney, Perth and Melbourne. She has produced a number of commissioned portraits and works are represented in private and corporate collections in Australia and overseas.

JO DAVENPORT

'When asked to paint something about Melbourne, the rich theatre culture instantly came to mind. Here I depict Shakespeare's character King Lear under the limelight of the theatre stage. A storm rages overhead, as Lear's inner turmoil and mounting madness peak. Through the storm Lear's tragedy is made visual. Drowning in a sudden awareness of his own mortality and human frailty, we watch as Lear is consumed by the darkness.' Davenport, 2014.



Jo Davenport was included in a major new exhibition at the Wangaratta Art Gallery, alongside Sally Gabori, Todd Hunter, Ildiko Kovacs, and Aida Tomescu in 2013, and in that year was also a finalist in the Tattersall's Landscape Prize.

In 2012 Jo was selected as one of only 30 finalists in the \$25,000 R M McGivern Prize 2012, with a theme of uncertainty. Whilst completing her Masters at the VCA, Jo was also the recipient of The Langridge Painting Award, The Shelmedine Acquisitive Art Award, The Alliance Francaise Award and The Pigment Gallery Award. Jo has now held two highly successful solo exhibitions at FLG.

JON EISEMAN

'Moongazers is a visual metaphor for the path we travel on our journey through life. It is taken looking out across Bass Strait towards Melbourne, on a moonlit night in autumn. The play of light on the water across the bay is an entrancing feature of Melbourne at night.' Eiseman and Conron, 2014.

'Struggling Man' bronze sculpture was inspired by the Melbourne drug wars and the madness and turmoil involved.

Jon Eiseman frequently employs the image of a solitary man, suitcase in hand, set upon a journey through strangely dreamlike surrounds. Here the representation of a journey becomes a powerful metaphor for larger questions that occupy the human condition; namely, the idea of existential meaning and a relentless personal search to find it.

Gina Kalabishis
Melbourne Meadow 2014
oil on linen
76cm x 121cm



Susan Baird
The Commute 2014
oil on linen
76cm x 152cm



Jon Eiseman
Moongazer 2014
C-Type photograph in collaboration with Anne Conron
100cm x 67cm unframed (framed \$1350) 4 of 5 editions remain



CHRISTOPHER MCVINISH
Unconscious Effect 2014
oil on linen
91cm x 55cm

Jon Eiseman has been a practicing artist/sculptor since 1985. In 2014 Eiseman exhibited in the trail section of the Lorne Sculpture Biennale. In 2013 he was a finalist in the McClelland Small Sculpture Fair. In 2010 he was part of the McClelland Sculpture Survey Exhibition and was also a finalist in the Williamstown Festival Contemporary Art Prize, The Deakin University Small Sculpture Award and The Alice Art Prize.

AGNETA EKHOLM

Serene, vast, immersive - Agneta Ekholm's sensitively layered paintings evoke a myriad of emotional and cognitive responses. Seemingly delicate, the works exude a false fragility that only adds to their sensual elusiveness.

'Agneta Ekholm's seductive paint surfaces operate in the margins between tactile fact and immaterial possibilities. The trace of the artist's hand, moving in slow and fluid order, lays down translucent ribbons of colour. As the luminosity of individual colours shift and slide against one another, light and dark begin to create new, internal space within the canvas. Like looking through the frozen sheet of an icy river, movement within gently carves its own trajectory out of the stillness.'

In the last three years Ekholm has been a finalist in the Calleen Art Award, the Fleurieu Prize, the Mount Eyre Art Prize, Fischer's Ghost Art Award and the Redland Art Award.

ALMA NUNGURRAYI GRANITES

Alma Nungurrayi Granites is the daughter of two of the founding members of the Yuendumu Art Centre, 'Warlukurlangu' established in 1985. The name 'Warlukurlangu' derives from an important Jukurrpa (Dreaming) and means 'place of fire'. It was chosen by a number of older men and woman who saw the need for an organisation that represented their interests as artists but also recognized the importance of the cultural laws which are inseparable from the stories depicted in paint. It is now renowned as one of the most successful and significant art centres in the Northern Territory. Alma began painting in 1987, and since 2007 has dedicated herself to becoming an accomplished artist. She has exhibited widely, and is represented in numerous private and public national collections. Alma has submitted this particular rendition of Seven Sisters Dreaming for the 25th Exhibition, as she reflects on the Australian night sky. The constellation depicted can be seen across Melbourne, and as she views the same star patterning from her home in Yuendumu, she feels connected to the city, and the people within it.

DION HORSTMANS

Horstmans investigates the perceived fixed nature of geometric abstraction with his wall sculptures. Constantly generating new forms, their complex shadow-play interacts with the spaces around them, expanding and contracting with the changing light. Asking to be read from multiple angles, Horstmans' sculptures, challenge the viewer's perceptions of the truth of a form. As lines leave the safety of the wall plane, traversing out into the room, an awareness of a more complex spatial domain is articulated. Shapeshifter is inspired by one of Horstmans first trips to Melbourne, where he found the street art and graffiti "totally awesome." He presents his take on a city set in within a grid, covered by spray paint and posters. Horstmans has participated the Sydney Vivid Festival and Sculpture by the Sea, Bondi's International Sculpture Exhibition. He was included in a group show at the Casula Power House 2012 & was invited to participate in Sculpture by the Sea in Cottesloe and also in Aarhus, Denmark 2013. He has completed multiple commissions for both the private & corporate sector nationally and internationally.



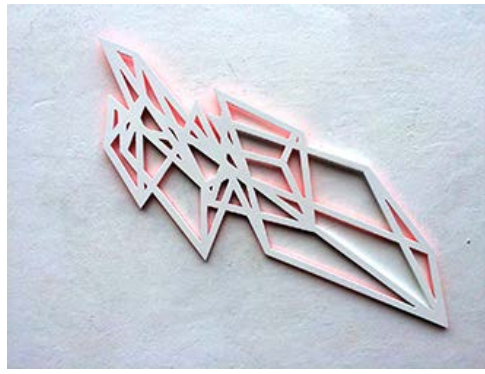
Karlee Rawkins
Window Pane 2014
acrylic on canvas
137cm x 121cm



Marise Maas
Napier St, Fitzroy St, Carlise St, Glenhuntly Rd, Waratah St, Belmar Ave 2014
oil on canvas
130cm x 130cm



Zac Koukoravas
Melbourne 2014
acrylic paint on perspex
83cm x 123cm



Dion Horstmans
Shapeshifter 2014
 BB ply and 2K acrylic paint
 150cm x 53cm x 2.5 cm

GINA KALABISHIS

'A surrealist ikebana arrangement, fluently emerging and creating a relationship with the human body is expressed as vertebrae and organic forms in motion. The vessel of the arrangement is an image of human vertebrae, which symbolises the backbone of Melbourne. The sensual curve of the spine aesthetically addresses William Hogarth's Line of Beauty, a term in art theory and aesthetics used to describe an S-shaped line.

Sprouting from the pelvic bone, the native flora is a riot of a movement and rhythm flowing wildly yet gracefully and taking the ride like a long ecstatic breath. The whole arrangement acts as a musical and visual symphony, a see-sawing breath of people sharing my life's journey. The title pays respect to the City of Melbourne's 'urban meadow' experiment situated adjacent to Birrarung Marr.'

Kalabishis lives and works in Melbourne. She has featured in solo and group exhibitions in Australia, Spain and America and has been selected for number of significant national art prizes. In 2014 Kalabishis was awarded the prestigious Rick Amor Drawing Prize from a field of over 450 submissions. Kalabishis is represented in major collections including the National Gallery of Australia.

WALDEMAR KOLBUSZ

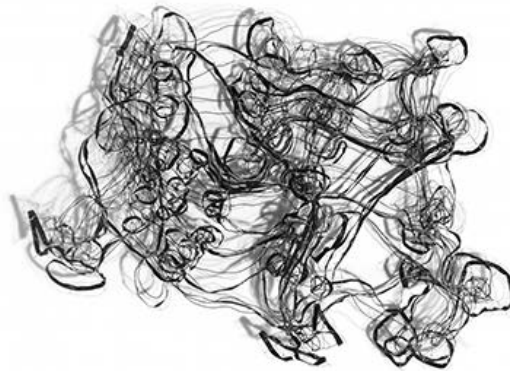
Utilising the varied textural and aesthetic possibilities available in his chosen medium of oil paint such as dribbling lines, hard edges, visible brushstrokes and the occasional presence of aerosol spray techniques, Waldemar Kolbusz allows his compositions to develop from his intuitive engagement with the act of painting itself. The resulting works which resonate with vibrant colour and an organic sense of aesthetic balance, arouse a powerful emotive response in the viewer.

"Being based in Perth, the light is completely different here, so what always strikes me about Melbourne is how much softer everything is - it's a wintry, soft focus. I've tried to capture that feeling within this work (Skyward.)" Kolbusz, 2014.

Kolbusz' work is represented in major national and international corporate collections including Clayton Utz (Perth), Four Seasons Hotel (Macau), Singapore Technologies (Singapore) amongst others. He has developed an impressive exhibition history and exhibits in New York, Hong Kong, Singapore and within Australia. Kolbusz first exhibition at Flinders Lane Gallery was held in April 2014.



ZAC KOUKORAVAS



Hannah Quinlivan
Line 86 2014
 steel, wire, PVC adhesive tape & woodglue
 108cm x 95cm x 35 cm



Christine Willcocks
The Visitor 2014
 ink on paper, framed
 12cm x 8cm



Zac Koukoravas is a recent VCA graduate whose practice involves paintings on canvas, glass and wood as well as sculpture. Embedded within his practice are a diverse range of pictorial traditions and cultural experiences including graffiti, architecture, the electronic music scene, political activism and our relation to natural and urban environments.

"Somehow managing to straddle sport and art, Melbourne is whatever we want and need it to be. The 'cultural capital' of the country - I agree. It's about collaboration, community and diversity. The layers of the place; the above-board events, festivals and gigs and the underground scenes and parties, Melbourne offers complexity and sophistication with enough grit and grunge to inspire across the spectrum. Melbourne has always been proudly my home, a sparkling gem in the night sky." Zoukoravas, 2014.

In 2013, Koukoravas was included in FLG's annual emerging artists exhibition, Exploration, and was the joint winner of the FLG Emerging Artist Award. He was signed to FLG as a result, and held his first solo exhibition, 'Visualised' in 2014 with great success.

MARISE MAAS

For 25 years painting has dominated the world of Marise Maas, as she continues in her chase to capture beauty within the ordinary. The act of painting for Maas has become her daily medication helping to douse feelings of worry or concern, as she filters and processes the many things that capture and hold her attention in the everyday.

Taking to painting as one might undertake more traditional meditative techniques, Maas allows herself to harness the shapes and moods of her immediate reality, and steal the essence of these forms to dictate her works.

For this particular work, Maas decided to document all of the places that she has lived within Melbourne. The forms of these houses, as if spouted from her memory directly on to the canvas, gives a lovely homage to her time spent in this diverse city.

Maas works are in numerous major collections nationally and internationally, such as the National Gallery of Australia, BHP Billiton, Swinburne Institute of Technology and National Australia Bank Collections.

CHRISTOPHER MCVINISH

Christopher McVinish intends his paintings to provoke a narrative in the imagination of the viewer, and in doing so enables the viewer to exist temporarily in someone else's world.

'The painting, Unconscious Effect, is based on an evening scene of a business man looking through the window of a fashion boutique on Flinders Lane. We have stayed many times at the Adelphi Hotel and the windows of this boutique with the store dummies glowing at night was something I always found interesting and very Melbourne, especially with the distinctive bluestone facade.' McVinish 2014.

McVinish has been a finalist in many awards including the Mosman Art Prize, the Eutick Memorial Still Life Award, the Tattersall's Landscape Prize, the Archibald Prize, and the Salon des Refuses. His work is represented in public and university collections including the Toowoomba City Council, Gold Coast Council, Redcliffe City Council, Griffith University, Swinburne University of Technology, the University of Queensland Press, the University of the Sunshine Coast and the Australasian Royal College of Surgeons.

PETER JAMES SMITH

Peter James Smith's work covers a wide range of interlinking topics and approaches to themes around beauty, time, space, history and perception. Exploring the terrain where contemporary depictions of the sublime intersect with science, Smith's work often sees breathtakingly sublime and romantic landscapes overlaid with related notes, jottings, and equations.

'This image is based on a postcard from my collection -

Margaret Ackland
Flinders Lane 2014 watercolour on paper 60cm x 60cm



Melinda Schawel
View From Indented Head 2014
ink and pencil on torn and perforated paper, framed
56cm x 76cm , 69 x 87 cm framed



Peter James Smith
Line of Equilibrium (Bridge over the Yarra, Heidelberg) 2014
oil on board, in found painted frame
55cm x 76cm



Dan Wollmering
Melbourne Marvellous 2014
fabricated painted steel
50cm x 30cm x 20 cm



Mami Yamanaka

addressed to a Miss Helen Wedlock, Adelaide, dated 9 May 1911. The mathematical overlay shows (1) the law of the reflection of light and (2) notes for the structural engineer's resolution of torque to ensure that the bridge stays up under load.' PJS, 2014.

Until his retirement to fulltime painting at the end of 2010, Peter James Smith was Professor of Mathematics and Art and Head of the School of Creative Media at RMIT University. He was awarded a residency at Scott Base, Antarctica, in January 2010 as an Antarctic New Zealand Artist Fellow. His paintings are held in many public, private and corporate collections in New Zealand, Australia and internationally.

HANNAH QUINLIVAN

Hannah Quinlivan's various print techniques, drawings, paintings and sculptures are all intrinsically linked and bounce off each, each new piece referencing the last while reaching out to explore new territories. This gives them a living organic feeling and creates an immersive experience for the viewer.

"Line 86 was conceived while on the tram to Northcote. I am interested in the rhythms of people's movement across the city, and the transient repetition of their trajectories. I have tried to capture something of this in my piece.." Quinlivan, 2014.

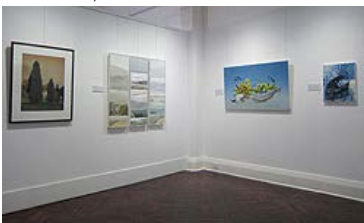
Hannah Quinlivan is a Finalist in the 2014 Alice Prize and the winner of the Shire of East Pilbara Residency Award for 2014. She has also been awarded the Jump Mentoring Australia Council for the Arts Award 2014. Hannah is in a number of collections including the National Gallery of Australia, Deakin University Art Collection, KPMG Art Collection, Australian National University and The Molonglo Group. She graduated from ANU School of Art in 2011.

CAROLINE RANNERSBERGER

Caroline Rannersberger responds intuitively to her environment, referencing the rhizomatic model of the Deleuzian philosophy. This philosophy opens up a new way of 'seeing' the landscape through acknowledging that rather than one fixed viewpoint, landscape contains multiple and shifting points of connection across time and space.

Leaving Port Melbourne was inspired by the crossing that Rannersberger makes each time she visits and then leaves Melbourne, looking back one last time through the misty haze before heading out to the open seas of Bass Strait towards Tasmania.

Rannersberger's work is held in the collections of the National Gallery of Australia, The Museum and Art Gallery of the Northern Territory, and Artbank. She was a finalist in the 2012 Tattersalls Art Prize, Brisbane, the 2011 Glover prize and the 2011 City of Albany Art Prize, and has in the last five years been a finalist in the Fleurieu Art Prize, the ABN Amro Award, Fremantle Print Award, & the Alice Prize.



KARLEE RAWKINS

'Living in the country, my trips to Melbourne have always been for short periods of time. Those visits though have always been dynamic, and at times particularly intense. Melbourne moments blur between times of peak happiness and distress – from being taken to the city to be proposed to, to taking to the city to find myself again during troughs in my personal life, to being there when my first house was purchased on my behalf, and then having to rush there when my child became unwell. Upon reflection, they have been some of the most transformative moments of my life, captured

Melbourne Winter 14 2014
digital print on rag paper, edition of 5
76cm x 56cm , framed (\$1000 unframed)



Kevin White
Vessel 2014
porcelain with underglaze, onglaze pigments and decals
19cm x 16cm



Naomi White
Exhibition Gardens 2014
gouache on paper, framed
15cm x 42cm



Ken Smith
Yellow, Blue, Green, Mt Martha 2014
oil on linen
76cm x 137cm



Kathryn Ryan
Shrine Avenue 2014
oil on paper, framed
72cm x 52cm

within one city. When thinking of how to depict Melbourne I immediately thought of its architecture and in particular the arches of its churches. I find the stained glass windows that are housed there symbolic of the metamorphic nature of the city that surrounds them. My painting therefore features the stained glass windows, and the bowers of the depicted trees creating arches, framing my experiences.' Rawkins 2014.

Rawkins trained at Southern Cross University and has exhibited extensively since 1994. In 2003 she was the recipient of The Brett Whiteley Travelling Scholarship and in 2005 and 2007 was a finalist in the Prometheus Art Award. In 2004 she held a 5 months residency at Cité Internationale des Arts, Paris, France and has travelled widely through North India and South East Asia.

KATHRYN RYAN

"Now living in Dubai, my thoughts & memories of Australia are quite heightened. When choosing an image of Melbourne to paint for this anniversary show, I recollected my strong visual memories of Melbourne, and this image of the Shrine Avenue Pines was always strong.

For many years I rode my bike from Elwood across the city to my studio, often riding home late at night past The Shrine. The dramatic lighting, silhouetted pines, the night sky lit up by the city lights contrasted with pockets of darkness from the gardens and the illuminated shrine memorial was always a very moving image that has stayed with me." Ryan, 2014.

Kathryn Ryan was a finalist in the 2012 Geelong Contemporary Art Prize and the 2012 John Leslie Art Prize for Landscape, and was a Fleurieu Art Prize Finalist and Tattersall's Club Art Prize for Landscape Finalist in 2011, 2013 & 2014. She has been short-listed for many other major art awards including the Wynne Prize in 2000, 2004 and 2007; the Alice Prize in 1998, 1999 and 2001, and the Hutchins Art Prize in 1998, 1999 and 2001.

MELINDA SCHAWEL

'View from Indented Head is my view from the balcony of our family beach house on the Bellarine Peninsula. Nestled between the bayside towns of Portarlington & St Leonards and somewhat undiscovered, it's the perfect vantage point to soak up the cityscape of Melbourne and the ever changing skies and sea of Port Phillip Bay.'

Born in Illinois, USA, Melinda Schawel received a BA in Fine Art and Communication from the University of California Santa Barbara in 1993 and a Postgraduate Degree in Printmaking from RMIT, Melbourne in 1996. She has exhibited regularly since 1995 and has been selected for a number of prestigious commissions including the Westin Hotel and the Park Hyatt. Her work has been published by Murtra Edicions in Spain and is represented in numerous collections including the National Gallery of Australia and the Royal Museum of Fine Art, Antwerp, Belgium

KEN SMITH

Ken Smith's paintings continue his responses to the region where he lives - the Mornington Peninsula – and articulate his ongoing attempts to understand some of its visual characteristics through the experience of painting en plein air. Of increasing interest over these last years is the awareness of the passing of time and specifically the constant variability of phenomena in landscape - where everything changes over time's duration. Manipulating line, shape, texture, composition, tone and colour, time is contained within Smith's practice. It is the last and most inexplicable of these elements – colour – that now seems to be most associated with the transience of time.

Ken Smith is currently Lecturer in Drawing at MADA, Monash University's Faculty of Art Design and Architecture. He has recently been shortlisted for the



Caroline Rannersberger
Leaving Port Melbourne 2014
oil on paper on aluminium composite
112cm x 105cm



Alma Nungurrayi Granites
Seven Sisters Dreaming #2538/14 2014
acrylic on linen
183cm x 122cm Can be hung vertically or horizontally



Christophe Stibio
Tram Route 57 2014
natural pigments, shredded documents and rice paper on canvas
85cm x 70cm

Eutick Memorial Still Life Award and in 2012 was awarded the 2012 Rick Amor Drawing Prize. Ken has also been a finalist in the Heysen Prize, and a multiple finalist in both the Jacaranda Acquisitive Art Award and the Tattersall's Club Art Prize.



CHRISTOPHE STIBIO

Having undertaken fine art training with the tutelage of Chinese master painters, French born artist Christophe Stibio's resulting practice revolves around patience, control and an astute awareness of time.

Exploring ideas of becoming and emergence, he has been shortlisted for the Fleurieu Landscape Prize, the Fleurieu Water Prize, the Paddington Art Prize, and twice for the Stan & Maureen Duke Gold Coast Art Prize. He is held in many major collections including Artbank, Deakin University, The Macquarie Group Collection and the Murdoch Collection, plus private collections in Paris, Toulouse, Bordeaux, England, Spain and North America. In 2013 Latrobe Regional Gallery, Victoria hosted a major survey exhibition of Stibio's work.

In Stibio's Tram Route 57 he voices his dissatisfaction and conversely affection for Melbourne's trams; "Would you honestly use trams as part of the public transports system in Melbourne if you had the choice? They are chronically late, they are overpriced, on the map they look like a handicapped hydra and they are run for profit rather than service. Tram route 57 goes further than that. It is rarely pleasant, it scratches, it is not clean. But it is expressive and has substance - if you can find it. So I love it. It is part of my mental maps, of me and I am part of it." Stibio, 2014.

EMMA WALKER

Emma Walker's practice consistently engages with the natural world. An explorer at heart Walker has informed her visual language through extensive travel and an inbuilt desire to constantly engage with the world around her. Walker's paintings are multi-layered, being as much about the medium of paint as with an experience of the Australian landscape and represent the outcome of a career-long obsession with the process of observing and respecting nature

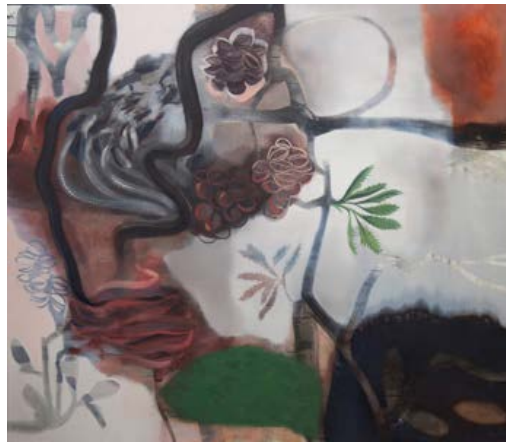
"I have been working on paintings about bush fire and it tied in for me when thinking of Melbourne, as my very beloved Godmother lost her home in Mt Macedon in the Ash Wednesday fires all those years ago. Apart from the tenacious beauty of how the bush regenerates after fire, I also thought about the resilience of people like my Godmother and how they rebuild their lives after losing everything." Walker, 2014

Walker's work is represented in numerous private and corporate collections, and she has most recently been a twice finalist in the Alice Prize and the Paddington Art Prize.

NAOMI WHITE

Naomi White's visual language is at once painterly and generous. Capturing the fleeting quality of light and shade with small delicate brush marks, her attention to detail signals a personal experience of nature.

'I love working with light and the way it changes a vista throughout the day. The different shadows and patterns it makes and the way it can completely change colours from one moment to another depending on the time of



Emma Walker
Resilience 2014
oil on linen
132cm x 152cm



Jo Davenport
King Lear, Act III 2014
oil on Belgian linen
153cm x 153cm



Jon Eiseman
Struggling Man unique bronze
46cm x 36cm x 21cm

day or even the season you see it in. I have chosen to paint the Carlton Gardens for this work as my tribute to Melbourne, as I used to live on Gertrude Street and walk by it every day.' White 2014.

White has been exhibiting since 2002 and has held numerous solo exhibitions around Australia. In 2014 she won first prize in the \$18,000 Calleen Art Award. In 2012, she was Highly Commended for the Calleen Art Award, also winning the People's Choice Award. She has been a finalist in the Tattersall's Art Prize, the Wynne Prize and the Paddington Art Prize.

KEVIN WHITE

With an aesthetic sensibility deeply attuned to the East Asian, Kevin White's ceramic vessels present an elegant physicality of form characteristic of oriental porcelain traditions. His respect for his materials, combined with expertise acquired through countless hours of making are integral to White's creative language, allowing for a certain restraint and emphasis of formal sculptural qualities.

White contemplates his observations of Melbourne with this latest work. 'A grid; a glimpse of a garden; a picket fence and a fashionable obsession with black.'

White completed his BA(Honours) in Fine Art at Leeds Polytechnic in 1977 and in 1978 was awarded a prestigious Japanese Ministry of Education (Monbusho) scholarship for post-grad research in Ceramics, in Japan. He studied under the late Professor Yutaka Kondo at Kyoto City University of Fine Art and then worked for three years in the Kyoto studio of Satoshi Sato. In 1983 he returned to London where he completed his Master of Arts at the Royal College of Art.

CHRISTINE WILLCOCKS

"The Separation Tree was the starting point for this work. It is estimated that this tree, found in the Royal Botanic Gardens in Melbourne, is over 400 years old. It oversaw the arrival of my ancestors to Melbourne in October of 1835 aboard the Norval. It was also the location where the citizens of Victoria gathered on 15 November 1850 to celebrate the news of the separation of Victoria from New South Wales. This tree has since become a symbol of my own families separation from Victoria in the early part of the 20th Century. A time when the old trams rattled along and my Grandfather and Grandmother settled in NSW.

Now nearly another century later I am just a visitor to this wonderful city; coming from a regional and subtropical area of the far north coast of NSW, bare trees in winter and jumping on and off trams still fills me with great excitement. Melbourne, it brings out the inner child, it's a wonderful thing." Willcocks, 2014.

Willcocks has recently been announced as a 2014 recipient of a highly sought after Studio Residency at the Paris Cite, funded through the Australia Council, and is represented in numerous major national collections.

DAN WOLLMERING

Walking the fine line between abstraction and reality is a favourite pastime for artist and senior lecturer Dr Dan Wollmering.

Dan Wollmering has been exhibiting at Flinders Lane Gallery for 23 years. A senior lecturer in Sculpture at Monash University, Wollmering is widely regarded as one of Australia's most important contemporary sculptors. He won the 2008 Contempora Sculpture Prize, and was one of 12 sculptors from 11 countries invited to participate in the Ninth Guilin Yuzi Paradise International Sculpture Symposium in China, as the only artist from Australia.

"Melbourne Marvellous references a venue that I drive through on the way to work each day as I cross the Yarra River. The form is inspired by a building within the Southbank precinct, altered, underlying the shifting conditions of our social fabric within the city.

The chosen colour, Canary Yellow, is a tribute to Ron Robertson Swann's classical and now legendary

