

THE **G**ALLERY

eumundi

Asia
Contemporary
Art Show

HONG KONG 2018

23 - 26 March 2018
Conrad Hong Kong
Suite 4215



David Hinchliffe



Cooking up a Storm
Oil and Acrylic on Canvas
102cm x 102cm

David Hinchliffe

“

**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 2018. I am continuing to capture more and more of Hong Kong on canvas and loving it!



Hong Kong Crowd
Oil on Canvas
92cm x 92cm



Trams in the Rain
Acrylic & Oil on Canvas
92cm x 92cm



Night Lights, Des Voeux Road
Acrylic on Canvas
120cm x 90cm



Crossing in the Rain
Oil & Acrylic on Canvas
92cm x 92cm

David Hinchliffe



Night Market Hong Kong
Acrylic on Canvas
102cm x 102cm

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 and at Michael Ingbar Gallery on Broadway in Soho, New York as well as Paris, Hong Kong and Singapore.

Recent Solo Exhibitions

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

David Hart Gallery Mooloolaba 2015/2016

Manyung Gallery Melbourne 2015//2017

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

Group Exhibitions

New York Affordable Art Fair 2013/2014/2016

Hampstead Heath Art Fair London 2013/2014/2015/2016/2017

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

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

Hong Kong Affordable Art Fair 2017

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

Battersea Affordable Art Fair 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



Hennessy Road
Oil on Canvas
40cm x 40cm

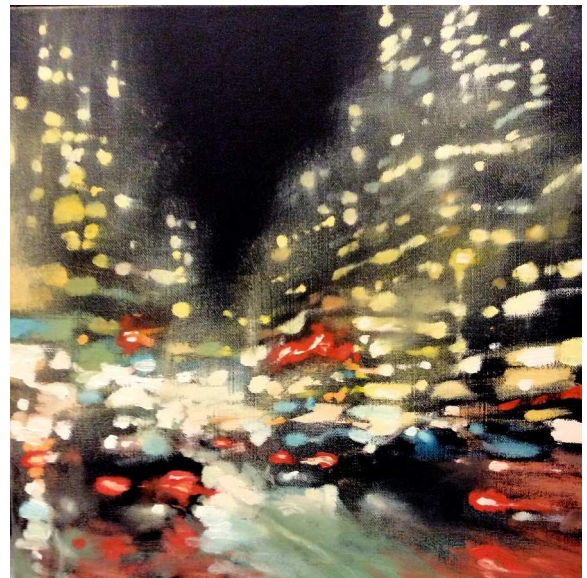
David Hinchliffe



Night Market Shau Kei Wan
Acrylic on Canvas
92cm x 92cm

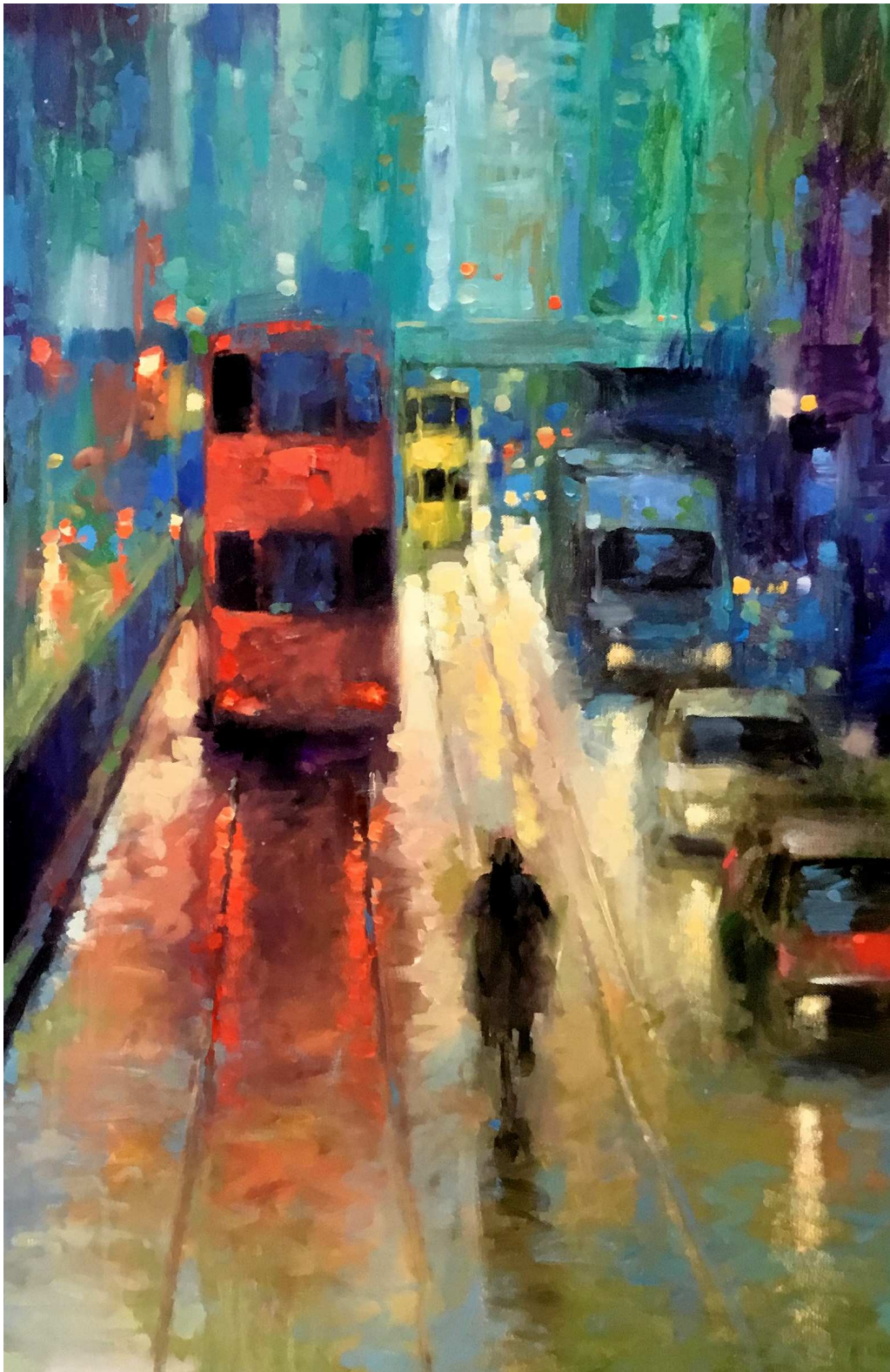


Crossing Hennessy Road in the Rain
Acrylic and Oil on Canvas
92cm x 92cm



Taxi Rush
Acrylic on Canvas
40cm x 40cm

David Hinchliffe

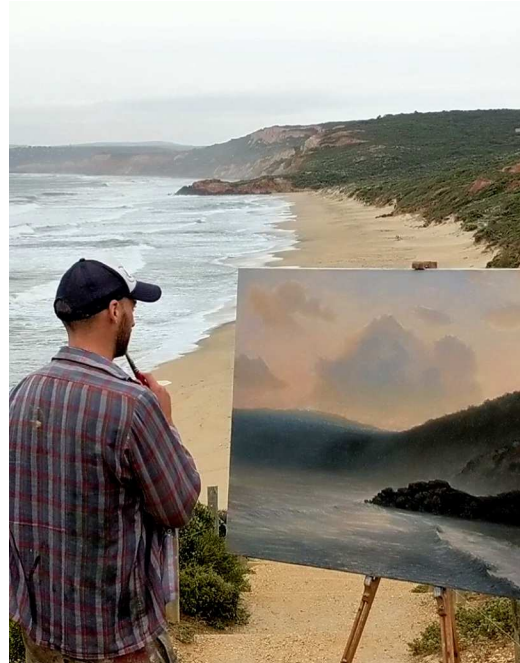


Lone Cyclist Hennessy Road
Acrylic on Canvas
120cm x 90cm

Harley Manifold

“

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



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

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

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

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

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



Waiting Quietly
Oil on Canvas
12.5cm x 17cm

Harley Manifold

Background

Born in 1982 in Camperdown, Victoria, Australia.

Education

2010 Honours in Fine Arts, Victorian College of the Arts

2003 Bachelor of Fine Arts - Visual Arts, Deakin University

Solo Exhibitions

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

2018 The Dichotomist, QDOS Arts Lorne

2017 A Strange Dance, No Vacancy Gallery Melbourne

2016 End, Bridge 38

2015 Contained, RUBICON ARI

2015 C L O S E, Gallery Smith Project Space

2014 INFINITY, No Vacancy Gallery

2013 Pea Green Boat Gallery, Brunswick

2013 Maddens Lawyers Gallery, Warrnambool

2012 Pea Green Boat Gallery, Brunswick

2012 Judy Antill Gallery, Portland

2010 Collins Street Gallery, Melbourne

2008 Collins Street Gallery, Melbourne

2008 Kidogo Art House, Fremantle

2005 Collins Street Gallery, Melbourne

2005 Warrnambool Art Gallery

2003 Deakin University

Group Exhibitions

2017 Doug Moran National Portrait Prize, Sydney

2017 Flanagan Art Prize, Ballarat

2017 H.S. Gallery Group Show, Torquay

2017 Bayside Brighton Art Prize, Melbourne

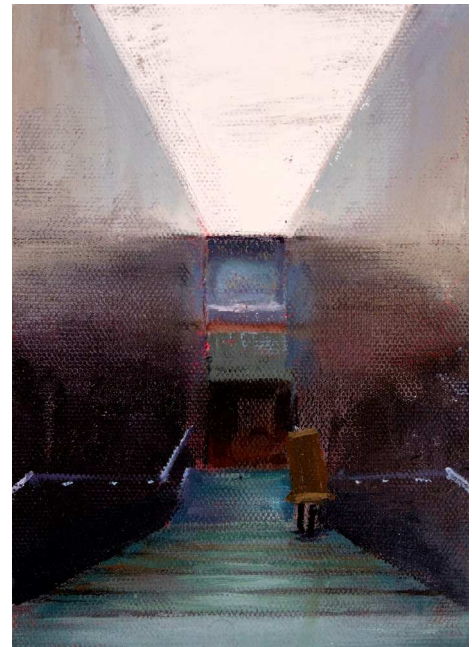
2017 The Other Art Fair, Melbourne

2017 Wyndham Art Prize, Wyndham

2017 'Whisper' The Lost Ones gallery, Ballarat

2017 Lucy McEachern Gallery, Golden Plains

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



Boxie went a Wandering
Oil on Canvas
12.5cm x 17cm

Group Exhibitions (Cont'd)

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

Harley Manifold

Awards

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

Residencies

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

Collections

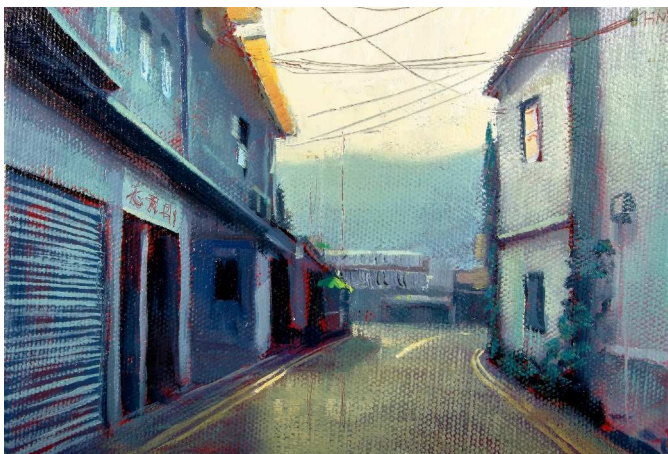
Casama Group, Melbourne
Warrnambool Regional Art Gallery, Warrnambool
Maryborough Regional Art Gallery, Maryborough
AH & R Schmidt Pty Ltd, Geelong
Private Collections Australia, America, Holland, Scotland and France



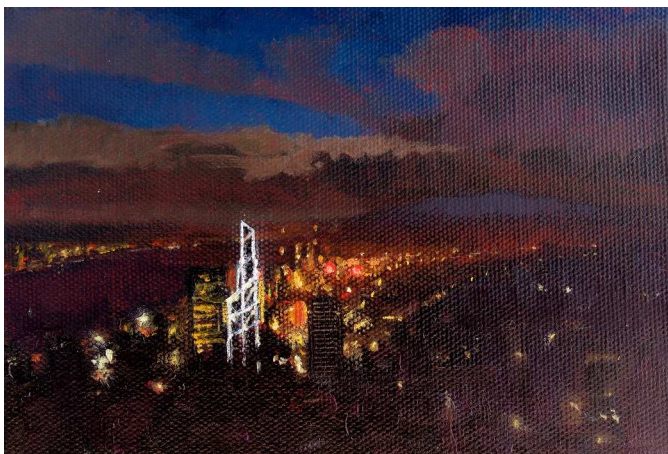
Hanging Gardens
Oil on Canvas
12.5cm x 17cm



Light in the Dark
Oil on Canvas
12.5cm x 17cm



Afternoon
Oil on Canvas
12.5cm x 17cm



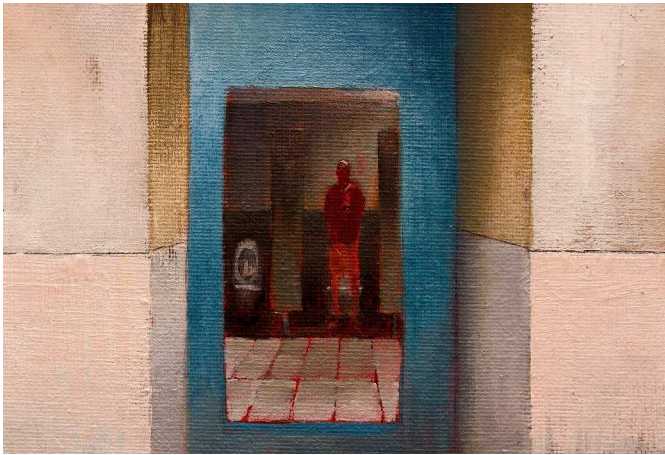
The Sun will also Rise
Oil on Canvas
12.5cm x 17cm

Harley Manifold

Selfies are most Popular in Australia

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

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



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



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

#MrBoxie

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

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



Beached Boxie
Oil on Canvas
12.5cm x 17cm

Harley Manifold

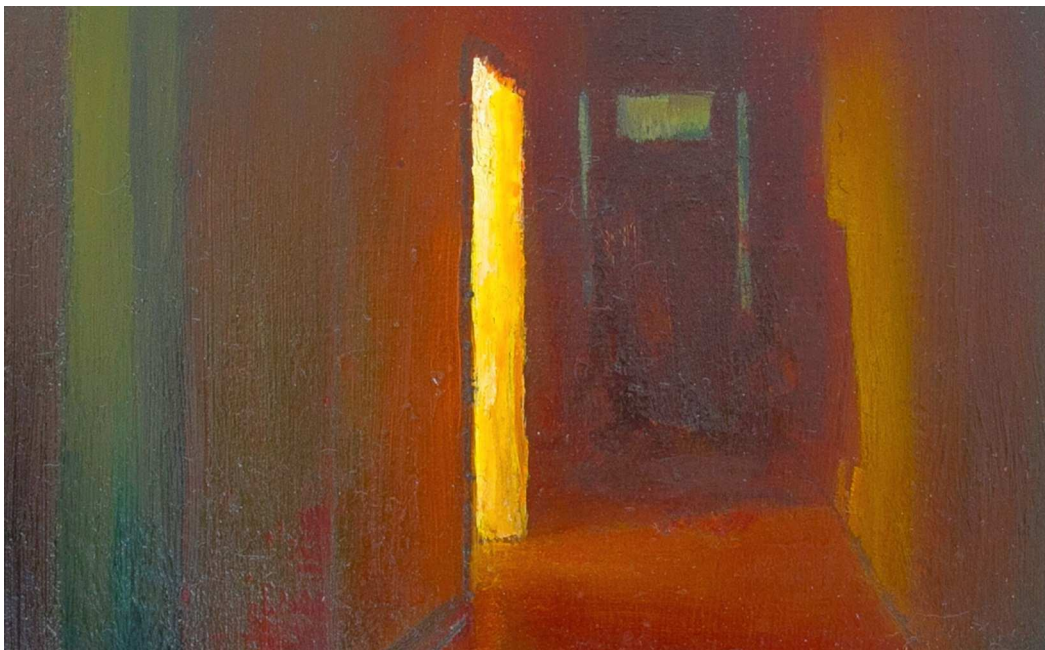


A Quiet Glow
Oil on Canvas
25.5cm x 30.5cm

Harley Manifold



Heavy lies the Tongue
Oil on Dibond
5cm x 7cm
Framed



A Shadow
Oil on Dibond
5cm x 7cm
Framed

Rhonda Cao



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



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

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

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

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

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

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

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

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



Beryl
Bronze
Edition 1/6



Grace
Bronze
Edition 3/6

The Flappers

Mabel, Grace and now Beryl is a series inspired by the Flapper period in which women broke away from traditional ideas of the 'good girl' and became a party girl. Flappers cut their hair in sharp bold styles, smoked, wore makeup, partied and generally lived each day for the day.

I hoped to capture some of this rebellion against the old fashioned ideas of the good girl who was expected to be modest and demure by depicting more languid, indulgent and flirty characters.

Rhonda Cao

Exhibitions

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

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

Exhibitions (Cont)

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 Lane 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

2005

Women of Fire, Ascot Gallery

Director's Choice, Ascot Gallery

Seven at Ascot, Ascot Gallery

2004

Caloundra Art Exhibition

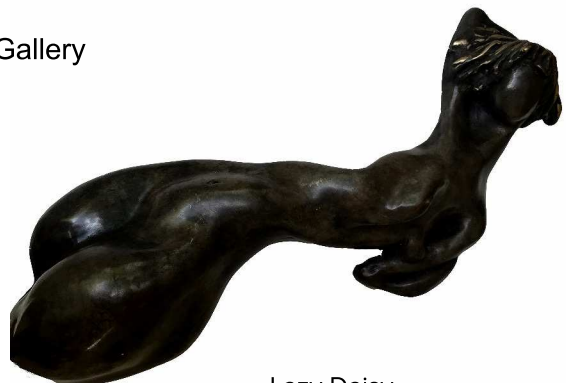
QLD Watercolour Society Open Exhibition

2003

Women of Substance, St Margaret's College

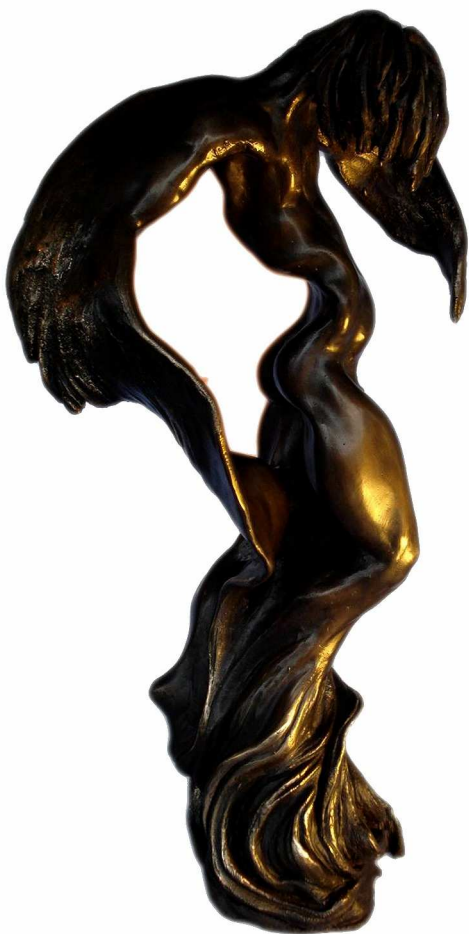
Kaiyar Art Exhibition

Group Exhibition, Hardy Brothers Jewellers



Lazy Daisy
Bronze
Edition 1/9

Rhonda Cao



Nathaniel
Bronze
Edition 2/9



Muriel
Bronze
Edition 1/9

Fallen Angels Nathaniel & Muriel

Limited Edition of 9 This series captures the ideas of despair, defeat, defiance & disbelief that would be associated with being cast out from a position of honour

Rhonda Cao



Temptation
Bronze
Edition 1/11

Temptation

There are many stories of temptation where people are enticed into doing the wrong thing for a more carnal and immediate reward. This piece was inspired by the story of Eve tempting Adam to eat the forbidden fruit by promising him unlimited knowledge and pleasure in the Garden of Eden.

Stephen Glassborow

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



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

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

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

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

Stephen Glassborow



Commissions in Asia over the last 10 years

Water Medallion Shanghai La Hotel Shanghai 3m Bronze

Apollo Apollo Hotel Singapore 2.4m Bronze

Water Travellers Shangri La Hotel Kuala Lumpur 2.2m Bronze

Thai Buddhist Angels Shangri La Hotel Bangkok 2m Bronze

Dolphin Sculpture Pasir Ris Singapore 5m Resin

Seated Nude MGM Macao Life Size Bronze

Deco Figure Studio City Casino Macau 1m Gilt Resin

Leaf Wall Piece Studio City Casino Macau 3.5m Gilt Resin

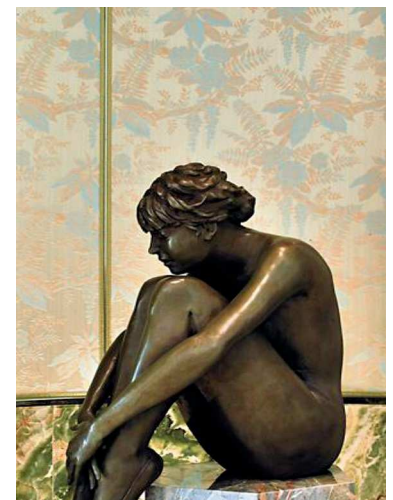
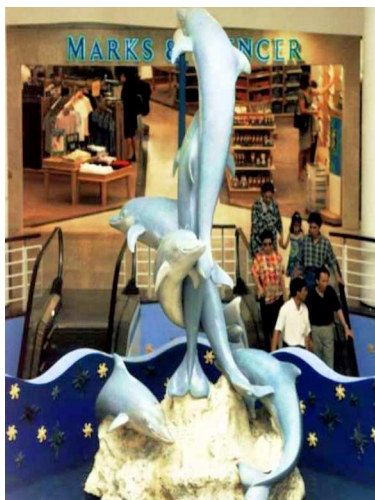
Fountain Wall Piece Studio City Casino Macau 3m Gilt Resin



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



APOLLO
APOLLO HOTEL, SINGAPORE



Stephen Glassborow

EDUCATION IN ART

Tyneside Foundation 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 Horse 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



Straight Up
Bronze
Edition A/P

Recent Exhibitions

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

Red Hill Gallery, Brisbane

Cooks Hill Gallery, Newcastle Richard Martin Gallery, Sydney

2012 BMG Art Gallery, Adelaide Red Hill Gallery, Brisbane

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

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

2016 Soho Gallery Sydney NSW

2016 Singapore Contemporary The Gallery Eumundi

2016 Asia Contemporary Art Show The Gallery Eumundi

2017 Singapore Contemporary The Gallery Eumundi

2017 Asia Contemporary Art Show The Gallery Eumundi

2017 The Affordable Art fair Hong Kong The Gallery

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



Air Chair
Bronze
Edition 10 of 15

Recent Commission

James Packer New Studio City Hotel Reception Macau 2016

Publications/Media

October 1993 The Age, Melbourne June 1994 Dance Australia

April 1994 The Age, Melbourne Herald Sun, Melbourne

Sydney Morning Herald, Sydney, The Australia

July 1995 Cra Arts International Magazine Issue 34 Aug 2002

Belle Magazine

September 2005 The Age

The Independent

Sydney Morning Herald

2010 Herald Sun, The Age, The Australian

2011 Australian Art Review

The Age

The Australian

Sydney Morning Herald

Stephen Glassborow



V
Bronze
Edition A/P



Anne Droid
Bronze
Edition A/P

Stephen Glassborow



Mumbo Jumbo
Bronze
Edition 3 of 11

Zhong Chen

“

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



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

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

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



Kung Fu Series
Mixed Media on Paper
120cm x 80cm

Zhong Chen

On Zhong Chen's return to Australia he developed his well-known pixelated paintings. This was a reference to computer technology while still exploring cultural and transcultural identity. His pixelated figures floating in modern, minimal backdrops... The freedom of identity from place... The figures are not confined to a particular geographical location, much like himself at this time. In early 2000 after travelling in Paris and New York, Zhong went to Shanghai and experienced the changing influences of China in the twenty first century, this too would continue to influence his work. Zhong continued to combine ancient Qing Woodblock Chinese folk art with modern twentieth century women and the lifestyles they represented.

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

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

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

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

Zhong Chen

Introducing The Chen, Art Series Hotel 2017

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

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

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



Untitled
Mixed Media on Paper
120cm x 80cm

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

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



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

SELECTED GROUP EXHIBITIONS

2017 The Gallery Eumundi Asia Contemporary art Show Hong Kong
2017 The Gallery Eumundi Singapore Contemporary Singapore
2016 The Gallery Eumundi Asia Contemporary art Show Hong Kong
2016 An Art Exhibition to celebrate the Anniversary of the Tasmania-Fujian Sister State Relationship, Fujian Museum, Fujian, China
2016 Lunar New Year Exhibition, 204 Art Space, Melbourne
2012 Greenhill Galleries 40th Birthday Exhibition
2012 Melbourne Art Fair, Melbourne
2011 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2011 Australian-Chinese Contemporary No.1, Comings and Goings: Lai-Lai Wang-Wang, China Link Gallery
2011 Kings School Art Prize - Finalist
2010 SQUARED, Greenhill Galleries, Perth
2010 Art Melbourne, Melbourne
2009 Home Coming Exhibition, Linda Gallery, Beijing
2009 Figurative Show, Hill Smith Gallery, Adelaide
2009 The Doug Moran Portrait Prize, Sydney
2009 The Salon Des Refusés, Sydney
2008 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2008 The Wynne Prize, Finalist, The Art Gallery of New South Wales
2008 Doug Moran Prize, Finalist, The Art Gallery of New South Wales
2007 The Archibald Prize, Finalist, The Art Gallery of New South Wales
2007 The Sulman Prize, Finalist, The Art Gallery of New South Wales
2007 The Wynne Prize, Finalist, The Art Gallery of New South Wales
2006 SQUARED, Greenhill Galleries, Perth
2006 The Wynne Prize, The Art Gallery of New South Wales
2005 The Arthur Guy Memorial Painting Prize, Bendigo, Victoria
2005 SQUARED, Greenhill Galleries, Perth
2004 Contemporary Australian Chinese Art, The Response Gallery, Federation Square
2004 SBS Art Award, Manningham Gallery, Melbourne
2004 Cromwells Art Prize, Cromwells Auction House
2003 Redlands Art Prize, Mosman Art Gallery
2003 Mosman Art Gallery, Mosman Art Gallery
2002 SBS Federation Art Award, Federation Square
2001 Salon des Refuses, Sydney
2001 'Mediated Portraits', Mass Gallery, Melbourne
2001 Alice Art Prize, Alice Springs
2001 Studio Members Exhibition, 200 Gertrude Street, Melbourne
2000 Melbourne Art Fair, Melbourne

Zhong Chen

MAJOR AWARDS

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



Chinese Couple
Mixed Media on Paper
120cm x 80cm

SELECTED PUBLICATIONS

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



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

Zhong Chen



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

Zhong Chen



Kung Fu Series Stretch
Mixed Media on Paper
120cm x 80cm

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