

THE **G**ALLERY  
eumundi

Asia  
Contemporary  
Art Show

HONG KONG 2018

28 September - 1 October 2018  
Conrad Hong Kong  
Suite 4215



# David Hinchliffe



Farewell Hennessy Road  
Acrylic on Canvas  
152cm 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.

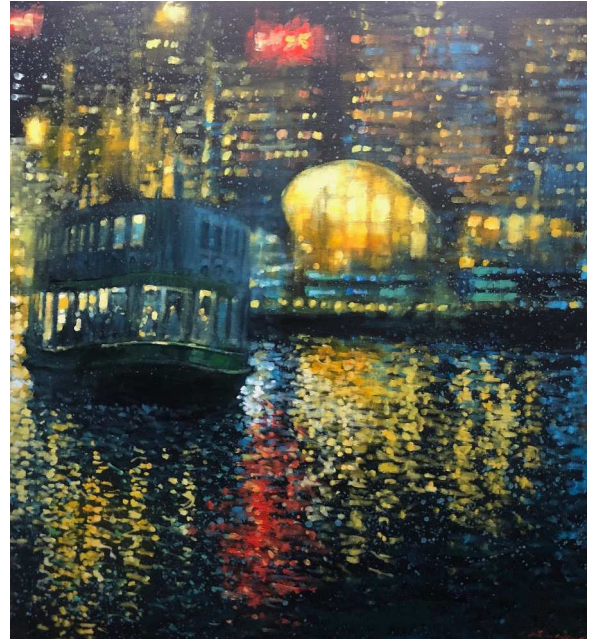
My recent work deals with the urban environment in its many forms in cities around the world as well as an abiding affinity with the Australian landscape. It is a response to light. I like the movement of light across a surface, whether it's a valley, a river, a street or the human form.

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



Rounding the Bend  
Acrylic on Canvas  
76cm x 76cm



Ferry View  
Acrylic on Canvas  
100cm x 100cm



The Kiss Goodnight  
Acrylic on Canvas  
100cm x 100cm



Night Rain  
Acrylic on Canvas  
100cm x 100cm

# David Hinchliffe



Silhouette  
Acrylic on Canvas  
120cm x 180cm

## 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 2010/2011/2012/2013/2014/2015/2016/2017/2018  
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

**Group Exhibitions**

New York Affordable Art Fair 2013/2014/2016  
Hampstead Heath Art Fair London 2013/2014/2015/2016/2017/2018  
Manyung Gallery Mt Eliza Victoria 2013/2014/2015/2016/2018  
Asia Contemporary Art Fair Hong Kong 2014/2015/2016/2017/2018  
Hong Kong Affordable Art Fair 2017/2018  
Singapore Affordable Art Fair 2013/2014/2015/2016/2017/2018  
Battersea Affordable Art Fair London 2014/2015/2016/2017/2018

**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



Moon Landscape Viridean  
Acrylic on Canvas  
120cm x 80cm



Star Reflections  
Acrylic on Canvas  
120cm x 90cm

# David Hinchliffe



Cooking with Fire  
Acrylic on Canvas  
61cm x 61cm



Chefs  
Acrylic on Canvas  
76cm x 76cm



Star Ferry  
Acrylic on Canvas  
100cm x 100cm



Blue Night Ferries  
Acrylic on Canvas  
100cm x 100cm



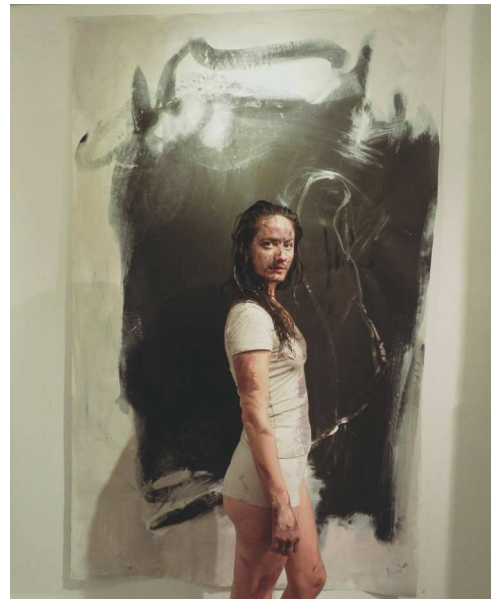
# David Hinchliffe



Twilight Landscape Magenta  
Acrylic on Canvas  
120cm x 80cm



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



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

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

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

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

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

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



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



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

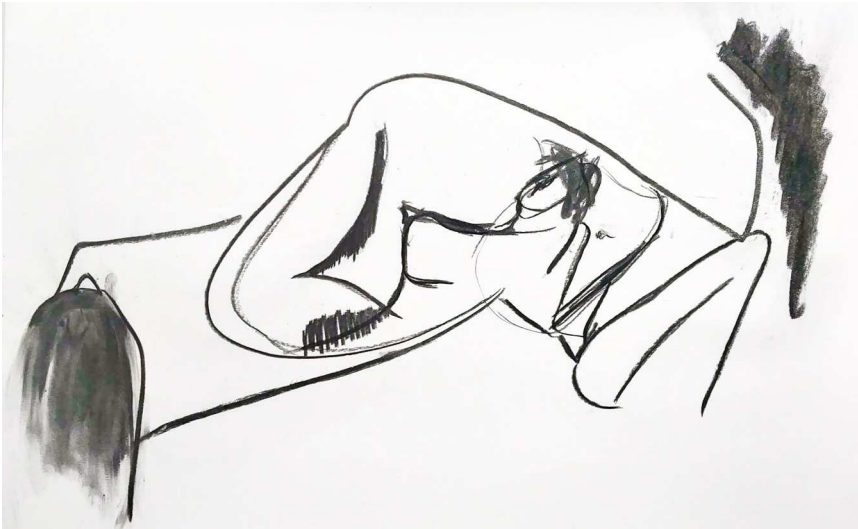


Charcoal Nude #3  
Willow Charcoal on Paper  
59cm x 42cm



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

# Nara Walker



Charcoal Nude #5  
Willow Charcoal on Paper  
42cm x 59cm

## **Education and Work Experience**

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

2015 Bloom Award, Artist workshop, Cologne Germany

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

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

## **Collections**

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

## **Awards**

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

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

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

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

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

## **Residencies**

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

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

## **Solo Exhibitions**

2017 *Found Distortions-Body Print*, Kliq Gallery, Hong Kong 2017 *New Paintings*, Das Giftraum, Berlin Germany  
2016 *Beauty Amongst Chaos*, Mine Sanat Galerisi, Palmarina Bodrum Turkey 2014 *Artist in Residence Exhibition*, Juxtaposed Gallery, Camden, London UK 2014 *Suggestive Gestures*, Woolloongabba Art Gallery, Brisbane Australia

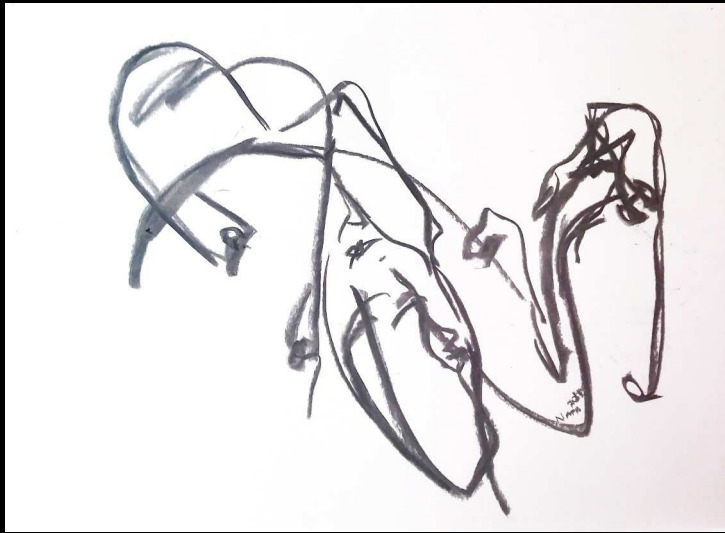
## **Performances**

2017 *Found Distortions-Body Print*, Solo performance, Kliq Gallery, Hong Kong  
2017 *Everything and Nothing - Metamorphosing Body-Mind, "Felt"* Solo performance, Motimaru Dance Company, Berlin Germany  
2016 *Highs and Lows #20, "Hair Pull"* Solo performance, 4Bid, OT301, Amsterdam Netherlands  
2016 *Beauty Amongst Chaos, "Push"* Solo performance, Mine Sanat Galerisi, Palmarina Bodrum Turkey 2015 *Letters to a Lady*, Collaboration, The Library, London UK  
2015 *TRIBE International Art Fair, "Hair Pull"* Solo performance, Ugly Duck, London UK  
2015 *Future and Behind, Hair Pull-Live Performance, "Hair Pull"* Solo performance, Con-Temporary5, Venice Italy 2015 *Memories of Self, Self Festival, "Energy"*

## **Group Exhibitions and Art Fairs**

2018 *Affordable Art Fair*, Represented by The Gallery Eumundi, Hong Kong  
2017 *Project FT2 Winter Edition*, Chrom-Art in collaboration with Actiu, London UK 2017 *What Is The Point?, Annual Group Show*, Camden Image Gallery, London UK 2017 *Absences, Presences*, ON Art Gallery, Florence Italy  
2017 *Appearance of*, A&D Gallery, London UK  
2017 *Autumn - Asia Contemporary*, Conrad Hotel, Represented by The Gallery Eumundi, Hong Kong  
2017 *XOXO*, OXO Tower, TRIBE, London UK  
2017 *Thoughts Become Art*, Berlin Germany  
2017 *Somewhere in Between*, The Exhibitionist Hotel, London UK  
2017 *Here and Now*, Infinite Human, Tabernacle Notting Hill, London UK 2017 *Summer Salon*, Islington Arts Factory, London UK  
2017 *Affordable Art Fair*, Represented by The Gallery Eumundi, Hong Kong 2017 *Clarity of Chaos*, On Art Gallery Firenze, Florence Italy  
2017 *Spring - Asia Contemporary*, Conrad Hotel, Represented by The Gallery Eumundi, Hong Kong 2017 *Annual Painting Show*, Brunswick Street Gallery, Melbourne Australia  
2017 *Singapore Contemporary*, Asia Contemporary Art Fair, Represented by The Gallery Eumundi, Singapore  
2017 *Coffee Art Project*, The Amsterdam Coffee Festival, Amsterdam Netherlands 2016 *Festival Calici d'Arte*, On Art Gallery, Montecosaro Italy  
2016 *Common People*, Ugly Duck, London UK  
2016 *What Is The Point? Annual Group Show*, The Strand Gallery, London UK 2016 *The Heart Beat of Mother Earth*, My Micro Gallery, Milan Italy  
2016 *TRIBE International Art Fair*, Chrom-Art, Ugly Duck, London UK 2016 *Intimacy*, Arch Collective, Brooks and Groves, London UK  
2016 *Bedroom Artists*, The Hive Dalston, London UK 2016 *Exposed*, Ben Oakley Gallery, London UK  
2016 *WITP*, 19 Greek Street Gallery, Soho, London UK

# Nara Walker

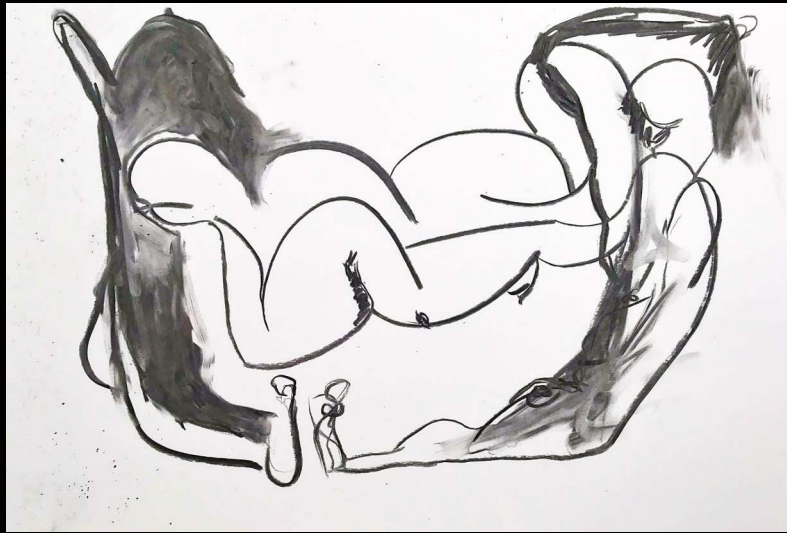


Charcoal Nude #11  
Willow Charcoal on Paper  
30cm x 42cm



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

# Nara Walker



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



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

# Nara Walker



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



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



# Nara Walker



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

# Harley Manifold

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



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

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

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

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

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



Concrete Dreams  
Oil on Linen  
51cm x 85cm

# Harley Manifold

## Background

Born in 1982 in Camperdown, Victoria, Australia.

## Education

2010 Honours in Fine Arts, Victorian College of the Arts

2003 Bachelor of Fine Arts - Visual Arts, Deakin University

## Solo Exhibitions

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

2018 The Dichotomist, QDOS Arts Lorne

2017 A Strange Dance, No Vacancy Gallery Melbourne

2016 End, Bridge 38

2015 Contained, RUBICON ARI

2015 C L O S E, Gallery Smith Project Space

2014 INFINITY, No Vacancy Gallery

2013 Pea Green Boat Gallery, Brunswick

2013 Maddens Lawyers Gallery, Warrnambool

2012 Pea Green Boat Gallery, Brunswick

2012 Judy Antill Gallery, Portland

2010 Collins Street Gallery, Melbourne

2008 Collins Street Gallery, Melbourne

2008 Kidogo Art House, Fremantle

2005 Collins Street Gallery, Melbourne

2005 Warrnambool Art Gallery

2003 Deakin University

## Group Exhibitions

2017 Doug Moran National Portrait Prize, Sydney

2017 Flanagan Art Prize, Ballarat

2017 H.S. Gallery Group Show, Torquay

2017 Bayside Brighton Art Prize, Melbourne

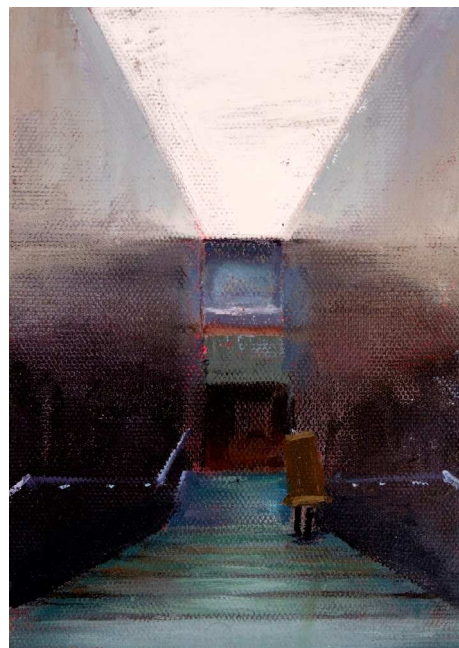
2017 The Other Art Fair, Melbourne

2017 Wyndham Art Prize, Wyndham

2017 'Whisper' The Lost Ones gallery, Ballarat

2017 Lucy McEachern Gallery, Golden Plains

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



Boxie went a Wandering  
Oil on Canvas  
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

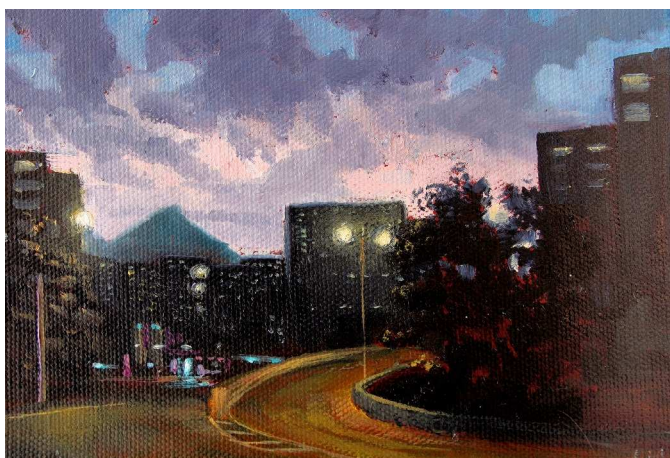
- 2017 Flanagan Emerging Art Award - *Winner*
- 2016 Shortlisted Macquarie Group Emerging Artist Prize
- 2014 Cliftons Art Prize Melbourne - *Winner*
- 2014 Cliftons Art Prize Melbourne - *Winner People's Choice Award*
- 2011 People's Choice Award – Warrnambool Gallery Civic Green Art Show
- 2010 Casama 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

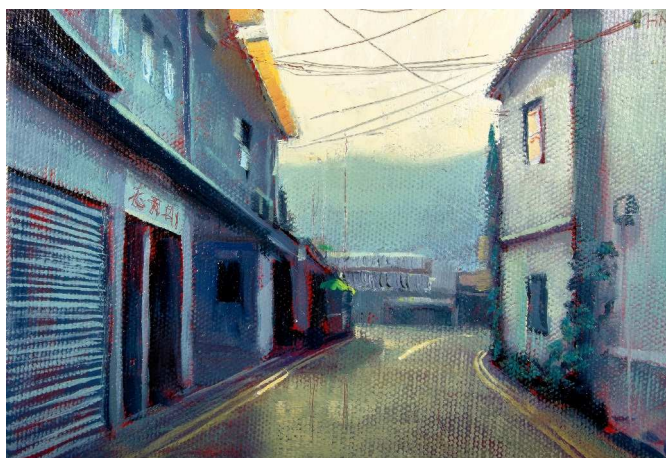
- 2015-16 3 month Mystic House Residency, Cape Town, South Africa
- 2015 Telstra Imaginarium Workshop, Sydney, Australia
- 2014 3 month Dawson Street Residency, Warrnambool, Australia

## 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



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



Afternoon  
Oil on Canvas  
12.5cm x 17cm

### **World First – Artist Paints Live with 360 Immersion**

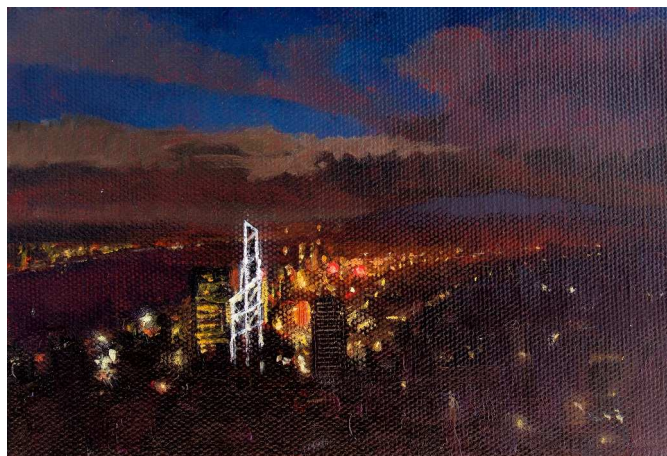
Harley Manifold is a painter and a flaneur, a duality that has been present in many an artist for centuries. Baudelaire first penned the latter term to describe a passionate wanderer, observer, and reporter of street life. Observing society with a creative eye, Manifold uses traditional painting techniques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

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

As Manifold states, "*painting live, without a safety net, allows viewers the opportunity to interact with me, the artist, so that they see the city through my eyes and also understand the act of creating*". Not only will Harley share this experience with the Hong Kong public but by using cutting edge 360 Immersion technology he will share the experience with art viewers around the world while amplifying and recreating the experience of being present in the creative process of painting right here, right now.

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

Following his ground breaking days painting *en plein air* while in Melbourne *without* the cutting edge VR technology he is excited to debut VR and Art in Hong Kong. Leading up to the show anyone on the planet will be able to join him while he paints Hong Kong - this painting footage will be a world's first!! As Harley says "Where better to debut a technology jump than the tech savvy and leading arts hub Hong Kong?" A passport and paint is all he needs. "I want to be able to share this event with everyone." The Gallery Eumundi is delighted to introduce the final works together with Harley Manifold in real life at The Asia Contemporary Art Show!



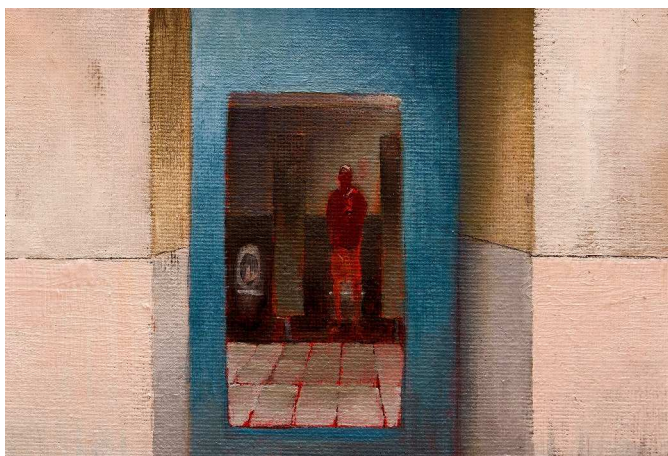
The Sun will also Rise  
Oil on Canvas  
12.5cm x 17cm

# Harley Manifold

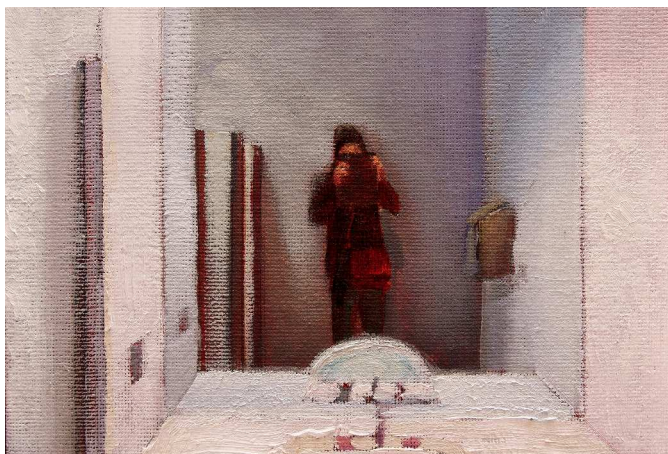
## Selfies are most Popular in Australia

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

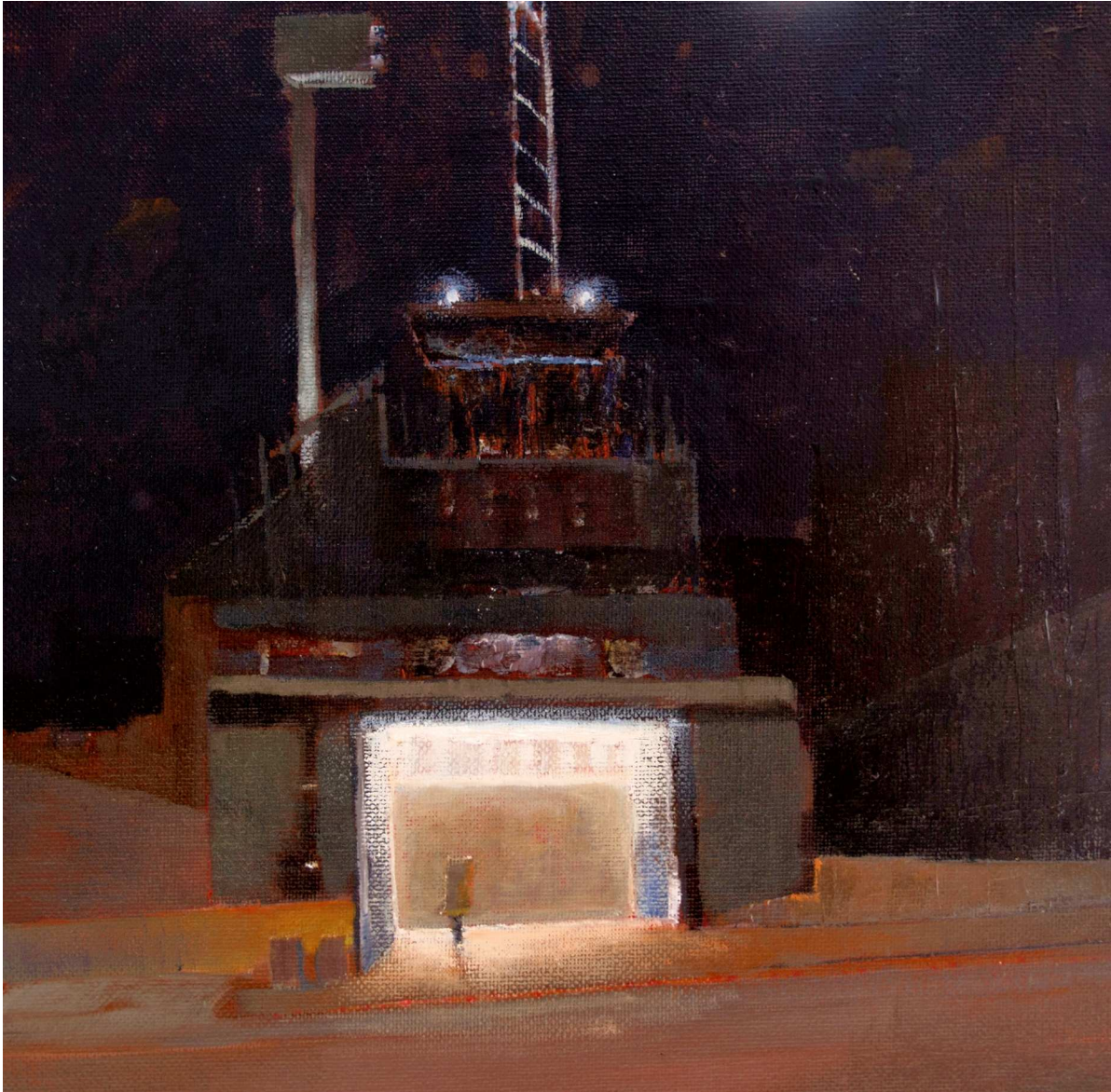
Ever since we were kids cardboard boxes have been a thing to play with, a 'toy' that is enabled by endless imagination. The people in cardboard boxes within my paintings have been used to explore isolation, self-imposed and dichotomised by technology. They have explored the urban pattern, the geometries 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.



Waiting Quietly  
Oil on Canvas  
12.5cm x 17cm

# Harley Manifold



A Quiet Glow  
Oil on Canvas  
25.5cm x 30.5cm

# Harley Manifold



Caramel Afternoon  
Oil on Linen  
51cm x 85cm



The Evening  
Oil on Linen  
51cm x 85cm

# Rhonda Cao

“

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



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

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

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

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

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

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

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

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



Beryl  
Bronze  
Edition 1/6



Grace  
Bronze  
Edition 3/6

### **The Flappers**

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

# Rhonda Cao

## Exhibitions

### 2018

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Affordable Art Fair Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

### 2017

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Affordable Art Fair Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

January

The Gallery Eumundi Singapore Contemporary

### 2016

September

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

January

The Gallery Eumundi Singapore Contemporary

### 2015

March

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

### 2014

October

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

May

The Gallery Eumundi Asia Contemporary Art Show, Conrad Hong Kong

### 2013

October

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

May

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

## **Exhibitions (Cont)**

### **2012**

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

### **2011**

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

### **2010**

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

### **2009**

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

### **2008**

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

### **2007**

Body Torque (solo), RM Galleries Brisbane  
Palette of Artists. Moving Canvas  
Maxima, 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 Gall  
Moving Canvas, Eagle Street One  
Grand Opening RM Galleries Brisbane  
RM Galleries, Hamilton Brisbane  
Selected for Stanthorpe Arts Festival, Stanthorpe A  
RM Galleries Hamilton Brisbane



Temptation  
Bronze  
Edition 1/11

# Rhonda Cao



Wait a Wile  
Bronze  
Edition 1/6



Dapper Don  
Bronze  
Edition 1/6



# Rhonda Cao



Beached Bums Johnno & Kev  
Bronze  
Edition A/P

## **Beached Bums Kev & Johnno**

Beach Bum is an Australian term for those people who wander the beaches collecting all sorts of things from the debris left along the shoreline as the tide recedes.

Beached Bums is a play on this and refers to those people themselves being 'beached' with the tide.

Also as a social comment it refers to those people left 'beached' by society.

The two Beached Bums have been given typical Aussie names, Johnno and Kev, to maintain the Aussie theme of the work.

# Stephen Glassborow

“

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



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

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

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

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



**Commissions in Asia over the last 10 years**

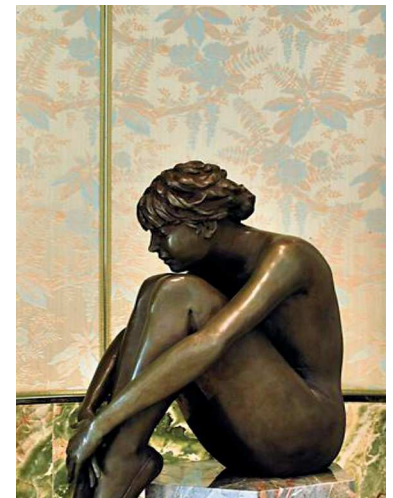
- Water Medallion Shanghai La Hotel Shanghai 3m Bronze
- Apollo Apollo Hotel Singapore 2.4m Bronze
- Water Travellers Shangri La Hotel Kuala Lumpur 2.2m Bronze
- Thai Buddhist Angels Shangri La Hotel Bangkok 2m Bronze
- Dolphin Sculpture Pasir Ris Singapore 5m Resin
- Seated Nude MGM Macao Life Size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



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



APOLLO  
APOLLO HOTEL, SINGAPORE



# Stephen Glassborow

## EDUCATION IN ART

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

## Selective Collections

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



Hi Fashion  
Bronze  
Edition 5 of 11

### **Recent Exhibitions**

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

Red Hill Gallery, Brisbane

Cooks Hill Gallery, Newcastle Richard Martin Gallery, Sydney

2012 BMG Art Gallery, Adelaide Red Hill Gallery, Brisbane

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

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

2016 Soho Gallery Sydney NSW

2016 Singapore Contemporary The Gallery Eumundi

2016 Asia Contemporary Art Show The Gallery Eumundi

2017 Singapore Contemporary The Gallery Eumundi

2017 Asia Contemporary Art Show The Gallery Eumundi

2017 The Affordable Art fair Hong Kong The Gallery

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



Air Chair  
Bronze  
Edition 10 of 15

### **Recent Commission**

James Packer New Studio City Hotel Reception Macau 2016

### **Publications/Media**

October 1993 The Age, Melbourne June 1994 Dance Australia

April 1994 The Age, Melbourne Herald Sun, Melbourne

Sydney Morning Herald, Sydney ,The Australia

July 1995 Cra Arts International Magazine Issue 34 Aug 2002

Belle Magazine

September 2005 The Age

The Independent

Sydney Morning Herald

2010 Herald Sun, The Age, The Australian

2011 Australian Art Review

The Age

The Australian

Sydney Morning Herald

# Stephen Glassborow



V  
Bronze  
Edition A/P



Anne Droid  
Bronze  
Edition A/P

# Stephen Glassborow



Tea Bird  
Bronze  
Edition 9 of 11

# Zhong Chen

“

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



**Z**hong 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 Rice Paper  
Framed  
30cm x 30cm

# 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

2018

2017 Harvey Galleries, Sydney

2016 REDSEA Gallery, Singapore

2016 REDSEA Gallery, Brisbane

2012 Greenhill Galleries, Perth

2011 Eva Breuer Gallery, Sydney

2010 Singapore Australian Embassy, Beijing

2009 Eva Breuer Gallery, Sydney

2007 Hill-Smith Art Gallery, Adelaide

2007 Eva Breuer Gallery, Sydney

2006 Eva Breuer Gallery, Sydney

2006 Greenhill Galleries, Perth

2005 Metro 5 Gallery, Melbourne

2005 Greenhill Galleries, Perth

2004 Art Galleries Schubert, Gold Coast

2004 Metro 5 Gallery, Sydney

2003 Eva Breuer Gallery, Sydney

2002 Metro 5 Gallery, Melbourne

2001 Eva Breuer Gallery, Sydney

2001 The Alternative Museum, New York

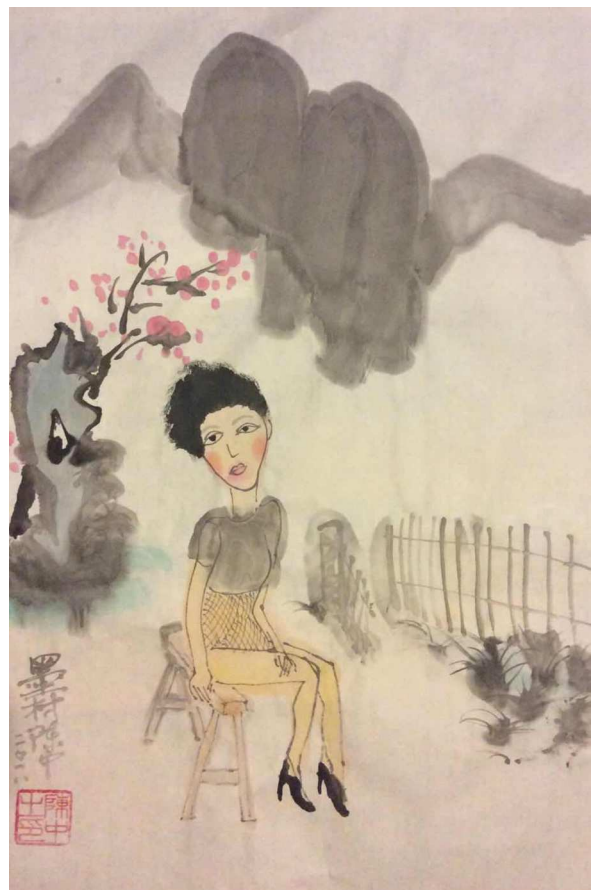
2001 Adelaide Central Gallery, Adelaide

2001 Studio 12, 200 Gertrude Street, Melbourne

2000 Span Galleries, Melbourne

1999 & 1997 Adelaide Central Gallery, Adelaide

1995 Nexus Gallery, Adelaide



Girl with Blossom  
Mixed Media on Rice Paper  
Framed  
70cm x 45cm

## **SELECTED GROUP EXHIBITIONS**

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



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

# 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#2  
Mixed Media on Paper  
120cm x 80cm

Sitting Man  
Mixed Media on Paper  
120cm x 80cm





# Zhong Chen



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

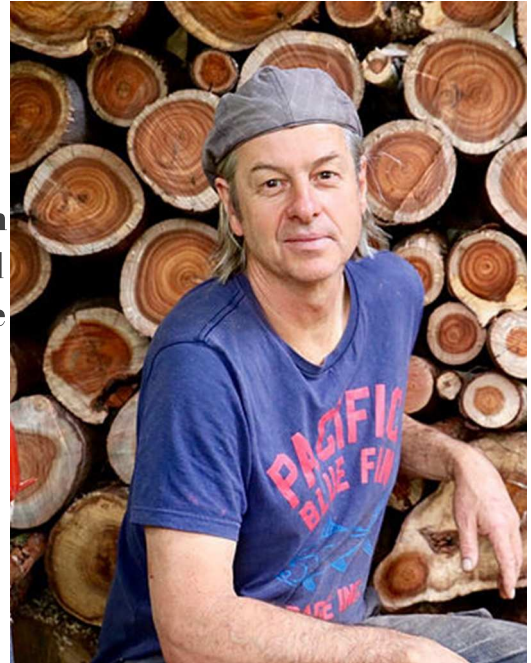
Kung Fu Press  
Mixed Media on Paper  
120cm x 80cm



# Rowley Drysdale

“

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



**T**he 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.



Jun Glazed Orb  
50hrs Wood fired



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



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

# Rowley Drysdale

## **Selected Solo Exhibitions**

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

## **Group Exhibitions**

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

## **Collections**

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

Public collections including;

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

## **Commissions**

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



Porcelain Orb#1  
Set on Seashells, wood fired  
100hrs in Kiln Firebox



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

# THE **G**ALLERY

eumundi

## Affordable Art Fair

F1 Pit Building  
Republic Boulevard  
Singapore  
Room C Level 3 Paddock 1  
Booth 08  
November 15 - 18 2018

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THE G

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