



THE  
NORTH SYDNEY  
ART PRIZE 2015

## EXHIBITION CATALOGUE

DATE                    7 – 22 March 2015

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VENUE                 The Coal Loader Centre for Sustainability  
                             2 Balls Head Drive, Waverton

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The North Sydney Art Prize is produced by North Sydney Council.

Council thanks all the staff for their contribution, including Community Development for organising the event with support from Open Space and Environmental Services, Customer Services and Communications.

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The following awards are sponsored by North Sydney Council:

- \$10,000 Major Open Award
- \$4,000 Award for Sculpture
- \$1,000 Emerging Artist Award



north sydney  
**ART  
PRIZE**



the Coal Loader  
CENTRE FOR SUSTAINABILITY

North Sydney Council gratefully acknowledges the generous support of the following sponsors:

\$5,000 Site Specific Award sponsored by Australian Catholic University



Within the Catholic Intellectual tradition and acting in Truth and Love, Australian Catholic University is committed to the pursuit of knowledge, the dignity of the human person and the common good (The ACU Mission). For information visit [www.acu.edu.au](http://www.acu.edu.au)

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ROYAL ART SOCIETY  
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\$250 Encouragement Award sponsored by Eckersleys Art & Craft (voucher)



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# FOREWORD

The North Sydney Art Prize is one of North Sydney Council's most important and popular community events. It is an opportunity to recognise the talents of many local, regional and national artists as well as showcase our fantastic Coal Loader Centre for Sustainability in Waverton.

This year's Art Prize is bigger than ever, with entries from 332 artists. Of these, 99 have been selected for inclusion. The standard is exceptionally high and I am sure you will find this year's exhibition exciting and enjoyable.

The lower north shore community is passionate about the arts and we believe that the Art Prize is a significant arts and cultural event that will not just appeal to our local community, but to the wider arts community of our city. Council is pleased to continue its support for three of the Art Prize awards: the Major Open Award to the value of \$10,000, the Award for Sculpture to the value of \$4,000, and the Emerging Artist Award to the value of \$1,000.

We are very pleased to welcome the Australian Catholic University as a new sponsor of the Site Specific Award to the value of \$5,000. We thank them for their support and hope they will continue to be part of this major cultural event. We are also pleased to announce that the sponsor of the Award for Innovation, Tenix & Olbia Group, has increased its sponsorship to the value of \$3,000. Council appreciates all the sponsors and we thank them sincerely for their continued support.

I would also like to acknowledge this year's Selection Panel: Michael Hedger, Director, Manly Art Gallery & Museum, Katrina Cashman, Assistant Art Gallery Director/Senior Curator, Mosman Art Gallery and Jeannette Siebols, Senior Lecturer Visual Art, National School of Arts, Australian Catholic University. Judging is a challenging and difficult task, however, the judges' decisions are reached with conviction and integrity.

Finally, I would like to acknowledge the Council team under the leadership of Alison Clark who has brought this event together. Once again, it has been beautifully curated and I know you will be inspired and delighted as you make your way through the site.

Enjoy!

Councillor Jilly Gibson, Mayor of North Sydney

# CURATORIAL COMMENT

The curatorial theme was initiated in 2013 to support a range of artists working in various disciplines, while simultaneously encouraging a deeper engagement with the overarching principles of the exhibition site at the Coal Loader Centre for Sustainability.

The Coal Loader was opened in 2011 as a major regional resource showcasing sustainability innovation and is an important community hub for Council's extensive range of environmental programs. Located adjacent to Ball's Head Reserve this remarkable site of industrial heritage has been a driving force in redefining The North Sydney Art Prize and maintaining its relevance in an ever changing cultural landscape.

Within this context the curatorial theme invited artists to respond to one of the following:

- address a local or global issue broadly related to the curatorial theme;
- respond to a cultural, historical, social or physical aspect of the Coal Loader site.

The response exceeded expectations with 92 works (99 artists) selected from an astonishing 332 entries. Significantly, seven of the finalist entries are collaborative works and represent a growing desire for artistic interaction, exchange and dialogue across disciplines.

Of the 92 selected entries, 45 sculptures, installation and site specific works are scattered throughout the grounds of the Coal Loader and beyond, extending the exhibition space into Waterhen Drive. For the first time three tunnels have been used

to accommodate large scale and ephemeral works. Two of the tunnels are open to the public activating these otherwise contemplative passageways with energy, movement and light.

The Mess Hall, Workshop, Artist Studio and Caretakers Cottage are filled with 47 works on paper, installation, multimedia and new media art, transforming the historic dwellings into hubs of creative inspiration. While the works are diverse in terms of materials, techniques and even concepts, they reflect an increasing number of artists engaging with multiple processes and practices to comment on broader universal themes.

The inventive response to the curatorial theme is testimony to the inspiration drawn from the Coal Loader site and extraordinary ingenuity of the participating artists. At the same time, it is symbolic of a wider global concern about our complex relationship with the world around us and a timely reminder of our collective responsibility in an increasingly finite environment.

This 16 day cultural event showcases some of the best in contemporary art with selected works by local, regional, national and international artists. I sincerely thank the artists who have participated in this year's exhibition for their vision, passion and commitment and, importantly, for contributing to the success of The North Sydney Art Prize in 2015.

Alison Clark  
Arts & Culture Coordinator, North Sydney Council

# SELECTION PANEL

## **Michael Hedger, Director, Manly Art Gallery & Museum**

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Michael Hedger is the Director of Manly Art Gallery & Museum and was previously Manager of Cultural and Information Services at Manly Council. Prior to this he was the Manager of Visitor Services at the Australian National Maritime Museum, Director of the Campbelltown Arts Centre and Deputy Director of the British Council in Australia. Michael has written and lectured widely on sculpture and completed his PhD on Land Art in the US in 2014 for the University of NSW / Art & Design.

## **Katrina Cashman, Assistant Art Gallery Director/Senior Curator, Mosman Art Gallery**

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Katrina Cashman is the Assistant Director/Senior Curator at Mosman Art Gallery. Katrina joined the gallery when it opened in 1998 and has curated survey and retrospective exhibitions on significant Australian artists including Lucy Culliton, Ruth Burgess, Diana Davidson, Kerrie Lester, Guy Warren and Margaret Preston. Katrina has post-graduate qualifications in Management from the Australian Institute of Management, a Masters in Arts Administration from the University of NSW, and completed undergraduate studies in Visual Arts at the University of NSW.

## **Jeannette Seibols, Senior Lecturer Visual Art, Studio Coordinator, National School of Arts, Australian Catholic University**

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Jeannette Seibols is a practicing artist who has worked across the disciplines of sculpture and painting for the last 30 years. She has been a finalist in the Wynne Prize, Sulman Prize, Blake Prize, Fleurieu Prize and Dobell Prize for Drawing as well as exhibiting her paintings in many solo and group exhibitions. Jeannette lives and works in Sydney and is Senior Lecturer in Visual Art at the Australian Catholic University.

# EXTERIOR WORKS

## S.A. Adair

### *Occupy*

cardboard tubes  
& pigment paint  
variable  
POA



1

Spreading and multiplying much like a disease, *Occupy* operates as an intervention with a once familiar space. Constructed out of waste material this work addresses the necessity of upcycling and hopefully is a reminder of the need to lessen our consumption.

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## Artists in Transit

### *Blockade*

P.E Piping &  
cable ties  
350 x 270 x 120cm  
variable  
\$4,000



2

*Blockade* is a protest to coal as a fuel, being dirty and a major contributor to global warming, pollution of water and destruction of the landscape. It is a homage to "The Iron Curtain" by Jean-Claude and Christo (1962), a wall of oil barrels blocking a narrow street in Paris.

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## Wendy Black

### *Varius - The Lost Lace Monitor*

bird wire, paint &  
poly string  
38 x 40 x 160cm  
\$1,990



3

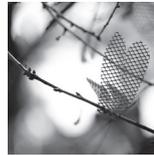
My sculpture is a reminder of the beautiful creatures that once roamed this reserve. They were of great importance to the local Indigenous peoples both in folklore, as food and medicine. The arrival of Europeans has had a huge environmental impact on all the local flora and fauna, which still continues to this day.

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## Gloria Bohorquez Florez

### *Buzzing Nymphs*

aluminium mesh  
150 x 400 x 400cm  
variable  
\$2,000



4

*Buzzing Nymphs*, along with their camouflage attributes, invite viewers to interact with others as they discover a multitude of little creatures around tree branches and dense grasses all fusing with rain, wind and sunlight.

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5

**Gloria Bohorquez  
Florez**  
*Global Veins,  
stage II*



bones, cicada shells,  
feather & leaf litter  
200 x 300 x 300cm variable  
\$5,000

As you walk, you are encouraged to see, as opposed to merely look at some of nature's vast universe of creatures. Portions of skeletal remains of chicken, rabbit and fish, along with leaf litter and insects combine to remind and invite viewers to contemplate the importance of nature and its diversity on our lives.

6

**Richard Byrnes**  
*Ellipse*



sand cast aluminium  
230 x 100 x 100cm  
\$9,900

The interlocking pieces of a mosaic or puzzle contained within a vertical ellipse; animal and plant forms interwoven with industrial cogs and machinery; the underlying natural order links with the man made. A lattice of complex relationships each with its own beauty. The bush provides the backdrop and the voids in the sculpture allow us to see beyond.

*Represented by Robin Gibson Gallery*

7

**Carolyn Cardinet**  
*Algae Perpetualam*



polyethylene & metal  
70 x 140 x 240cm  
\$1,100

*Algae Perpetualam* is created from Polyethylene, a plastic packaging found daily in our consumerist culture. I sliced and assembled the material to create a sculpture that reflects on the harm plastic has on wildlife and environment. Breaking into little pieces plastic leaves a trail forever.

8

**Rhonda Castle**  
*Eagle Eye*



stainless steel & mild  
steel base  
150 X 80 x 60cm  
\$3,200

Earth's habitat has changed. In urban areas, concrete, metal and glass reign supreme; yet life adapts and continues to inhabit these man made cityscapes. In this piece the eagle is king. The stainless steel origami magnifies the contrast between the fragility and permanency of this relationship. Bird and man. The Eagle perched, waiting, watching, adapting.

9

## Rick Clise

### *Species plantarum*

welded & stained steel  
180 x 60 x 60cm  
\$7,900



In Adelaide, water conservation has been of paramount importance as South Australia and the city suffered a prolonged drought, resulting in severe water restrictions. Appropriate plant selection makes sense: no watering required here.

10

## Simon Alexander Cook

### *ring\_of\_confid\_nce* (*ekolatterschaden*)

recycled upvc poly-pipe, plastic paint, kraft paper, tape, string & stainless steel  
45 x 750 x 750cm  
\$7,777



Combat and industry zones typically impose ecological casualty. From the implied damaging process of hydrocarbon-based conduit, beauty is sought in the math of arabesque rosette, subdued by early C20th camouflage (Ameins Gun, captured 1918) and war-torn wrapped in recycled khaki kraft paper. Henry Lawson lamented in 'The Sacrifice of Ball's Head' (1916) "The spirit of the past is dead, North Sydney has no soul, The State is cutting down Ball's Head, to make a wharf for coal..."

11

## Suzanne Davey

### *The Unfurling*

recycled clothing,  
resin, rope, wire &  
paint  
350 x 350 x 350cm variable  
NFS



*The Unfurling* responds to the debate surrounding vulnerable populations arriving on Australian shores and the resulting human costs. Individual rights and national interests are given precedence over collective human rights. Tragedy grips people dreaming of sanctuary but who are subject to forces beyond their control. Inspired by Mena Johnson poetry.

12

## Mimi Dennett

### *The Picnic is Over*

picnic blanket,  
perspex & aluminium  
145 x 40 x 140cm  
\$2,500



*The Picnic is Over* is a stuffed picnic blanket, fish skeleton swimming in a perspex tank. The remains of our feeding frenzy on the seemingly never ending fish stocks. The fish in the tank has become a skeleton. Proof that the picnic is over.

13

## Itzick Fisher

### *Steel got the blues*

Corten steel  
240 x 400 x 120cm  
POA



Knowing steel is like knowing another language. I know steel, I love steel. I use steel when I make art which for me is like talking so when I talk art, I speak steel.

14

## John Fitzmaurice

### *Rhythm of Life*

Corten steel  
240 x 120 x 300cm  
\$24,000



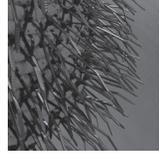
The cultural and social thread that holds the past, present and future can be measured in many ways. Music has impacted the generations since time began. The weathering patina of Cor-ten steel reflects the nature of an industrial site. The piece has suggestive musical shapes and human overtones which highlight the subconscious connection music has on our lives.

15

## Desdemona Foster

### *Emerge*

industrial cable, cable ties & neoprene  
70 x 50 x 50cm  
variable  
NFS



Colonies and their built structures are complex, strong, beautiful, intriguing and at times scary. Colour in nature and in industry can alert a warning or danger. Salvaged cable controlled with basketry techniques constructs 'Emerge'. Cocooned within waste. What will emerge?

16

## Desdemona Foster

### *Tyred*

inner tubes, bike wheel/rim & wire  
12 x 50 x 50cm  
NFS



Cast off and tired materials are worked with basketry techniques to reveal *Tyred* is tired.

17

## Kath Fries

### *Divest*

beeswax & ash  
variable  
NFS



*Divest* is a site-responsive installation of beeswax and ash. Clusters of polyp-like nests lurk in the crevices of this disused man-made tunnel, echoing global concerns for dramatically declining honeybee populations. *Divest* quietly reflects our fragile and complex dependence on honeybees for pollinating crops, and the much maligned vital functions of insects in all ecosystems.

18

## Tina Fox

### *Rapunzel*

cotton rope, plastic bags, plastic sheet, wood & wire  
800 x 100 x 50cm  
(rope plait 800cm)  
\$6,500



*Rapunzel* is an architectural scale doll crocheted by hand from rope. The 8m long hair teases us with freedom, reinventing a 200 year old fairytale to create a contemporary folklore. The body reclaims the built environment, beckoning us to break rules and question protocols of ownership and authority.

20

## Simon Grimes

### *Cleft*

plywood, prints on acrylic & stainless rigging  
2700 x 90 x 25cm variable  
\$15,000



First commissioned by Events NSW for Vivid Light in 2014, *Cleft* is a horizontal line of light that is warped as it cuts through a series of angular plywood boxes. Close examination reveals a series of enigmatic images, little details drawn from the history and iconography of Sydney Harbour foreshore.

19

## Jenny Green

### *The Sentinel*

painted aluminium  
193 x 60 x 55cm  
\$15,000



*The Sentinel* surveys the harbour, recalling the lost era of ships and coal, and the lives of the people entwined with them. Its metal construction reminds us of the industrial past, while its touch of red highlights both the past dangers and a passion for change.

*Represented by trafficjamgalleries*

21

## Pim Hodge

### *Re-Nesting*

copper wire & ceramics  
25 x 15 x 15cm each  
\$800



Making an idea come to life is both technically challenging and hugely satisfying. A tangle of copper wire in a scrap metal yard bought back childhood memories of beautifully woven weavers nests and was the inspiration for this work, I added clay, my more usual creative material for the birds.

22

**Laine Hogarty & Tamsin Salehian**  
*Occupancy*

found objects &  
natural materials  
variable  
NFS



Two artists collaborate to create an installation that responds to the site. Avoiding a predetermined or prescriptive narrative and using an interest in materiality, sound and diurnal change, the artists aim to enable a new collective understanding of the space.

24

**Penelope Lee & Nathalie Hartog-Gautier**  
*Underground*

hessian scrim, hand  
made & recycled paper  
250cm x 100cm each (x12)  
\$550 each



The pristine state of white, handmade, recycled paper, symbolizes cleanliness and purity, alluding to the claims of Carbon Capture and Storage to produce clean coal. But coal, emerging from its benign, clean, underground state, pollutes and consumes earth's fragile surface, just as it consumes the fragile surface of paper.

23

**Anne Kwasner & George Catsi**  
*STRATUM*

snake & mouse wire,  
coal, twine, earth,  
native grass & clay  
100 x 60 x 100cm variable  
\$3,900



The suitcases, representative of passages of time, reveal the metaphorical stratum of the site. Coal, which once sustained now the pariah, unsustainable. Shards of plates and shoes, once useful, now useless, like social remnants, cultural detritus, scattered through the middle cases. Native grass, emerges, robustness to survival, daring us to return to once what was.

25

**Will Maguire & Jake James**  
*Waymarker*

hot forged steel & sandstone  
200 x 50 x 300cm  
\$15,000



The constant balance or imbalance between industry and the environment.

*Represented by trafficjamgalleries*

**Aaron McGarry**  
*Devotion to  
Destination Crude*

plastic bags &  
(recycled) wire  
variable  
POA



26

This mass of skulls is symbolic of the destruction of the human race and those who have died in order to obtain fossil fuels. This element of earth's ecosystem goes into creating a lot of our "material" objects, such as the 'plastic bags' re-used to create these death emblems.

---

**Ingrid Morley**  
*Lost and Found*

Industrial sisal, wood  
& steel  
350 x 500 x 430cm  
POA



27

The tension and breaking away of the rope and the implied loss as the boat pulls out, can stand as a metaphor for the significant turning points in life.

*Represented by Defiance Gallery*

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**Alison Mortiss**  
*Through the  
Window*

glass & wood  
120 x 60 x 30cm  
each (x2)  
\$1,500 each



28

I see this site as a portal that allows us to connect with our past yet by its current usage is showing us a way to sustain our presence, not just here but globally. To convey these aspects in my work I decided a window is symbolic of the vision that we as the people past, present and future (the pinafore) need to have if we wish to continue in the spirit that this place evokes.

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**Ulan Murray**  
*Equalibrium*

copper (recycled)  
& steel  
1900 x 1200cm  
\$15,000



29

One of the environmental issues of our time is waste. My work is looking at the planets great recycler. A transect through the ground explores the whole of the tree, above and below the ground like the invisibility of carbon and oxygen cycle, the tree's hidden attributes are one of its greatest gift. This is one of the earths balancing system which we should all learn from.

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30

## Kevin Norton *Vannus*

mild steel  
168 x 164 x 86cm  
\$30,000



It is always pleasing to know that the majority of the material I use to create a sculpture is recycled. In a small way I can contribute to conserving precious resources that are taken from industry and transformed into an artwork.

*Represented by Defiance Gallery*

31

## Denese Oates *Tripla Forza*

stainless steel  
380 x 180 x 180cm  
each variable (x3)  
\$78,000



*Tripla Forza* is a sculpture about reuse, waste and optimism. The inspiration arises from the make-do practice of propagating plants in reused containers, and the size of the work focuses on the futility of throwing away thousands of disposable coffee cups every day.

32

## Flossie Peitsch *Terraced Housing*

recycled fence palings  
variable  
\$12,000



This idea represents a simple but stable abode with low local and global environmental impact, and suggests the added ease of transportability. The material - recycled fence palings - which once divided neighbours - now suggests sheltering and community - or the promise of such. Each bundle - if reconstructed - would make a small hut.

33

## Sallie Portnoy *Nascentia Blades of Glass*

glass  
140 x 11 x 12cm each  
(x3)  
\$10,500 each



As the viewer moves through these blades of glass they become diminished, evoking the interdependency of man with his eco-system and the life force with cosmic energy. The surreal height and ability to conduct light reflect growth, potentiality, and cycles of life in stark contrast to the realities of current environmental issues. These blades tower not only as harbingers of environmental ruination, but simultaneously as totems of transcendence and transposition, nascent in potentiality.

## Louis Pratt

### *King Coal*

coal, steel & resin  
176 x 580 x 490cm  
\$12,000



34

This work focuses on the materiality of coal and an emotional attitude present in society towards coal. The attitude is stubborn strength of holding on to an out of date energy source that is damaging the environment.

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## Deborah Redwood

### *Sailing*

aluminium, bronze  
& stainless steel  
variable  
POA



35

The work is an installation of several "sails" that have been created by weaving discarded aluminium blinds with strips of bronze and mirrored stainless steel. Blinds which are normally used to privatise a space have now become objects of public display and are being used to open up a space by reflecting the objects around them.

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## Christine Simpson

### *White Trash*

plastic bottle tops  
& string steel wire  
400 x 100 x 300cm  
POA



36

This installation addresses both local and global issues as to how humans dispose of their waste, in particular plastic bottle tops. Wherever you may wander you can pick up plastic consumable waste products. These waste materials have been transformed into a meditative, sensory stair chandelier, hopefully giving the experiencer pause to reflect on how we can improve on dispersing our plastic waste and honour our home: the Earth.

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## Rona Sissons

### *Plague Proportions*

fired ceramic  
16 x 20 x 36cm each  
(x24)  
\$300 (each)



37

Rabbits have proved to be useful members of their native habitat for hundreds of years, whereas, imported and running riot, they are having a devastating effect on the Australian environment in just over 200.

---

38

## Tahmina Smyth

### *Flow Lines*

bamboo & ties  
variable  
NFS



Materials and goods move around our world following a myriad of paths that are retraced countless times. Primary goods, people, foodstuffs. Anything and everything. Coal is a world traveller, but no longer in Sydney Harbour. *Flow lines* mimics a fragment of the imaginary paths of goods and people around the world. It also brings a historical pathway back into the present.

39

## Alex Thorby

### *Flotsam & Jetsam*

timber, glass, plastic  
& water  
100 x 350 x 350cm  
variable  
\$2,000



Look into these bottles and you will see a colourful array of plastic, bobbing about like flotsam and jetsam on a tiny harbour. The slow degradation of plastic debris into ever smaller particles is contaminating our waterways, marine life and via the food web, us.

40

## Sam Valenz

### *Man Pushing Gates*

steel, fiberglass &  
epoxy resin  
240 x 130 x 230 cm  
\$20,000



The submission for the Coal Loader references the Historical; Social and Material aspects of the site.

41

## Angela van Boxel

### *L(attitude)*

plastic shopping  
bags  
100 x 300 x 100cm  
\$1,200 (each)



The lace like pattern (crocheted from plastic shopping bags) around the fitness balls represents the fragility of our current earth as a celestial object. Sydney-siders spend lots of effort in keeping their bodies fit. If only they would have the same 'fitness' attitude to their environment we would be living in a much more sustainable city.

42

## Ingrid van der Aa

### *Homeward Bound*

plywood & treated  
termite nests  
280 x 150 x 120cm  
\$55,000



*Homeward Bound* consists of an up-scaled clog, with an open, rib-like structure, alongside termite nest, clog-shaped forms. Through the interconnection of clog and termite, the Dutch identity has been integrated into the home of the Australian termites resulting in a framework like a nest or shell, a new home.

43

## Jacek Wańkowski

### *descension*

stainless steel  
220 x 47 x 34cm variable  
\$10,000



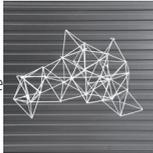
Inspired by the myriads of small marine invertebrates found in the waters of the adjacent harbour foreshore, *descension* is also closely tied to the narrative of Aboriginal rock engravings found throughout the Sydney area and also at the Coal Loader site – a three-dimensional non-specific re-interpretation of two-dimensional Aboriginal petroglyphs.

44

## Shuang West

### *Trash Terrain*

plastic straws & twine  
variable  
NFS



*Trash Terrain* is a transformational sculpture built from straws. The use of straws to generate an evolving landscape challenges what we perceive to be everyday, insignificant objects. The negligence of mass production and waste is also represented as a growing and sprawling landscape that is forgotten about and ignored.

45

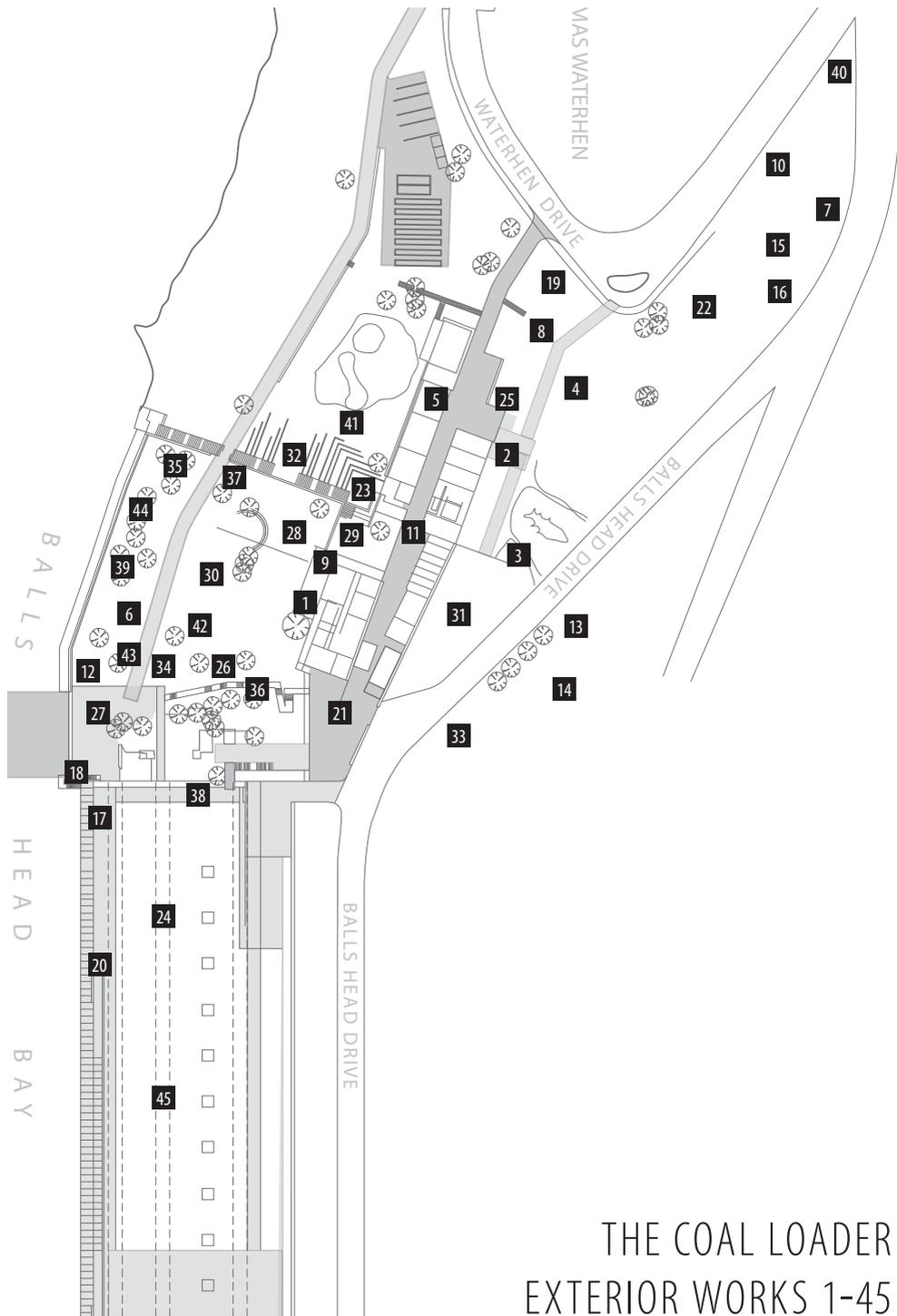
## John Wright

### *Passageway*

recycled steel gates  
240 x 120 x 100cm  
each variable (x25)  
\$8,000



A journey through nostalgic objects in a timeless space.



# THE COAL LOADER EXTERIOR WORKS 1-45

# INTERIOR WORKS

## Gabrielle Bates *Genia McCaffery Centre for Sustainability*

carved recycled  
cardboard, Angophora resin & acrylic paint  
60 x 50cm  
\$500



46

Architectural floor plans are ephemeral windows into the dreamy fabric of our 'belonging'. Using the floor plan of the Genia McCaffery Centre for Sustainability as my start, I have incised recycled cardboard to evoke the site's haunting Angophora surrounds and our impermanent relationship with property.

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## Bronwyn Berman *You and I have Floated on the Stream*

paper, casurina roots  
waxed & Irish linen thread  
60 x 300 x 30cm  
\$2,800



47

The paper in this work is contact printed with plant matter both Indigenous and non Indigenous from the Nepean and Lachlan rivers with roots from the River She Oak or Casurina. The work is a reflection on the fact that while we may have different lives and experience, different backgrounds and attitudes, our lives and destinies are irrevocably intertwined. An understanding of our common humanity and shared responsibility for our earth is required.

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## Lee Bethel *Dispersal*

cut & folded paper  
with seeds  
75 x 56 x 45cm  
\$1,250



48

My work shows a meditative approach to the process of sorting, classifying and ordering nature's random scatter of seeds. The seeds are meticulously placed in the constructed order of the cut and folded paper forms. The placement within these borders echoes the imposed order we place on nature and sustainability; they are fragments within a larger societal concern.

*Represented by The Egg and Dart Gallery,  
Thirroul*

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## Jeremy Blincoe *Untitled*

duratran & lightbox  
100 x 119 x 7cm  
\$3,500



49

As population growth increases exponentially so does our demand for material goods that seems to accompany a growing concern with wealth, status, power and a desire for perfection. As our rate of production and consumption increases, so does the rate we exploit our natural resources, and our production of waste.

*Represented by MIFA Gallery, Melbourne*

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50

## Anthea Boesenberg

### *Entropy*

paper, rust &  
stitching  
180 x 80cm each (x4)  
NFS



*Entropy* is the universal tendency towards disorder. There is a relentless process of decay of all matter, despite human efforts to create order from disorder. We take raw materials and make cars, houses, smart phones. All that we build requires energy and yet everything eventually breaks down, decays, rusts.

51

## Aleksandra Bury

### *SEMI II*

aquatint & etching on  
paper  
100 x 70cm  
\$795



Ambiguous and autonomous graphic forms are part of my visual language and reflect an ongoing concern for humanity. Through almost monotonous and automatic movements I try to create a place for reflection.

52

## Susanna Chen Chow

### *Working Harbour*

charcoal & ink on paper  
60 x 136cm  
POA



I aim to capture the busy and uncontrolled waterfront of the past. My drawing shows a disorderly arrangement of cranes unloading ships.

53

## Thomas C. Chung

### *"...We Stood As Tall As We Could"*

plexiglass, yarn &  
acrylic stuffing  
80 x 100 x 20cm  
\$9,000



The ideal of classical beauty and grace is seen in a contemporary context through our pursuit of perfection. Reflected through the choice of materials and composition, this piece speaks of a desire to reach beyond our own worlds and limitations - the contorted Bonsai representing a manifestation of our frustrations.

*Represented by Darger HQ, USA & Llamart, Hong Kong & China*

54

## Soozie Coumbe

### *Forest Shadows*

reclaimed timber &  
thread  
1900 x 800 x 300cm  
\$2,500



Small forest birds act as metaphors of environmental renewal and hark at the intersection of the natural environment and the cultural landscape surrounding the Coal loader site.

## Criena Court

*proposal #10 (hv balance)*

mixed media  
30 x 30 x 30cm  
\$850



55

This work explores the notion of the restorative landscape. Reflecting on the tentative and delicate balance between our emotional state and our environment. In simple terms: we heal the landscape, we heal ourselves and our humanity. To restore a site is to repair a community.

*Represented by Arterial Gallery*

## Dana Dion

*Industry and Nature*

charcoal, drawing  
media & gesso on  
paper  
129 x 100cm  
\$2,500



56

*Industry and Nature* is my personal expressive response to the site and surrounding area. The area has a vibrant mix of historical man made structures and machinery, the beauty of the water, the warmth of the sun, the vegetation, the bush and the proximity to the city.

## Viola Dominello

*Berry Bay*

graphite, crayon, oil  
stick, watercolour &  
pigment on paper  
45 x 38cm  
\$950



57

The scrawls are recordings of meditations. It all goes back to the source, the rippling surface and how to simultaneously draw the feeling about nothing – and about everything that is powerful incommunicable and private.

*Represented by Stella Downer Fine Art*

## Mark Facchin

*Continuum*

video loop  
(duration < 2min)  
variable  
POA



58

A virtual sculpture of light columns continuously formed by floating pieces of burning coal. With industrial noise and recordings of bird calls from coal regions in NSW. Images were taken with a mobile phone then digitally manipulated. The tunnel systems subterranean vaults providing context for metaphor and metonymy.

59

## Jacki Fewtrell-Gobert

### *Spirit of the Tunnel*

charcoal on paper  
105 x 70cm  
\$850



Inspired by the abandoned tunnels at the Coal Loader, this drawing is making reference to the unseen inhabitants of the past. When I visited the site, a man walked into the tunnel, creating a fascinating image with the bright sunlight shining behind him making him appear 'ghost-like'.

60

## Lisa Giles

### *Gourmet Kitchen*

recycled origami  
folded real estate  
magazines  
52 x 52 x 9cm  
\$2,000



*Gourmet Kitchen* is part of the SOLD series, this series examines real estate as a quasi-religion, and the worship of the great Australian dream – home ownership. Each piece is created from pages of the McGrath Weekly Magazine which conflates bedrooms, bathrooms and parking as contemporary deities and their promise of an enlightened future.

61

## Barbara Goldin

### *Passing of Time*

mixed media, ink,  
chacoal & acrylic on  
paper  
46 x 61cm  
\$900



While sketching at the Coal Loader site, I was fascinated how time had transformed a working wharf to a historical monument. The twisted wooden beams and pylons have taken on an eerie silver sheen. I feel that preservation of our heritage is of utmost importance.

62

## Stephen Hall

### *Merry-Andrew the Limner Declares His Position (The Climate-Change Sceptic)*

ink, acrylic, gouache, pastel & charcoal on  
paper  
105 x 135cm  
\$3,600



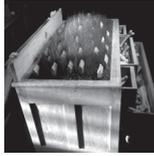
*Merry-Andrew the Limner*, an artist/adventurer attempts to understand and better the world with art. Here he demonstrates to Canon van der Paele from the 15th century the reality of a heating planet. Surely if he can be taught, so can contemporary climate change sceptics.

63

## Tevita Havea

### *Pleasantville*

recycled timber,  
glass, dirt & grass  
85 x 110 x 126cm  
\$8,000



I've collected these household items that have been discarded by the roadside (chairs, table, drawer, mirror, bed frame etc). Abandoned household goods are a common sight on the streets of Sydney. Most of us will declare our interest in sustainability. But how many will turn that intention into action and reduce, reuse or review how much we consume?

64

## Judy Hungerford

### *Going, going, gone*

ink, collage, digital,  
graphite, mixed  
media on Arches rag  
& board (concertina  
book)  
21 x 187 x 3.5cm  
\$650



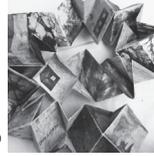
*Going, going, gone* is based around the themes of sustainability, consumerism, climate change and the impact of human animals on this planet. The theme is described visually with a river running the length of the book, changing from water-filled to a dry river bed by the end.

65

## Chris Hutch

### *Indigo and Rust*

artists book -  
handmade papers,  
found papers, indigo  
dye, rust solution,  
found objects, silk, wool & cotton hand-  
dyed threads  
100 x 15 x 10cm  
\$350



The colours of this work, *Indigo and Rust*, echo elements of the site: the rusted remains of much of the industrial infrastructure and the shades of indigo in the ever-changing colours of the harbour and the sky. Jagged shapes of the open book reference machinery parts, whereas organic shapes and fluid lines in the small woven wrap reflect those of water and sky.

66

## Alun Rhys Jones

### *Gandy*

charcoal on  
Stonehenge paper  
122 x 100cm  
NFS



The charcoal drawing *Gandy* depicts a crumpled piece of paper torn from a fashion magazine. However the image is crumpled and distorted, its surface twisted and transformed reflecting the aspirational nature of consumer culture, the speed with which images are discarded and the unsustainable nature of our throwaway society.

67

## Nola Jones

### *Semaphore*

paper mache, steel &  
aluminium armature  
86 x 35 x 20cm  
NFS



My sculpture is concerned with the invention and interrelation of abstract forms. The primary material I use is paper mache made from recycled newspapers. Using my hands, and only the simplest of tools, I model the paper mache over a metal armature. The form of the finished work then dictates the colours I use on the painted and waxed surface.

*Represented by BMG ART*

68

## Birte Larsen

### *Hallway*

wood, metal, natural  
fibre & reused plastic  
bags  
200 x 150 x 150cm variable  
NFS



Engaging my love of pattern and process, I seek to challenge traditional use of materials, skill and thought through the reinterpretation of our disposable culture. Australians still use over 10 million new plastic bags a day. Creating *Hallway* I reused over 930 bags.

69

## Debbie Mackinnon

### *Fragmentation*

mixed media on  
paper  
56.5 x 76cm  
\$950



My work shows fragments of the crumbling historic wharf at the Coal Loader, revealed in a fragmented perspective of its place in the landscape of North Sydney. This reflects on the longevity of old industrial man-made structures on the harbour and a unique view of their place in a historical perspective.

*Represented by ME Artspace*

70

## Jennifer Maclainecross

### *Old Lace at Ball's Head*

gouache & ink on  
stained paper  
40 x 47cm  
\$800

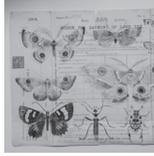


The subject of my drawing, echoes the decay of the remains of the noisy, dirty, dangerous and arduous industry featured on the site. Its twisted branches and scraps of clinging leaves remind me of vanished activity.

## Gabby Malpas

### *Night and Day*

watercolour, pencil  
& gouache on a  
South Australian  
land tax notice 1904  
37 x 29cm  
\$700



71

A gentle observation on European notions of land ownership: papers and official stamps, versus the native inhabitants of 'new' Australia. The insects are from NSW. Their arrangement references the Victorian fashion for taxidermied insects. *Night and Day* references the fact that night time in NSW is daytime in Europe.

## Bernhardine Mueller

### *Fragments of North Sydney*

paper, ink & foam  
core  
60 x 52cm  
\$1,200



72

The Coal Loader site has been an inspiration in my work. The narrative which drives my work addresses the environmental sustainability – both local and globally – between humans, fauna and flora, with all preserving our world "In and Around Us" for the future.

## Ro Murray

### *The Vacant Block Next Door went under the Sea*

mixed media on  
paper  
150 x 150cm  
\$1,800



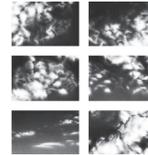
73

At the time of drawing this work, Pacific Climate Warriors had blockaded Newcastle Harbour to prevent Coal Ships departing, as a protest against Climate Change. Rising sea levels will dramatically affect their islands, and even their survival in some cases.

## Anne Numont

### *Drifters Welcome (A 15-minute reception @ -33.844647, 151.215329)*

pastel on Arches paper  
87 x 148cm  
\$3,200



74

*Drifters Welcome (A 15-minute reception @ -33.844647, 151.215329)*, depicts clouds recorded over 15 minutes at GPS co-ordinates located within the North Sydney district. Like guests passing through this gorgeous country, the clouds reflect the transient nature of place and its inhabitants. A reminder that everything is temporal - especially our finite natural resources and, as custodians of this land.

75

## Gloria Obbens

### *The Tunnels*

paper & clock  
mechanism  
14 x 70 x 30cm  
\$300



My work is concerned with visual language, its limits and potential. I create narratives using a series of simple scenes assembled within a constructed paper solid. The works deals with historical events relevant to contemporary world issues. *The Tunnels* depict three distinct periods of activity at the Coal Loader site representing an important era in Sydney's industrial, maritime and social history.

76

## Peter Pinson

### *Coal Loader Foreshore as Sydney's 'Jardin des Plantes'*

acrylic on paper  
96 x 75cm  
\$2,490



Paris's "Jardin des Plantes" was established in the 1620s, as the King's botanical centre. North Sydney's Coal Loader was established exactly three centuries later, in the 1920s, as a mercantile installation. The painting incorporates motifs associated with both: heritage values, botany, contemplative recreation within nature (and 1920s Art Deco lettering).

*Represented by Spot81, Chippendale*

77

## Catriona Pollard

### *Totems for The Trees*

willow, dragonfruit  
leaves & palm  
influences  
150 x 20 x 20cm each  
(x3) variable  
\$750



*Totems for The Trees* represents the need to hold sacred our link to forests, bushland and trees. Our ancestry is so closely connected to the earth and the vines, leaves and plants that grow from it. Here are my totems to honour and worship the earth beneath our feet, and the new growth that can emerge from it.

78

## Mandy Pryse-Jones & Simon Savage

### *We live in Your World*

video & plinths  
variable  
\$3,300 (\$1,100 each)



This installation investigates relationships between suppliers and consumers. Flying craft, are abstracted from bank buildings, coloured lines represent growth, the line drawings focus on both the supplier and the consumer. The rhetoric and behaviours from corporate institutions persuade us, they are relevant, necessary, and constructive, and therefore enhance our lives?

**Alan Rose**  
*Organized Chaos*

wood, EPS, acrylic  
& LED  
180 x 300 x 6cm  
NFS



79

The dots appear to be random at first glance, but in time the highly ordered octagonal patterns appear. So the viewer is suspended between chaos and order for a moment, when time ceases from its perennial labour.

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**Anna Russell**  
*No One Home*

etching  
50 x 39cm  
\$350



80

This work addresses sustainability and decay in the rust belt in one of the graveyards of exhausted machinery. How can we arrange decent burials or minor resurrections?

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**Hyun-min Ryu**  
*Centipede, ed.*  
*1/4 Red Plastic bag, ed. 2/4,*  
*Extinguisher, ed.*  
*2/4, (GIGGLE Series)*

pigment on fine art paper  
80 x 100cm each (x3)  
POA



81

For me, sustainability in any field is about our desire for eternity and survival. When I make art, I am curious about the following questions. Is it possible human beings can be nature even if they already part of nature? Where is the ultimate utopia? Can it be reached by technology or becoming nature itself?

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**Edgar Schilter**  
*Sydney No.1*

grapite & charcoal  
on watercolour  
paper  
122 x 122cm  
\$3,300



82

This work belongs to a body of work that explores the theme of environmental change. An augury into the future. The piece is focused on the intersection of the natural world and the stone manipulated into structures, monuments or mausoleums.

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83

## Linelle Stepto

### *Bush Bouquet*

cane toad, fox, feral  
cat, rabbit skin &  
florist wire  
50 x 50 x 50cm  
\$900



Floral bouquets are traditionally presented to commemorate events and express appropriate sentiments. This arrangement of iconic native flowers, replicated in skins of feral animals, memorialises the accelerating disappearance of many species of Australian flora & fauna as a result of our unsustainable treatment of the natural world.

84

## Janet Tavener

### *Acino*

archival digital print  
80 x 80cm  
\$1,400



In my previous work ice sculptures of heirloom and exotic fruits were photographed as they melted in a glacial landscape, acting as a metaphor for shrinking polar icecaps, global climate change and the fragility of our food system. In my new series "Memento" the crystalline fruit & vegetables have sunken into the ocean - semi submerged as they are swept along the icy current. The skull & fly, symbols of decay and transience, join the icy fruit & vegetables - that once nourished and sustained life.

*Exhibiting artist with Brenda May Gallery*

85

## Jane Theau

### *Light Perception*

old spectacles &  
lights  
variable  
NFS



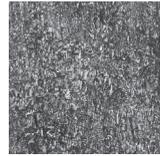
This is my homage to spectacles, an object I rely on more and more to perceive the world. It has been fun painting with shadows and concentrated light: focusing, distorting and refracting the rays to form impermanent and immaterial images, using the light source as my paintbrush.

86

## Brooke Thompson

### *Harbour Song*

hardground & open  
bite etching on  
Hannamuhle  
49 x 35cm  
\$680



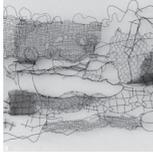
My drawings and prints take inception at the water's edge, whether it be a pond, swamp, creek, ocean or in this case the harbour. I drew this at my grandmother's place and *Harbour Song* references the chime of boats and lapping waves. Like my other works, the site becomes ancillary to the work as marks build upon one another and the line takes a walk.

*Represented by A-M Gallery*

87

**Willemina Villari**  
*A Drawing in Space*  
 (2)

wire & paint  
 50 x 115 x 4cm  
 \$1,800



I was inspired to create *A Drawing in Space* as a response to the transformation of the Coal Loader from an industrial site into a Permaculture Centre.

88

**Marie Lorraine Weir**  
*Today-Tomorrow-Yesterday*

ink & mixed media  
 on Arches paper  
 30 x 150cm  
 \$550



The beautiful sandstone tunnels and the declining ruin of the timber wharf remind us of our own fragile existence. The renovations and new initiatives transform this once gritty, dirty and polluted site into an interesting, sustainable and historical journey into the future. My three panels reference some but not all of these elements. An Artists haven!

89

**Kim Williams & Etienne Deleflie**  
*Machine for Interpreting*

multimedia  
 150 x 800 x 200cm variable  
 POA

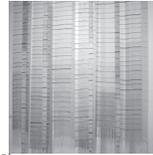


*Machine for Interpreting* is a reminder of humans' place in nature. The work playfully transposes the human voice into magpie voice in real time, as two viewers attempt to talk to each other through the tin can telephone. It reflects the natural pleasures of the Coal Loader site by confusing human communication with the familiar sound of birds.

90

**Sairi Yoshizawa**  
*Colour of Earth*

hand woven, natural  
 dyed wool, silk &  
 cotton  
 500 x 300cm each (x8)  
 NFS



Natural dye has the process of unpredictable colours representing person's individual qualities. The mordants act as metaphors of the hybrid nature of this land like spice in cooking. The work represent a fundamental starting point of colour in the wearer which penetrating through the threads as substance of a person and surroundings.

**Basia Zielinska**  
*Coal Loader*  
*Recollections*

acrylic monotype  
 on paper  
 70 x 80cm  
 \$1,200



I enjoyed a richly rewarding experience creating my monotype in response to emotions I experienced when visiting the site. Entering it I sensed echoes of memories of the people who worked here. My neutral palette suggests the past and the red marks the sheer hard work of the men who toiled here.

**Tianli Zu**  
*Shelter of Shadows*

paper, felt & video  
 variable  
 POA



*Shelter of Shadows* explores the local and global issue of sustainability. I employ materials and cutting technique that embody the inseparable relationships between presence and absence, human beings and nature, that still exist in increasingly disruptive contemporary world. The installation echoes poetic concepts of home and dreaming.

## SUNDAY 15 MARCH

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### 11am - In Conversation

Emeritus Professor Peter Pinson talks with renowned artist Guy Warren about life as an artist and winner of the Archibald Prize in 1985.  
*Bookings essential:* <http://www.trybooking.com/120705>

### 1pm - Panel Discussion: *The Art Prize – Commodity or Culture*

**Convenor:** Nick Vickers, Independent Curator & Alumni Coordinator, UNSW Art & Design

**Panelists:** Wendy Sharpe, Artist; Ann Cape, Artist; Jeannette Siebols, Senior Lecturer Visual Arts, ACU; John Cheeseman, Director, Mosman Art Gallery; Dr Oliver Watts, Artist & Lecturer, SCA; David Greenhalgh, Artist, Writer & Co-Director, Archive Space

*Bookings essential:* <http://www.trybooking.com/120710>

### 3pm - Artist Talks

George Catsi & Anne Kwasner, Tina Fox, Ro Murray, Mandy Pryse-Jones & Simon Savage, Janet Tavener, Ingrid van der Aa, Willemenia Villari

## SATURDAY 21 MARCH

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### 11am - Exhibition Tour

### 2pm - Artist Talks

Artists in Transit, Stephen Hall, Louis Pratt, Alex Thorby, Sam Valenz, John Wright, Tianli Zu

## SUNDAY 22 MARCH

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### Art Workshops for Kids

#### 10am–12pm

An experimental printmaking workshop making self-portraits and unique multi-layered prints using the humble kitchen pasta machine. Artworks can be serious, silly or funny faces.  
Tutor: Lisa Sammut, Artist

#### 11am–1pm

Construct simple and quirky geometric forms using colourful string and straws. Kids can either take home their finished work or add to the artist's installation on site.  
Tutor: Shuang West, Creative Director, Project Archonic

**12pm–2pm**

Create your own artwork to take home in a fun collage making activity. Walk around the site and look for interesting objects to be incorporated into collage with layers of coloured tissue paper.

Tutor: Anna Warren, Illustrator

**1pm–3pm**

Make simple origami shapes and action packed paper planes using recycled and photocopy paper. An easy and fun activity for kids of all ages.

Tutor: Lisa Giles, Artist

**2pm–4pm**

Create mini sculptures using small plastic bottles, colourful plastic offcuts and seawater. Learn about the environment while having fun.

Tutor: Alex Thorby, Artist

**ALL EVENTS & ACTIVITIES ARE FREE**

# ACKNOWLEDGEMENTS

North Sydney Council sincerely thanks all the artists for their support of The North Sydney Art Prize 2015.

## THE NORTH SYDNEY ART PRIZE TEAM

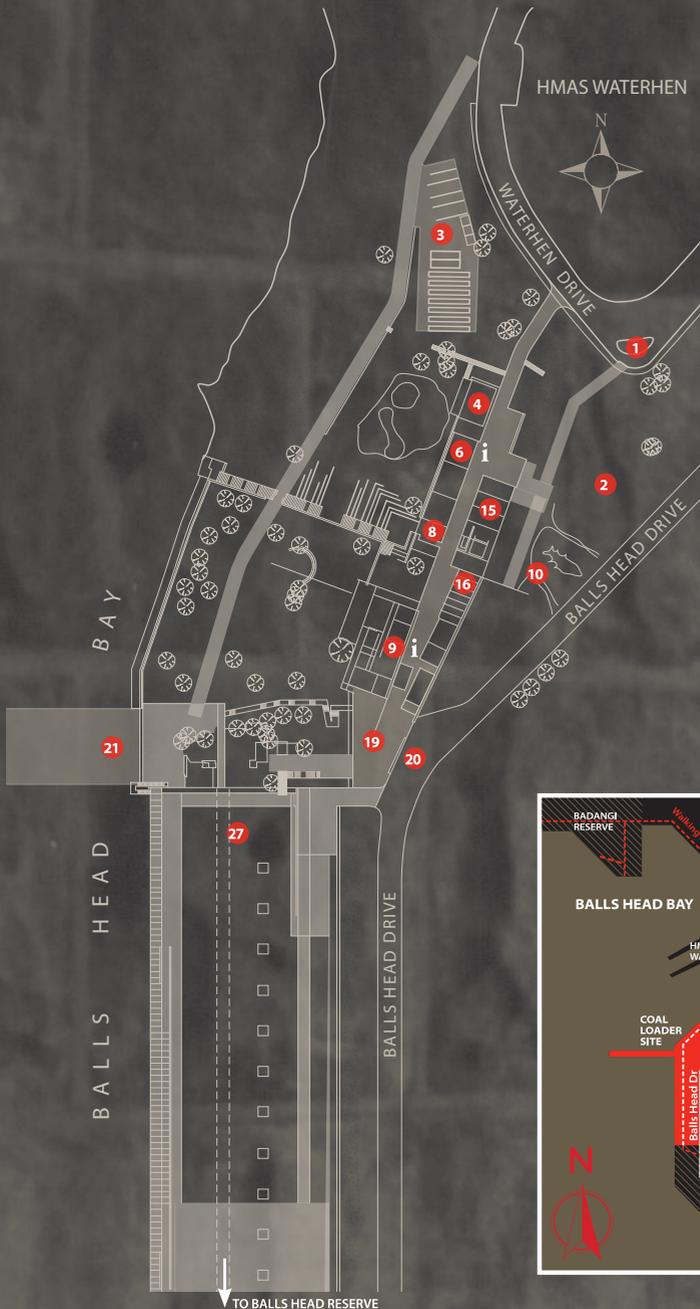
Alison Clark	Exhibition Manager & Curator
Pauline Clabassi	Exhibition Assistant
Wendy Joyce	Exhibition Assistant
Lisa Sammut	Exhibition Assistant
Olivia Ward	Exhibition Assistant (Intern)
Paul Hopmeier	Installation Crew
Karel Hubnik	Installation Crew
Stuart Watters	Installation Crew
John Wright	Installation Crew
Barbara Ryan	Graphic Designer

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[www.northsydney.nsw.gov.au/artsandculture](http://www.northsydney.nsw.gov.au/artsandculture)



Cover: Janet Tavener, *Acino*, archival digital print 80 x 80cm



- 1 Pedestrian entry drop off zone
- 2 Heath/bush foods garden
- 3 Community plant nursery
- 4 The Mess Hall meeting room
- 6 Visitor Orientation Deck **i**
- 8 
- 9 Genia McCaffery Centre for Sustainability **i**
- 10 Aboriginal whale engraving
- 15 The Powerhouse - SES HQ
- 16 
- 19 Community Garden
- 20 Bus drop-off zone
- 21 Coal Loader wharf
- 27 The Platform 'green roof'

