



**THE
MANDORLA
ART AWARD
2016**

THE RESURRECTION

LINTON & KAY GALLERIES | PERTH
JULY 16-24

MAJOR SPONSOR



ST JOHN OF GOD
Health Care

2016 FINALISTS

MEKHAIEL ABDELMALAK
GREGORY ALEXANDER
FLORENCE ALLAIN
ANNETTE ALLMAN
HELEN AMYES
PETER BARKER
JENNIFER K. BAY
GODFREY BLOW
BOB BOOTH
JANA BRADDOCK
LIBBY BYRNE
CHRISTOPHE CANATO
BRETT CANET-GIBSON
KIM CARPENTER
JULIE DAVIDSON
ANH DO
PAUL DROK
MARGARET FROST
JOANNA GENTILLI
ANNA GLYNN
NAOMI GRANT
JILLIAN GREEN

NORA HANASY
BERIC HENDERSON
PABLO HUGHES
BRONWEN HUNT
PAUL KAPTEIN
CAMILLA LOVERIDGE
ELIZABETH MARRUFFO
RYAN MCDADE
SALLY MORGAN
MICHAEL VINCENT MURPHY
GAIL NADEN
RON NYISZTOR
JULIAN POON
REBEKAH PRYOR
MEGAN ROBERT
COURTNEY SPENCE
ALMA STUDHOLME
JAKE THOMPSON
PAUL UHLMANN
VINCE VOZZO
KEN WADROP
SHAUN WAKE-MAZEY



THE MANDORLA ART AWARD

ABOUT THE AWARD

The Mandorla Art Award for contemporary religious art is Australia's most significant thematic Christian art prize, attracting some of the country's finest artists since its 1985 inception.

Mandorla (*MAN-dor-la*) is an Italian word meaning almond. It refers to an almond-shaped halo or aura that we find around the images of Jesus or Mary in Christian art and particularly in icons. It represents the light that emanates from a divine being, or one very close to a divine being.

The Mandorla Art Award offers artists and the public a new vision that is actually a very old vision, the place of the Christian religion in art. Wishing to balance the largely secular nature of most art seen in today's galleries, the Mandorla Art Award Committee selects a particular theme or passage from the Bible, Old or New Testaments.

This unique approach among Australian religious art prizes invites artists to think laterally and with sensitivity by interpreting this in two- or three-dimensional works.

Professionally curated and supported by a dedicated committee of volunteers who oversee all aspects of the awards, the not-for-profit Mandorla does not receive any Government funding but does have DGR status. It therefore relies entirely on sponsors and the good will of individuals for its survival.

In addition to the main exhibition held in Perth, a selection of finalists will be exhibited at the New Norcia Museum and Art Gallery as well as at St John of God Health Care campuses in the Perth area.

Sponsorship and patronage from St John of God Health Care, the Catholic, Anglican and Uniting churches, and the Benedictine monks of New Norcia makes Mandorla a truly ecumenical award.

2016 THEME: THE RESURRECTION

The theme for the 2016 Mandorla Art Award, "The Resurrection" draws upon a number of passages from the Bible including Ezekial 37:1-14, Matthew 28:1-10, Mark 16:1-8, Luke 24:13-35, John 20:11-29 and Romans 6:1-11. The resurrection of Jesus, the Christ, is central to Christian belief.

MAJOR SPONSOR



PATRONS

The Most Reverend Timothy Costelloe Roman Catholic Archbishop of Perth Metropolitan of Western Australia

The Most Reverend Roger Herft Anglican Archbishop of Perth Metropolitan of Western Australia

Reverend Steve Francis Moderator, Synod of Western Australia Uniting Church in Australia

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CITY of PERTH

PRIZES

The St John of God Health Care Prize
\$25,000 acquisitive

Highly Commended Prize
sponsored by the Catholic Archdiocese of Perth
\$5,000 non-acquisitive

Highly Commended Prize
sponsored by the Anglican Diocese of Perth
\$5,000 non-acquisitive

People's Choice Prize
sponsored by The Benedictine Community
of Holy Trinity Abbey New Norcia
\$2,000 non-acquisitive

THANK YOU

Christianity continues to need the arts to express the inexpressible nature of our God. A God who became human, to be one of us, Incarnate, in the person of Jesus of Nazareth. That was not the end though. Jesus of Nazareth became an itinerant rabbi who then suffered and died, but importantly, rose from the dead. His Resurrection is the reason that Christianity is alive today. Theologians continue to argue about the nature of his resurrection and will continue to do so. However, this exhibition brings together the interpretive work of artists who have engaged in an effort to discover what this means to them, and then to portray it for us so that we might also enter into the conversation in a different way.

The Mandorla Art Award now presents its 18th exhibition; our first one was in 1985. As an acquisitive Award, our winning works are exhibited, stored and cared for at the New Norcia Gallery and Museum under the care of the Benedictine Community. It is an exceptional collection of contemporary Christian Art housed in New Norcia, and recently brought to Perth to be exhibited in St John of God Hospital campuses. We are very proud of its contribution to our Christian heritage in Australia.

This year saw over 250 entries, far exceeding our previous awards, and we are delighted with the heightened interest from the art community. These must be narrowed to a number of finalists and for that we must thank our selection panel: Jenepher Duncan, Curator at the Art Gallery of Western Australia; Helen Caroll, Manager of Wesfarmers Arts, and; Rev Ryan Green. This was an extremely difficult task and we are grateful to our principal sponsor, St John of God Health Care, for hosting the day and taking care of their needs. Our special thanks go to the judging panel who have chosen the winners: Prof. Ted Snell, Director of the Cultural Precinct, University of Western Australia; Rev. Dr Tom Elich, Director of Liturgy Brisbane, and; Dr Petra Kayser, Curator of Prints and Drawings at the National Gallery of Victoria.

Our gratitude to our patrons, sponsors and donors, in particular St John of God Health Care who have committed to being the principal sponsor of the Mandorla Art Award until 2020. This added security has been most beneficial for us in our development.

Our gratitude to all the artists who entered the Award and gave their time, talent, resources and artistic insight to developing the theme of "The Resurrection".

There are of course many people who work together to bring this Award to fruition. We have had two curators, Belinda Cobby who took us part way through, and Kristy Gough who has seen the task to completion. Both have given an excellent response to our need and brought the Award to this fantastic exhibition. We still have a founding member on our committee, Pat Toohey, and we are grateful for her continued enthusiasm and help. Another long term member is Fr Chris Ross who, as well as serving as Treasurer for many years, has been our guiding theological light for this time too. He and his community of Servite Friars ably support our endeavours. Thanks to Maureen Sellick and Neil Ferguson who execute our secretarial duties, and Rev Dr Peter Sellick for convening the committee that provided the many and multi-faceted articles on our website for artists to explore the meaning of Resurrection. To our new Treasurer, Michael Anderson, who has brought a great deal of expertise and good will to our committee. To our web manager and designer, Leanda Chia, for another truly professional outcome for all our materials, in digital and print. To Simon Walsh who has recently joined our Committee with his much needed expertise in the world of commercial art. We also sincerely thank the Kerry Stokes Collection and curator, Erica Persak, for the loan of the sacred texts that are on loan for this exhibition.

Enjoy this wonderful Award!

Dr Angela McCarthy

The Mandorla Art Award Committee Chairperson

2016 JUDGES

REV. DR TOM ELICH

Tom is Director of Liturgy Brisbane and parish priest at Bulimba. He holds a Doctorate of Theology/Doctorate in History of Religions, awarded by the Institute Catholique de Paris and the Université de Paris-IV (Sorbonne) in liturgy and sacramental theology.

Across 40 years, Tom has held numerous long-serving roles: contributing editor of Liturgy News; Australian bishops' National Liturgical Architecture and Art Board member; honorary fellow of the Australian Catholic University; National Liturgical Commission of the Australian Catholic Bishops Conference executive secretary; International Commission on English in the Liturgy (ICEL) Advisory Committee member and Presentation of Texts subcommittee chair; Australian Academy of Liturgy member; and Societas Liturgica member.

He was honoured in 2004 with a special award for 'Continuous and Outstanding Contribution to the Liturgical Reform 1963-2013'.

DR PETRA KAYSER

Petra is a curator in the Department of Prints and Drawings at the National Gallery of Victoria. She has curated exhibitions on subjects as diverse as Renaissance images of Apocalypse and war, satirical prints, and early Australian colonial art. Her research interests include early print culture, Renaissance devotional art, Cabinets of curiosities, and the relationship between art and science in early modern Europe.

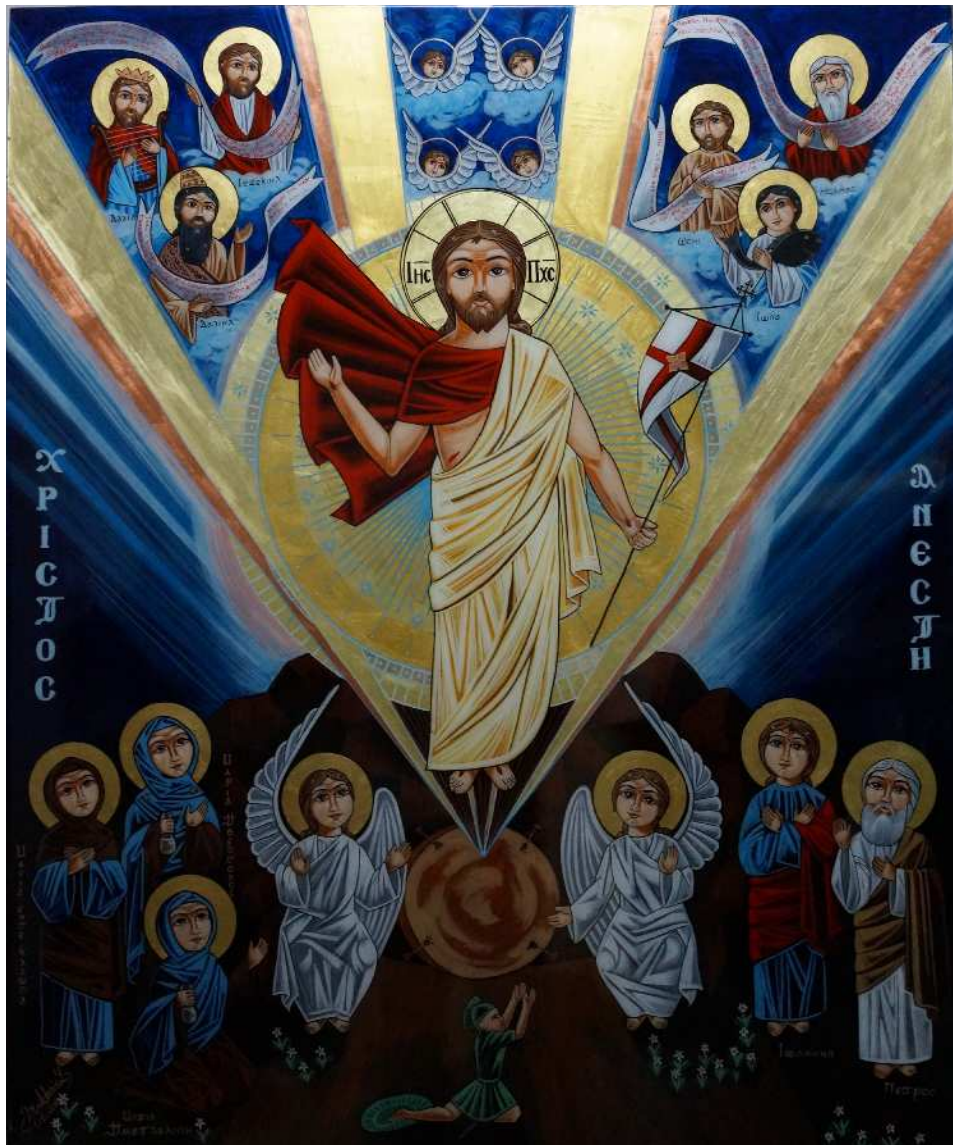
Petra has published numerous essays including an award-winning article, *The Intellectual and the Artisan*, in Australian and New Zealand Journal of Art, 2008, and is currently preparing an essay on the iconography of Christ's wounds in 15th and 16th century prints.

PROF. TED SNELL

Prior to his current appointment as Director of the University of Western Australia Cultural Precinct in 2009, Ted completed an Associateship in Art Teaching, postgraduate study in England, and taught as Professor of Contemporary Art and Dean of Art, John Curtin Gallery.

Over the past two decades he has contributed to the national arts agenda through his role as Chair of the Australian Council of University Art and Design Schools, Chair of Artbank, Chair of the Asialink Visual Arts Advisory Committee, Board member of the National Association for the Visual Arts and Chair of the Visual Arts Board of the Australia Council.

He is a commentator on the arts for ABC radio and television and is currently art reviewer for The Australian and a regular contributor to local and national journals. He has published several books and has curated numerous exhibitions, many of which document the visual culture of Western Australia.



MEKHAIEL ABDELMALAK (SA)

Ekhristos Anesty!

Egg tempera on gesso on plywood covered with epoxy resin
141 x 101 cm

This Coptic icon explains the resurrection according to the bible. The light in the icon is sourced by Jesus and all prophets and apostles in the icon are looking at Jesus. There are 2 angels inside the tomb, John and Peter the apostles along with 3 Marys. The tomb is shut, the Roman guard has fallen down with his eyes shut, in green army clothes and profile posture all showing the evil nature. The prophets from the Old Testament in heaven are looking and meditating on Jesus' resurrection from the dead (Ezekiel 37:1-12, Isaiah 52:1-7, Daniel 7:13-14, Hosea 6:2, Psalms 88:4, 44:23-26, 15:10-11, 129:1,141:7) Jonah represents a symbol of Jesus in the tomb as he was in the whale's stomach for 3 days.

Mekhaiel Abdelmalak, (born 1980) is an Egyptian-Australian painter.

Mekhaiel has been drawing since he was 6 years old, with the support of his family he developed his drawing potential.

Even before focusing on iconography, his work has always been semi-abstract and figurative, with close links to the modern Era.

Mekhaiel was apprenticed by one of the fathers of Neo-Coptic Iconography - Mr. Galal Ramzy - in Cairo, Egypt. Galal was undoubtedly one of the most inspiring figures in Mekhaiel's development as an Iconographer (in 2008).

Since then, Mekhaiel changed his art pathway to iconography and created a lot of icons all over Egypt and in Adelaide, Australia.

GREGORY ALEXANDER (VIC)

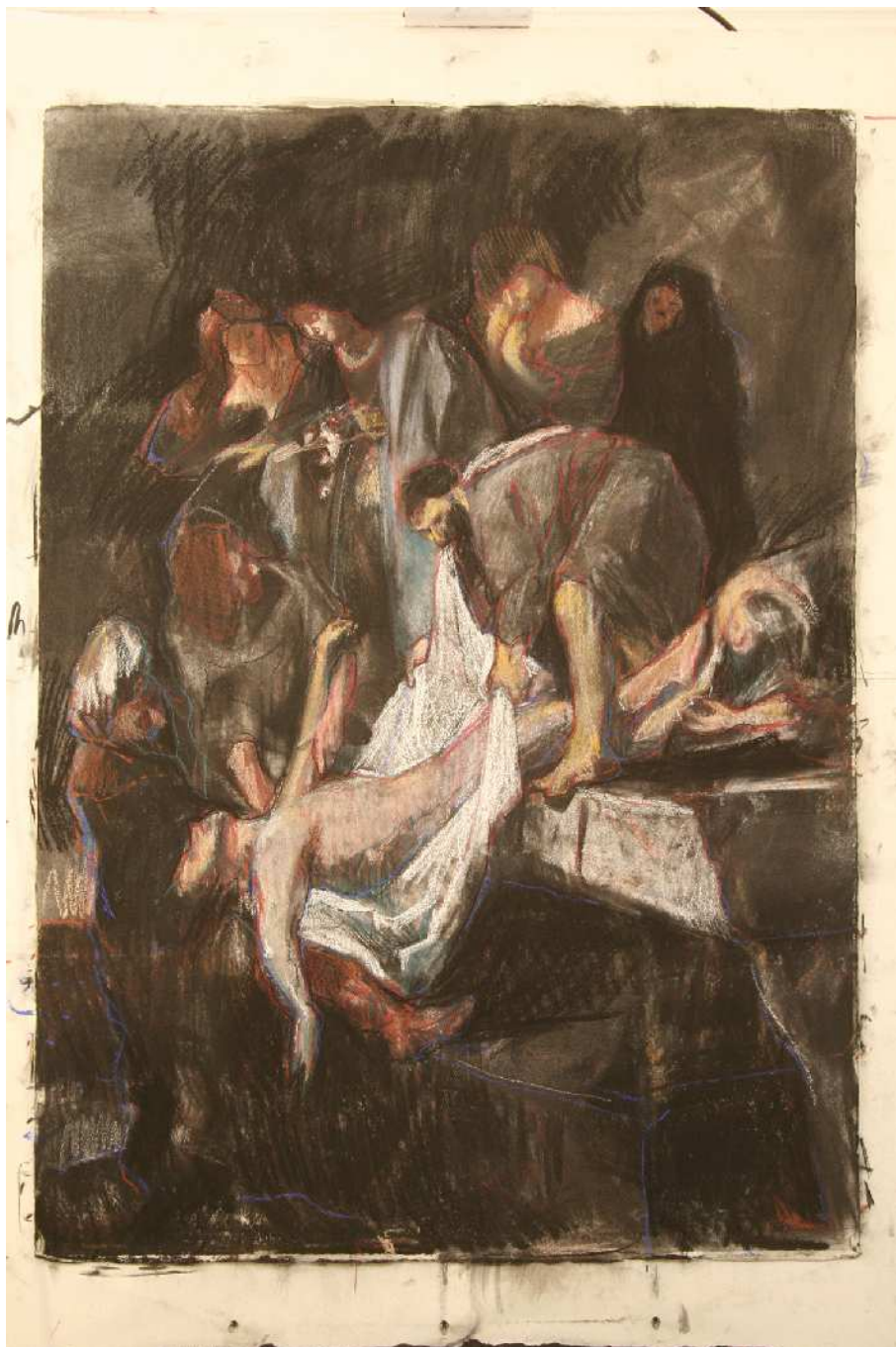
resurrection (01:17)

Charcoal, conté, stop frame photography
106 x 75 cm

I focused on transformation using observational drawing to interrogate a series of works by the artist Rubens. My work is to be exhibited in two parts; the final drawing, and a stop motion film, created by changing a series of drawings. Each drawing has to be expunged so that a new one can be created. The drawing and film therefore embody all parts of their creation, with remnants manifest in the final piece. This replicates the process of destruction and creation - death and life - a circular process - a metaphor; referencing the broader story of the theme of resurrection, transformation and the mysterious cyclical fusion of material with subject, image with meaning, death with life.

Gregory Alexander has held over 25 solo exhibitions, and participated in numerous group exhibitions in England and across Australia. He is represented by the Fosse Gallery in England, and his work is regularly shown in London and the south of England as well as across Australia - his work has also toured through Europe. At the age of 23 he was elected to the prestigious Royal Watercolour Society in London, making him one of the youngest associate members ever. Gregory Alexander's work is held in numerous public and private collections throughout the world.

www.gregory-alexander.com



(still from video)



FLORENCE ALLAIN (WA)

Elevation II

Photography

90 x 130 cm

Part of a series of work, *Elevation II*, photography shot on film, is a spiritual work representing a moment of passage. It captures travel through the unknown, dealing with anxiety and fear with no clear sense of direction or destination, but yet portraying a sense of calm. It is a proposition of rebirth, a resurrection. Florence Allain's works are based on a spiritual linking of cultures and locations using varied subjects. She deals with spatial and time perception, Ideology, self-consciousness, Nature, Life, Death and Rebirth. In contradiction to the difficult emotions surrounding such subjects she proposes visuals both meditative and spiritual.

French born in 1975, in Cameroon, Central Africa, Florence Allain grew up in 4 different countries and has travelled worldwide. She moved to Australia after graduating from Ecole Nationale Supérieure des Beaux-arts de Paris in 2000 with a Master in Fine Arts, Digital Arts, Film and Photography.

She has exhibited and sold her work in Paris and Perth including public art work, TAFE's Art collection, government and private commissions, local acquisitive awards. She has worked for clients such as Scoop, Insite magazines, RAC, DHW, Screenwest, Alliance Francaise Perth. She has been on the board of Fotofreo and The Town of Vincent Art advisory group. She works as an Artist and Creative Consultant.

ANNETTE ALLMAN (VIC)

Presence Absence Presence

Bronze

10 x 30 x 30 cm

The inspiration for the work came from the words of Archbishop Timothy Costelloe, where he speaks of the paradox of the absence and the presence. The "rebirth of faith" following the resurrection. Where "the new presence points towards a new absence and yet a new presence." Jesus is no longer in physical form, yet he is very present in spiritual form.

I have endeavoured to capture this paradox, there has been a presence (the imprints of the feet) and yet the cushion is not totally compressed suggesting an absence. The form of Jesus has risen, yet a powerful magnificent spiritual legacy remains. This bronze attempts to concretise this paradox in an enduring physical form.

Annette Allman works as an artist with her

scruffy, but exquisite terrier Lulu in her Brunswick studio in Melbourne, Australia. She is also a part-time clinical psychologist.

Psychology, spirituality and the intra-psychic inform her work.

Annette lived in Perth for many years painting colourful paintings with an aerial perspective and uplifting, celebratory messages. She also paints portraits as a discipline. Annette has spent the last five years working as a sculptor.

She has been a finalist and a previous winner of the Mandorla Art Award in 2010 and a finalist in the Blake Prize of religious art in 2014 and the Blake Prize Directors Cut in 2015.

See www.annetteallman.com





HELEN AMYES (WA)

Relic

Used teabags, wax, pigment, cotton thread

24 x 68 cm

In making the work entitled *Relic* I chose to resurrect a humble everyday material - the used tea bag. The tea bags were collected from various community groups around York, Western Australia. Dried, emptied and further dyed with rose hips and rust before being sewn and embroidered to create a delicate textile reminiscent of ecclesiastical needlework. The rose emblems in the work reference the following passage:

"The wilderness and the solitary place shall be glad for them; and the desert shall rejoice, and blossom as the rose."

This is written over the door of the Wheatbelt church St John in the Wilderness in Dale.

Helen Amyes is an English artist living and working in York, Western Australia. She has been described as a painter with a fluid approach who is not defined by any medium. Taking an egalitarian approach her conceptual work has been exhibited along side the work of many eminent FLUXUS artists, such as Yoko Ono, overseas. In the last twelve months Helen has entered the Glover Prize and taken part in group shows in Tasmania, Ljubjana Slovenia, and Minnesota in the USA. Currently Helen's work is held in numerous private and public collections around the world including the MoMA Library in New York, MuBE in Sao Paulo, Brazil and the Emily Harvey Foundation also in New York.



PETER BARKER (WA)

Guided

Oil on canvas

130 x 120 cm

Instead of a traditional interpretation of the resurrection I was interested in the idea of returning or more correctly a "rebirth". I have used a young boy holding a flickering candle to signify the light of the world while he is drenched in a supernatural light. The boy is wearing a kangaroo skin to acknowledge spirituality before Christianity entered Australia. He is returned to an ancient world, quite foreboding but will be guided by faith which is above, in and around him.

Peter Barker is a Perth based artist who studied the techniques of classical realism at the Angel Academy of Art in Florence. He continued his studies as an assistant to the master Norwegian figurative painter Odd Nerdrum. Peter Barker's work can be found in the Kerry Stokes collection as well as many private collections around the world. He has exhibited extensively and been a finalist in numerous prestigious awards such as the Black Swan, Mandorla and A.M.E. Bale travelling scholarship.

www.peterbarkerart.com

JENNIFER K. BAY (WA)

The Word has risen

Oil on canvas
90.5 x 90.5 cm

God's written word points us to the Living Word, Jesus who existed before time began; became flesh; lived among us; was crucified; rose from the dead and lives within those who call on him. He lives in me.

In this painting I have used the symbols of the cross, the Jesus figure and Bible text from Luke 24 to convey my interpretation of the Resurrection theme.

For me the Living word, Jesus is the focal point of my painting and adding Bible words reinforces this.

I reflected on these words in 1 Peter 1:3

"Praise be to the God and Father of our Lord Jesus Christ. In His great mercy has given us new birth into a living hope, through the resurrection of Jesus Christ from the dead."

Jennifer K. Bay is an Australian abstract painter who has a Bachelor of Arts (Visual Arts) and a Grad Dip Ed. She has taught art at Public and Private Senior High Schools and Community Art Centres, also giving private art classes in her studio.

Jennifer has exhibited five solo exhibitions and eight group exhibitions as well as entering art prizes, art shows and community art projects throughout Australia since 1992.

Jennifer has been an art adviser for the local City council and is a member of several community galleries in Perth and Geraldton. Jennifer has sold art works nationally and internationally; her artworks are in the local city art gallery, private school and museum collections.

www.jenniferkbay.com



GODFREY BLOW (WA)

Resurrection

Oil on Belgian linen
102 x 152 cm

This work is about the resurrection of the earth and its power. I have used a part human, part animal creature that personifies the strength of creation and is emerging from the soil. My being is a creature that people thought was dead but somehow springs up from the earth itself.

Godfrey Blow was born in Lincolnshire, England in 1948. He gained a BA Hons Degree in Fine Art from Sheffield Hallam University in 1971. From 1973-74 he attended Manchester Metro University where he qualified as a teacher. His first solo exhibition was held in London in 1976 and followed by another in 1980. He emigrated to Australia in 1982. He has held numerous solo and mixed exhibitions of his work in Western Australia South Australia, Victoria, New South Wales, Queensland, United Kingdom, India, China and Canada. His work is represented in private and public collections in Australia, including The Art Gallery of Western Australia.

www.godfreyblow.com.au





BOB BOOTH (WA)

A Resurrection Triptych

Oil on canvas
25 x 70 cm

The fall of the Tower of Babel

The builders of the Tower of Babel seeking a god of their own design, only find an empty tomb: "He is not here". 'The things that are not have brought to nothing the things that are'.

When saw we thee?

With hope lost and little faith the witnesses fail to recognise the risen Christ, and their burning hearts question, 'When saw we thee?'

The return of the prodigal

My Son made sin, lost and dead; is now the risen living source of life for the deadness of all sinners.

Born in Lincolnshire England 1948.

Studied graphic art at Grimsby College of Technology, and fine art as a main subject in teacher training. Teacher of fine art in Lancashire. Migrated to Australia in 1988.

Exhibitions:

Cork Street, London,

The Royal Society of Portrait painters, London.

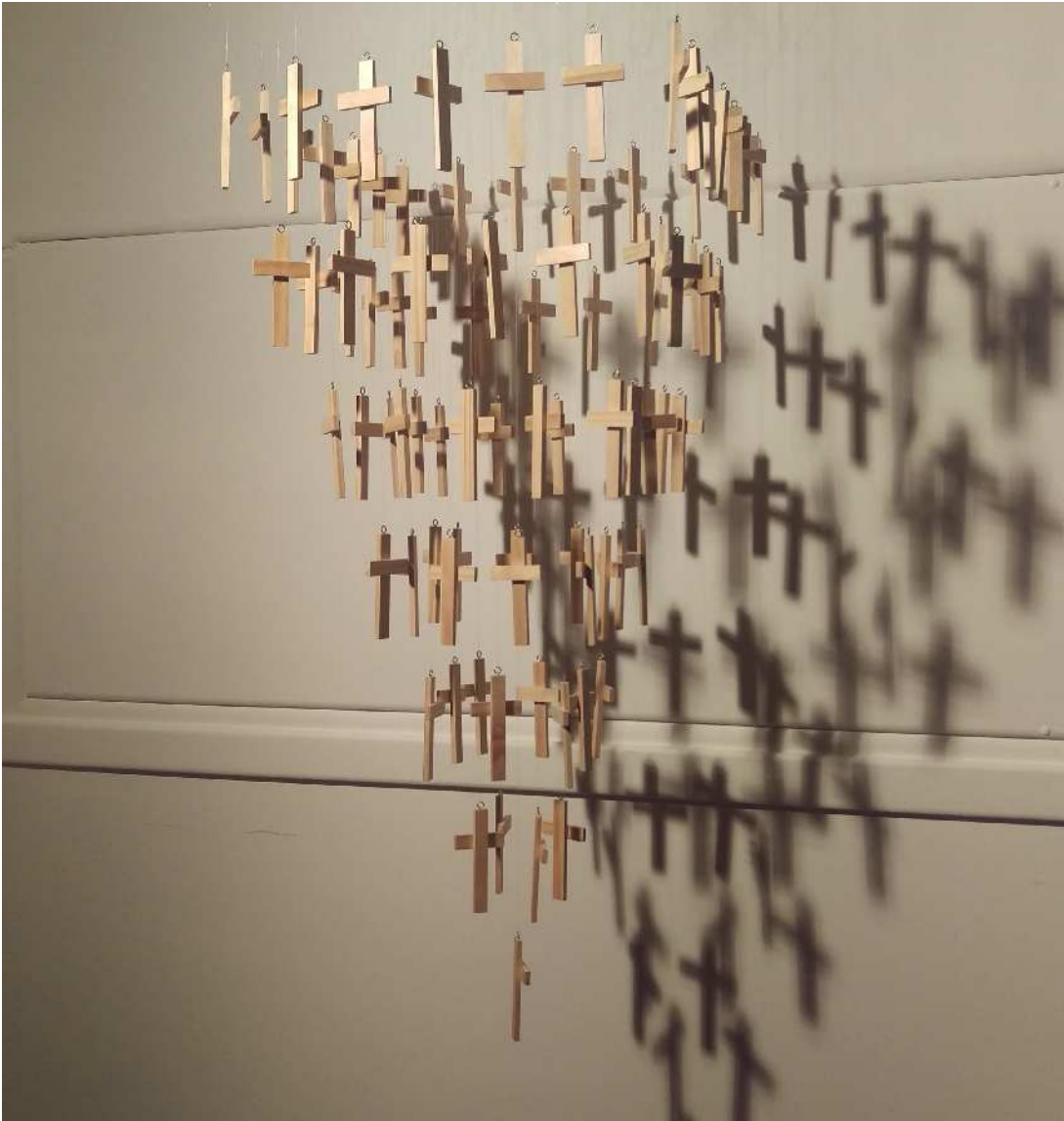
Windsor Castle, England

Jersey C.I various galleries

Strasbourg France.

Bury Art Museum, Manchester. (As member of the Manchester Academy of Fine arts):

Margaret River, Western Australia,
Linton and Kay Perth.



JANA BRADDOCK (WA)

Resurrection Reverberations

Pine, steel wire & nylon line

135 x 70 x 70 cm

Each individually suspended cross is symbolic both of the physical act of rising but also of the spreading of Christianity.

St. Paul wrote:

"I passed on to you what I myself received: that Christ...was raised on the third day, according to the Scriptures, that he appeared to Cephas and then to the Twelve." (1Cor.15:3-8)

This is one of many passages referring to the resurrection as a pivotal object of faith in the Christian church and the passing on of this knowledge. It is the awe that this miracle creates among followers that has helped Christianity to become by far the world's largest religion, with an estimated 2.2 billion adherents, of all 6.9 billion people on Earth.

Jana Wallace Braddock is an Australian visual artist with over ten years professional experience.

After beginning her career in South Australia and successfully completing a Masters in Visual Arts in 2011 Jana moved to Perth WA to further extend her visual arts career, both as an artist and curator. Jana's work ranges from 2D pen and ink drawings to large scale sculptures and installations.

www.janabraddock.com

LIBBY BYRNE (ACT)

Resurrection: A Daily Navigation

Pigment ink prints on Canon Rag Photographique, 310 gsm in a handmade box
5 x 44 x 33 cm

This series of 50 Original Pigment Ink Prints is presented as an account of the development of one work exploring The Resurrection. Beginning on Ash Wednesday 2016 I worked on this drawing each day until Easter Sunday in order to understand the journey toward Resurrection. My time in the studio with the drawing became a daily navigation of the experience. These days of drawing were documented with a photograph at the end of each day. Pigment prints of the photographs have been collected and are offered here together in the form of an unbound book. The book allows viewers an opportunity to glimpse the daily navigation toward Resurrection, in the absence of the original linen.

My art making practice is a means to explore the questions of meaning and existence that provoke wonder and thus capture my attention. Within the studio I am seeking to discover ideas, images and experiences that will extend the way I think, perceive and respond to the questions. Within my practice I explore the narrative of that which is shared in the experience of being human, whilst seeking and sometimes finding the presence of God in those places. In this way, my studio practice is theology in the making. My PhD study with the University of Divinity was a Practice-led Studio Inquiry into the theological question of 'The Art of Healing'.

www.libbybyrne.com.au





CHRISTOPHE CANATO (WA)

The Resurrection

Digital photography

150 x 100 cm

After arriving to Perth, I have seen my photography radically change from conceptual to a more traditional approach to the medium. In search for my identity, my latest series articulates perception and interpretation of our social, cultural and material affiliation.

Ad Vitam Aeternam (2011 Mandorla Art Award finalist), *Women of Jerusalem* (2012 Station of the Cross annual exhibition), *Pandora's Box* (commissioned artwork, City of Joondalup) are but a few of my subjects often inspired by myths and religions.

Interior space of intensity and metaphor, my work serves as an expression of the membrane between two worlds; that by which we are surrounded, and another which belongs to the individual.

French-Australian I live and work in Perth, Western Australia since 2005.

After receiving a DNSEP in 1989 (comparable to an Australian Master degree in Fine Arts), photography became my first tool to express myself as an artist. My visual artist career started with the 1997 winner prize of the Paris Salon de la Jeune Creation.

In the past 2 years I have exhibited in solo shows at Anna Pappas Gallery in Victoria, Queensland Center for Photography, Singapore Fringe Festival and Turner Galleries.

Other recent events include : Pandora's Box commissioned public artwork for the City of Joondalup and a collective exhibition curated by Susan Hill at Fremantle Art Centre.

www.christophecanato.com

BRETT CANET-GIBSON (WA)

Anastasis

Photographic digital print

90 x 60 cm

I see my work as a process of questioning: breath, death, and the beauty of being. For me, creativity is the ultimate – man's highest purpose. Art is the interior exposed; an outward manifestation of an inner dialogue. I feel the greatest form of this is an artwork that is simultaneously both personal and universal. Life is about seeking, seeing, being.

The image presented is to be understood viscerally as opposed to a more conventional linear visual narrative. The viewer is encouraged to process an instinctive inner feeling or sensation rather than unlocking the puzzle of the image with his or her intellect.

Brett Canet-Gibson is a photographer and visual artist who has produced photo and editorial essays for numerous publications and been the recipient of many international, national, and local portrait and editorial awards. He was shortlisted for the 2015 and 2016 National Photographic Portrait Prize and is currently exhibited at the NPG in Canberra; awarded People's Choice for the Head On Photo Awards Festival - the nation's most prestigious showcase for global photography; finalist of the PCP's Iris Award; and winner of the City of Swan's Art Award for Most Outstanding Work. He has most recently been shortlisted for the 2016 DUO Percival Photographic Portrait Prize.

www.twinetheworld.com





KIM CARPENTER (WA)

Blessed are those who have not seen and yet have believed.

Acrylic

92 x 122 cm

My painting addresses the theme "The Resurrection"; showing the cross on which Jesus died for us and then the empty tomb representing his resurrection. The tracks leading away from the tomb is travelled by those who believe and will now spread the word of the Lord throughout the world that he died for our sins.

I am a Yamatji Wajarri woman from the Murchison area of Western Australia. Much of my younger years were spent living on and off my mother's country in the Murchison area of Western Australia. It was during this time that we were taught about our history, cultural and religion.

I became interested in art about 2 years ago when I was approached by Relationships Australia to enter an art piece in their yearly Aboriginal community art exhibition, which I did. I have continued to paint since then and have been employed by Relationship Australia to teach Culture and art in the community including Aboriginal community groups, Primary and High schools around the metro area.

JULIE DAVIDSON (VIC)

Don't be afraid

Oil on linen
153 x 122 cm

A turning point in world history, Jesus resurrection, is the moment for mankind that God's perfect plan and greatest victory is made manifest. It means we are released forever from the hold and fear of death: O death, where is your victory, O death, where is your sting? The angel's first words to the women at the tomb, Do not be afraid, are words of solid hope for all who believe in the resurrection.

Melbourne based artist, predominantly painting large still life and genre paintings. Represented by Linton & Kay Gallery Perth, TVH Gallery Sydney, Flinders Lane Gallery Melbourne. Julie has had 19 solo shows, she has been a finalist in several major awards & her work is represented here and overseas.

www.juliedavidson.com



ANH DO (NSW)

Son of God

Oil on linen
92 x 122 cm

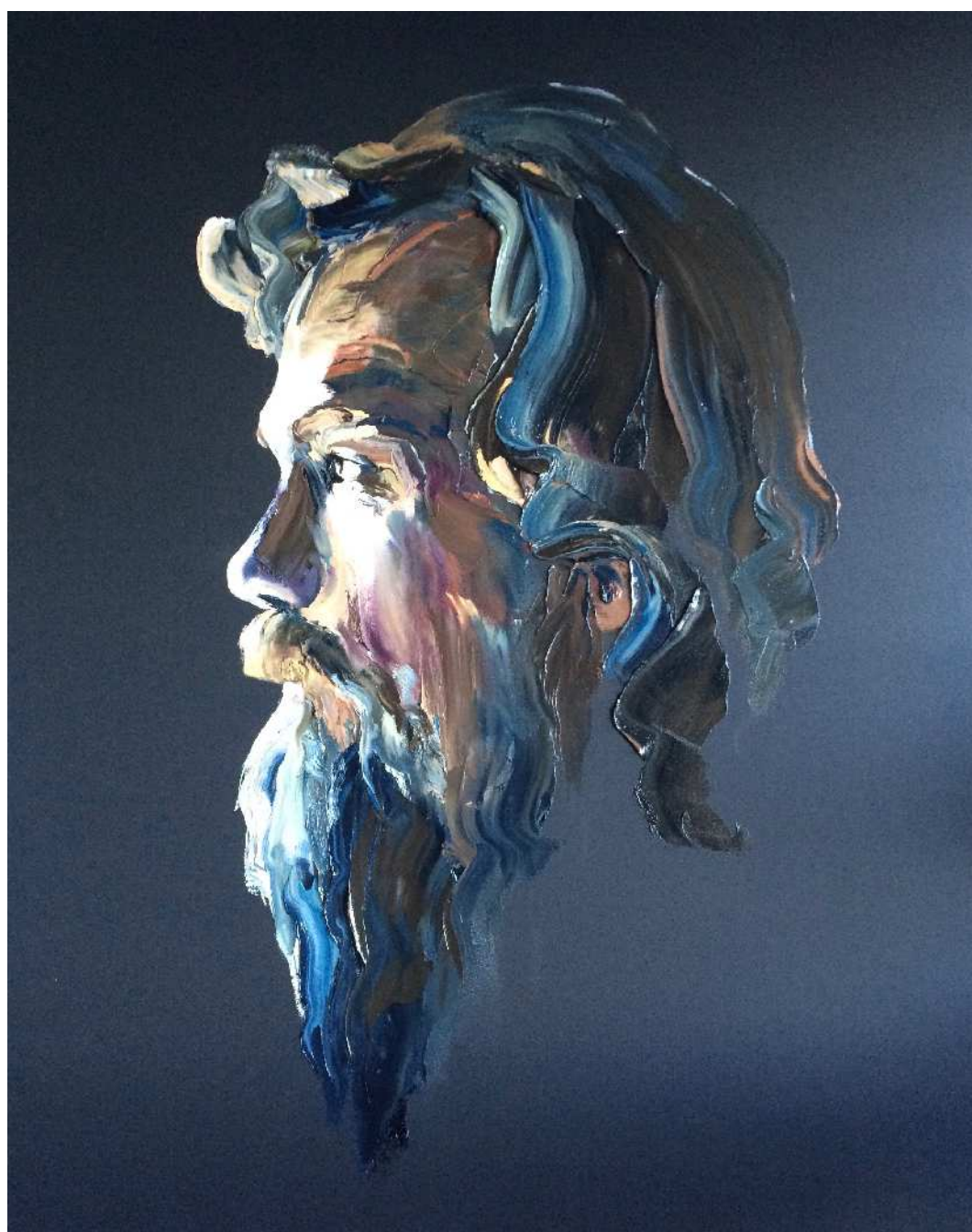
I wonder if Jesus got to choose to be resurrected. How much of each step of his life was a human being making a choice, and how much of it was The Son of God walking a path that was predetermined.

In this painting I wanted to convey that moment when he looks back from death and makes a decision.

I was raised Catholic and remember as a kid listening to lots of stories about Jesus both at Mass and in the classroom, and I often forgot that this person was supposed to be the son of God. I was just in awe of this guy who had a different paradigm which he used to make decisions.

Anh Do is better known as a comedian but his first love is painting. After high school Anh enrolled in Fine Arts at Tafe and was on the road to becoming an artist before the lure of the stage intervened.

Recently he has cut back on performing to focus on making art once again. He has quickly made up for lost time after making the Archibald Finals in 2014 and winning a handful of art prizes.





PAUL DROK (WA)

I Thirst

African walnut timber approx 50
years

1,051 x 405 x 55 cm

The resurrection of our Lord Jesus Christ is the story of hope and promise for each and everyone one of us!

On the cross Jesus cried out "I thirst"; Mary of Agreda, wrote in "City of GOD" that Jesus was athirst with anxious desire that not one of us should lose eternal happiness. This he did, even with arms outstretched, nailed to the cross.

Jesus' demonstration that "death has been swallowed up in victory" is not over. How wonderful, this very moment, the resurrected Christ Jesus continues with the same never wavering, infinite love, to reach out to us. Ever still the good shepherd, he reaches out in love to protect us, and when our earthly life is finally over, he is there to lift us up!

I am married with 3 children. I have worked in the design industry for some 35 years and 5 years ago, deadlines became a catalyst (and almost a reality), so I retired. Since that, that work period in my life is over, I have completed university studies and now only work 2 weeks a year as an educator for Sculptures by the Sea. The rest of the time is taken up as a carer for my daughter, and taking up art studies among the never ending chores of keeping a home running.

I sing with the University Choral Society and the Nedlands Uniting Church choir. I now am pursuing ideas to conduct creative workshops for the disabled. And want to create something "Beautiful for God" as Mother Teresa says.



MARGARET FROST (QLD)

The Keys

Watercolour pencils, gouache, watercolour & acrylic on canvas
30 x 41 cm

*"I'm Alive. I died, but I came to life...
See these keys in my hand? They open
and lock Death's doors, they open and
lock Hell's gates." Rev 1:18 Msg*

Christ's rough carpenter's hands, pierced by a cruel crucifixion, holding the keys to Death and Hell for which he willingly paid the ultimate price on the cross. He showed the holes in his hands as evidence.

Heaven's golden key, resting on his belt, has the 11 apostles and Jesus at the top in pearls surrounding the heart of God, with the cross which opens the Way.

The coarse fabric in his robe, because Mary at the tomb on the third day thought he was the gardener.

The black background gives way to the Light of Life and the proof of His Lordship.

The excitement of seeing what I can achieve drives me to be the best that God created me to be. Only He knows what that is and I do not want to miss a thing.

My life has had a procession of "I wonder what would happen if I give this my best shot moments". Am I willing enough to do the work required? To learn on the job! To do my best, no matter what, and before my perfectionist streak kicks in.

Once I say yes "I can do this" the learning curve goes skyward and the excitement builds because I have no idea what I am capable of. A thought in the night, "I wonder if that would work." I have learnt to go with the Shunt that wakens me. The thought has to be followed in my workroom before I forget.

JOANNA GENTILLI (WA)

The Promise

Oil and gold leaf on marine ply
60 x 45 cm

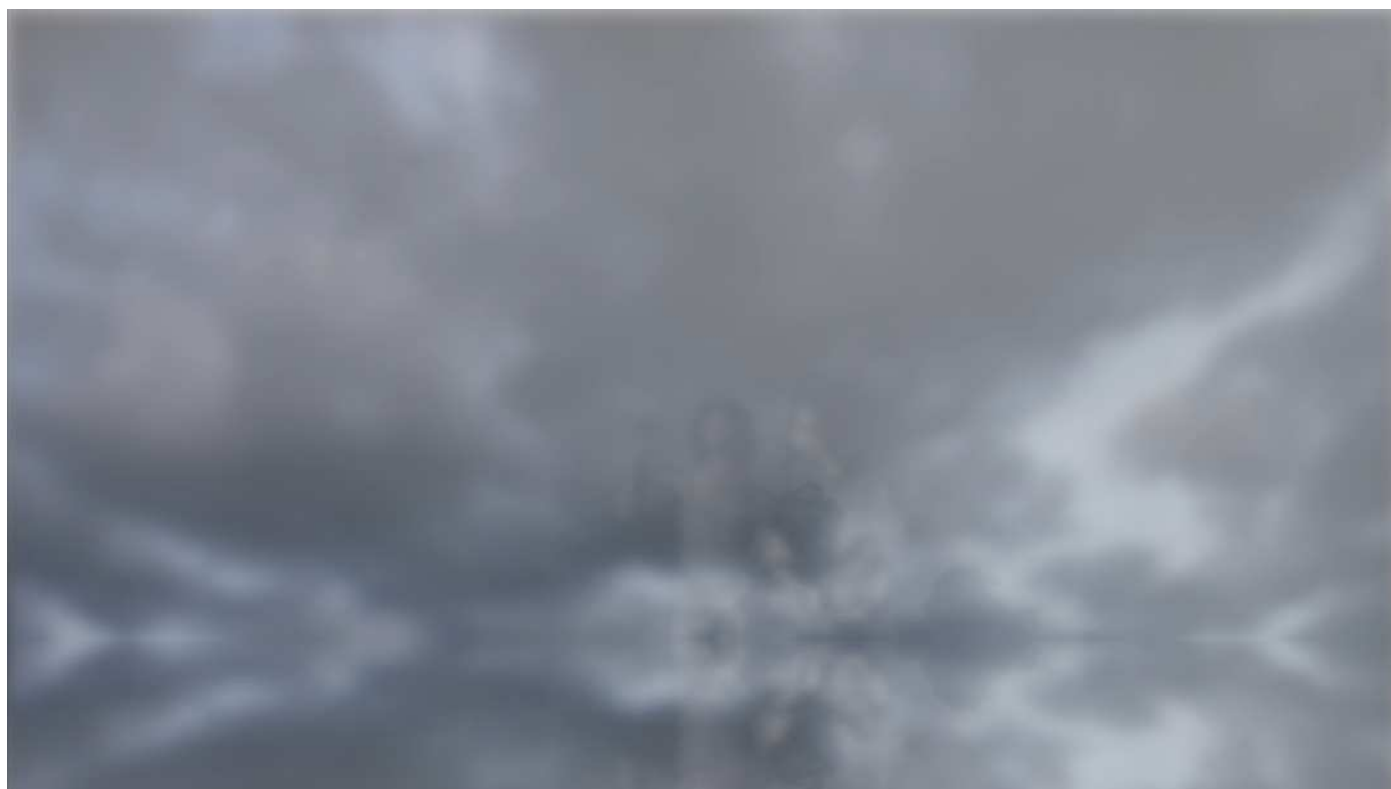
This expresses the sacrifice of the life of Christ, His continuing presence as a living force and the dual nature of death and eternal life. The blood red background, the nerve synapses and the cells remind that He was the Son of Man. They forge a powerful link with living human beings, replacing the traditional crown of thorns. The conventional icon gesture of blessing emphasises His divinity, love and the promise of everlasting life in the resurrection.

The old master's technique, achieves a realistic finish to flesh tones. The unvarnished wood of the background is stained and like coffins of early Christian burials it of powerful simplicity and faith.

Joanna Gentilli is an art historian and costume designer who teaches at the Western Australian Academy of Performing Arts. She has master's prelim in Roman archaeology from the University of Western Australia. Ten years ago she began to paint in oils. Art history and the ancient world have informed her practice, as have symbolist, surrealist and naïve painting. She uses the traditional old masters method in which colour glazes are built up gradually over underpainting to achieve highly realistic effects. After a recent painting course in Florence, Italy, she has begun to experiment with raw wood finishes and the use of gold leaf and tempera.



(still from video)



ANNA GLYNN (NSW)

Presence (04:00)

Video, archival images historical paintings

A meditative exploration, veiled by mist and diaphanous imagery. Shrouded within the work are three images of The Resurrection of Jesus taken from historical paintings by Bellini, Murillo and Bloch.

Presence is an intimate work created within the immediate and personal environment surrounding the artist's home in the coastal Australian rainforest. A timeless landscape is embedded with spirituality and beauty, a place of swirling mists, birdsong, the clouds of heaven.

Music by Ben Cosgrove; field recordings & sound editing by Anna Glynn

Anna is a multimedia artist who works with a palette of painting, drawing, moving image, animation, photography, sculpture, writing, music, sound, installation and theatre. She strives to create visually poetic work investigating the connection between humans and nature, land and place, the physical and the ephemeral.

Her video work Cane was a finalist in the 2016 Wyndham Art Prize and Noosa Art Award. Her film The Sun Worshipper was selected for the 2015 Byron Bay International Film Festival and finalist in the Whyalla Art Prize. In 2010 her films The Traveller won Animation at the International Film Festival Ireland and Verse Versus won the 2009 Meroogal Women's Art Prize.

www.annaglynn.com

NAOMI GRANT (WA)

Wings of resurrection

Acrylic and collage and gold leaf
90 x 90 cm

The painting refers to the new life and hope given on the wings of resurrection, being lifted up from the ashes, rising above adversity or death and connecting with the spiritual that brings new life.

Naomi is a multi award winning Contemporary Indigenous Australian Artist, a descendant of the Wiradjuri people of central New South Wales. She was born in Sydney but has made her home in Perth, for the past 39 years. Naomi has won numerous awards, including the \$10,000 Hawkesbury Art Award in 2011.

Her successful career as a practicing artist and designer spans the past 35 years. In the last 14 years Naomi's focus has been in acrylics and collage. She has developed a technique of using layers of coloured tissue paper under and over the painted surface. Her background in Textile Design draws her to the pattern and repetition of shapes found in landscapes and waterscapes.

www.naomigrant.com



JILLIAN GREEN (WA)

Holy Maria

Acrylic and oil on steel and terracotta
100 x 56 x 39 cm

This work speaks of the situation the Catholic Church finds itself in given the exposures of the royal commission into sexual abuse & I believe, the much needed resurrection of the feminine principal.

I have attempted to represent this with an image of my beloved orphaned lamb after her first shearing; shocked, cut, bleeding & doused with blue lice treatment. The inverted "T" presses down, a comment from St Francis perhaps or an amputated Latin cross? Something is amiss.

Below the Divine Feminine rises ancient but new, her gaze direct. Her power is different, its strength lies in its spacious receptivity, the power to listen well, to understand, to watch & protect the less powerful.

I was born in WA in 1966, attended Applecross Special Art School. I have been painting and exhibiting since 1989. I completed a BA in visual art at Edith Cowan University in 2001. I've also completed some studies in Christian theology at Notre Dame University. I began exhibiting with Turner Galleries (then The Church Gallery) in 2002. My art practice is largely inspired by early Christian art. For the past nine years I have lived on the south coast of WA.

jilliangreen.com





NORA HANASY (QLD)

Day 3

Photography/digital art printed on treated aluminium

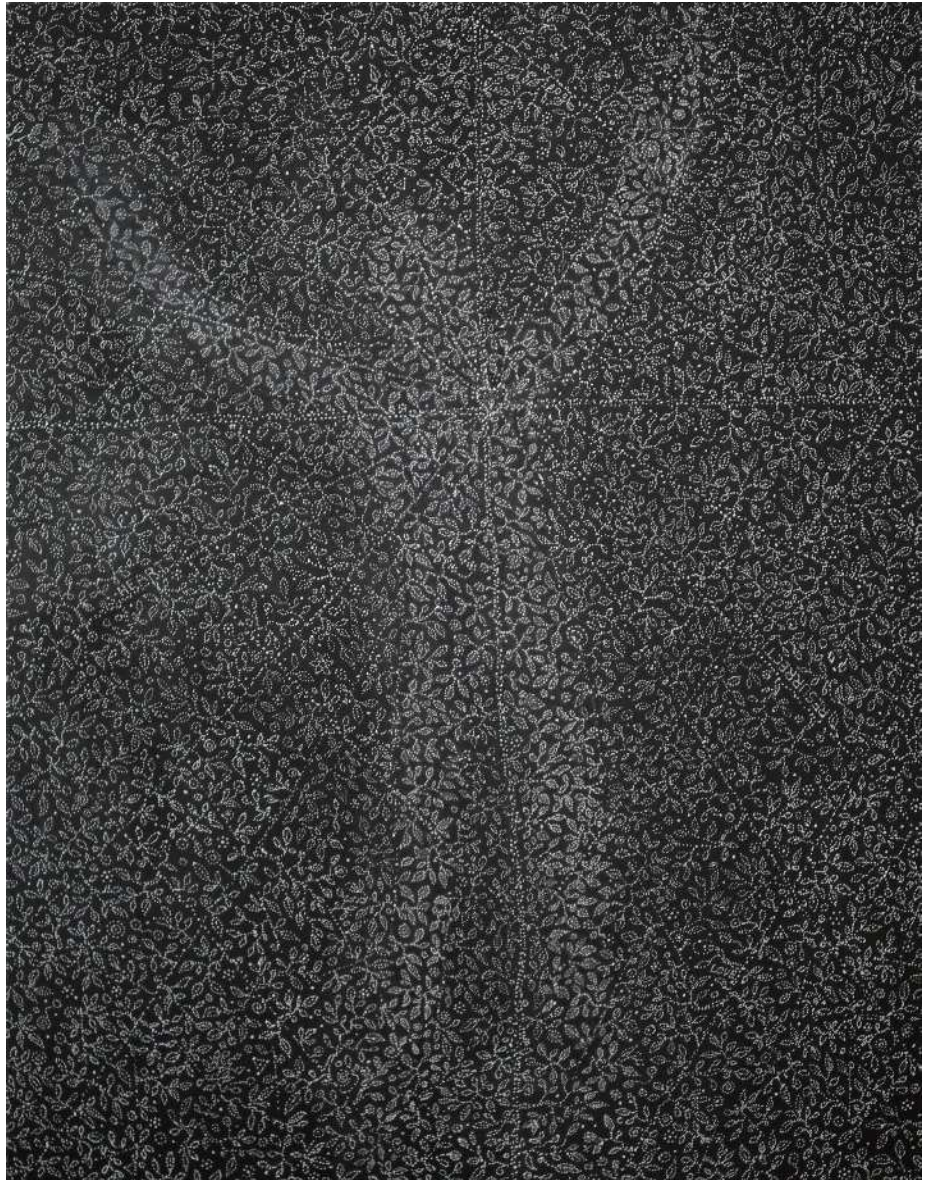
70 x 70 cm

Day 3 represents the moment God exercised his power to bring him back to life. It is the moment Jesus wakes in the tomb. There are many images depicting him after he left his resting place and how the people felt and reacted to the news. But what about Jesus? This work depicts the moment he wakes and his human eyes have adjusted to the light inside, but his eyes see beyond reality. Perhaps flashes of what happened and what is going to occur. What was he thinking in that moment? Did he have a conversation with his father? How long was he awake? These are the questions that inspired this piece.

This image has been created using my own photographs and digital effects.

My name is Nora Hanasy. I have been a teacher of Visual Arts for 15 years and currently stopped to pursue art full time. My areas of interest are photography and collage, which I have recently started merging and layering both digitally and traditionally, and hope to build a body of work from in the near future.

To view some of my work I have a FB site Nora Hanasy.



BERIC HENDERSON (NSW)

Heart and Soul

White ink and acrylic paint on canvas
120 x 90 cm

The theme of The Resurrection is one that I have painted previously, and here I approached the topic in a different way. I am currently relocating my art practice from Sydney to Port Macquarie on the north coast of NSW, and the lush vegetation and rain forest of that region helped guide the creation of this work. The germination and ever expanding growth of the forest has a deep spiritual connection that I felt relates metaphorically to the Resurrection. This prompted the abstract work Heart and Soul, created by applying thousands of carefully placed dots of white ink on black painted canvas. The symbolism within the work is clear but understated such that the work retains its own beauty.

I am a painter and have been consistently exhibiting since 2002, with 11 solo shows that centred mostly around painting and drawing. I have always considered myself an observer of nature and of life, and my works often strive to express what it means to be human, and how and why connections between people form and persist. I have a background in science as well as art, and hence a certain level of detail and experimentation has always infiltrated my art practice. In the last two years, I have expanded my drawing to very detailed works such as the new abstract piece Heart and Soul.

www.berichenderson.com

PABLO HUGHES (WA)

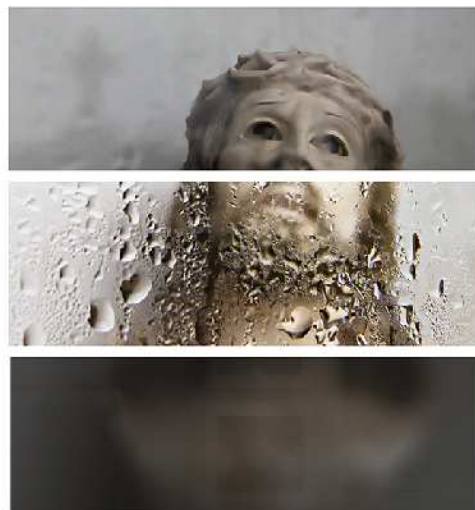
Triune

Digital photography, Alupalux aluminium
112 x 105 cm

Connections, symbolism, pattern making and repetition have been used to show the process of Resurrection and the significance of the number three. The images are darker to lighter, blurred to focused intending to show the process of death, suffering and re-birth. Each photo displays aspects of this and all as one. There are three hours of darkness that covered the land while Jesus was suffering on the cross from the sixth hour to the ninth hour. The cut photos show the mourning, misery and pain he received. Separated by a white cross, the fourth blank square invites individual readings. Including presence and absence, a broken statue that needs mending, completeness and Renaissance.

Born in Dublin, Pablo Hughes is a multidisciplinary photographer based in Perth. While the themes of his work are universal and socially engaged, his subject matter is generally drawn from the country of his origin, Spain. Hughes' practice is not exclusively photographic and includes installation, found objects and collage. After completing a B.A in Media Studies and Photo media at ECU, Hughes' work has received a number of photographic awards. His practice focuses on decay, the simplicity of the common place, religious iconography and the installation process. Recent solo exhibitions include Escape Artist, April 2015 at Heathcote Museum and Justaposition, March 2015 at Spectrum.

www.pablohughes.com





(still from video)

BRONWEN HUNT (VIC)

Anastasis (03:58)

Video, sand and rice paper on a light box

Resurrection (GK. Anastasis) is a theme that is the substrate of my faith journey. The fact that something profoundly broken, irretrievably dead, might be hovered over by the Spirit of God and brought vibrantly alive is communicated with this work. I have set the story within the context of the perfection of creation where man and woman reflect the glory of God, through to the fractured impact of the fall, the fruit of which was death. This then becomes death on a cross, from which blood is shed and life begins. I have drawn parallels from Ezekiel 37:1-14 where it is prophesied to the dry bones I will put my Spirit in you and you will live, through Jesus our spirits have eternal hope.

I chose to work with sand on a light box, as resurrection is a dynamic concept. That which is lying down essentially stands up. I aim to capture the energy and movement of resurrection utilising a visual form that is not stagnant. I chose Great are You Lord, by All Sons and Daughters (used with permission) to augment this as it illuminates that same energy and movement.

PAUL KAPTEIN (WA)

Portal

Laminated, hand carved wood (Paulownia)

38 x 16 x 13 cm

The allegorical wound in the hand becomes an aperture through which humankind is viewed by spirit and which conversely frames the space through which humankind reciprocates this contemplation. Each encounters the other through this opening and as such it becomes a space of simultaneous presence - a portal through which distinctions of past and present, spirit and flesh are removed.

Paul Kaptein is Perth based artist working primarily in sculpture and drawing.

Since 2012 he has principally worked with hand carved sculptural forms that in the process of making, resist immediacy and seek to collapse distinctions between the ancient and contemporary.

In 2014 Kaptein won the prestigious Mandorla Art Award and in 2015 the Mid West Art Prize before holding a 2 person show in NYC. In March 2016 his work was featured in the Scope Art Fair, New York.

Paul's work can be found in the collections of the Lawrence Wilson Art Gallery, Edith Cowan University, New Norcia Museum Art Collection, as well as significant private national and international collections.

www.paulkaptein.com



CAMILLA LOVERIDGE (WA)

Over Jerusalem

Oil, wax, polymer and paper fibre on marine ply
120 x 120 cm

Over Jerusalem offers viewers a contemplation of Christ's Resurrection, through the foregrounded representation of the host which presents the glorified risen Christ, yet bears scars of His horrendous suffering and death. This tactile image asks viewers to contemplate the real presence of Christ, the presence that gives humanity the experience of enduring real hope. Excavated beneath, is a further ground for contemplation; a burnt umber terrain of humanity and life. This atmospheric pictorial field exposes my own raw emotional space, whilst connecting with a greater sublime field of (divine) Giotto Blue. Here, humanity and the Divine are eternally anchored in the host.

Born in Kenya, Camilla grew up in the UK and S. Africa, then moved to Perth in 1977. She graduated from Curtin with a BAFA (Printmaking major) in 1978 and a Grad Dip Ed in 1979, then taught Art in high schools around WA. She also lectured in PNG (Art Ed and English) as an Australian Volunteer. In 2005 she received an MCA. Since then, portraiture has become pivotal in her arts practice. With a passion for lifelong learning and the integration of art into the community, she has taken up a lecturing position at Central TAFE, teaching Art to adults with disabilities. She also works to connect people locally, through residencies and workshops at various arts venues in Perth and rural centres.

www.camillaloveridge.com





ELIZABETH MARRUFFO (WA)

No Shamans to Guide Us

Acrylic, pastel, oil and copper leaf on linen

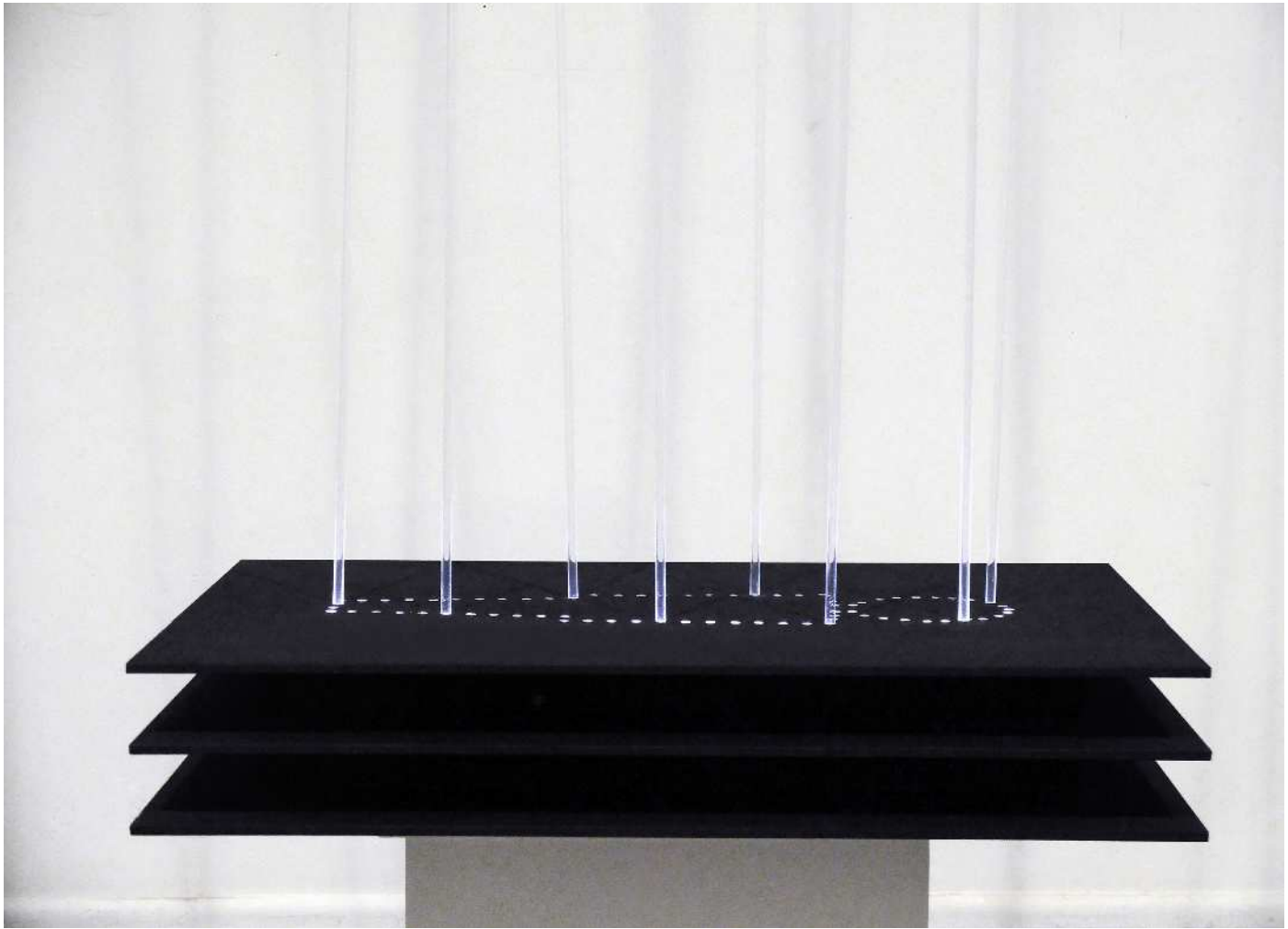
130 x 110 cm

Luke 24

1 On the first day of the week, very early in the morning, the women took the spices they had prepared and went to the tomb. 2 They found the stone rolled away from the tomb, 3 but when they entered, they did not find the body of the Lord Jesus. 4 While they were wondering about this, suddenly two men in clothes that gleamed like lightning stood beside them. 5 In their fright the women bowed down with their faces to the ground, but the men said to them, Why do you look for the living among the dead?

Elizabeth completed post-graduate studies in 2012 at Edith Cowan University where she graduated with first class honours. She has had solo shows at Turner Galleries in Perth and Friends of Leon Gallery in Sydney. She has won the Sir Charles Gairdner hospital award and the City of Wanneroo works on paper award. This year she received a highly commended award for her paintings at both the Busselton Art Award and the City of Bayswater art award. Her work is represented in the collections of Edith Cowan University, St John of God hospital, Sir Charles Gairdner Hospital, the City of Wanneroo and the Education department of WA. Elizabeth is also the co-founder of the Milktooth Arts Project Space.

www.elizabethmarruffo.com



RYAN MCDADE (QLD)

Old Man. New Man. Knowing Man.

Acrylic, wood, paint, LED lights, glass tubes

156 x 61 x 42 cm

This work is inspired by Romans 6:1-11 and the transformative process enabled and available to believers through the death and resurrection of Jesus. In Romans 6:6 Knowing this is not a statement about believing, thinking or feeling but of knowing and knowledge: Knowing this, that our old man is crucified with him...

The 3 prone layers of this sculpture, appearing much like a heat exchanger or transformer, are representative of the 3 part title, the Trinitarian nature of God, death and the resurrection process. The light and glass tubes express the possibility of a new life emanating from this process ending at eye level they provoke the viewer to question their knowledge.

Ryan's artistic practice is strongly committed to creating thought provoking but aesthetically enjoyable work that is readily accessible to a range of viewers. Influenced by early Pop artists such as Arman (1928-2005), this commitment is achieved through the curation of everyday man made objects (water pistols, shot gun shells, IV bags, toy soldiers etc) to immersive installations that have provoked both visual and auditory senses.

Ryan is a husband and father and currently lives and works in Brisbane, Australia.

SALLY MORGAN (WA)

Girl Shining

Acrylic paint on canvas
60 x 45 cm

For me, the meaning of the Resurrection is that love births life. Not just human life, all life in its glorious diversity, mystery and richness. The girl in my painting is someone in my family I never met but love. Love transcends everything, including time, history and suffering. As a child, this young girl suffered the loss of her homeland and her freedom. Later, as a woman, she suffered the loss of her children. The tragedies she endured never destroyed her ability to love. She spent her last days caring for children in need of a grandmother. Love births life.

I am an Indigenous artist, writer and illustrator. I belong to the Palyku people from the eastern Pilbara.

For the last ten years I have specialised in writing and illustrating books for children. I have also been involved with the Indigenous Literacy Foundation, including doing art and story workshops with Aboriginal children on Indigenous Literacy Day. I hope to continue encouraging children to develop their art and writing through future workshops with various agencies in Western Australia.



MICHAEL VINCENT MURPHY (WA)

Resurrection - Presence, Absence, Presence

Acrylic on canvas

122 x 91.5 cm

Inspiration came from reading the commentaries and reflections namely:

No resurrection without crucifixion.

The defeat of death.

The risen Jesus is the crucified Jesus.

Presence, absence, presence.

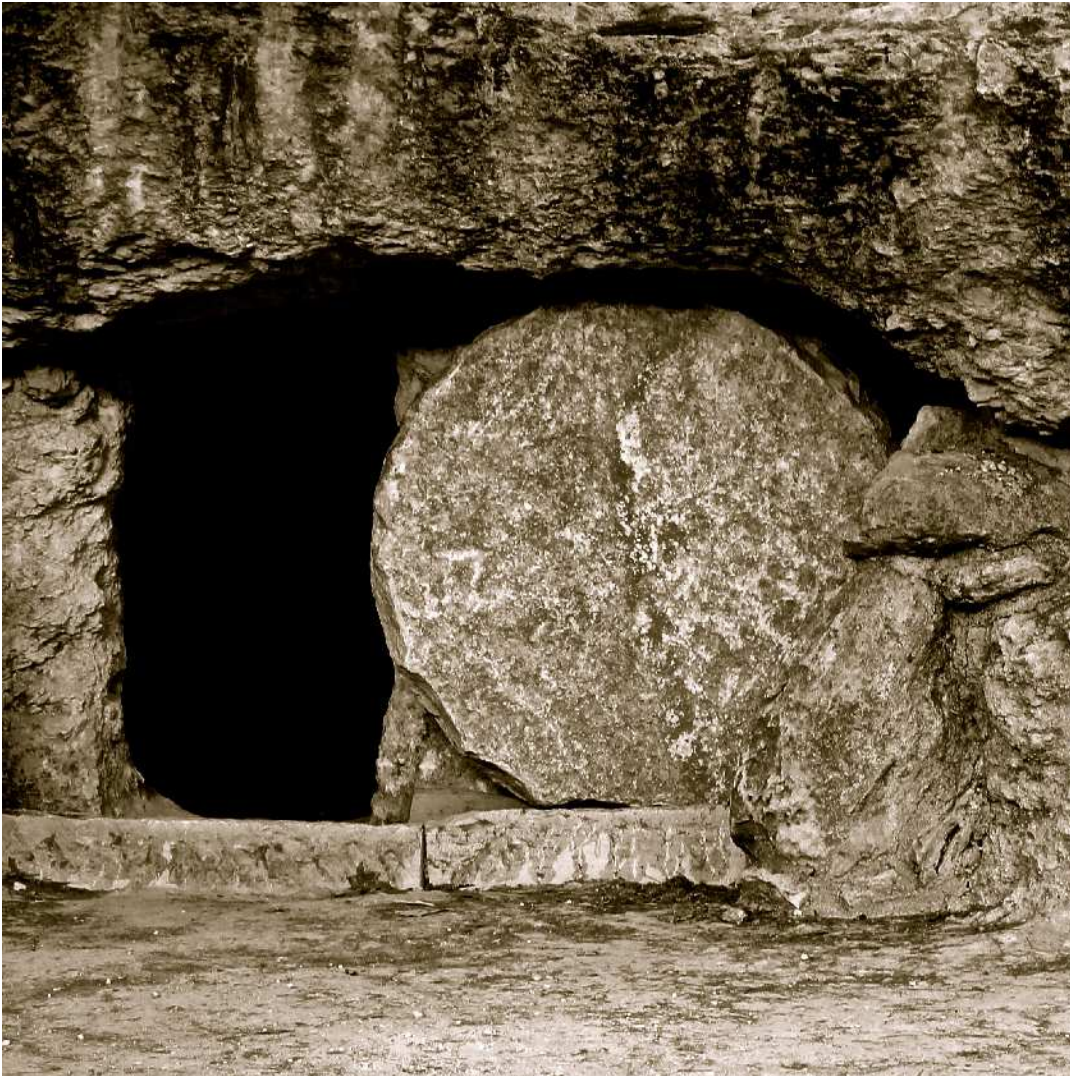
The work is set in the pre-dawn light when the resurrection took place as read in Gospels. A faint landscape background symbolizes the road to Emmaus. A cross formation depicts: The crucifixion as a crown of thorns, the defeat of death as the dark angel crushed beneath the empty sarcophagus. The first presence is Christ's hand raised in blessing, the centre of the cross is the absence, the second presence is Christ's hand, shown to the disciples as proof of His resurrection after crucifixion.

Michael was born in Poole, Dorset, England in 1943. In 1950 he emigrated from England to South Africa with his parents. From 1960 to 1983 he worked in various commercial art fields, painting in his spare time. In 1984 he studied painting at the Port Elizabeth School of art and Design, South Africa. He started painting full time in 1985.

In 1999 he emigrated from South Africa to Perth, Australia. In 2000 he moved to Sydney, Australia for 7 years. In 2007 he returned to Western Australia and now lives and works in Mandurah, south of Perth.

He paints in the realist tradition. Examples of his work can be seen on his website at: michaelvincentmurphy.com





GAIL NADEN (NSW)

Jesus Christ Saviour of the World

Digital print
30.5 x 30.5 cm

This photograph is of an open tomb; a 2 minute snap by the side of a road in Israel whilst the tour guide gave an explanation of its historical significance. This was my firsthand experience of discovering the Word of God literally - although this site was not where it is believed Jesus Christ was buried it is a good indication of historical burial sites around the Jerusalem region.

It originally was a coloured photograph transformed by using sepia undertones.

A stone rolled to the side of a tomb indicates a vacated burial site, authentication of God touching earth, His Word touching souls, His Word healing humankind, His Word proclaiming salvation.

His Word announcing the resurrection of Jesus Christ.

Gail Naden a practising Wiradjuri/Gamiliraay artist who studied Graphic Design and has worked in publishing companies, community development projects to engage preschoolers, youth and elders in art making. With the facilitation of artistic/business workshops Gail assisted in professional development, marketing, curatorial practises, collaborative practises with multinational artists and community members.



RON NYISZTOR (WA)

Resurrection - Light and Time

Cement sheet, cement render, eurythane, craft board
12.5 x 160 x 70 cm

Lately I have been interested in the physics of light, time and space; this informs my work and is a source of inspiration as I conclude more things are possible than not. *Resurrection* is an assemblage of found and fabricated materials from construction sites and hardware supplies. Corrugated cement sheeting is a familiar suburban material, purposeful for providing a physical barrier or constructing shelter for the body. A cairn of wave-lengths stands near a massive slab, grey and unassuming. The arrangement has been assembled with the aim of bringing the theme into a contemporary context. I hope the viewer is drawn past the humility of the materiality toward surprise and inspiration.

Ron Nyisztor is a mid-career artist working with a wide range of materials and subjects; he has been exhibiting regularly since 1989. His consistent practice involves discarded building materials being used as part of the actual work and also as support grounds for paintings. Ron Nyisztor's paintings are held in the collections of the Art Gallery of Western Australia, the Royal Perth Hospital, Princess Margaret Hospital, John of God Hospital, the Federal court of Australia, Australian Capital Equity, the Industrial Relations Commission of WA, the City of Fremantle, the City of Busselton, the City of Busselton, the City of Albany and the Perth office of National Native Tribunal.

www.nyisztor.com.au

JULIAN POON (WA)

He Is Risen

Black, gold and silver texta

76.5 x 76.5 cm

He Has Risen

My painting depicts the resurrection of Jesus as seen mainly through the eyes of Mary Magdalene.

At first Mary weeps, not knowing where her Lord was taken, then she meets him face to face, and finally she worships the risen Christ. In her hand is a white and beautiful lily, a symbol of the purity of Jesus; its sweet and fragrant scent, symbolic of his sweet sacrifice on the cross; and the flower in full bloom representing the new and fruitful life Christ brings with his resurrection.

Jesus said:

"I am the resurrection and the life. Whoever believes in me, though he die, yet shall he live, and everyone who lives and believes in me shall never die" (John 11:25) ESV

Julian Poon

1996

I have held 3 solo art exhibitions and was selected to exhibit at the Royal Academy of Arts in London when I was just 13.

In 2012 and 2014, I won the Mandorla Youth Art Award.

In 2013, I was granted a studio residency in PICA, exhibited at 'Here&Now13' at the Lawrence Wilson Art Gallery, and was commissioned by the City of Fremantle to create artworks for a heritage wall.

In 2014, I held a joint exhibition at Alcaston Gallery, Melbourne, and co-presented at 2 conferences in Melbourne and Sydney.

Last year, I exhibited at the '2015 Stations of the Cross' in Perth.

I have received art scholarships from Variety WA, Nexus Arts Grant and The Department of Culture and the Arts.





REBEKAH PRYOR (VIC)

Woman, Why Are You Weeping?

Pigment on archival cotton rag, raw hardwood frame
60 x 59 cm

Woman, Why Are You Weeping? draws on motifs of the garden and the body to explore the tension of being between the event of the resurrection and Jesus' promised return. The work references the first garden of creation and the tomb garden in which Mary Magdalene encountered Jesus on that first day of the week (John 20). Salt is used as a symbol of tears and preservation, while dawn light and the horizon of regrowth suggest the possibility of 'a new heaven and a new earth' in which death, dying, mourning and crying will be no more (Revelation 21:1-5). In the moment of Jesus' question, the woman's posture and expression draws us in to ponder the realities of this garden's liminal space.

Rebekah Pryor is a contemporary artist based in Melbourne, Australia. Rebekah's art practice crosses a range of disciplines including installation, performance art, feminist philosophy and theology. Her work currently interacts with the writing of French philosopher Luce Irigaray, as well as 14th century Christian mystic Julian of Norwich, to investigate the spatial and iconic potential of the body (specifically, the mother's body) and notions of the sacred. Rebekah has exhibited in numerous solo and group shows in Australia and abroad, and is also curator at Lamppost Gallery in Mt Eliza. She is completing her final year of a PhD at the Centre For Ideas, VCA, University of Melbourne.

www.rebekahpryor.com

MEGAN ROBERT (NSW)

The Bread Basket at Emmaus - then Flesh returned to Word

Bible paper and thread

35 x 65 x 65 cm

In trying to raise Jesus and give him life, I created his death.

Every page of the Bible taken out and rolled up. It can't be used as intended, the text cannot be understood. Words of Jesus lost, gone.

Like Cleopas and his friend, the script they knew had become undone.

Jesus came, and on their journey he stitched their undone script back together, the rolled up pages of words of death opening up in a new way. Death was giving birth to Life.

But the scriptures were still not enough, they needed to 'eat' Jesus to know that he was alive.

This artwork is not enough either... you need to eat the Bread of Life, to know the real art within.

Take and eat, this artwork has been broken for you.

Megan Robert is a textiles artist from Sydney based on the Northern Beaches.

She studied Fine Arts at COFA, UNSW and has more recently obtained a Masters of Art Therapy.

She uses found objects and the written word, things that already come loaded with history, purpose and meaning. Her work is a rewriting of their script to give them a new life, with a new meaning and purpose. She uses textiles techniques to connect the concept and the physical piece of work.

A finalist in the 2015 Waste to Art category of the Warringah Art Prize, she has been chosen for 2016 Artist in Residence at the Kimbriki Resource and Recovery Centre.

Many of her works are also held in private collections.





COURTNEY SPENCE (QLD)

The Witness

Ink on Hahnemuhle paper (Intaglio Etching)

32 x 24 (paper size) / 15 x 10 (plate size)

Light bathes the space, cast by a divine presence as recognition and affirmation solidifies. A recompense for a follower's endless faith and devotion.

Courtney Spence is a full time, emerging artist living in Brisbane. She graduated from the Queensland College of Art in 2014 with a Bachelor of Fine Arts in printmaking and has since focused on developing her artistic practice. Courtney creates time consuming, highly detailed copper etchings that encourage viewers

to delve deeper than the surface of an artwork. She strives to make thought-provoking works which inspire more observant ways of seeing through the use of fine line-work and technical skill.

www.instagram.com/courtneyspence_artist

ALMA STUDHOLME (NSW)

Galileans, Why do You Stand Here Looking Into the Sky?

Ceramic (terracotta)

55 x 61 x 33 cm

The title's question (from Acts 1:11) is posed to the Galileans moments after the resurrected Jesus left them and ascended into heaven. The sculptural group shows stylised human forms frozen in the act of staring at the sky. When contemplating the question in the title we focus on the resurrection of Christ as the resurrection of the body and of all the physical reality.

The sculptures' colour and shape reference the Australian landscape. The colour was created from ochre/orange earth collected from various sites in Australia. I wanted to draw a full circle between the resurrection and the celebration expressed by the Psalm 98:

"All the ends of the earth have seen the salvation of our God".

Alma Studholme is an emerging sculptor working with ceramics as her core medium. She is a recent finalist of the Tom Bass Prize and an artist-in-residence at the North Sydney Council's Coal Loader Centre for Sustainability. After completing her studies in Philosophy and Religion at the University of Zagreb's Jesuit Faculty of Philosophy in Croatia, she went on to study ceramics at the North Coast Technical College in Lismore in Australia. Currently she is bringing her artistic and scholarly pursuits together through an interdisciplinary project at the University of Sydney, designed to extend her sculptural practice across cognitive sciences, neurology and contemplative religious traditions.

www.almastudholme.com





JAKE THOMPSON (NSW)

Risen

Graphite and charcoal on paper
50 x 40 cm

I wanted to capture the very moment of Jesus' resurrection in this work. I think there's a relatable feeling of joy here as he emerges to feel the warmth of God's sun on his face.

A self-taught artist dedicated to exploring the textures and imagery that can be made with graphite and charcoal. Ranging from powder to liquid to solid forms, I use both mediums to put depth and character into the page.

www.instagram.com/artofapollo

PAUL UHLMANN (WA)

Breathe: eternal life

Oil on canvas

120 x 91 cm

The moment when Christ rose from the dead is a symbol of the eternal life that moves through all living beings; at that moment Christ became both man and spirit. The resurrection is a powerful affirmation of the persistence of life to push forward and upwards within nature. For philosopher Henri Bergson it is the "Élan vital" the vital impetus to be. My painting is a meditation on the nature of life and how it rises up within all living beings on earth.

Paul Uhlmann is a Fremantle based artist whose work strives to question and translate philosophies of impermanence and the unifying interconnectedness of all living beings. Paul studied art in Australia, Germany and Holland. He works experimentally across the mediums of painting, printmaking, drawing and artists' books. He has been an artist and an educator for over 30 years and is currently Visual Arts coordinator at Edith Cowan University. He has exhibited nationally and internationally since 1983 and his work is held in many collections including; National Gallery of Australia; Art Gallery of Western Australia; Art Gallery of New South Wales and National Gallery of Victoria.





VINCE VOZZO (NSW)

Where is God?

Carrara marble

34 x 77 x 27 cm

It is said art is a mirror of the times, but its not reflecting everything at the moment, its being held a certain way!

Wallace Kandinsky said:

"The true artist is a lonely individual, a visionary with a spiritual development."

I am a second generation Italian-Australian background and grew up in a middle-class working-class background. Alien to the arts, my parents did not want their son to do art. I loved art as a child in school and my art became my life. As a child at school I suffered dyslexia and all I could do was draw well. Other kids would line up to have tattoo's drawn on the back of their hands with their favourite Super Heroes, usually Superman. Art for me is a spirit.

1954 Born Sydney Australia

1975-77 Studied Art @ East Sydney College, Art Certificate

1978-81 Studied Art at Alexander College of Adv.Edu. Art Diploma

1981-85 Art teaching at Charlton Boys Home Liverpool, Sydney University

1986-89 Illustrator for Arts Alive Magazine, Artist in residence at Busby High School, sand sculpture workshop at Bondi Beach.

1990-92 Sculpture Workshops, Sydney Opera House, Bronze Foundry.

1993-96 Art Teacher at Bankstown Art Society, Sydney Community College, WEA and North Sydney Leisure Centre.

1997-99 Illustrator for The Hub & Wellbeing magazines, Lecturer at Meadowbank Technical College and St. George Technical College.

2000 Commission for NSW Parks and Wildlife

www.vozzo.com.au

KEN WADROP (WA)

Street Spirit

Digital print on aluminium
150 x 50 cm

This image came about while working on a project about angels and presented itself almost unbidden from the unconscious, pieced together from fragments on the cutting room floor. It began as a digital image (spirit) and became an oil painting (matter) and returned to a digital (spiritual) state. During the retouching an accidental erasure created a form which seemed to say - ectoplasm? I don't know why.

When I look at this image it gives me the feeling as if it was done by somebody else which I quite like.

Ken Wadrop

Born Hartlepool U.K 1952

Arrived Australia 1966

Claremont Tech 1973-75

High Street Realists 1975-84

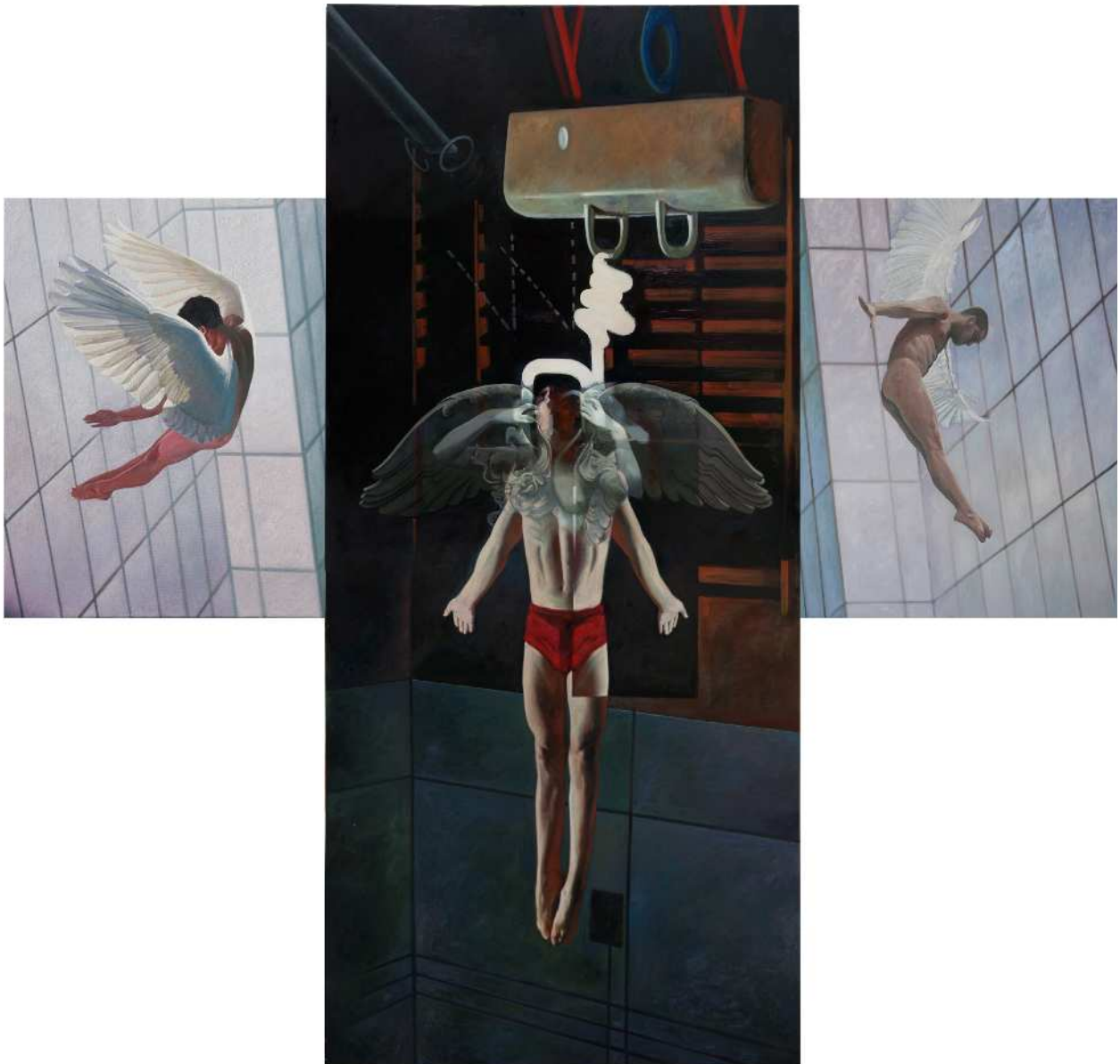
Lived and worked in London 1987-91

Art Gallery of Western Australia 1993-2005

(Installation)

Lives and works South Fremantle.

www.kenwadrop.com





SHAUN WAKE-MAZEY (WA)

Aileen

Oil on Paper
62 x 78 cm

This painting was done in remembrance of my mothers death.

I had to understand where she had gone.

Aileen my mother had to be in some form, somewhere. She couldn't just cease to exist for I loved her too much. I still have faith in that love.

I came to believe she had simply changed and become part of the universe.

I came to believe in Resurrection.

Born in Albany WA

Moved to Perth when I was 18 and ended up at Art school.

Exhibited in Perth through the 80/90's and then moved to Sydney where I exhibited for a number of years.

Travelled to Italy where I lived and worked for 3 years.

Returned to the East coast and lived and worked on my property in the Noosa hinterland.

Had a double lung transplant in 2012, due to a disease caused by my paints and mediums.

Returned to WA in January 2016 where I now live and work in Albany.

For more information,
prospective buyers may contact
curator@mandorlaart.com

To purchase any of the finalists'
artworks online, please visit
www.mandorlaart.com/2016-award/buy

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