

ART- ISTS 2020

15 Artists is an annual acquisitive prize developed to enhance the Moreton Bay Regional Council Art Collection. The exhibition aims to highlight recent works by Australian artists and provide Council with an opportunity to promote diverse voices and ideas about culture, spirit, identity and place.

Each year, 15 artists are invited by Moreton Bay Regional Council to participate in the exhibition, with the winning artist awarded \$15,000 and their work acquired into Council's Art Collection. In 2020, Ellie Buttrose, Associate Curator, International Contemporary Art, Queensland Art Gallery | Gallery of Modern Art, will judge and present the acquisitive prize.

Despite 2020 being a year of extreme upheaval and change, artists have continued to create. As many of us were isolated in our homes, the arts have never been more important, it is how we stayed sane, stayed engaged and stayed connected. This year's invited artists represent the diversity of contemporary practice through a focus on culture, identity, spirit and connection to place. They reflect the cross-section of contemporary Australian art practice, unrestricted by age, location or medium. Each of the invited artists have responded to issues that are at the forefront of Australian discourse. Negotiation of dual identities, connections to place, and interrogations of history are all explored. These works, don't shy away from difficult issues, they celebrate the diversity of Australian art and encourage viewers to think critically about the world they live in.

Artists selected this year include: James and Eleanor Avery, Sam Cranstoun, Jumaadi, Jennifer Herd, Naomi Hobson, Locust Jones, Leah King-Smith, Shivanjani Lal, Jenna Lee, Sancintya Mohini Simpson, Claudia Nicholson, Jason Phu, Izabela Pluta, Natasha Walsh and the winner of the Redcliffe Art Society's annual Exhibition of Excellence, Lynn Taylor

James and Eleanor Avery

James and Eleanor Avery have been collaborating on sculpture, installation and public art projects since 2004.

Their work explores hierarchies and value systems which they reinterpret and reformulate with a sense of humour and postmodern irony. Their practice is strongly collaborative, occasionally competitive and is driven by a congruence of friction and accord. They use high end fabrication methods in conjunction with a low-tech craft approach to explore oppositional but interconnected conditions. Their work is exhibited internationally, and they have completed studio residencies in Paris, Rome, Siena, Sydney and Bristol. They have been commissioned to create public artworks in Brisbane and Sydney.

The work

Cuddle Curtain was made during the Averys' studio during lockdown in the COVID-19 pandemic. It expresses survival strategies and the resourcefulness of the human spirit during enforced isolation. A face is embedded into the fur fabric wall which takes its design from a piece of 1970s wallpaper found by a friend of the Averys during her furniture renovation project shared over a Zoom call during lockdown. The cast plaster waterfalls reference both a flood of tears and the ingenious invention by a member of the public of a curtain with inset arms which allowed him to safely hug his grandmother during the pandemic.

James and Eleanor Avery
Cuddle Curtain 2020
Plaster, steel, faux fur
Courtesy of the artists



Sam Cranstoun

Sam Cranstoun is a multi-disciplinary artist whose practice experiments with incomplete, unusual and ambiguous ways of viewing and participating in history. His paintings prompt us to notice how imagery drawn from visual systems such as pop culture, art history and the natural environment inform our sense of the world.

In 2020, Cranstoun's solo exhibition *To speak of cities* opened at the University of Queensland Art Museum. He has participated in numerous group exhibitions including *The National: New Australian Art* at Carriageworks, Sydney (2019); *Less Than*, Queensland University of Technology Art Museum, Brisbane (2017); *GOMA Q: Contemporary Queensland Art*, Queensland Art Gallery | Gallery of Modern Art (2015) and *Subtropic Complex*, Institute of Modern Art, Brisbane (off-site exhibition) (2014). Cranstoun's work is held in the University of Queensland Art Collection, Queensland University of Technology Art Collection, Artbank and numerous private collections. He holds a Bachelor of Fine Arts from the Queensland University of Technology.

The work

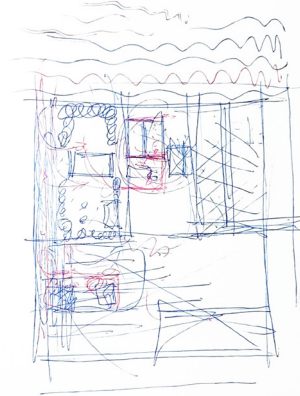
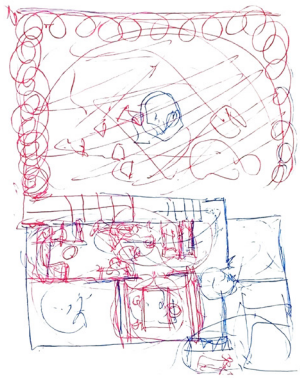
In the early 1950s, after involvement in the Greek resistance during World War II, and several years as a cabinet minister in the post-war Greek government, architect and town planner C. A Doxiadis relocated his young family to Brisbane. Following his arrival, he was unable to find work and failed to have his qualifications recognised, so for about three years he was forced to farm tomatoes to support his family. This work reflects upon Australia's dual history of immigration and discrimination focusing on a narrative from a time when emigration from Greece to Australia was at its strongest.

Sam Cranstoun
Brisbane Abstract,
2019-2020.

Watercolour, pencil, water
extracted from homegrown
tomatoes.

**Vexillological Abstract (for
Doxiadis)** 2019-2020

Nylon, cotton, copper;
Courtesy of the artist and
Milani Gallery.



Jumaadi

Born in 1973 at Sidoarjo, East Java, Indonesia, Jumaadi moved to Sydney in 2000 to study at the National Art School where he completed undergraduate studies in Fine Art and a Master of Fine Art. Since then Jumaadi has lived and worked between Sydney and Imogiri, Yogyakarta, Indonesia. Jumaadi's practice is multidisciplinary and includes drawing, painting, sculpture and performance. He has participated in numerous national and international exhibitions with two recent surveys *Staging Love* at Maitland Regional Art Gallery (2018) and *My Love is in an Island Far Away* at Mosman Art Gallery (2019). Jumaadi is represented in the collections of the Art Gallery of New South Wales; Bathurst Regional Gallery; Halsey Institute South Carolina, USA; Macquarie Bank; National Art School, Sydney; National Gallery of Australia; and the Museum of Contemporary Art, Sydney.

The work

The complexity of human relationships with each other and with nature underlies Jumaadi's artistic practice. He takes these universal themes and with his distinctive poetic sensibility applies it to drawing, sculpture and performance.

Jumaadi's practice is informed by his East Javanese heritage, in particular wayang kulit, a tradition of shadow puppet theatre originating in Java. Jumaadi's experiences with wayang kulit are found in his own practice with many of his works using shadow. For Jumaadi, the shadow with its contrast between light and dark, reflects life and death. This work, *Fetus*, references the change at the beginning of life, moving from the shadows into light, the moment of existence prior to being born. The large scale of the work is intentional. He wants audiences to feel enveloped in the work, as if they are also held within the womb about to enter the world.

Jumaadi
Fetus 2019
Pastel on paper
Courtesy of the artist and
Jan Manton Gallery



Jennifer Herd

Jennifer Herd is an Mbarbarrum woman with maternal connections to North Queensland. In the 1970s she studied a Certificate in Fashion Design at Queensland College of Art, Seven Hills and worked in both theatre and fashion. She then went to complete a Diploma of Teaching (Early Childhood Education) at the Queensland University of Technology.

She began a creative practice in installation, painting and sculpture influenced by the designers and modernist artists of the 1960s and 70s, including Jasper Johns, and Robert Rauschenberg. Much of her work speaks directly to her training and work in fashion design and uses buttons, sewing and pinholes.

In 2003 she won the Queensland College of Art Graduate Students Prize, the Theiss Art Prize, for her Masters of Visual Arts and later became the convenor of the Contemporary Australian Indigenous Art program at the Queensland College of Art.

Jennifer Herd is a founding and current member of ProppaNOW Artists Collective.

The work

Combat is focussed on truth telling and aims to shine a light on the veiled history of frontier resistance. Common motifs include shields, pin holes (as a metaphor for bullet holes) targets and camouflage.

Herd began her creative practices influenced by iconic fashion designer Mary Quant and 1970s protest art. Her work speaks directly to these sources incorporating fabric, haberdashery, printmaking, and painting.

Jennifer Herd
Combat 2020
Archival ink on 320gsm Sihl
paper
Courtesy of the artist and
Fireworks Gallery, Brisbane



Naomi Hobson

Naomi Hobson is a visual artist who resides on the banks of the riverbeds where her grandparents were born. Her residence is an old tin shed that was once her village church. Hobson's colourful abstract compositions act as a link between individuality and a shared identity as a Kaantju and Umpila woman. Her continual inspiration is the vast traditional lands of her ancestors surrounding the town of Coen on the Cape York Peninsula, Queensland and her culture. More recently, Hobson is further inspired by the richness of cultural diversity she witnessed first-hand while exploring village life, rural farmlands and the organised urban chaos throughout South East Asia.

While Hobson is quick to point out she has been exploring her art practice since her teenage years, in 2007 she commenced her professional journey with her work since acquired by institutions including the National Gallery of Australia; National Gallery of Victoria; Art Gallery of South Australia; Queensland Art Gallery of Modern Art; Museum and Art Gallery of the Northern Territory; Bendigo Art Gallery and Cairns Art Gallery. She has participated in significant exhibitions including *Know My Name*, National Gallery of Australia, Canberra (2020); *Journey Through Culture*, ReDot Fine Art Gallery, Singapore; *Tarnanthi Art Festival*, Adelaide, South Australia (2019) and *From Bark to Neon: Indigenous Art from the NGV Collection*, National Gallery of Victoria, Melbourne (2018).

The work

"During the wet season, the coastal flats fill up, swollen creeks and lagoons and lakes overflow to the ocean. Birds and animals are attracted to the abundance of life here now. On the surface, there are objects and below there is structure. I want you to feel the moment, the season, hear the business and taste the sweet rain, the wind spray on the coast mixing with the waters from the mountains."

Naomi Hobson
Salt Lake 2020
Acrylic on linen
Courtesy of the artist and
ReDot Fine Art Gallery



Locust Jones

Born in 1963 in Christchurch, New Zealand, Locust Jones currently lives and works in the Blue Mountains, Australia. In 2010 Jones completed a Masters of Visual Arts at Sydney College of the Arts (Sydney University) where he had earlier completed an undergraduate degree in print media.

Since graduating, Jones has held over 25 solo exhibitions within Australia and internationally, including: *Burn Freeze*, David Krut Projects, New York (2014); *Descent into the Mass Media Maelstrom*, Galerie Patrick Ebensperger, Berlin (2014); *24HR News Feed*, Christchurch Art Gallery, Christchurch, New Zealand (2013) and *Some Mistakes were Perhaps Made*, Bathurst Regional Art Gallery, NSW (2012). Jones' work is held in major public collections including the National Gallery of Australia, National Gallery of Victoria, Art Gallery of New South Wales, Art Gallery of South Australia, and the Australian War Memorial Collection.

The work

Jones interprets and translates what he observes around the world through mass media and travel. Recently he has been producing light-boxes containing layered drawings of media events and biographical moments. The photographs in these light-boxes were taken during his 2019 travels to the Middle East where he travelled to both the West Bank and Beirut. Whilst there, Jones visited several refugee camps and taught art workshops to local children.

In this work, Jones has focused on two Middle Eastern streets, Shuhada Street in Hebron in the Palestinian West Bank and Al Khartoum Street in the Southern suburbs of Beirut in the Chatilla Palestinian refugee camp. Jones layers his photographs with drawings depicting news events, headlines, personal stories and experiences. Through the work he hopes that the viewer can pause the 24-hour news cycle and experience a more nuanced and personal interpretation of world events.

Locust Jones

***Shuhada St* 2020**

Face-mounted photograph
and drawing on backlit film
in light box

Courtesy of the artist and
Domink Mersch Gallery,
Sydney



Leah King-Smith

Leah King-Smith is a Brisbane-based Bigambul/ Australian multidisciplinary artist who is widely known for her photography. King-Smith's practice has evolved to include 3D animation, video, music and public and ephemeral art. King-Smith's relationship to the camera and other forms of media is one that challenges 'blindness' to Aboriginal sovereignty and identity. Her work has been shown extensively in national and regional galleries and is currently featured in *From all points of the southern sky*, a group exhibition of Australian photographers at the Southeast Museum of Photography in Florida, as well as in the second leg of *Rite of Passage* at NorthSite Art Gallery, Cairns.

The work

Evocations is a video work of photographs taken at the conservation-zoned Turtle Swamp Wetlands on Canaipa (Russell Island) in southern Moreton Bay on Quandamooka Country. The long shutter speeds while moving with the camera have recorded embodied experiences of being on Aboriginal Country and created pictures that blur the ontological boundaries between dreams and physical reality.

King-Smith would like to extend her deepest gratitude to the Aboriginal and Canaipa Mudlines communities of artists and in particular Sharon Jewell for the opportunity to creatively play alongside talented people who are passionate about natural coastal environments.

Leah King-Smith
Evocations 2020
Digital video, 7:32 mins
Courtesy of the artist



Shivanjani Lal

Shivanjani Lal is a twice-removed Fijian-Indian-Australian artist and curator. She is tied to a long history of familial movement. Her work uses personal grief to account for ancestral loss and trauma. A member of the indentured labourer diaspora from the Indian and Pacific oceans, she employs intimate images of family, sourced from photo albums, along with video and images from contemporary travels to the Asia-Pacific region to reconstruct temporary landscapes. She was the recipient of Create NSW Visual Arts Emerging Fellowship for 2019, and she is a 2020 resident artist at Parramatta Artists' Studios.

The work

ek story bathao (tell me a story) continues Lal's exploration of filial histories connected to the Girmitiya. At the centre of the work is a conversation between Lal and her mother about her great grandmother who worked in Fiji's sugarcane fields for CSR Australia. They discuss a particular photograph from 1958 that documents her bure (hut) and funeral pyre. Lal's hands move across the image, seeking to feel out her relationship with this unknown relation. Bracketing the sequence are recordings of haldi (turmeric) burning in both Fiji and Australia, and a view of the countryside taken during landing and take-off from Nadi.

Shivanjani Lal
*ek story bathao (tell me a
story)* 2020
5 channel video
Courtesy of the artist
Image courtesy of UNSW
Galleries, photographed by
Zan Wimberley



Jenna Lee

Jenna Lee is a mixed race Larrakia, Wardaman and Karajarri woman whose contemporary art practice explores the acts of identity/identification, label/labelling and the relationships formed between language, label and object. Being a Queer, Asian (Japanese, Chinese and Filipino), Anglo Australian, Aboriginal Woman, Lee's practice is strongly influenced by her overlapping identities and childhood memory, as well as maternal teachings of subject and process.

Lee's practice incorporates works on paper, projection and found objects with a focus on sculpture and a reoccurring use of paper, the book and language. Recent work explores renewal and regeneration of the printed word through ritualistic acts of transformation.

The work

...those who are in search for names of houses, children, boats and other purposes, will find a rich treasury of words native to their own land...¹

"While simultaneously being dispossessed from land and waters and having children stolen, our words were served up with no connection to people or place for leisurely consumption of colonists. *con/served lexi/con* takes this fraudulent book and transforms it into a series of settler tableware focusing on methods of creation and appropriation."

1. Sydney J. Endacott, *Australian Aboriginal Words and Place Names*, (Melbourne: Georgian House, 1963)

Jenna Lee,
con/served lexi/con 2020
 Pages and cover from
Aboriginal Words and Place
Names, bookbinding thread,
 assorted vintage serving
 trays, tea spoons and butter
 knives.
 Courtesy of the artist



Sancintya Mohini Simpson

Sancintya Mohini Simpson is an artist and researcher based in Brisbane. Her practice draws on the archive to explore the complexities of migration, memory and trauma. Simpson's work moves between painting, video, poetry and performance to develop narratives and rituals, which she uses to navigate family history, and embed wider narratives surrounding the Indian indenture diaspora community.

Simpson's recent solo exhibitions include *New Old Archives*, Milani Gallery, Brisbane (2020); *Kūli nām dharāyā/ they've given you the name 'coolie'*, Institute of Modern Art Belltower, Brisbane (2020); *Echoes Over Oceans* (with Shivanjani Lal), Firstdraft, Sydney (2020); *Remnants of my ancestors*, Boxcopy (Hobiennale), Hobart (2019); *Natal's Coolie Women*, CARPARK, Milani Gallery, Brisbane (2019); and *Bloodlines* at Metro Arts, Brisbane and Blak Dot Gallery as part of Next Wave Festival, Melbourne (2018). Her work has been exhibited and performed at a number of institutions, most recently at the Museum of Brisbane (2020); the Museum of Contemporary Art, Sydney (2019); and QUT Art Museum, Brisbane (2018). In 2019 she undertook a residency at 1 Shanthiroad in Bangalore, India, awarded through the Asialink Arts Creative Exchange. Simpson is represented by Milani Gallery, Brisbane.

The work

Simpson's maternal ancestors were taken as indentured labourers from India to South Africa, where indenture took place from the 1860s until the 1920s, after the abolition of slavery. Her ancestors worked on sugar plantations in Natal (now KwaZulu-Natal, South Africa), at estates such as Prospect Hall Estate Umgeni Durban Sugar, Armstrong G.S. Emoyeni Phoenix Durban Sugar and Hill Head Estate Mollieries Snell Sugar. During indenture there was horrific ill-treatment of the workers. Sexual abuse and violence, staggering suicide rates, sickness and other abuses were rife, beginning from the moment they were put onto ships. During this period over 1.5 million Indians were taken by force or through false promises across the Indian, Atlantic and Pacific Oceans, to work as indentured labourers on sugar plantations – with 152,184 Indians taken to the Colony of Natal. The largest numbers were taken to Mauritius, British Guiana, Natal, Trinidad and Tobago, and Fiji. Permission was granted for Indians to be taken to Queensland as part of the indenture system, but what took place instead was the kidnapping and 'blackbirding' of South Sea Islanders to work on Queensland sugar fields.

This series of photographic postcards questions the colonial archive that has stood to represent truth of this history and reframe this lens. Acknowledging the archive of images and research from this period, there are very few representations of Indian indentured people. The images that exist often take form as commercial postcards, hand-coloured and selling the industry and agriculture of the region. Simpson re-images this archive and the silences present through reframing the ownership of this history of missing stories and histories, hosts of forgotten women, sent out across those dark waters.

This project was supported by the Queensland Government through Arts Queensland.

Sancintya Mohini Simpson

ash, earth, fire (detail)

2020

Archival pigment print

Courtesy of the artist and

Milani Gallery



Claudia Nicholson

Claudia Nicholson is an interdisciplinary artist based on Gadigal land (Sydney, Australia). Her practice examines psychic and physical connections to place through multidisciplinary forms of art making including painting, installation, performance and video. She is interested in creating acts of collective remembrance, exploring the ways in which we navigate the complexities of identity in a post-colonial context.

The work

Through her paintings, Claudia Nicholson reconfigures colonial depictions of first contact in the Americas, embedding the work with folklore and personal histories in a bid to disrupt colonial narratives.

Painted during a residency on Dharawal land (in Campbelltown, Sydney), *I felt the rumour of the river and you/ Coutra ngara the bada yuru* honours two significant bodies of water: Minerva Pools, a traditional Dharawal site for women and children, and Lake Siecha in Colombia, a sacred site for the Muisca people that has been repeatedly drained in search for gold. In this imagined landscape, where both bodies of water leak into each other, to conflate time, myth and ecologies, Nicholson gestures to a shared persistence between these sites in the face of ongoing colonisation and uncertain futures.

Nicholson wishes to thank Aunty Glenda Chalker.

Claudia Nicholson
*I felt the rumour of the
 river and you / Coutra
 ngara the bada yuru*
 (diptych) 2018
 Watercolour, ink, diamantes,
 pearl pigment on paper
 Courtesy of the artist.



Jason Phu

Jason Phu (b. 1989, Sydney) lives and works in Sydney and Melbourne. He studied at the College of Fine Arts, University of New South Wales and in Nova Scotia and Beijing. Phu is currently part of the Gertrude Contemporary Studio Program in Melbourne.

Phu's multi-disciplinary practice brings together a wide range of contradictory references, from traditional ink paintings to street art, everyday vernacular to official records, personal narratives to historical events. Working across painting, animation, installation, and performance, Phu uses humour as a device to explore experiences of cultural dislocation.

Jason Phu is represented by STATION, Melbourne, and Chalk Horse, Sydney.

The work

"In the truth is, i am really just a big fat baby, waaah wah wah, the big baby uses its beer farts to propel above the fire (the crucible of birth) while also attempting to stay between the opposing forces of life and death (the moon and the sun) within the steel cage of reincarnation."

Jason Phu
*the truth is, i am really just
 a big fat baby, waaah wah
 wah* 2019
 Viponds acrylic, Matisse
 acrylic on linen
 Courtesy of the artist and
 STATION



Izabela Pluta

Izabela Pluta was born in 1979 in Warsaw, Poland and migrated to Australia in 1987. Pluta uses photography to interpret and re-conceptualise how images operate within the current global context.

Pluta has held solo exhibitions at Artspace Ideas Platform, Sydney (2017); The Glasshouse Regional Gallery, Port Macquarie (2019) and UTS Gallery, Sydney (2014). She has also exhibited extensively across Australia with notable group exhibitions including *Civilization: The way we live now*, The National Gallery of Victoria (2019) and *Watching the clouds pass the moon*, MAC Lake Macquarie (2016). Pluta has undertaken a number of local and international residencies including the inaugural Marrgu Residency at Durrmu Arts Aboriginal Cooperative in Peppimenarti, Northern Territory. In 2019 Pluta was commissioned by the Art Gallery of NSW to create a significant new work for *The National 2019: New Australian Art*. Pluta is currently working on a solo exhibition, *Variable Depth, Shallow Water*, at Spazju Kreattiv, Malta's National Centre for Creativity, to be opened in 2021. She holds a PhD from the University of Wollongong and a Master of Fine Arts from the University of New South Wales (UNSW) Art & Design. She is currently a senior lecturer in photography at UNSW Art & Design.

Pluta is represented by Gallery Sally Dan Cuthbert, Sydney.

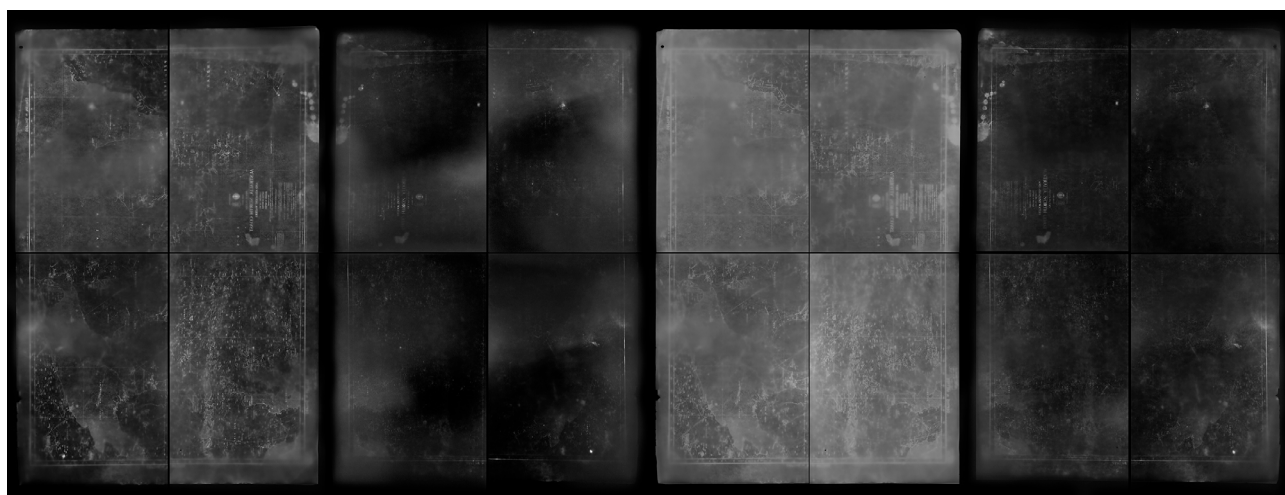
The work

Invented depths (Iteration 1-4) is made from a map of Australia's North Coast, originally published by the Hydrographic Service in 1974. Its visual language aims to reconsider the perception of borders and demarcations through a haptic, camera-less process of image-making that echoes cycles of erosion and accretion.

These contact negatives were made by passing light through the original artefact in the darkroom using random intervals of time. They thereby form a fictitious diagram, making them both documents and erasures of borders and coastlines.

While conceptually anchored in Pluta's experience as a Polish migrant to Australia, the artist's process of dislocating the features of the map also proposes a critique of the procedures of colonialism, its related hegemonic discourses and the effects of globalisation.

Izabela Pluta
Invented depths (Iteration
1-4) 2020
Silver gelatin photograph
Courtesy of the artist and
Gallery Sally Dan Cuthbert,
Sydney



Lynn Taylor

Lynn Taylor first started painting at night school however it was after joining the Redcliffe Art Society (RAS) in 2010 that she truly found her place in a community of artists. Since joining RAS, Taylor's work has been recognised through numerous exhibitions and awards, including First Prize in Portraiture at the annual RAS members exhibition in 2017 and the Sandra Hines Memorial Award in 2019. Taylor teaches weekly classes in drawing and mixed media at the Old Fire Station. In 2020, Taylor was the overall winner of the Annual Exhibition of Excellence with her work, *A Conversation*.

The work

Lynn Taylor is drawn to observing and recording the wonderful snapshots of people's daily lives. After fourteen years teaching in China, Indonesia and Russia, Taylor moved from being an interested observer to an active participant in these lively cities. Her most vibrant observations were photographed and became a springboard from which to write, draw and paint. This portrait of her husband, *The Poet*, shows a reflective moment away from the hurly-burly of Jakarta; a quiet retreat whilst surrounded by the sounds, shapes and nuances of another culture, tapping at their windows.

Lynn Taylor
The Poet 2014
Oil on canvas
Courtesy of the artist



Natasha Walsh

Born in 1994, Natasha Walsh is a painter who lives and works in Sydney. In 2018 Walsh was awarded the prestigious Brett Whiteley Travelling Art Scholarship. For her scholarship she spent three months in residency at the Cite International Des Arts in Paris. Throughout her career Walsh has exhibited extensively around Australia and has been a finalist in many awards both nationally and internationally, including the Archibald Prize, Doug Moran National Portrait Prize and Portia Geach Memorial Award.

Walsh has a Masters in Fine Art (Painting) from the National Art School, Sydney.

The work

Walsh has always had a complicated relationship with colour, which springs from her synesthesia, a neurological condition where her mind conflates colour and texture with sound. Unfortunately, paintings seldom connect musically for Walsh.

A rare exception to this is Claude Monet's *The Water Lilies*. One of Monet's most ambitious works, *The Water Lilies* is a set of eight large-scale paintings hung at the Musee de l'Orangerie in Paris. Walsh connected with this work during a three-month residency at the Cite International Des Arts.

In creating this work, Walsh was interested in understanding and exploring another method for 'writing' music which is truer to her synesthetic experience of it, than a traditionally black and white score. She invited Julie Zhu, a composer she met during her residency, to respond to *The Water Lilies* in music. Walsh then painted what she perceived when she listened to her music. This painting is the first bar of the composition.

Natasha Walsh
Bar 1: Rising Sun 2020
Acrylic on linen
Courtesy of the artist



Acknowledgements

Moreton Bay Regional Council would like to acknowledge the following individuals and organisations for their support in producing *15 Artists 2020*.

Participating artists

Ellie Buttrose

Milani Gallery

Gallery Sally Dan Cuthbert

STATION

Dominik Mersch Gallery

ReDot Fine Art Gallery

Jan Manton Gallery

Fireworks Gallery

Redcliffe Art Society



5 December 2020 - 27 February 2021

Redcliffe Art Gallery

1 Irene Street

Redcliffe QLD 4020

www.moretonbay.qld.gov.au/Galleries-Museums/Home

