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50 THINGS COLLECTORS
NEED TO KNOW 2017

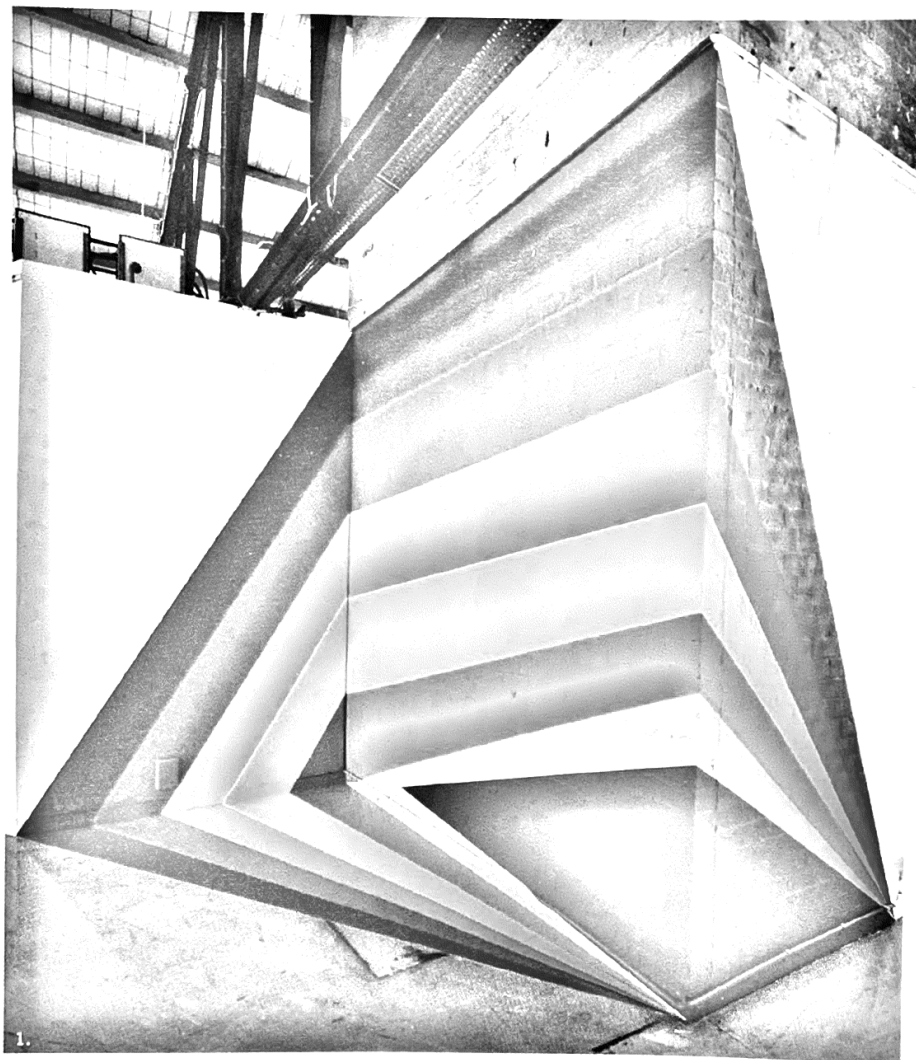
COLLECTORS LOVE, STANDOUT SHOWS, AWARD WINNERS, AGENDA SETTERS, TASTEMAKERS, TRENDS + MORE



28.

EMMA COULTER >

2016 LINDEN ART PRIZE
2016 WOOLLAHRA SMALL SCULPTURE PRIZE VIEWER'S CHOICE AWARD



1. // Emma Coulter, *spatial deconstruction #14*, 2016. Synthetic polymer paint on wall, and floor, 320 x 270 x 180cm.
COURTESY: THE ARTIST

2. // Emma Coulter, *conical #2*, 2016. Synthetic polymer paint on board, 40 x 30cm.

3. // Emma Coulter, *self intersecting*, 2016. Synthetic polymer paint on board, 22.8 x 17.8cm.

4. // Emma Coulter, *improvised geometry #2 (magenta)*, 2016. Synthetic polymer paint on linen, 121.5 x 91cm.

COURTESY: THE ARTIST AND PALMER, SYDNEY

"I'm playing with the idea of colour being seen as frivolous and decorative and trying to elevate it but at the same time I'm interested in the way it opens up my work to new audiences that maybe aren't art educated," says **Emma Coulter** of her installations that pulsate with a carefully chosen but dazzling palette of only six or seven colours. Through her use of bright hues, the artist seeks to create contemporary art that is accessible and challenge the idea that high art cannot be rendered with bright, congenial hues.

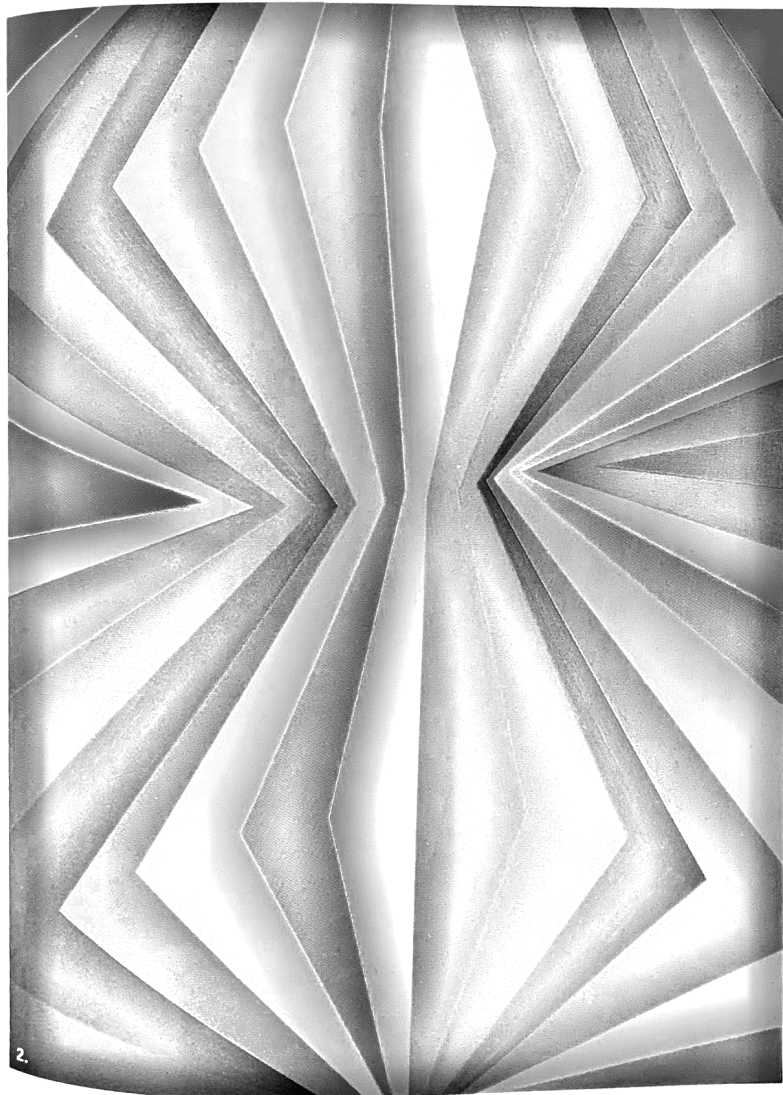
Coulter's recent experiments with small-scale sculptures paid off when she was announced as the winner of the 2016 Woollahra Small Sculpture Prize Viewer's Choice Award for her piece *Construction #7 (shifting test patterns)* in November 2016 and winner of \$10,000 Linden Art Prize for *Spacial Deconstruction #15*.

Coulter's large-scale works are titled *Spatial Deconstruction* while her sculpture works are editions entitled *Construction*. "Where the large-scale works are site-specific the small scale sculptures become autonomous," she explains.

Coulter's practice spans across two-dimensional paintings, small sculptures and large site-specific works which incorporate architecture as a medium. "I'm interested in taking the work out of the gallery context to widen the audience," she explains. Both her use of bright colours and installation-focused approach render her works as a striking explorations of visual perception and spatial experience. For example *Construction #7 (shifting test patterns)* is made out of coloured and mirrored acrylic. The artist adds, "Using materials that link back to the space is important. I'm working with colour and materials like acrylic that allow reflectants and light to maximise the space."

Jane Llewellyn

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2.



3.



4.