

the churchie

national emerging art prize 2014

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national emerging art prize 2014

1 August – 20 September 2014

Griffith University Art Gallery
Queensland College of Art
226 Grey Street
South Bank, Brisbane
griffith.edu.au/art-gallery

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FOREWORD

This year's exhibition has once again been an outstanding success, with record entries and record sales of artworks, honouring the aims of 'the churchie', which are to:

- identify, present and celebrate Australia's emerging artist;
- exhibit high quality emerging art to the public;
- promote artistic endeavours and education in young people.

The Sponsors are integral to the success of this exhibition as their support ensures 'the churchie' continues to be regarded as the pre-eminent national emerging art prize it has become over the past 27 years.

The pieces selected this year reflect the diversity of practice characteristic of contemporary art in Australia. Consider the recent key findings from 'Talking Points', a report that examines the profile of the (Australian) contemporary visual arts sector in 2013-14 (authored by Phip Murray and commissioned by the Australian Council for the Arts)... And I quote...

'The contemporary visual arts sector has grown in depth and complexity over the last ten years. Career options for artists are increasingly diverse, and there has also been an increase in private sector support. Nevertheless, the sector faces a range of challenges, including achieving sustainability of existing arts infrastructure, as well as avenues of support for new activity. The report also found that mid-career is a challenging time for Australian artists. Despite these challenges, the report found that there are opportunities for further growth and deeper engagement among audiences for contemporary art, and to build the visibility of Australian contemporary art internationally.'

It is my view that the work displayed reinforces the exhibition's unique and important role in the contemporary visual art and education sectors not only today, but into the future. Links to our international/global outlook can also be made.

'the churchie' has a wonderful history – with a committee formed in 1987, convened by Mrs Rosie White and the inaugural *Churchie Exhibition of Emerging Art* opened in 1988 by the Honourable MJ Ahern, MLA, then Premier and Treasurer of Queensland and Minister for the Arts.

Media coverage over the years has been positive - in 1997 The Courier Mail reported - '*The Churchie Art Show opened... to the accustomed interested response from hundreds. Ten years ago, when Rosie White commenced the first of these exhibitions to showcase the works of emerging (sometimes outrageous) young artists, traditionalists went into a flap and Rosie copped so much flak the project was almost savaged out of existence. Now she has been proven to be a visionary. Her idea caught fire and, after a solid decade of excitement and some brilliant finds, this exhibition is nationally famous.*' And in 2012 - '*the churchie' celebrated 25 years in the School's centenary year. 'Since it was established 25 years ago, 'the churchie' art prize has become an important date on the calendar for emerging artists.*'

For this exhibition to have survived and prospered over the past 27 years the School has been fortunate in having the support and commitment of many staff and parents who have made 'the churchie' a reality.

The School thanks all those involved in 'the churchie' 2014.

Dr Alan Campbell

Headmaster
Anglican Church Grammar School (Churchie)

Introduction

Griffith University Art Gallery and 'the churchie' Committee is proud to present the churchie national emerging art prize 2014.

Established in 1987, the churchie national emerging art prize is a highly regarded emerging art prize dedicated to innovation and excellence across contemporary, traditional and new media genres. The annual non-acquisitive prize is an initiative of Anglican Church Grammar School (Churchie), in partnership with Griffith University Art Gallery since 2010.

Griffith University Art Gallery own history is notable for its support of contemporary artists at grass-roots level, and through our partnership with Churchie, the aims for the prize are clear and strong – to provide meaningful exposure for emerging artists through a public museum interface.

Hundreds of entries are attracted from all over Australia with a select few being chosen to exhibit at Griffith University Art Gallery, South Bank. This year, 31 finalists were selected (including several collaborative pairs) presenting 48 works.

The overall winner is awarded a \$15,000 prize sponsored by Brand+Slater Architects and two highly commended works are awarded \$1,000 each, sponsored by 'the churchie' Committee.

'the churchie' presents a range of diverse artworks incorporating contemporary painting, drawing, photography, video art, live and web-based performances, and sculptures and installations.

This exciting exhibition is presented and curated by Griffith University Art Gallery (or GUAG), which is the premiere public gallery of Griffith University, open to all visitors -- from students, community groups and the general public -- and entry is always free. We present a diverse and rigorous range of exhibitions in-house, and also participate in touring partnerships with regional, state or national galleries. All our programs are honed to focus attention on contemporary art practices and their historical contexts. We aim to work with some of the best artists of our time, from Australia or internationally and bring their works and ideas into the QCA campus and to Brisbane, actively contributing to our city's cultural life.

GUAG is located on the grounds of the Queensland College of Art South Bank campus. In this respect, Griffith University acknowledges the people who are the Traditional Custodians of the Land, the Jagera and Turrbal peoples. The University pays

respect to the Elders, past and present, and extends that respect to other Indigenous Australians.

We value our partnership with Churchie, and thank Headmaster Dr Alan Campbell for his support of the prize and of the Churchie staff who form part of the 'the churchie' Committee. We thank the Committee which is comprised of representatives of Churchie staff and volunteer parents. In 2014, we welcomed Mrs Diane Cross (Head of Events) as Chair and Mrs Vicky Leighton (Head of Art) as Deputy Chair and we thank them for their collaboration and vision in delivering this project.

The assistance of Griffith Artworks and GUAG staff has been invaluable in the realisation of this exhibition – in particular Mr Robert Corless (Exhibitions and Public Programs Officer), and Karen La Rocca (Administration and Finance Officer). To our skilled art preparators – our sincere thanks. And thank you to our volunteers for your generosity and for sharing your diverse set of skills with GUAG.

GUAG promotes the work of these artists through our contacts of arts industry professionals, including curators, gallerists, art collectors, writers and the media, and this affords each artist an invaluable profiling opportunity.

GUAG welcomes the opportunity to connect 'the churchie' with taste-makers in the field. In 2014, Ms Zoe De Luca, independent arts writer joined the selection panel bringing her local knowledge (previously Curatorial Assistant, Queensland Art Gallery / Gallery of Modern Art, Brisbane) and international experience (De Luca completed a Masters in Art History at the University College London in 2014, and is currently a PhD candidate at McGill University, Montreal) and we thank her for her generosity and insights.

Another highlight in 2014 was the opportunity to work with Alexie Glass-Kantor, the Executive Director of Artspace, who undertook the role of 'the churchie' Judge. Over her career, Glass-Kantor has garnered enormous respect and a reputation for developing and supporting contemporary artists, cross generationally and internationally, with a strong focus on Asian and Pacific regions. She has curated over 60 exhibitions, and was appointed Executive Director of Artspace in Sydney in 2013. Glass-Kantor was a judge of John Kaldor's *Your very good idea* and it was announced earlier in the year that she will be the inaugural Australian curator of Art

Basel Hong Kong's Unlimited project in 2015. We thank her for her time and applying her discernment in judging 'the churchie' in 2014.

At the Official opening, Glass-Kantor commented on the diversity of talent displayed in 'the churchie' and as we reflect on the success of the 2014 exhibition I quote an extract from her speech here:

Importantly, questions of identity figure highly. What does the individual mean in relation to the collective? What does true collaboration or exchange require of the individual? Can we put aside personal interest to really see another? How do we, as a society, listen not just to what is being said but to alternative positions, enacting the more complicated exercise of comprehending what's left unsaid.

[...] when I think about 'making' anything it's not to an end, it is instead a proposition to ask 'what is possible?'. And when I looked around the exhibition and sat quietly with the works I reflected that 'making' often signals aspiration. Everyone's aspirations are different and they hit tones and register that that may jar or they may unify, and that is not for me to decide – that is you. But what I do know is that the Churchie and its esteemed sponsors deserve credit for making the choice to support this art prize, signalling that what is important isn't always easy. Aspiration isn't the finish. It's the beginning.

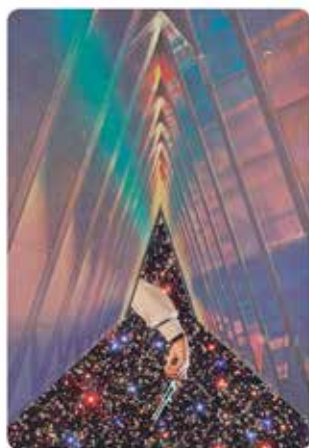
Finally, our thanks to the participating artists for their work and for being part of this exhibition. For us at Griffith University Art Gallery, it is extremely rewarding to work with such diverse and intelligent minds, aesthetic interests and philosophical approaches to the world.

We hope you enjoy this publication.

Naomi Evans

Acting Director

Griffith Artworks and Griffith University Art Gallery



Prize Winner

Caitlin Franzmann

b. 1979 Gympie, Queensland

Magical Thinking 2014

Pack of 24 divination cards (A5 colour prints of original collages), card table and two stools.

Dimensions variable

Caitlin Franzmann's *Magical Thinking* provides a space and moment for gallery visitors to slow down and reflect on their lives. Through random symbology, chance and intuitive interpretations the divination cards and personal readings act as a tool for accessing the subconscious and processing emotion and thought. 'Through encouraging personal interpretation, the "divinee" is asked to question spiritual doctrines and coded meanings,' says Franzmann. 'The readings are an invitation to strengthen ones faith and trust inwards.'

Caitlin Franzmann is a Brisbane-based artist who has had four solo exhibitions in Brisbane and Istanbul (2012–14) as well as 12 group exhibitions in Canberra, Melbourne, Brisbane and Yogyakarta over the same period. She recently experienced artist residencies in Istanbul (at 'torna', supported by Asialink) and Yogyakarta (The Instrument Builders Project 2).



Commended

Clark Beaumont

Sarah Clark b. 1991 Brisbane, Queensland
Nicole Beaumont b. 1990 Penrith, New South Wales

Waiting for Barcelona 2014

HD video

4 minutes 30 seconds

Clark Beaumont is the Brisbane-based collaborative art practice of Nicole Beaumont and Sarah Clark. Through both live and mediated performance works they investigate ideas surrounding identity, female subjectivity, intimacy and interpersonal relationships.

The multi-screen video installation, *Waiting for Barcelona 2014*, sees the artists attempt to simultaneously live out and critique Woody Allen's feature film *Vicky Cristina Barcelona* (2008) during their own shared holiday in the Spanish city. Relying on hair colour to determine their character, the artists attempt to embody Vicky and Cristina, and set about waiting in a Catalan café for the protagonist of the movie, Juan Antonio (played by Javier Badem), who never shows up. The video installation acts as a form of complicit critique, with the artists questioning their personal and conditioned consumption of screen-based cultures as achievable realities.

Clark Beaumont indulge in Allen's idealised Barcelona, one of excitement and amorous adventures, but the space proves uncomfortable as the duo struggle to maintain their two-dimensional personalities while passively waiting for a man in order to access the 'promised' ideal.

Clark Beaumont formed in 2010 at the Queensland University of Technology, while Sarah Clark and Nicole Beaumont were completing their Bachelor Degree in Fine Arts (Visual Art). Since beginning their collaboration, the duo have presented live performances, videos and installations nationally and internationally, in both group and solo shows, including at *SafARI* (2012), *Boxcopy* (2012), *PICA* (2013), *Bus Projects* (2013), *Kings* (2014), *Spiro Grace Art Rooms* (2014), *LEVEL* (2014), and *Jiwar* (2013), Spain. In 2013, Clark Beaumont were part of the *13 Rooms* exhibition, curated by Hans Ulrich Obrist and Klaus Biesenbach. This year, the artists' presented their first solo exhibition at Roslyn Oxley9 Gallery, *Heart to Heart*, and were awarded the 2014 Melville Haysom Art Scholarship.



Commended

Sarah Poulgrain

b. 1992 Brisbane, Queensland

Self Portrait 2013

Oil on photograph, pine, plasticine and clear vinyl

17 x 28 x 2cm

Sarah Poulgrain primarily works across sculpture and painting with some photography. Her art sits somewhere between image and object – often in a middle ground that omits, rather than opposes, the sense of grandness or permanence of more monumental art. The treatment of materials and the treatment of ‘self’ in the work reflects this omission and looks into seemingly insignificant and impermanent moments.

In Poulgrain’s *Self Portrait*, the figure in the landscape is almost completely blocked out – all but hand and face – serving to re-focus on what remains. Even though the identity of the figure is known, by almost covering it, its anonymity is accentuated. The anonymity of the subject brings emphasis to a seemingly insignificant time, person and place. Poulgrain’s work often deals with objects or images that are hidden, obscured or exist only temporarily; the impermanence and precariousness of the work is reflected in the choice and combination of materials.

‘In terms of its presentation and production, this work relies heavily on interaction and engagement with materials’, explains Poulgrain. ‘The pine and plasticine framing mechanism is exposed beneath clear plastic. The construction, intentionally lacking any slickness,

highlights the temporary nature of the materials.’ Clearly *Self Portrait* is made using materials that are not readily associated with timelessness or public significance, rather, the artist’s intention is to give value to a seemingly insignificant moment.

Sarah Poulgrain graduated in 2013 with a Bachelor of Fine Art from the Queensland College of Art. She has participated in group exhibitions at Chapter House Lane (Melbourne), and Claredon House (Edinburgh); and in Brisbane at various galleries including Addition, Boxcopy and The Hold Artspace. In late 2014, she has a duo exhibition with Llewellyn Millhouse at Metro Arts.

Finalists



Svetlana Bailey

b. 1984 Saint Petersburg, Russia

Untitled 1 2014

Digital c-type print
120 x 150cm framed

Untitled 2 2014

Digital c-type print
120 x 150cm framed

Svetlana Bailey's work is concerned with misplacement, longing and belonging. In various unrelated locations she photographs in fog and, in fog, objects lose their finiteness and surroundings appear less permanent and solid. Places acquire an anonymity and, with an indeterminate horizon, the definitiveness of the eye's normal way of seeing is replaced by a view more reflective perhaps of how the mind 'sees'. 'I became interested in fog from a similar perspective to Friedrich Herneck's description of photography, as a way of knowing and changing the world' says Bailey. 'Working with fog led me to working with daguerreotypes, whose ethereal quality looked like fog was already built into the plate.' With these processes she considers spaces that although depleted lead somewhere, or exist in an ambivalent world between belonging and detachment.

Bailey began the series 'Paradise Fever' during a recent artist residency in Chongqing at the 501 Artspace [in/at where?], where she became interested in the social aspect of tourists interacting with their surroundings. In this work she considers a landscape as a backdrop for a mass social encounter, where the people are isolated and homogenous, blending into the margins. This work follows her previous series 'Fog and Mirage', where isolated objects are disassociated with their natural environments.

Svetlana Bailey graduated with a Bachelor of Fine Arts in Photomedia (First Class Hons) from College of Fine Art (UNSW) in 2010. Her work was previously seen in 'The Churchie' and John Fries Prizes, and she has been awarded grants from the Australia Council and undertaken artist residencies in China, including at the Three Shadows Photography Art Centre in Beijing. In 2014 she will commence an MFA at Rhode Island School of Design.



Jacqueline Bawtree

b. 1975 Dalby, Queensland

Carmela Di Maggio – la signora delle lampade 2014

From the series 'Italian Portrait'

Digital photograph

84 x 59cm

Experiencing some significant life events in Italy, specifically Napoli, Jacqueline Bawtree subsequently developed an interest in historical and contemporary representations of Italian identity. Inspired by the style of Caravaggio and his followers, Bawtree began exploring ways of creating photographic images in 2013, using similar visual cues to those of the seventeenth- and eighteenth-century masters. In 2013, she commenced her first series 'di ombre e luce' to begin the process of gaining a focused understanding of working within the principals of perspective within painting as well as exploring various lighting techniques.

Signora Carmela di Maggio – The Lady of the Lamps, is represented in one of seven portraits of members of Brisbane's Italian community, developed as part of a Griffith University project in association with Italian Week. After immigrating to Australia in the 1960s, Carmela di Maggio and her husband Vincenzo, created a successful business making table lamps. Starting in their backyard, their eventual factory in Robinson Street, Fortitude Valley, became a supplier to Myer, David Jones, Waltons, and Olsen & Goodchap.

Central concerns in creating the series 'Italian Portrait', included working on a process of using verbal information to translate key elements into a visual representation through a character portrait, and ongoing in-camera and post-production technique development to reflect the influence of the great masters. The project was a significant opportunity for Bawtree to experiment with the depiction of personal and collective narratives through composed and controlled images. While harbouring a particular interest in the Italian community, Bawtree – the daughter of English migrants – anticipates this direction might eventually extend to exploring narratives of cultural representation and community contribution from the many other immigrant communities that make up contemporary Australian society.

Signora di Maggio's story, authored by Jacqueline Bawtree, can also be read at italianweek.com.au under 'Stories of Italy and Italian Stories'. Bawtree has shown in several exhibitions in Brisbane and Poland, has travelled extensively in Italy investigating historical collections in various museums and churches, and has recently spent time exploring contemporary and historical collections in Eastern Europe.



Kate Beckingham

b. 1985 Sydney, New South Wales

Real effort 2014

Indoor rock climbing hold, gold leaf

8 x 5cm

Real effort directly references Kate Beckingham's physical struggle climbing a volcano crater when in Iceland on an artist residency in October 2013. 'The climb was very steep and when I finally reached the top and looked back, I could see the trace of my heavy steps travelling up the side of the crater', she said. By hanging the work out of reach of the viewer, Real effort mirrors the physical exertion undertaken when making this climb. Acts of reaching and stretching are indirectly experienced by the viewer as the sculpture echoes her past movements. In a way, this work explores the impossibility that surrounds all art objects. 'Although artists use their work to explore their past memories, experiences and ideas', Beckingham says, 'they are not able to offer the viewer the pure, original experience'. Rather, in the act of making the work, artists can only ever offer the viewer a completely new experience within the context of art itself. Here, then, the grand gesture of climbing a volcano is reduced to a single act of struggling to grab something out of reach. If, however, the viewer was actually able to reach the rock climbing hold, their touch would leave a trace on the imitation gold leaf, further referencing Beckingham's original experience.

Since 2007 Kate Beckingham has shown in a number of group exhibitions in Sydney, Melbourne and Hobart and in a solo exhibition at Galerie Pompom in 2014. She completed a Master of Fine Arts at Sydney College of the Arts in 2012.

I want to
be here

I want to
be here

Louise Bennett

b. 1985 Nambour, Queensland

I want to be here 2014

Vinyl stickers on glass
249 x 200cm

Louise Bennett is interested in negotiating the tensions between day-to-day experiences and its mediation through her art practice. By mixing video, performance and text she combines digital and handmade processes in order to investigate the intersections of online and physical environments and interactions. Her work poses questions about how our concepts of and engagements with identity, nature and relationships are shifting in contemporary contexts dominated by screen technologies.

I want to be here declares a desire to affirm a position in the art gallery. Viewers read this affirmation on the transparent partition that separates the inside and outside worlds – the window. The work can be read in reverse from outside the gallery and in the projected shadow. The reversal and doubling confuses the text's intention: does the artist want to be in the gallery and situate the work within the paradigm that the white cube represents? Or paradoxically, does she desire to be an outsider; separate from the exhibition space she strives to be in? The personal tone of the hand written words references the low-tech, confessional and self-orientated statements that are common to social-sharing media applications. Users share and repeat every thought, want and wish, resulting in these statements becoming disposable or cliché. Bennett's statement is simultaneously throw away yet sincere.

Louise Bennett graduated with a Bachelor of Fine Arts (Hons) from the Queensland University of Technology. She was awarded the Melville Haysom Memorial Scholarship in 2010, was a finalist in the Jeremy Hynes Award in 2011 and has been a finalist in the Churchie National Emerging Art Award in 2011 and 2012. She has exhibited in both solo and group environments in spaces including Boxcopy, David Pestorius Projects, Spiro Grace Art Rooms, Level and Metro Arts in Brisbane; Paper Plane Gallery, Sydney; Screen Space, Melbourne; Ionion Center for the Arts and Culture, Greece and the Beijing Film Academy in China. Bennett is also a co-director of Brisbane-based artist run initiative Accidentally Annie Street Space.



POOL
Side

Anna Carey

b. 1987 Tweed Heads, New South Wales

Pool Side 2014

Giclee print (framed)

120 x 80cm

The image of the city has been a recurring interest to artists for centuries. The creation of a representation of the city is often generated through a lived experience in its architectural space. To date Anna Carey's practice has been preoccupied with the representation of her immediate urban environment, which is the transient city of the Gold Coast. With memory recall and imagination as the only reference of permanency, she interweaves model making, photography and film to create fictive architectural spaces.

'Through exploring Gold Coast architecture, the cities of Los Angeles and Las Vegas have become of interest to me as the Gold Coast has looked to these cities for inspiration', says Carey. 'These cities are built on the idea of change and fantasy, which is translated into the urban landscape.' Simulacra's, transient spaces and architectural illusions are all part of the city experience. Carey talks of the imitation of fake realities becoming its own reality, which is then duplicated in all three cities – mentioned above – and in turn creates a confusing postmodern spatial experience.

Pool Side explores the common, integrated spatial experiences of the postmodern in all three cities. 'When experiencing these spaces my memories of the Gold Coast reverberate into my new experiences in the USA', she says. This occurrence opens up a creative space that allows for fluidity and hybridisation to occur, in which memories and observations intertwine with each other to form a fresh experience – the art-making becomes a process of overlapping multiple memories to create a hybrid space of all three cities.

Carey grew up in Palm Beach (QLD) and completed a Bachelor of Visual Media (Hons) at Queensland College of Art Griffith University, Gold Coast. She is currently undertaking a PhD with QCA. She has exhibited at Photo LA; Arterreal Gallery, Sydney; Andrew Baker Art Dealer, Brisbane; and dLux Media Arts, Sydney. Her work was acquired for the Josephine Ulrick and Win Schubert Photography Award and has been acquired by Artbank, Gold Coast City Gallery, University of Queensland, Caboolture Regional Art Gallery and numerous private collections.



David Creed and David Spooner

David Creed b. 1978 Townsville, Queensland

David Spooner b. 1980 Brisbane, Queensland

Walk from Lismore to Bangalow and from Byron Bay to Lismore via the Murwillumbah Railway Track 2014

HD video

28 minutes

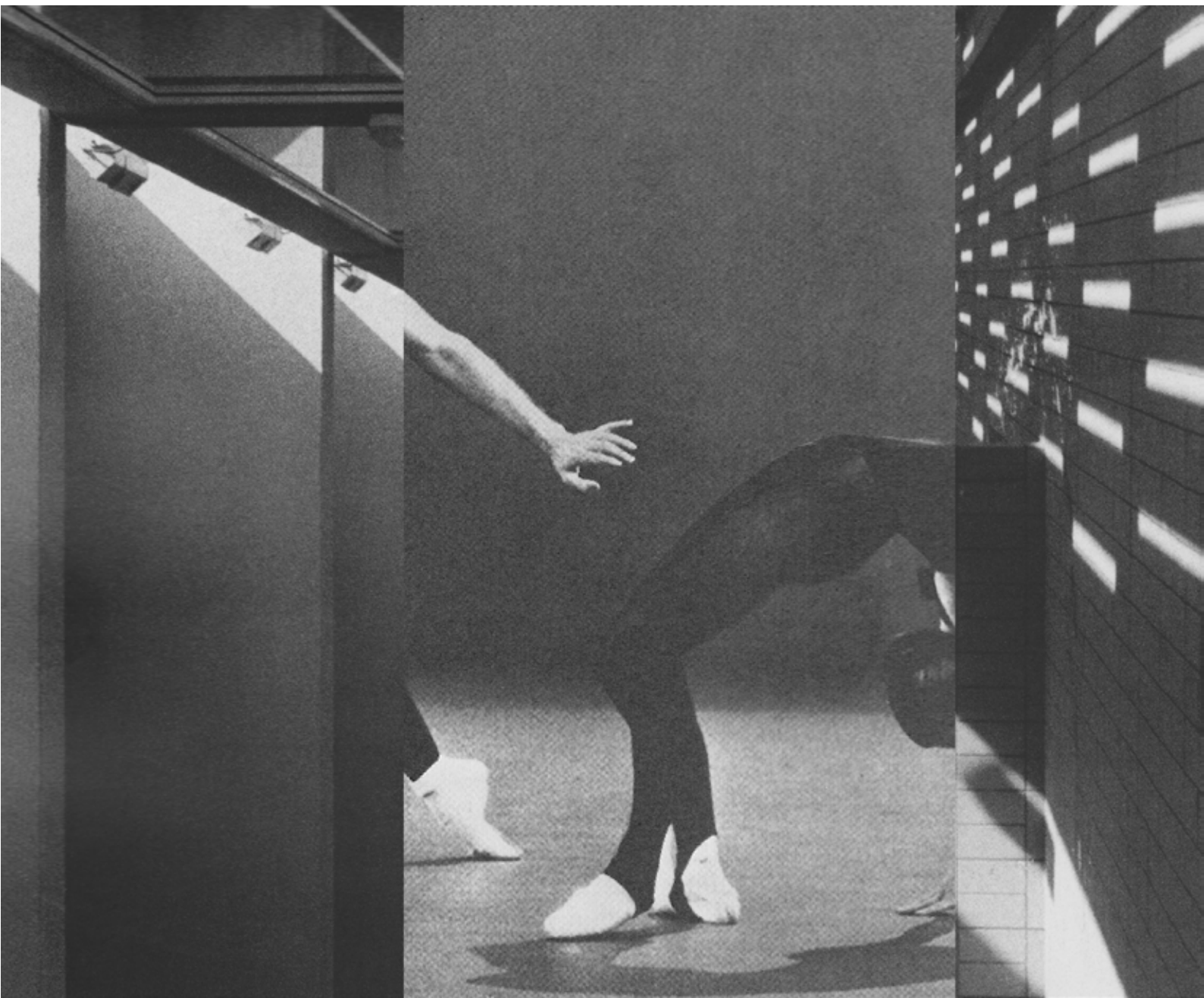
David Creed and David Spooner work together as conceptual artists and, as part of their art practice, undertake physical challenges. Since they began collaborating they have cycled, knitted, painted, walked and lived together. In recent times long distance walks have become a focus within their collaboration, in particular, walks from Brisbane to the Gold Coast. They have a consistent mode of working; they capture a shared experience from different perspectives and present them alongside one another.

Creed and Spooner's latest project took place in April this year. 'We attempted to follow the Murwillumbah Railway line between Lismore and Byron Bay, undertaking the walk out of curiosity,' they said. The train line has been unused since 2004, and since then the track has become overgrown and has gone into disrepair. On their first trip from Lismore to Byron Bay, they walked only as far as Bangalow, at which point the track seemed impassable. A week later they attempted the walk again, in reverse, from Byron Bay to Lismore

'This time we were more prepared for the conditions and wore long pants', they said. 'We filmed ourselves in the same way that we documented our previous walks, taking images of one another when we stopped along the way'. They also filmed each other

during every journey on all the different modes of transport involved in getting to the walk. The result is a kind of travelogue, revealing the emotion and drama of the journey and focusing on the states of decay of the railway track in the background.

David Creed and David Spooner have collaborated since 2009. They have exhibited in art spaces such as The Walls, Miami; The Hold, West End; Boxcopy, Brisbane CBD; and Paul Nache Gallery in New Zealand. They were recently a finalist in the Gold Coast Art Prize.



Zoë Croggon

b. 1989 Carlton, Melbourne

Duel 2013

Photo Collage, c-type print
97 x 80cm

Zoë Croggon works primarily with photo collage, video and sculpture. She is interested in pairing and contrasting the found photographic image as way of considering form and perception. Coming from a background in dance and an interest in minimalist architecture, Croggon couples images of the body with those of the built environment.

Croggon's work, *Duel*, combines two divergent images to create an autonomous work that animates ideas of movement and perception. Her image merges the human body with architecture as a way of drawing parallels and divisions between the two. One aspect of the work is purely formal, focusing on the corresponding lines and contours of the moving body and the severity of modern architecture. Consequently, the work is a celebration of natural and built form. 'Conceptually, I abstract the body and its surroundings to consider the frontiers of perception and observation,' Croggon says. 'My work poses the body both at odds and in step with its environment in that it presents the body either at service to and restricted by its architecture or in absolute harmony with it.' The title '*Duel*' refers to the tension, or battle between the self and its surroundings.

Zoë Croggon graduated with a Bachelor of Fine Arts (Hons) from the Victorian College of the Arts in 2011, majoring in drawing. She was short-listed for the Wallara Traveling Scholarship and received the ACACIA Art Award, and is currently a finalist in the 2014 Basil Sellers Art Prize and was recently awarded the Art and Australia/ Credit Suisse Private Banking Contemporary Art Award. Recent exhibitions include *Liquid Archive* at Monash University Museum of Art, *Pool* at West Space, *Melbourne Now* at the National Gallery of Victoria and *Deuce* at Daine Singer. Croggon is represented by Daine Singer Gallery, Melbourne.



Archer Davies

b. 1989 Maleny, Queensland

Ocean 2014

Oil on canvas
50 x 66cm

With every passing year that I continue to paint, my awareness of the strangeness of painting in contemporary life is heightened' says Archer Davies. Davies sees that the proliferation of instantly replicated images, from the banal to the profound, leaves painting looking and feeling hopelessly retro-grade.

'However, it is this quality that attracts me', he explains. 'As the smartphone becomes a prosthetic extension of the eye and means of outsourcing experience, painting remains an extension of the body and a way of synthesising experience'. Davies suggests that as painting becomes rarer perhaps its historical context becomes clearer. 'In this way', he says, 'it still has the power to surprise'.

Davies' conviction has grown out of a love of the great traditions of European painting, in particular the Realist tradition and Edouard Manet. Regardless of the gulf of time, geography and cultural values between Davies and these artists, he remains deeply inspired by their use of paint as a tool for direct enquiry into daily life.

Ocean is a painting from a larger series and, in a sense, it is a simple painting that suggests a meeting between a man and a woman, with all the possible interpretations that might be made

about that occurrence. It also acts, however, as a self-portrait of the artist in his studio. Depicted in the upper-left corner is a reproduction of a portrait by Manet; the subject wears late nineteenth-century, well-to-do Parisian attire, a symbol perhaps, of a cultivated man. Davies explains: 'He stands in absurd contrast to the cool sterility of the computer screen and the semi-pornographic swimwear model, an image created to capture the attention of the viewer in the most immediate way. In between them is a rose, a gesture of both romance and humour. The painting is an attempt to reconcile the rich history of Western art with the daily realities of my contemporary consumer culture, all the while dreaming of intimacy and affinity in unexpected places'.

Davies has recently returned to Brisbane from a residency in Philadelphia made possible by Griffith University and Crane Arts. During this trip he made work for his solo show 'Altogether Elsewhere' and spoke at the 89+ Colony Conference in New York. His first Melbourne exhibition will be at Chapter House Lane Gallery in 2014.



Gerwyn Davies

b. 1985 Ipswich, Queensland

Paradise 2014

C-type print
100 x 100 x 10cm

Paradise sits within a wider photographic practice that incorporates costume design, soft sculpture, set design and self-portraiture and is the title work of a larger series created in early 2014. Akin to the wearable art and performance of Leigh Bowery and the Club Kids movement and contemporary artist and dancer Nick Cave, Davies' ongoing practice involves the construction of costumes from found, readymade and recycled materials. The process of bricolage for the body is multi-disciplinary but is ultimately presented and preserved as a photographic document.

The constructions that Davies makes range in complexity and detail and, as he explains, result in the shrouding of the wearer and a veiling of typical markers of identity which modifies the human form. 'In doing so, these costumed portraits explore the playful, experimental and often subversive potential for creating and recreating the self through dress. I am continually interested in the multiplicity of identity and the selective process of its construction and presentation to those around us. Further, I am interested in surrendering to a truly more expressive physical self through this work.'

Considering Davies' comments, Paradise is a comparatively simplistic self. A meditative moment at dusk perhaps, in a constructed forest; an escapist flash. The image shows a face ensconced in wool, an ambiguous figure, internalised and isolated from the surrounding world.

Davies completed a Bachelor of Photography with a double major in Creative Advertising and Artistic Practice Photography with First Class Honours at Griffith University. He has exhibited at Photo LA in 2011 and 2012, and the Australian photographic retrospective at Bergamot Station, Los Angeles. Davies has held solo shows at Spiro Grace Art Rooms, the Queensland Centre for Photography and Ipswich Art Gallery. He was the recipient of the Ipswich Arts Foundation Scholarship, Capture Magazine Fashion Photographer of the Year, and ACMP Student Photographer of the Year.



Eric Demetriou

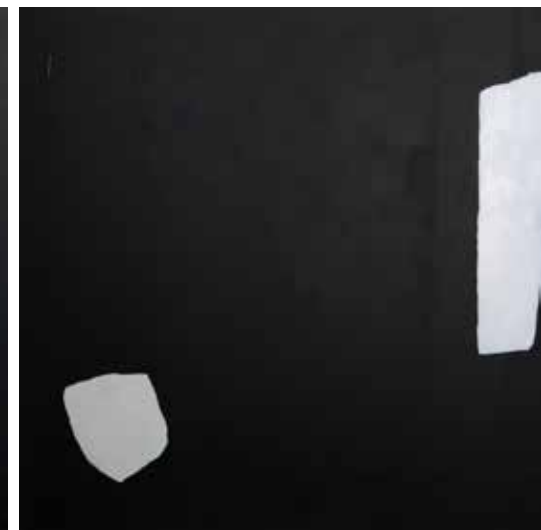
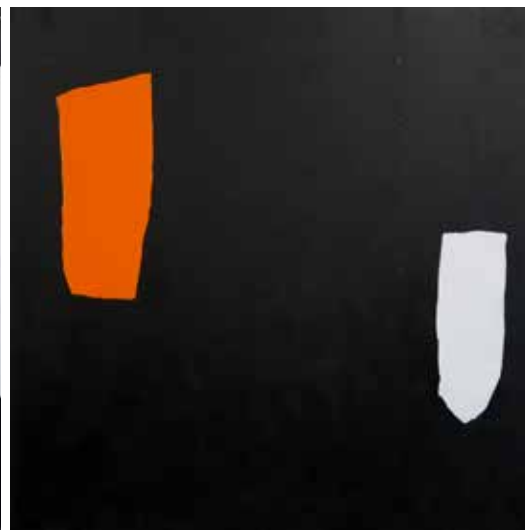
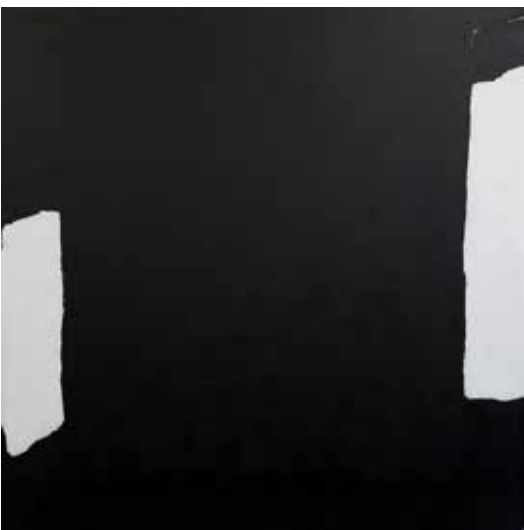
b. 1987 Melbourne, Victoria

Bunghole 2013

44 gallon drums, vacuum pump, electric timer, aluminium scaffold
250 x 400 x 85cm

Eric Demetriou creates lively, kinetic, sound-based sculpture that, as he says, 'flirts with trouble, danger and pleasure'. 'As connotations of noise arrive as being immediately an undesired excess material, its political economy anticipates a reception of hostility. As the etymology of noise pertains to the Latin nausea, this association with obstruction and interruption is not surprising. While mischievous behaviour functions with a similar anti-aesthetic and necessity for resistance, the reception of mischief is much less offensive and often even likeable.' Demetriou has developed a body of work that investigates the application of noise in tandem with a mischievous intent. The exhibited work Bunghole is an installation that sequentially implodes 44 Gallon drums. Using an automated vacuum pump, the air of the vessel is extracted until its ultimate collapse.

Demetriou is represented by Lindberg Galleries in Melbourne, and was the winner of the 2014 Linden Art Prize. He has shown at galleries around Australia, including Linden Centre for Contemporary Arts, St Kilda; Contemporary Art Space Tasmania, Sawtooth ARI, Launceston; Bus Projects, Collingwood; Blindside ARI and Gertrude Contemporary, both Melbourne; and The Substation, Newport. Demetriou has also performed in venues and events such as The MCA Art Bar, Sydney; Melbourne Art Centre; The Avoca Project; West Space, Melbourne; and the International Noise Conference, Melbourne.



Hayley Megan French

b. 1987 Sydney, Australia

Drift II 2014

Acrylic on canvas
150 x 150cm x 3cm

Drift III 2014

Acrylic on canvas
150 x 150cm x 3cm

Fragments 2014

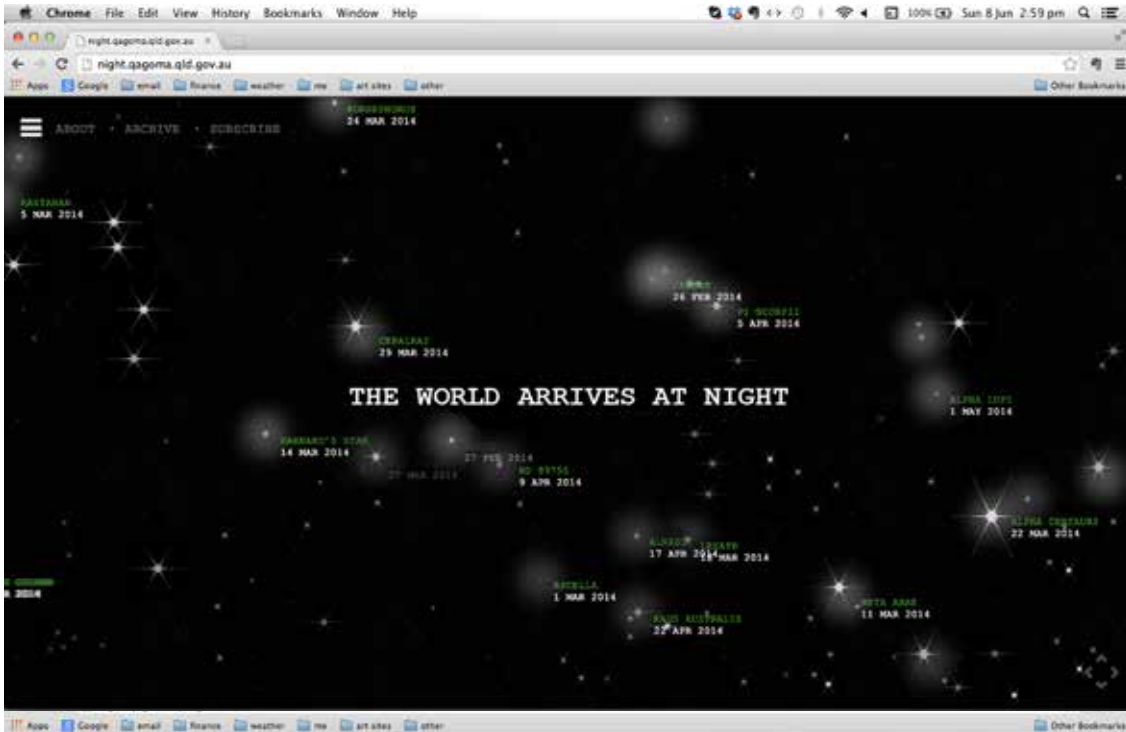
Acrylic on canvas
150 x 150cm x 3cm

Hayley Megan French's art explores the way different conceptions of space – cultural, geographical and physical – are communicated in contemporary painting in Australia. *Drift II*, *Drift III* and *Fragments* are part of a consideration of the landscape, which is central to the experience of being in Australia. This connection evokes complex and unresolved histories and cultural projections, layered over the land. The paintings are not literal descriptions of landscape, but a way of thinking through the artist's relationship to the ideologies of landscape in Australia. Implicit in these works is the influence of Aboriginal painting—both on the artist and the wider field of Australian contemporary painting. French's work considers landscape as both a function and a representation of our relationship to place and between cultures – a space for influence that allows for the articulation of difference.

'These paintings are imagined and created from the urban context of Sydney, affected by time spent in Central Australia and the Northern Territory, French says. 'The works then drift back and forth between experiences of a landscape that we continue to shape and move in. This work is strongly placed in a desire to understand the place we inhabit both physically and imaginatively.'

French is a Sydney-based artist and PhD candidate at Sydney College of the Arts (SCA), the University of Sydney. As part of her research French has worked at the Warmun Art Centre in the East Kimberley and the Yirrkala Art Centre in North-East Arnhem Land.

In 2014 French held her first solo show at Galerie Pompom, Sydney, and has also recently exhibited at MOP Projects, AirSpace Projects, Articulate Project Space, and SCA Graduate School Gallery, all in Sydney. French has exhibited nationally at Watch This Space, Alice Springs; Constance ARI, Hobart; Raygun Contemporary, Toowoomba and Blindside ARI, Melbourne. French was featured in the 2014 'Undiscovered' emerging artists' edition of the Australian Art Collector journal.



ZUBENELGENUBI

Common Name: Zubenelgenubi
 Meaning of Name: Arabic "Southern Claw"
 Bayer Designation: Alpha Librae
 Constellation: Libra

HIP Number: 12212
 Rise Time (Brisbane): 16:40
 Set Time (Brisbane): 23:43
 Apparent Magnitude: 3.75
 Distance from Earth: 71.25 light years

Zubenelgenubi is one of the few double stars in which the two components are visible through a pair of binoculars. Positioned at a distance of at least 5,500 AU away from one another (nearly 140 times the distance between Pluto and the Sun) the stars share the same motion through space, however it is uncertain whether or not they are gravitationally bound. If they were it would take them over 200,000 years to complete a single orbit. The brightest member, Alpha 2 Librae, is itself a spectroscopic binary; it's two stars so closely positioned that they cannot be individually resolved at optical wavelengths. It is comprised of two A class stars, one 45 per cent brighter than the other. The second component, Alpha 1, is fainter than Alpha 2, and also a spectroscopic binary, its stars separated by around 10 AU with an orbital period of 8,870 days. It is possible that a fifth star is also part of the

[X]

zubenelgenubi.jpg

Michaela Gleave

b. 1980 Alice Springs, Australia

The World Arrives at Night 2014

Performance delivered via email, website

Dimensions variable

Michaela Gleave is a Sydney-based artist whose practice investigates the nature and construction of reality. Executed as a series of experiments her often-temporal works question our relationship to time, matter and space, involving natural phenomena and tricks of perception within the context of the systems and structures that shape contemporary existence. Returning repeatedly to the atmosphere and the space of the sky as a site for her work, Gleave's installations, performances and interventions examine the relationship we have with our surroundings, allowing us to experience the processes by which we comprehend reality and rethink our presence within it.

Unfolding over a period of 5 months *The world arrives at night* was an event in which the artist sent a star via email to her audience every night at sunset for a period of 156 days. 'Executed on a daily basis the project melded astronomy and astrology, anthropology and cosmology, piecing together an understanding of the universe that explored the entirety of human history,' Gleave explains. 'Using the web as its platform the project interrogating hierarchies of knowledge to create a performance experienced entirely via documentation, extending definitions of the physical gesture and audience engagement through an expanded experience of scale and duration.'

Gleave holds a Bachelor of Fine Art (Honours First Class) from the University of Tasmania, and a Master of Fine Arts (Research) from the College of Fine Arts, University of NSW. Gleave's work has been exhibited around Australia, as well as in Germany, Austria, Hong Kong, Korea, Japan, The United States and Mexico. Her previous exhibitions include: 'Trace: Performance and its Documents' at the Gallery of Modern Art, Brisbane, 2014; 'A Day is Longer than a Year' at the Fremantle Arts Centre, Perth (solo), 2013; 'We Are Made of Stardust' at Art HK 12, Hong Kong (solo), 2012; 'A Perfect Day to Chase Tornadoes (White)' at Kunstquartier Bethanien, Berlin, 2010; and 'Primavera 09' at the Museum of Contemporary Art, Sydney, 2009. This project is an outcome of Gleave's 2012–13 residency with the CSIRO's Astronomy and Space Science division.



Claudia Greathead

b. 1992 Brisbane, Queensland

Trevi 2014

Oil on canvas
91 x 102 x 3.5cm

In the bath 2014

Oil on canvas
76 x 61 x 3.5cm

Claudia Greathead's work aims to critique constructed cultural values and ideologies surrounding public celebrities and idols. By the duplication of recognisable imagery, traditional artefacts are appropriated, and recontextualised within a contemporary context. 'The constructed values of societal ideologies of the deity are lent to the artwork via this process of appropriation,' Greathead explains. 'My practice is a criticism of traditional values that are still present within contemporary society.'

The painting, *Trevi*, merges traditional and contemporary Eurocentric perspectives. While it is difficult to distinguish the content at first, it can be eventually recognised as the Trevi Fountain. The detail of the subject is reduced, stripping constructed and romanticised ideals originally associated with the fountain itself. Because of its recontextualisation, the image is abstracted, and exists with little signification or meaning. When the image content is identified, however, so too is the fountain's association with history.

The second painting, *In the Bath*, also merges traditional and contemporary viewpoints. The subject is similarly reduced, stripping back romanticised ideals linked, in this case, with a woman and, when the content of the image is identified, so too are the romanticised notions of beauty. The processes associated with both of these paintings, says the artist, 'highlights the culturally constructed stereotypes of beauty and idolisation in contemporary society'.

Claudia Greathead is a Brisbane-based artist who has had 10 group exhibitions in Brisbane and one in Sydney (2011–14). In 2014 she completed a Bachelor of Fine Art with a major in Painting at QCA, Griffith University.



K
RSTCHHH



SCRATCH



FRRRTHPPT

Daisy Kate Lewis

b. 1992 Melbourne, Victoria

KRSTCHHH 2014

Acrylic on canvas

51 x 40cm

SCRTCH 2014

Acrylic on canvas

51 x 40cm

FRRRTHPPT 2014

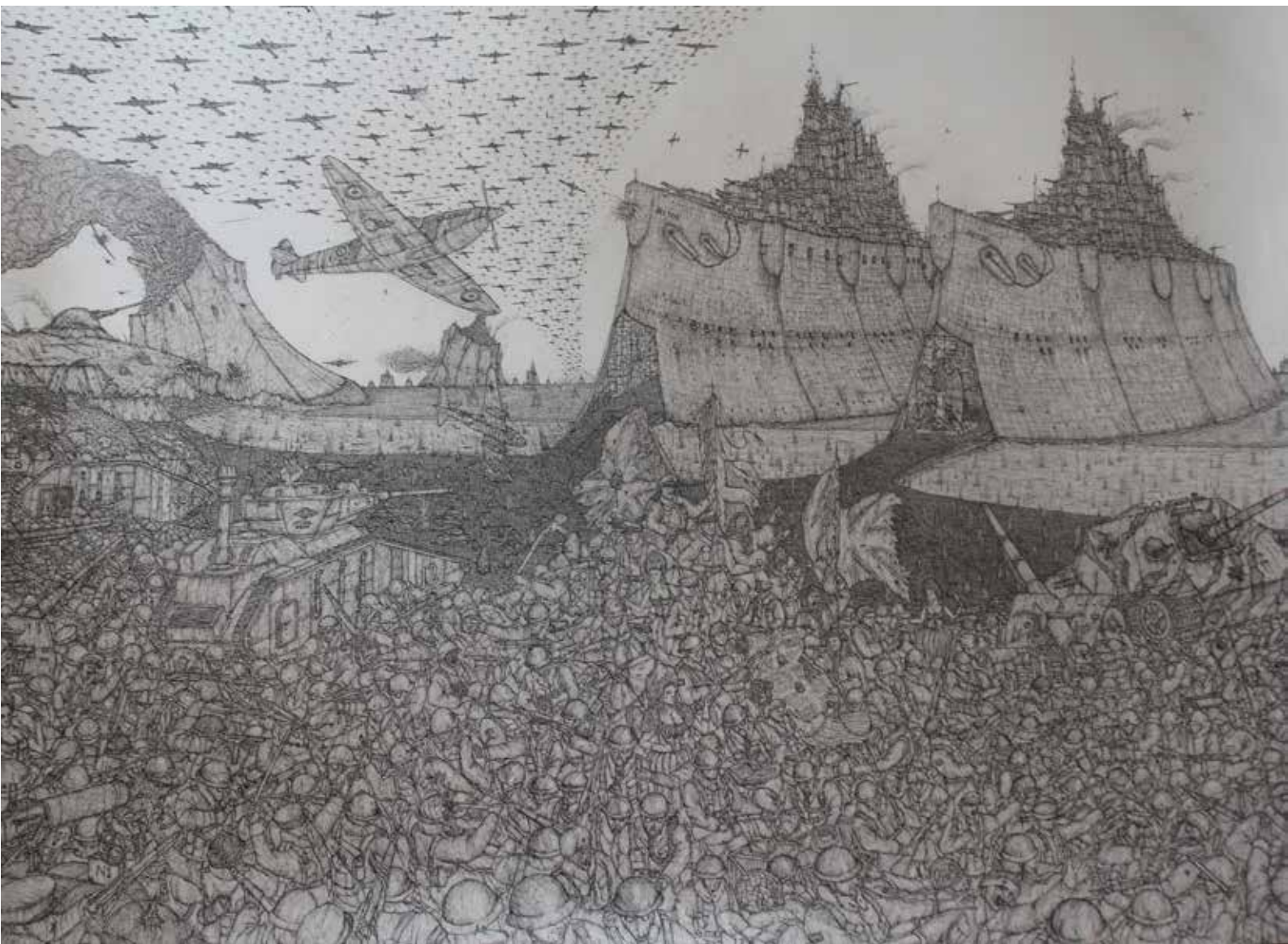
Acrylic on canvas

51 x 40cm

Daisy Kate Lewis is a Melbourne-based painter whose works use text and satire to comment on contemporary art, culture and attitudes. Lewis's tongue-in-cheek paintings use the absurd to question contemporary preconceptions about art. 'Art is for everyone. Art is stupid. Art is necessary', she says. 'My works are designed to be immediately playful and silly, but to explore a deeper paradox with greater enquiry. I'm interested in examining the distance between artist intention and audience interpretation.'

Lewis's acrylics KRSTCHHH, SCRTCH and FRRRTHPPT are based on three different species of moss, and their titles are an interpretation of the sound they make when stroked by the artist. 'It is a comedic elision of auditory and visual stimulus that comments on the absurdity of art', explains Lewis. 'The more menacing the silence of the gallery setting, the more penetrating the awkward laughter ensues. The playful rebellion is an instinctive response to cynicism. Don't think about it too much.' Lewis encourages the viewer 'to say the title out-loud, if you can.'

Daisy Lewis is currently studying a Bachelor of Fine Arts at RMIT University, Melbourne. She has exhibited in solo and group shows in Melbourne, including a pop-up exhibition in Burke Street for 'Live Below the Line' campaign, a sculpture demonstration at the Melbourne International Flower and Garden show, and several group and solo exhibitions at Brunswick Street Gallery. She is the recipient of the President's Scholarship to study at the Pratt Institute, New York in 2014.



Guy Lobwein

b. 1995 Buderim, Queensland

Corpse crusade or arguing machines on patriot beach 2013–14

Ink pen on Arches paper

164 x 134cm

Guy Lobwein is interested in a range of media including sculpture, painting and video, but his preferred medium is drawing. Using pen, he uses line drawings to create detailed scenes that are, as he says, 'gory, political and, to me, immersive. These scenes are never terribly realistic or perfect, but they express the way I try to understand things I have never seen.' Corpse Crusade, or Arguing Machines at Patriot Beach, for example, is one of many of his fictional battle scenes set in the historical context of World War I or II.

'The nature of human beings is clearly revealed through history's most gruelling periods. We, as a species, flood our isolated alliances with tools to kill, maim and murder', explains Lobwein. 'These tools are not just machines', he says, 'but extensions of our cruelty and malice. Corpse Crusade is a testament to our ability to destroy and slaughter. It is not a protest, nor an objection, it presents a simple question; why do we fight?' The artist continues: 'For over two thousand years humankind has fought against itself and each

time it has become bloodier. Our nature to squabble and argue is a reason to fear ourselves and the machines we create'. Clearly, in Corpse Crusade, elements of fiction overtake historical accuracy, as it depicts an invasion that never happened. The event shown is in fact an alternative D-Day, a German D-Day that, in Lobwein's imagination, would have landed on Great Britain's coastline in September 1940. 'Being a part of a generation mostly untouched by war or conflict on a personal level, it is important that periods such as this are never desensitised', says the artist.

Guy Lobwein is originally from Peregrin Beach, Sunshine coast, Queensland, and is currently studying for a Bachelor of Fine Arts at QUT, Kelvin Grove, majoring in visual art and film. He was twice winner of the Queensland Government's Creative Generation Excellence in Visual Arts.



Lee Lombardi

b. 1980 Tweed Heads, New South Wales

1600 2014

Oil on board
31.5 x 42cm

The still life can be interpreted as the most elaborate of self-portraits, a 'shrine' to self. By analysing the ways in which paintings of objects can stage identities, Lee Lombardi aims to reveal something of the complex exchange between historical and current artistic concerns informing self-imagery. While self-portraits proliferate in the online arena – carefully, or not so carefully orchestrated images asserting social status – the painted image has long observed and reflected the shifting place of the individual in society. In seventeenth century Dutch painting, for example, a form of self-portraiture emerged in which artists recorded themselves by means of reflective surfaces – gilded plates, mirrors, goblets – placed among well considered assemblages, effectively 'watermarking' paintings with their own likenesses.

While discussions of still-life paintings from that period have emphasised the meaning of objects, such as vanitas, the emergence of artists' self-images among those symbolic forms signified not only the fleetingness of human existence and worldly possessions, but also the emergence of an individual identity. '1600 examines the ways in which objects can be used to both define and subvert readings of identities through a hybridisation of still life and self-portrait', explains Lombardi. 'The cup and book are richly symbolic forms, yet the various meanings placed upon them create a sense of both the familiar and unknown. The work is influenced

by the historical tropes of Dutch and Flemish painters, but also more recent formats where a wry reduction of an artist's presence is presented (such as deadpan photography), questioning the aesthetic value of realist painting through its intrinsic relationship with the lens.'

Lee Lombard's paintings are constructed from personal photographic archives, motion picture screenshots and found images. He graduated with a Bachelor of Fine Art, 1st Class Honours, Queensland College of Art in 2012, and is currently working on group and solo projects.



Carol McGregor

b.1961, Hastings, Hawkes Bay, New Zealand
Wathaurung people, Vic

not silenced 2013

STAEDTLER pencils, emu feathers, paper, table and school desk.
Installation variable

Just as embracing new technology during colonisation enabled Aboriginal people their survival and the continuity of cultural expression, says Carol McGregor, 'I reclaim and connect to culture by employing contemporary methods to reignite traditional practices and expose hidden histories'.

not silenced refers to 'The Great Australian Silence,' a term conceived by Australian historian WEH Stanner for his 1968 Boyer lecture series: *After the Dreaming*. Stanner refers to the prevalent systematic blanketing and omission of Aboriginal histories, perspectives and stories from accounts of Australian history. He states: 'Inattention on such a large scale cannot possibly be explained by absent-mindedness.'

The 1000s of STAEDTLER, Australian made, black and red 'Tradition' pencils fitted with emu tail feathers, 'signify Indigenous understandings, perspectives and narratives that must be told, acknowledged and tabled', explains McGregor.

Carol McGregor is a Brisbane-based artist who has had more than 20 group exhibitions in Brisbane, Cairns, Noosa, Canberra and Sydney (2008–14). She completed a Bachelor of Fine Art with 1st Class Honours at QCA, Griffith University in 2013 and is currently undertaking a PhD in Fine Art at Griffith.

The artist wishes to acknowledge the kind donation pencils from STAEDTLER, who no longer manufacture in Australia but were able to source the last Australian made pencils for this work.



Kate McKay

b. 1992 Adelaide, South Australia

Wilderness 1–10 2014

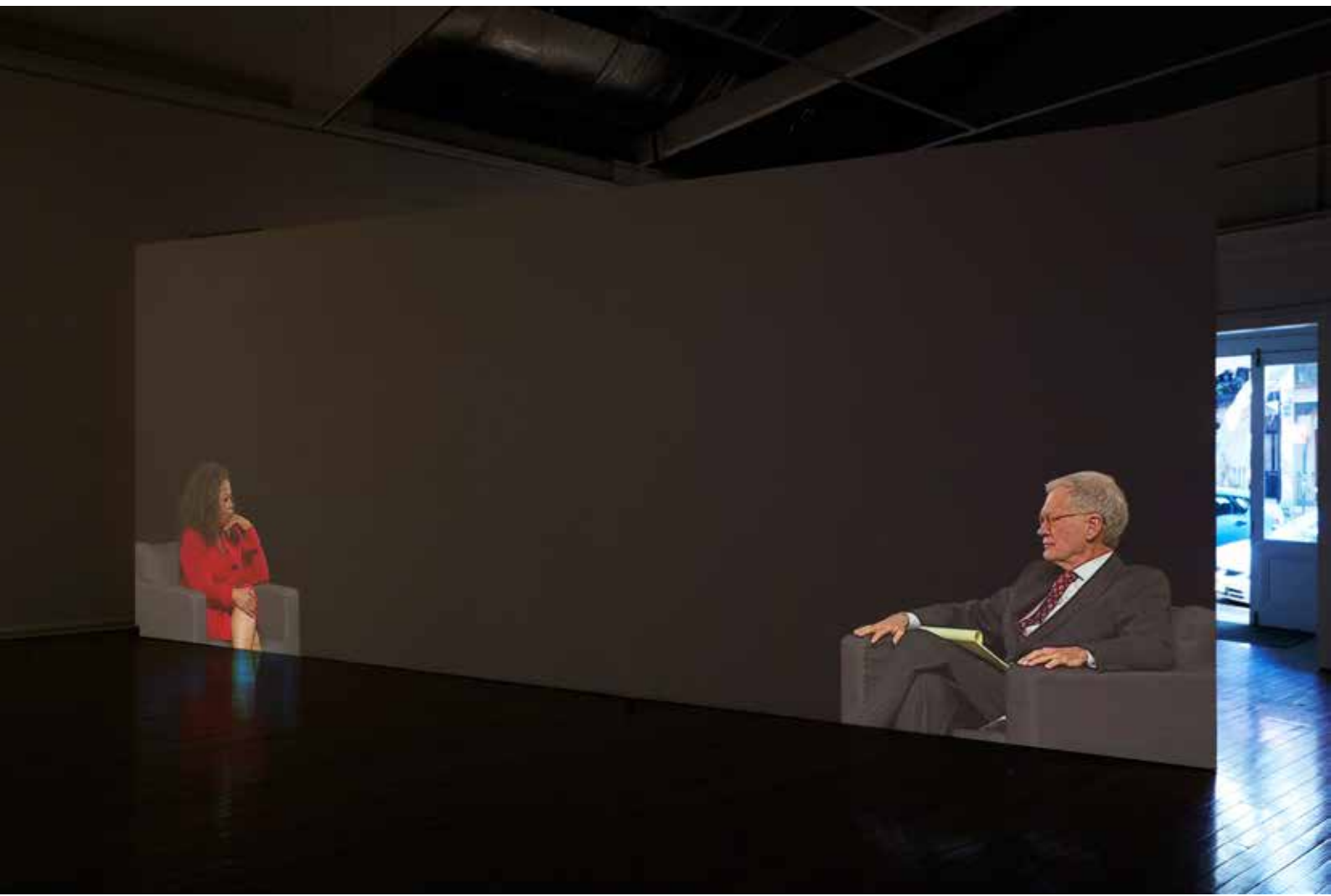
Oil on composition board
20.5 x 15.5 x 2cm each

Kate McKay's practice reveals how the notion of 'wilderness', despite seeming so natural, is a construct. A construct that is socio-culturally informed as well as shaped by personal thought, emotion, memory and imagination. The picturing of wilderness consequently reveals more about the self than it does of the natural world. *Wilderness 1–10* conveys McKay's own 'wilderness' that exists as an imagined terrain rather than a physical one.

'Although each of my paintings depicts a single and distinct environment, overall each work could be viewed as a fragment of an imagined whole realm', McKay explains. 'These territories appear portal-like, allowing the viewer to imagine inhabiting and using as a path to transition between each painted space. The notion of these paintings as conjoined wildernesses for the viewer to imaginatively move through reflects the wandering nature of the self, shifting fluidly through the inner spaces that exist in the mind.' The illusionary realm of painting provides a mediatory space for McKay's wilderness visions and emphasises, for her, how wilderness remains a projection of the self.

Through this series McKay has also sought to create a particular experience for the viewer. The mysterious, edgy and foreboding qualities of her sublime landscapes serve to stimulate the viewer's senses. Her intentions are similar to those of contemporary artists such as Louise Hearman and Alex Pittendrigh, whose practices explore how depictions of natural environments can capture the imagination of viewers. Urban society exists in physical separation from nature and, what McKay has intended to do is project how nature, specifically wilderness, is 'inextricably bound to myself as an imagining in the immensity of the mind'.

Kate McKay is an emerging artist based in Brisbane and in 2013 she completed a Bachelor of Fine Art with 1st Class Honours at Griffith University. She has exhibited in galleries in Queensland including Ryan Renshaw Gallery, Griffith University Art Gallery, The Hold Artspace and POP Gallery. In February 2014 she was a part of a group exhibition 'Test Pattern' at Ryan Renshaw Gallery which featured artwork by emerging Queensland artists.



Daniel McKewen

b. 1983 Brisbane, Queensland

A stunning experience 2013

HD video, two-channel video installation with stereo sound, infinite loop

Daniel McKewen's artistic practice focuses on mass media and the entertainment industry. In particular, he is interested in how creative engagements with popular culture can operate critically, allowing us to 'make sense' of our own social experience. McKewen's work explores the intersecting motivations that exist between his roles as an artist and as a fan of popular culture. He explains: 'Born of my constant consumption of all manner of screen-based material, my appropriative practice creates new transformative installations and video works that can act as forms of complicit critique'. Drawing on such theorists as Joanna Drucker, Matt Hills, Nicolas Bourriaud, and Jacques Rancière, McKewen examines and reconfigures the experiences of cultural consumption and artistic practice. His artworks explore how our individualised and subjective interactions with pop culture can become sites of inter-subjectivity, where a multitude of new social understandings and experiences can be generated and shared.

McKewen's video, *A Stunning Experience* pits Oprah Winfrey and David Letterman against each other in an interview that never ends or even really begins. Both parties are rendered mute, positioned at either edge of a black void, the interviewer/interviewee dynamic reconfigured into an awkward exchange of blinks, breaths and head-nods. Accompanied by the sound of a whispering studio audience, this wordless clash between the two talk show titans

is emblematic of their infamous sixteen-year feud. McKewen continues: 'At the same time, the quasi-staring-contest upends the cult of personality surrounding these iconic television hosts, creating a reflexive space that considers the experiential and meditative potentials of television.'

In 2013 Daniel McKewen gained a Doctorate of Philosophy from Queensland University of Technology, where he also completed a Bachelor of Fine Arts with Honours in 2006. His work is held in private collections, and he has exhibited in shows nationally and internationally, including recently in the 19th Biennale of Sydney and NEW14 at ACCA in Melbourne. McKewen is represented by Milani Gallery in Brisbane, where he will hold a solo exhibition in late 2014.



Claudia Moodoonuthi

b. 1955 Mt Isa, Queensland
Kaiadilt Clan

Oyster Rocks 2014

Synthetic polymer paint on linen
101 x 101 x 2cm

Claudia Moodoonuthi's paintings are greatly influenced by her innate connection to country, nurtured in her formative years. Her bold, colourful images reflect her close ties to family, language and history of the Bentinck Island Kaiadilt people. Moodoonuthi's natural painting style is greatly inspired by her late great grandmother May Moodoonuthi as well as Sally Gabori. May and Sally were of the seven 'sisters' from Bentinck Island who burst onto the art scene at Mornington Island Art Centre in 2005, and the artist fondly refers to them as her 'old girls'. These experiences have formed an indelible part of Moodoonuthi's psyche and soul and are now finding their way in the broader world through a prodigious output of confident and vibrant paintings. Using lush brushstrokes and rich colouration she depicts waterholes, sacred stories, aerial views, and many rocks of the coastline of Bentinck Island in the Gulf of Carpentaria, Queensland. There are distinct stylistic similarities to some 'old girls' imagery, particularly that of the late May Moodoonuthi.

Oyster Rocks, the artist explains, 'is about travelling along the salt pans, in a bumpy old blue ute with her elders, going to sacred country, out at McKenzie River on Bentinck Island. Oyster rocks at the mouth of the river give them plenty of food, and if you look closely enough you will see the "old girl" painters – Sally, May,

Dawn, Paula, Netta, Amy and Ethel. They taught me to paint the proper way, with story and with heart.'

In 2012, Claudia Moodoonuthi was the winner of the 'Gold Coast Aboriginal and Torres Strait Islander Art Award'. She is currently completing a Bachelor of Contemporary Australian Indigenous Art at Griffith University and will exhibit in 'SOLID! Queensland Contemporary Indigenous Sculpture' at Cairns Regional Gallery in July, curated by Bruce McLean from the Queensland Art Gallery/ Gallery of Modern Art.



Alair Pambegan

b. 1968 Arakun, Queensland
Wik-Mungkan people

Flying fox story place 2013

Acrylic on canvas
100 x 120cm

Flying fox story place 2013

Acrylic on canvas
100 x 120cm

Flying Fox Story Place represents a significant ancestral story belonging to the Winchanam ceremonial group, of which Alair Pambegan is a member. It refers to a sacred totemic site, Kalben, and conveys customary law and beliefs related to the first stage of the Winchanam initiation ritual.

The paintings depict two young brothers who sneak out during an initiation ceremony to spear a group of flying foxes. After cooking the flying foxes in a ground oven (kap-mari), the older brother goes hunting for more flying foxes using bamboo spears (kek pith). One of the spears flies high up into the air and lands in the Watson River, near the Small Archer River. As the brothers try to swim across and retrieve it, a large rock suddenly appears from beneath the water. Meanwhile, an older man back at the camp uncovers the ground oven, finding the flying foxes alive. They begin to fly around the two brothers, who are crying out for their parents, admitting their wrongdoing. The flying foxes pick them up and take them into the sky – into the Milky Way – where two black dots exist as a reminder that a sacred law has been disobeyed. When people of the Small Archer River area die, their spirits return to the stone at this site.

Alair Pambegan lives and works in Aurukun. He is a finalist in the John Fries Award, Galleries UNSW, Sydney, and he has been in several exhibitions in Brisbane including 'Before Time Today', UQ Art Museum (2010); 'Ach-umpan' and 'Yuk Wiy Min (Wood and Other Things)' at Andrew Baker Art Dealer (2010 and 2009); and 'Storyplace: Indigenous Art of Cape York and the Rainforest', Queensland Art Gallery (2003).



Clare Rae

b. 1981 Melbourne, Victoria

Untitled (cleaner's stairs) 2013

Archival pigment print

60 x 60cm

Clare Rae's practice engages the body, gesture and performance in photography that explores feminine representation. *Untitled (cleaner's stairs)* continues her investigation of the body's precarious relationship to physical space. 'The photographs in this series explore the presence and absence of the body, described by its interactions with inanimate objects', Rae says. 'They seek to address the dichotomy of photography, between the stasis of capture and the subjectivity of representation.'

In 2013 Rae made a series of photographs and a site-specific video work for 'Melbourne Now' at the National Gallery of Victoria (NGV). The resulting photographs continued her interests in site specificity and capturing images that are then shown in the same location. The photographs are static investigations into the public and private spaces of the NGV. Each image occupies a different site within the iconic St Kilda Road building: engaging with the recognisable modernist architecture of the foyer, exploring the framed photography store rooms, interjecting, as she says, 'my body into the rare prints and glass plates store room and hanging from the railing in the stairwell used to store cleaning products. The series

of eight photographs allowed an investigation of site and prompted me to think of new ways to explore the possibilities that arise when combining a body with architecture.'

Rae engages photography, stop motion animation and performance to navigate and defy the limitations of the everyday environments she inhabits. She explores tension, portraying situations that offer alternative spatial and psychological interactions between herself and the possibilities of her surroundings.

Clare Rae's recent solo exhibitions include 'Interact' at Sydney Contemporary (2013), 'VIDEOS' at Beam Contemporary (2012) and 'Climbing the Walls and Other Actions' (2009) at the Centre for Contemporary Photography. Recent group exhibitions include 'Melbourne Now' at the NGV (2013), and 'Stages' (2014) at Boxcopy in Brisbane. In 2014 she completed a Master of Fine Art degree by research at Monash University.

[3] Anne Swartz, 'Accession II: Eva Hesse's Response to Minimalism', *Bulletin of the Detroit Institute of Arts*, Volume 71, 1997, pp. 36 – 37



Catherine or Kate

Catherine Sagin b. 1986 Gold Coast, Queensland
Kate Woodcroft b. 1987 Brisbane, Queensland

Suits 2013

C-type print

32 x 34cm

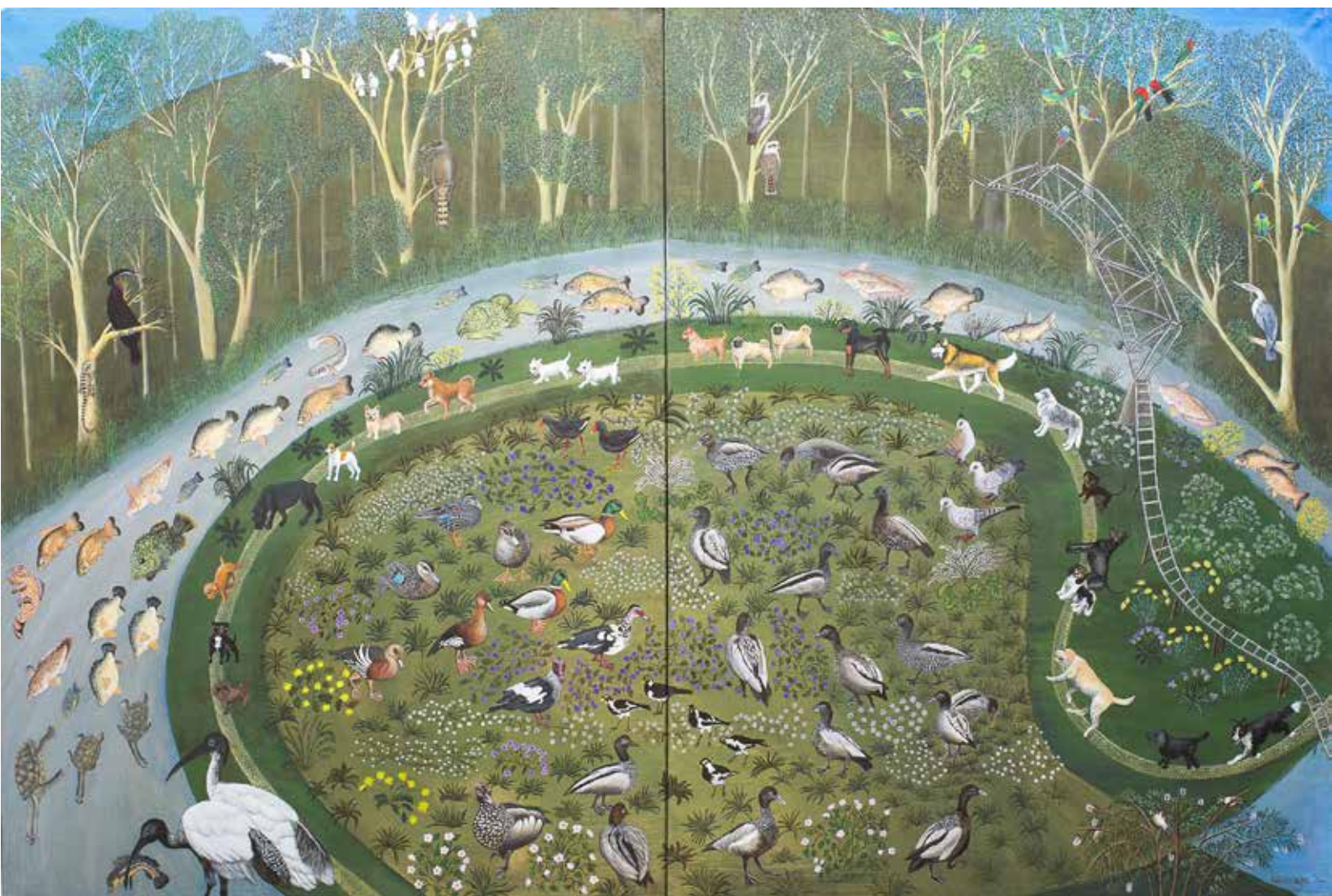
Suits 2013

Suits, socks, boutonnieres

173 x 35 x 20cm

Suits comes out of a long-term interest Sagin and Woodcroft have in comedy. When the artist-duo met they shared a fascination for the absurdity apparent in the conceptual and performance art of the 1960s and 70s. They subsequently made a number of endurance performances and deadpan studio-based videos as a way of testing out this approach. The duo explain: 'We came to realise that the value of these tests was in pulling into focus our unique position as young, Australian, collaborative, female artists. These early works opened up a more flexible field in which to realise the comic and political potential of our position.' They have since produced a playful and disparate portfolio of work mostly using themselves as protagonists in various performative schemes, drawing on artists and comedians such as Roseanne Barr, Louis C.K., Steve Martin, Phyllis Diller, Lily Tomlin, The Art Guys, Gilbert & George, George Plimpton and Bas Jan Ader in framing our approach to art.

In January 2014 the two artists embarked on a three-month tour across America, undertaking comedy classes at The Second City (Chicago) and attending stand-up gigs, 'improv' jams and spoken-word gatherings. The framed image, Suits, was taken at a bar in The Cosmopolitan Casino in Las Vegas. 'The suits we're wearing are the result of a 24-hour speed sewing exercise we undertook before leaving for the US', they said. The artists have since worn the suits at various points in their collaboration, coordinating new socks and boutonnieres for each occasion. The images play on the history of the suit as a symbol of status, professionalism and masculinity – and also reference a fantasy about 'Catherine or Kate' as a successful stand-up comedy duo.



Katherine Savage

b. 1951 Aberdeen, Scotland United Kingdom

Federation Promenade 2014

Acrylic on canvas

181 x 121cm

The treatment by artists of pictorial space covers a vast spectrum of cultures and times, significant in its richness and complexity, and has become an ongoing focus in Katherine Savage's art practice. 'I believe the question of representation will probably continue forever – there was indeed a time where nobody dared to produce anything even vaguely reminiscent of the physical world, but fortunately now the canon is far less restrictive and encompasses myriad approaches and media,' says Savage.

A primary goal in Savage's art is to convey a sense of joy in the beauty of small things, to invite further examination of detail. She finds this to be particularly effective in a large painting such as *Federation Promenade*, where a large number of subjects encourage close inspection but, as she says, 'the whole should still give a sense of the rhythm, unity and expanse of the field. I also enjoy playing with the "rules" of perspective, so that the fish in the river, for instance, take up the same amount of space as the dogs walking along the path.' In her work the artist investigates a number of classic themes in spatial and formal representation: the flattening of the visual plane; the relevance of size in relation to importance, and tensions between pattern and visibly decorative elements and 'accuracy' in representation. All the fish and birds here are recognisable species and the dogs are a mixture of obvious breeds as well as mongrels.

Katherine Savage returned to painting after, she says, 'decades in the urban wilderness and many years of looking and contemplating'. A move to country Queensland opened her eyes to the natural environment and people's interaction with animals. The omission of the human form in her work is deliberate: 'We are drawn to our own and tend to interrogate meaning more deeply from our fellows, often to the detriment of other protagonists who share the space with us.'

Over 1980 to 2011, Savage worked in administration, publishing and graphic design, with some sculptural practice. In 2012 she resumed full-time painting.



Samuel Scoufos

b. 1979 Los Angeles, California

W.W. 2013

Giclee print
135 x 90cm

Most of Samuel Scoufos's recent portraiture is based around notions of the modern Australian identity with an outsider's perspective. When Scoufos arrived in Australia in 2004 after growing up in the United States, he found his own sense of identity challenged as he settled into Australian life and gained dual citizenship.

Scoufos's first impressions of this country were through spending a year living and working on a rural farming property. During this time, he says, 'I became enamoured by the unique rural and regional culture within Australia. This led to my portraiture focusing on the individual within the context of their environment and the inherent relationship between the two.' Significant influences of this aesthetic are Richard Avedon's seminal series *In The American West* and, more recently, the work of Jake Stangel and his editorial style social documentation of various social groups in the United States.

Scoufos's photograph, *W.W.*, is a portrait of retired lucerne farmer William Wood in his home, where the surrounding décor has remained untouched since his late Aunt furnished the house in the

1960s. Wood appears to blend into the home as much as the home blends into him. Scoufos explains: 'The portrait then becomes just as much about Willy as the house that has kept him. An only child and bachelor, he represents the end of the line for his family name and the general decline of farming families in Southeast Queensland.'

Samuel Scoufos was born in Los Angeles and moved to Northern California with his parents as a child. After completing high school he studied at UC San Diego and Sonoma State University where he gained a BA in Sociology and a minor in photography. When he moved to Australia Scoufos embarked on a career as a commercial photographer and filmmaker.



Kate Tucker

b. 1980 Canberra, Australian Capital Territory

Self similar #3 2014

Oil on board
90 x 80 x 4cm

Kate Tucker works across a range of media considering each to be an essential part of her creative vocabulary. Underpinning Tucker's art is a concern with abstraction and visual tension. Her works are often based on the disruption of systems, alongside creation of chaotic states so pervasive they resemble systems. Her paintings often contain allusions to a three-dimensionality in combination with an attention to surface and, despite small contradictions, the surface marks are absorbed into the overall forms. 'It is through this push and pull that I hope to engage the viewer, to invite them to share my viewpoint on the universal experience of productive conflict,' Tucker says. 'I aim to present an appreciative perspective on an ambiguous state, a kind of positivity where both the dark and the light are shown.'

Tucker's irregularly shaped paintings bare evidence of the energetic yet at times destabilising relationship between raw creativity and ambition. She thinks about context while making them, about the way a painting can be defined by how it is shown or who goes on to own it. The paintings grow inward from the edges, as she says,

'visually representing the way creativity seems inextricably linked to, and somewhat at the mercy of, the broader context of culture and commerce'.

Since graduating from the Victorian College of Arts in 2009, Kate Tucker has had four substantial solo shows, and has been a finalist in the Churchie Emerging Art Prize (2012 and 2014), the Archibald Prize (2012) and the Geelong Contemporary Print Award (2013). She was included in Art Collector's 2013 edition on '50 Things Collectors Should Know', and is profiled in the current issue of the magazine. Kate Tucker is represented by Helen Gory Galerie, Melbourne.



Brent Wilson and Gabriella Szablewska

Brent Wilson b. 1976 Brisbane, Queensland

Gabriella Szablewska b. 1978 Nambour, Queensland

Between the devil and the deep blue sea 2014

Mixed media installation; tarpaulin, recycled cardboard, foam, wire and wood

250 x 250 x 250cm

Brent Wilson and Gabriella Szablewska work collaboratively as artist-activists against what they see are the prevailing and negative ideologies of our time. In a provocative attempt to close the gap between themselves and their audience, Wilson and Szablewska traverse the spaces both inside and beyond a gallery context to present sculptures, installations, music, graphics and publications.

Using their work to illuminate hidden 'truths' contained in certain ideologies, the artists seek to provide new perspectives on particular issues, including in their latest work, *Between the devil and the deep blue sea*. 'Here, we attempt to address the contested issue of boat people or "Irregular Maritime Arrivals" to Australia, by subtly prodding our audience to consider, or reconsider the question: "who is a boat person?"' As an answer the artists have presented a fleet of sculptured boats and ships which depict those used to carry people to Australia including passenger liners, the Endeavour, fishing boats, customs boats and galleons. The model boats, in combination with the use of tarpaulin – a material that signifies crisis, rescue and shelter – attempts to assert the artists'

perspective that views all boat arrivals to Australia as people looking for a new life in a new country, in effect taking the view that 'we are all boat people'.

Having first met 10 years previous, Brent Wilson and Gabriella Szablewska re-met at art school in 2007 where romance led to artistic collaboration. They are both graduates of the Queensland College of Art and have participated in a number of groups exhibitions, including in Poland. Szablewska is currently a doctoral student at QCA with both collaborating on the practical component of the thesis.



Justine Varga

b. 1984 Sydney, New South Wales

Sounding silence #1 2014

C-type print
141 x 111.5 cm

Justine Varga uses analogue photographic processes, she exposes large-format sheet film and prints by hand in the darkroom. She is interested in using these traditional techniques as a way to counter the speed of mainstream media imagery. 'Using the limitations of a seemingly empty studio as a conceptual device, gives rise to invention – and images of a different nature', Varga explains. 'The medium translates from room to film surface the action that unfolds, and I am keenly aware of this while working. The subjects themselves are somewhat unlikely, and often their nature is not readily determined. These works require time to reveal themselves.'

Sounding silence #1, an example of these ideas and methods, explores the potentiality of the studio space and the objects at hand within. The corner of a room has, as Varga says, 'been activated, creating a doubling of architectural features, by re-imagining the function of used bubble wrap and packing tape as adjoining walls. The structure of the studio is relaxed and gives way to amorphous form.'

Justine Varga graduated with Honours from the National Art School in 2007. She is the recipient of the 2014 Australia Council for the Arts London Studio Residency, and in 2013 she was joint winner of the Josephine Ulrick & Win Schubert Foundation for the Arts Photography Award and a finalist in the 2014, 2013 and 2011 NSW Visual Arts Fellowship for Emerging Artists. In 2012, her work was selected for 'Primavera', Museum of Contemporary Art and featured in 'Flatlands' at the Art Gallery of NSW. Her work is held in numerous private and public collections, including the Art Gallery of NSW, Macquarie University and Artbank

LIST OF WORKS

Svetlana Bailey

b. 1984 Saint Petersburg, Russia

Untitled 1 2014

Digital c-type print
120 x 150cm framed

Untitled 2 2014

Digital c-type print
120 x 150cm framed
Courtesy of the artist and Arterial Gallery, Sydney

Jacqueline Bawtree

b. 1975 Dalby, Queensland

Carmela Di Maggio – la signora delle lampade 2014

From the series 'Italian Portrait'
Digital photograph
84 x 59cm
Courtesy of the artist

Clark Beaumont

Sarah Clark b. 1991 Brisbane, Queensland
Nicole Beaumont b. 1990 Penrith, New South

Waiting for Barcelona 2014

HD video
4 minutes 30 seconds
Courtesy of the artist

Kate Beckingham

b. 1985 Sydney, New South Wales
Real effort 2014
Indoor rock climbing hold, gold leaf
8 x 5cm
Courtesy of the artist

Louise Bennett

b. 1985 Nambour, Queensland
I want to be here 2014
Vinyl stickers on glass
249 x 200cm
Courtesy of the artist

Anna Carey

b. 1987 Tweed Heads, New South Wales
Pool Side 2014
Giclee print (framed)
120 x 80cm
Courtesy of the artist; Andrew Baker Art Dealer, Brisbane;
and Arterial Gallery, Sydney

David Creed and David Spooner

David Creed b. 1978 Townsville, Queensland
David Spooner b. 1980 Brisbane, Queensland
**KWalk from Lismore to Bangalow and from Byron Bay to
Lismore via the Murwillumbah Railway Track 2014**
HD video
28 minutes
Courtesy of the artists

Zoë Croggon

b. 1989 Carlton, Melbourne
Duel 2013
Photo Collage, c-type print
97 x 80cms
Courtesy of the artist and Daine Singer, Melbourne

Archer Davies

b. 1989 Maleny, Queensland
Ocean 2014
Oil on canvas
50 x 66cm
Courtesy of the artist

Gerwyn Davies

b. 1985 Ipswich, Queensland
Paradise 2014
C-type print
100 x 100 x 10cm
Courtesy of the artist

Eric Demetriou

b. 1987 Melbourne, Victoria
Bunghole 2013
44 gallon drums, vacuum pump, electric timer, aluminium scaffold
250 x 400 x 85cm
Courtesy of the artist

Caitlin Franzmann

b. 1979 Gympie, Queensland
Magical Thinking 2014
Pack of 24 divination cards (A5 colour prints of original collages),
card table and two stools.
Courtesy of the artist

Hayley Megan French

b. 1987 Sydney, Australia

Drift II 2014

Acrylic on canvas
150 x 150cm x 3cm

Drift III 2014

Acrylic on canvas
150 x 150cm x 3cm

Fragments 2014

Acrylic on canvas
150 x 150cm x 3cm
Courtesy of the artist and Galerie Pompon, Sydney

Michaela Gleave

b. 1980 Alice Springs, Australia

The World Arrives at Night 2014

Performance delivered via email, website
Dimensions variable
Courtesy of the artist and Anna Pappas Gallery, Melbourne

Claudia Greathead

b. 1992 Brisbane, Queensland

Trevi 2014

Oil on canvas
91 x 102 x 3.5cm

In the bath 2014

Oil on canvas
76 x 61 x 3.5cm
Courtesy of the artist

Daisy Kate Lewis

b. 1992 Melbourne, Victoria

KRSTCHHH 2014

Acrylic on canvas
51 x 40cm

SCRITCH 2014

Acrylic on canvas
51 x 40cm

FRRRTHPPT 2014

Acrylic on canvas
51 x 40cm
Courtesy of the artist

Guy Lobwein

b. 1995 Buderim, Queensland

**Corpse crusade or arguing machines on patriot beach
2013–14**

Ink pen on Arches paper
164 x 134cm
Courtesy of the artist

Lee Lombardi

b. 1980 Tweed Heads, New South Wales

1600 2014

Oil on board
31.5 x 42cm
Courtesy of the artist

Carol McGregor

b. 1961, Hastings, Hawkes Bay, New Zealand
Wathaurung people, Vic

not silenced 2013

STAEDTLER pencils, emu feathers, paper, table and school desk.
Installation variable
Courtesy of the artist

Kate McKay

b. 1992 Adelaide, South Australia

Wilderness 1–10 2014

Oil on composition board.
20.5 x 15.5 x 2cm each
Courtesy of the artist

Daniel McKewen

b. 1983 Brisbane, Queensland

A stunning experience 2013

HD video, two-channel video installation with stereo sound,
infinite loop
Courtesy of the artist and Milani Gallery, Brisbane

Claudia Moodoonuthi

b. 1955 Mt Isa, Queensland

Kaiadilt Clan

Oyster Rocks 2014

Synthetic polymer paint on linen
101 x 101 x 2cm
Courtesy of the artist and Alcaston Gallery, Melbourne

LIST OF WORKS

Alair Pambegan

b. 1968 Arakun, Queensland
Wik-Mungkan people

Flying fox story place 2013

Acrylic on canvas
100 x 120cm

Flying fox story place 2013

Acrylic on canvas
100 x 120cm
Courtesy of the artist

Sarah Poulgrain

b. 1992 Brisbane, Queensland

Self Portrait 2013

Oil on photograph, pine, plasticine and clear vinyl
17 x 28 x 2cm
Courtesy of the artist

Clare Rae

b. 1981 Melbourne, Victoria

Untitled (cleaner's stairs) 2013

Archival pigment print
60 x 60cm
Courtesy of the artist

Catherine or Kate

Catherine Sagin b. 1986 Gold Coast, Queensland
Kate Woodcroft b. 1987 Brisbane, Queensland

Suits 2013

C-type print
32 x 34cm

Suits 2013

Suits, socks, boutonnieres
173 x 35 x 20cm
Courtesy of the artists

Katherine Savage

b. 1951 Aberdeen, Scotland United Kingdom

Federation Promenade 2014

Acrylic on canvas
181 x 121cm
Courtesy of the artist

Samuel Scoufos

b. 1979 Los Angeles, California

W.W. 2013

Giclee print
135 x 90cm
Courtesy of the artist

Kate Tucker

b. 1980 Canberra, Australian Capital Territory

Self similar #3 2014

Oil on board
90 x 80 x 4cm
Courtesy of the artist

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Gabriella Szablewska b. 1978 Nambour, Queensland

Between the devil and the deep blue sea 2014

Mixed media installation; tarpaulin, recycled cardboard, foam, wire and wood
250 x 250 x 250cm
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Justine Varga

b. 1984 Sydney, New South Wales

Sounding silence #1 2014

C-type print
141 x 111.5 cm
Courtesy of the artist; Stills Gallery, Sydney; and Hugo Michell Gallery, Adelaide

Acknowledgements

2014 JUDGE

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Acting Director and Curator
Griffith University Art Gallery

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Head of Art
Anglican Church Grammar School (Churchie)

Zoe De Luca
Independent arts writer and PhD candidate

THE CHURCHIE EMERGING ART COMMITTEE 2014

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Vicky Leighton (Vice-Chair) – Head of Art, Churchie

Naomi Evans (Acting Director), Griffith University Art Gallery

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