

*‘the churchie’  
national  
emerging art prize*

1 August – 20 September 2014

Exhibition  
Labels

## Media Release

### **‘the churchie’ returns with breakthrough talent**

The future of Australian contemporary art as seen through the eyes of 31 exceptional artists will be on show this August and September as they vie for the churchie national emerging art prize.

Established in 1987, the prize was initiated by Anglican Church Grammar School (Churchie), and is dedicated to innovation and excellence.

For the fifth year in a row, the Griffith University Art Gallery (GUAG) in South Bank, Brisbane, will host the awards - one of the country's most rewarding for emerging artists.

Alexie Glass-Kantor, Executive Director of ARTSPACE Visual Arts Centre in Sydney, will take on the task of judging 41 artworks from the selected artists.

The overall winner, to be announced at the official opening and prize announcement night at GUAG on Friday 1 August will receive a cash prize of \$15,000 donated by Prize Money Sponsor, Brand+Slater Architects.

GUAG Acting Director Naomi Evans says the exceptional standard from this year's finalists is evidence of the incredible talent emerging from across the country.

“As a public access gallery our exhibitions aim to enrich local culture by bringing the best contemporary art from Australia and around the world here to Brisbane – for everybody – and it is always extremely rewarding to be able to support emerging artists in a similar way,” she says.

“This year's churchie includes skilful paintings, wild sculptures, delicate and elegant photographs and a performance artwork that invites willing visitors into a memorable conversation.

“Many respected artists from interstate are also among the finalists, such as Michaela Gleave (NSW) who have already achieved enormous success and acclaim.

“Finalist Daniel McKewen's (QLD) work recently featured in the Biennale of Sydney; and Clark Beaumont's (QLD) work featured in the Kaldor Public Art Project entitled 13 Rooms, along with internationally renowned performance art greats.

“We are also trying something a little different this year and will be inviting people to ‘Meet the artists’ in special sessions over the first two weekends of the exhibition,” she says.

With no restrictions or categories, the churchie emerging art prize includes painting, sculpture and photography through to mixed media installation and new media works.

‘the churchie’ exhibition of finalists is free and open to the public. It will run from 1 August to 20 September, with all works for sale.

**Official Opening + Prize announcement**  
6pm – 8pm, Friday 1 August 2014

**Exhibition Dates**  
1 August - 20 September 2014

**Griffith University Art Gallery**  
226 Grey Street, South Bank, Brisbane  
11am - 4pm, Tuesday to Saturday

## 2014 FINALISTS in 'the churchie':

Alair Pambegan	Claudia Moodoonuthi	Kate Beckingham
Anna Carey	Claudia Greathead	Kate McKay
Archer Davies	Daisy Kate Lewis	Kate Tucker
Brent Wilson + Gabriella Szablewska	Daniel McKewen	Katherine Savage
Caitlin Franzmann	David Creed + David Spooner	Lee Lombardi
Carol McGregor	Eric Demetriou	Louise Bennett
Catherine Sagin + Kate Woodcroft	Gerwyn Davies	Michaela Gleave
Clare Rae	Guy Lobwein	Samuel Scoufos
Clark Beaumont	Hayley Megan French	Sarah Poulgrain
	Jacqueline Bawtree	Svetlana Bailey
	Justine Varga	Zoe Croggon

*'the churchie' values and thanks the sponsors who make this exhibition possible:*



## About this year's judge: Alexie Glass Kantor

Alexie Glass-Kantor recently took the helm at Artspace, Sydney with her appointment as its Executive Director. One of Australia's most highly regarded independent cultural centres, Artspace is involved in publishing, public programming, and in-house residencies.

Previously Glass-Kantor was the Director and Senior Curator of Gertrude Contemporary in Melbourne, another of Australia's leading independent contemporary art organisations which supports exhibitions, studios, international exchange programs, curatorial research and publications. Glass-Kantor ran Gertrude Contemporary for 6 years and prior to this she was a curator at the Australian Centre for the Moving Image. As a curator she has contributed to many international projects at institutions around the world.

A regular contributor to symposiums, forums, and journals throughout the Asia-Pacific region; Glass-Kantor was also the Asialink curator-in-residence at Ssamzie Space (Seoul) in 2005, and is currently Deputy Chair of the Contemporary Art Organisations of Australia and a board member of Australia's National Association for the Visual Arts.

**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 art focuses on notions of misplacement, longing and belonging. In various unrelated locations she photographs in fog and, in fog, objects lose their finiteness and the surroundings appear less permanent. 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 her recent 'Paradise Fever' series during a recent artist residency at 501 Artspace in Chongqing, 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 (1st Class Honours) 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

Having experienced some significant events in her life in Italy, specifically Napoli, Jacqueline Bawtree subsequently developed an interest in historical and contemporary representations of Italian identity. Inspired by Caravaggio and his followers, Bawtree began exploring ways of creating photographic images, 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 development to reflect the influence of the great masters. The project was an opportunity for Bawtree to experiment with the depiction of personal and collective narratives through composed and controlled images. While having 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](http://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 explored contemporary and historical collections in Eastern Europe.

**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*, 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.

The Clark Beaumont collaboration began in 2010 at the Queensland University of Technology, while Sarah Clark and Nicole Beaumont were completing their Bachelor Degree in Fine Arts. Since then 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 Jivar (2013), Spain. In 2013, Clark Beaumont were part of Kaldor Art Projects' '13 Rooms' exhibition. 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.

**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. The simple 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.

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.

**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. 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 both in reverse from outside the gallery and in the projected shadow confusing 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?', asks Bennett rhetorically. 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 statements that are disposable or cliché. Bennett's words are 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 Pestorous 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.



**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, and its creation is often generated through a lived experience in its architectural space. To date Anna Carey has been preoccupied with the representation of her immediate urban environment, the Gold Coast. With memory recall and imagination as the only reference of permanency, she interweaves model making, photography and film to create fictional 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, transient spaces and architectural illusions are all part of the city experience and Carey talks of the imitation of fake realities becoming its own reality, which is then duplicated in all three of the cities.

*Pool Side* explores the common, integrated spatial experiences of the postmodern in the 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.

Anna 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; Arterial 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 and numerous private collections.

**Catherine or Kate**

Catherine Sagin b. 1986 Gold Coast, Queensland

Kate Woodcroft b. 1987 Brisbane, Queensland

*Suits* 2013

C-type print

32 x 24cm

*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 CK, Steve Martin, Phyllis Diller, Lily Tomlin, The Art Guys, Gilbert & George, George Plimpton and Bas Jan Ader in framing their 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.

**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. The artists 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. The proliferation we see around us of instantly replicated images, from the banal to the profound, leaves painting looking and feeling somewhat retro-grade, yet it is this very quality that attracts him, 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's conviction has grown out of a love of the great traditions of European painting, in particular the Realist tradition and Edouard Manet, and by their use of paint as a tool for direct enquiry into daily life. In a sense, *Ocean* is a simple painting suggesting 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.'

Archer Davies 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

Gerwyn Davies's *Paradise* sits within a wider photographic practice that incorporates costume design, soft sculpture, set design and self-portraiture and is also 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 (of the late 1980s and early 90s) as well as contemporary artist and dancer Nick Cave, Davies's 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 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.' *Paradise* is a comparatively simplistic self; a meditative moment at dusk perhaps, in a constructed forest. The image shows a face ensconced in wool, an ambiguous figure, internalised and isolated from the surrounding world.

Gerwyn Davies completed a Bachelor of Photography with a double major in Creative Advertising and Artistic Practice Photography with 1st 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 (2012), *Capture* Magazine Australian Student Fashion Photographer of the Year (2012), and ACMP Student Photographer of the Year (2011).

**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'. He goes on: '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.'

In short, Demetriou has developed a body of work that investigates the application of noise in tandem with a playful intent. *Bunghole* is an installation that sequentially implodes 44 Gallon drums; by using an automated vacuum pump, the air of a vessel is extracted until its ultimate collapse.

Eric 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; West Space, Melbourne; and the International Noise Conference, Melbourne.

**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).



**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

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 Australian landscape which evokes the 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.'

Hayley Megan 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.

**Michaela Gleave**

b. 1980 Alice Springs, Northern Territory

*The world arrives at night* 2014

Performance delivered via email, website, bound document

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 five 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 interrogated 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.'

Michaela Gleave holds a Bachelor of Fine Art (1<sup>st</sup> Class Honours) 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. 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 eventually be 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.

**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 also 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 on Patriot Beach*, for example, is one of many of his fictional battle scenes set in the historical context of World War II or I.

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 for destruction 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 Peregrine Beach, Sunshine Coast, Queensland, and is currently studying for a Bachelor of Fine Arts at QUT, 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

3 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, New Zealand  
Wathaurung people

*not silenced* 2013

6000 Staedtler pencils, emu feathers, paper, table and school desk.

Dimensions 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.'<sup>1</sup>

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.

1. Stanner William. 1968. 'After the Dreaming.' In *White man Got No Dreaming: essays 1938-1973*, 198-248. Canberra: Australian National University Press, page 213.

**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, looped

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 and aerial views 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 was part of 'SOLID! Queensland Contemporary Indigenous Sculpture' at Cairns Regional Gallery (mid-2014), 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', explains the artist. '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. In 2014 he won the John Fries Memorial Prize, 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).

**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 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.

**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 uses 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' at the Centre for Contemporary Photography (2009). 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.

**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.



**Justine Varga**

b. 1984 Sydney, New South Wales

*Sounding silence #1* 2014

C-type print

141 x 111.5cm

Justine Varga uses analogue photographic processes; she exposes large-format sheet film and prints by hand in the darkroom. She uses 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 potential 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, Sydney, in 2007. She is the recipient of a 2014 Australia Council for the Arts London Studio Residency, and in 2013 she was joint winner of the Josephine Ulrick & Win Shubert 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, Sydney, 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.

**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.