

wyndham art gallery

WYNDHAM ART PRIZE 2015



'I am haunted by waters' by Bronwyn Berman

May 13 to June 28 2015

BRONWYN BERMAN



I am haunted by waters – Charcoal and pastel on paper

“Eventually, all things merge into one, and a river runs through it. The river was cut by the world's great flood and runs over rocks from the basement of time. On some of the rocks are timeless raindrops. Under the rocks are the words, and some of the words are theirs. I am haunted by waters.”

— [Norman Maclean, A River Runs Through It and Other Stories](#)

My work explores the recurring symbols and mysteries that are embedded in the deep collective consciousness and that form the foundation of our human experience.

‘I am haunted by waters’ is one of a body of four large scale drawings produced as a part of an exhibition at the Penrith Regional Gallery (NSW) ‘River to River:

Interwoven landscapes’.

While the body of work as a whole considers the river as a metaphor for human life itself, the series of drawings is a contemplation on the transitional space between veiling and revelation. This drawing is a meditation on the state of aloneness and the human need to occasionally withdraw to that place, to allow deeper mysteries to be revealed.

TERRI BROOKS



Mock Abstraction – Oil and enamel on construction hardened paper

The borderlines between painting, drawing and sculpture and ‘meaning’ embedded in process comprise my practice. These works constructed with everyday newsprint are informed by my grandparent’s stories of using ‘materials at hand’ during the Great Depression. The work is expressive, preferring looseness to control and reference my response, attachment to, and memory of objects. *Mock Abstraction*, 2015, takes its form from abstract painting, but due to the uncontrollable nature of the media it appears ‘not quite right’ – a comment about Painting. *Block Crinkle*, 2015, similarly takes its form from an abandoned deflated soccer ball I found – no longer useful.

BINDI COLE CHOCKA



Seventy Times Seven 2011

HD video, 10: 22 *Courtesy the artist and Nellie Castan Projects, Melbourne.*

In this video, Bindi Cole invited seven members of the Aboriginal community across Australia to practice forgiveness with her, repeating the words 'I forgive you' over and over. The title of the work references the Biblical parable of the Unmerciful Servant where Peter asks Jesus: "Lord, how many times shall I forgive my brother or sister who sins against me? Up to seven times?" and Jesus answers, "I tell you, not seven times, but seventy-seven times."¹ While this piece reflects on Christian teachings and individual attempts and experiences of forgiveness, it also raises issues related to the attitudes towards and treatment of Indigenous Australians in this country. The national apology to the Stolen Generations of Aboriginal and Torres Strait Islander people delivered by Kevin Rudd in 2008 was a historically significant event for all of Australia, but especially for Indigenous Australians and those deeply traumatised after being stolen from their families. The apology was considered by many to be an important step toward healing. It also brought about discussion of how best to address the ongoing effects of injustice and trauma – with a myriad of personal and political responses to this dilemma felt by members of the community.

New International Version, Matthew 18: 21–22,

<http://biblehub.com/niv/matthew/18.htm>, (accessed 16/05/2014)

SAL COOPER



Art vs Sport

Beyond the immediate comedy of this video piece and its reference to the sport-obsessed culture of this country, there sits the absurd notion that we might - as the waters around us continue to rise - just play on, regardless.

MEGAN COPE



After the Flood (Boon Wurrung)
Military map, Indian ink and acrylic on canvas

After the Flood (Yalukit Willam)

Toponymy, geomorphology and the latent consequences of rising sea levels throughout Queensland are the current areas of investigation for my latest body of work; this series focuses specifically on the river systems, flood plains and the built environment.

Military topographical maps (circa 1935-41) combined with basic cartographic symbology reveal a multilayered landscape, dual histories, dual identities and the cultural legacies of colonialism. New watermarks redefine coastal areas according to geophysical maps illustrating the effects of a sea level rise of 5 metres; such cartography can be seen as central to future sustainability and highlights our fragile sense of place and identity in the land of fire and flood.

Toponymy and place names are an important aspect of culture and identity as they provide a location where history, events, landscapes and people are remembered, celebrated and continued. These works seek to challenge the construct of time, place and fabric of our society that was formulated with the arrival of European settlers and convicts. Military myths echoing the myth of terra nullus depicting the land devoid of Aboriginal occupation now appropriated with significant names and places to local Indigenous groups. The result manifests as a visual dual history and a quest to decolonise our surrounding landscapes.

ROBYN FRY



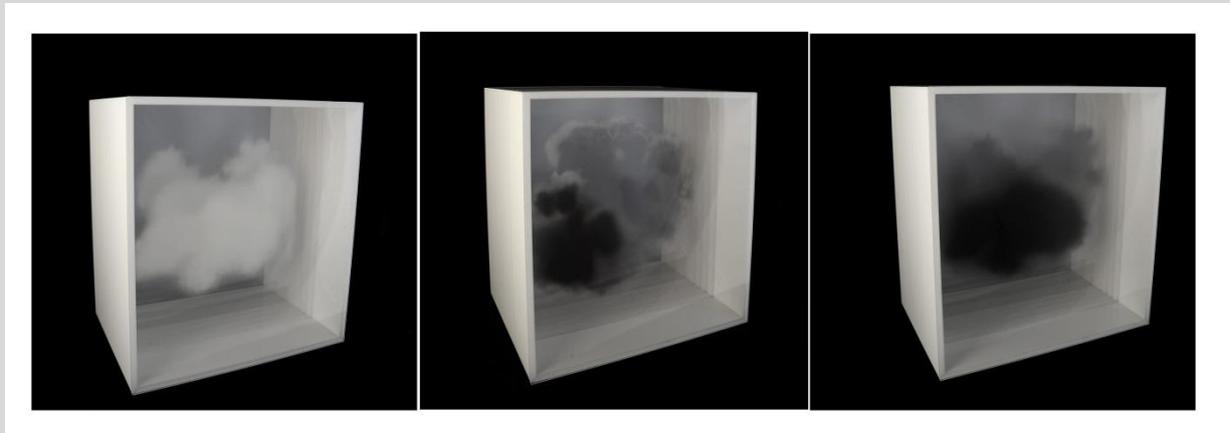
Murder of Crows – Lino Print

'A Murder of Crows' is a black and white linocut that has been inspired by my love and observation of fairytales and the importance they played on my childhood.

For adults, fairytales provide us with a sense of nostalgia and familiarity; for children, they allow them to visit another world and help to liberate their imagination. Today we are in more need of magic than we have ever been before. Fairytales are not simply meaningless stories told to entertain, they are important.

In a world that leeches the colour from everything, fairytales spark that glint of magic; that shade of brilliant blue in a cloudy sky.

CARLA GOTTGENS



Clouds are such expressive objects in both their denseness or lightness, their colour and their movement and yet they are all unique and usually only last for a fleeting moment.

As humans we feel we can acquire anything we want, and yet a cloud cannot be obtained and held and labeled as a possession.

My captured cumuli are a reminder of what is impossible to hold.

A cloud is something different to everyone and with this in mind my inspiration was to share something that becomes a different character each time it is viewed.

YING HUANG



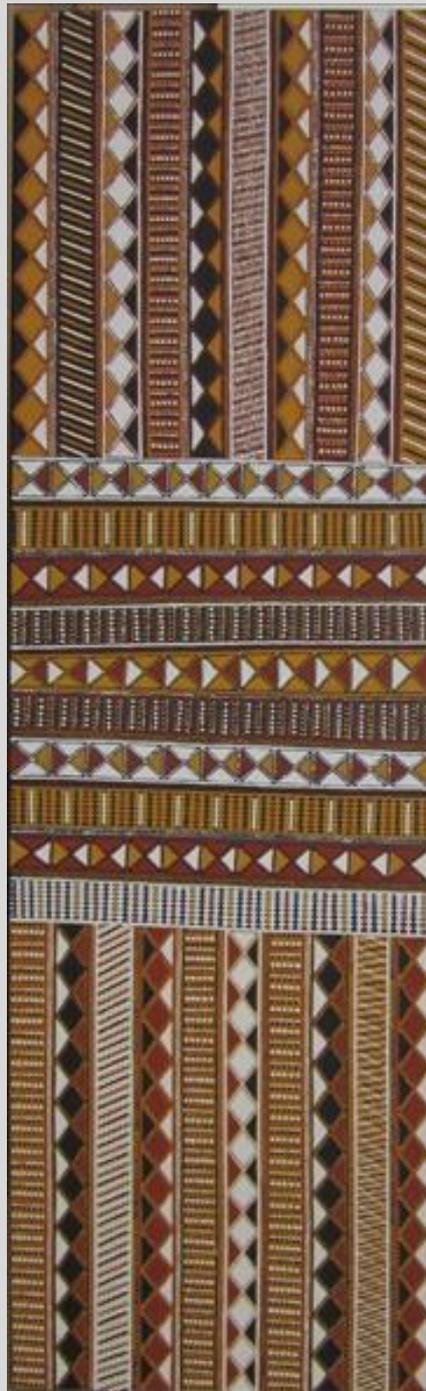
Make Art Not War – Test Pilot I

Through my work I am tracking my personal identity shifting from Chinese to Australian, exploring the concept of 'Asian Australian' and cross-cultural identity.

In exploring a mode of art-making which I call 'Polipanda', my hybrid art stems from Chinese political propaganda art and Pop Art.

Polipanda draws on found photographs and utilises my own images to reprint new images.

JANICE MURRAY



Jilamara – Natural ochres on linen

All jilamara (design) is originally drawn from the body painting which accompanied the pukumani (funeral) and kulama (initiation/yam) ceremonies. An individual design and aesthetic is highly valued by Tiwi artists and is representative of their personal interpretation of the traditional Tiwi design or jilamara.

DENA KAHAN



Big Hanging Garden – Oil on linen

My work concerns itself with the human desire for order and perfection through an investigation of our attempts to control nature. The museum case acts as a metaphor for this attempt to organise the natural world.

These images take as their subject the Blaschka Glass Flower display at the Harvard Natural History Museum. With their tension between representation and abstraction, order and chaos these paintings question the Glass Flowers as objects of scientific certainty, and subvert the museum as a site of control.

As in previous work, I play with ambiguities of space and scale and the reflective qualities of glass, creating a strange and parallel world.

DAVID ASHLEY KERR



Untitled 4 (Redux) – C Type Photograph

David-Ashley Kerr is a Melbourne based visual artist working with large-format photography and video.

His art practice is concerned with dystopian narratives, both past and present, particularly in Australia.

This self-portrait is a reflection on how we as humans simultaneously form a part of and yet perceive ourselves as standing outside of the natural. The triangular framing accentuates the shaft of light from the forest canopy, creating an altar of nature in which the figure appears both estranged and at peace.

JUSTINE KHAMARA



Whether I am asleep or awake #4 – UV print on hoop-pine ply

The title comes from a line of Descartes' dreaming argument that he puts forth in his First Meditation:

"Whether I am awake or asleep, two and three added together are five, and a square has no more than four sides. It seems impossible that such transparent truths should incur any suspicion of being false"².

This snippet of text speaks in some way to the enigma of the photograph, the way it has been mistaken for truth, as an index of something real; a 'transparent truth'. Whether I am asleep or awake, my child's face is always my child's face. Yet paradoxically, his face is subject to relentless change, his features fluid and unstable. In reality he is changing at every moment, transient, constantly evolving, much like a dream state can be one of constant flux and change; yet my sense of him is fixed, much like the four, solidly certain sides of Descartes' square. Descartes's dream argument formed part of the basis from which he went on to argue for the existence of God³ The certainties of the intellect become a whole lot less certain when considering another and the limits of what is knowable.

² James Hill, "Descartes' Dreaming Argument And Why We Might Be Sceptical Of It," *Richmond Journal of Philosophy* 8, no. Winter 2004 (2004). p1-9

³ Ibid.

LARISSA MacFARLANE



*Being present to the moment of encounter with potential transformation
– Artists book, etching/screen print/ colograph, Coptic stitch binding.*

This artist book contemplates the human desire for change in our lives and our concomitant fear of it, alongside the transformation and growth that can accompany such life transitions.

This work was created during a very difficult year in which I had a major decline in my health. The length and severity of illness made me doubt that things would ever change. And yet, as we all know, everything eventually does change. We live in cycles. But these transition times can be overwhelming experiences, a time of deep struggle and fear, with both an intense willingness and resistance to surrender.

LINDA MUNN



Tu Wairua – Respected Spirit #1 – Acrylic on Tar paper

RICK MATEAR



Talking in water – Acrylic on linen

After reading *Crap at the Environment* by comedian Mark Watson I set about painting images regarding global warming.

At the beach, I came across a group of people talking in the water. I asked my family and sister's friends to the beach and stand in the water talking to each other so I could take photos of them to do a painting. Some of the people exaggerated their body language until I asked them to relax. An added bonus to working with friends for the painting, walking out of the water my sister said. "If realised how beautiful the water was I would be in it more often"

BEN McKEOWN



All that Glitters is....? – Gilded metal (leaf) on bone

Australia's complex past and its relationship to the natural that include wildlife, mineral and the pastoral industries are examined in these works.

This body of work also references Memento mori, a reminder that our time on earth is brief, as well as religious traditions such as those found in Buddhism.

The artist has selected objects that are discarded, remains of once living things, from fragments of native road kill, and to pastoral/farming commodities these fragile remains have through the gilding process been given a new place. One that will see them eternally illuminated. A modern relic.

McKeown is also speaking of course about Australia's dependence on farming and mining. And the impact these industries have had on First Nations peoples, as owners and spiritual custodians of the land, these impacts aren't relegated to just Australia's colonial past.

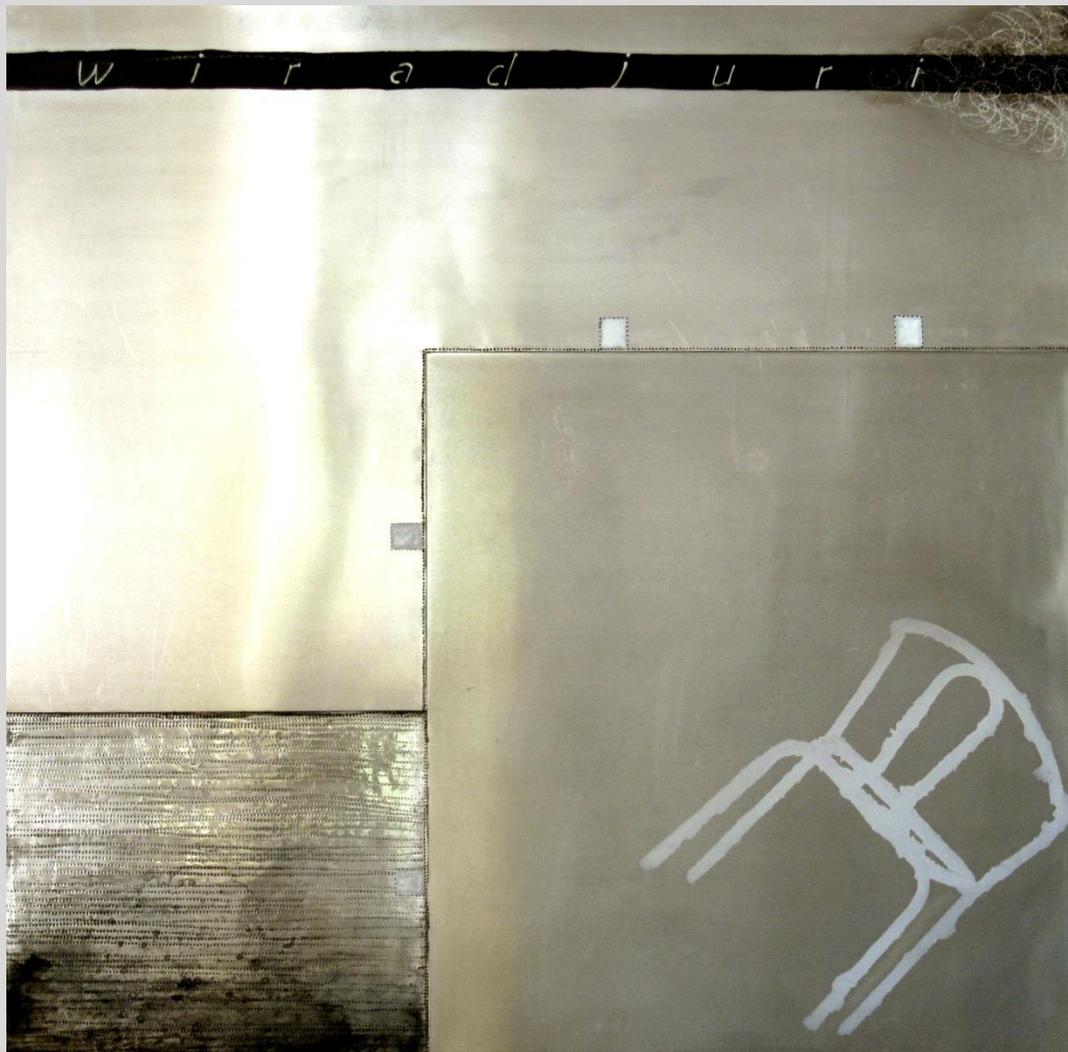
JONATHAN MENDEZ-BAUTE



Still – Hand building earthenware clay

I was born in Caracas, Venezuela. I am a self-taught sculptor with a background in graphic design and cooking. Sculpting is the passion of my life, this being a great platform for me to express my ideas. With my artwork, I always try to push my limits by exploring surreal and realistic styles. My art is influenced by dreams, politics, and life itself. I am also a digital sculptor, this is an area I am exploring as a new medium for expression on both the digital and physical planes.

ANNABEL NOWLAN



Unstable Custodian – Mixed media on aluminium

The title of this work refers to my connection to where I was born and raised; on Wiradjuri Country, 30kms south west of Grenfell, NSW.

This connection has evolved as an identifiable characteristic of my art practice through the use of familiar and subtle symbols to create diverse narratives of the land.

Unstable custodian is a narrative of land ownership and legacy; from the traditional ownership of the Wiradjuri people, and the impact of changed land-use and unsustainable farming on fragile country, to the destructive greed of corporate farming.

Thus there are scars of cultivation scratched into the landscape, and the imposed European style chair is tipped, sliding and, unstable.

HELEN PALLIKAROS



Mourning – Triptych – Archival pigment on Ilford gold fibre silk

The Triptych - *Mourning* delves into the theme of identity and self by removing the mask; the visual construct that one presents to others. In order to reveal the interior, the exterior is painted out with white body paint thereby expressing the subject as a morphed self, the erasure of skin tone suppressing the physiognomy and creating a reduction back to an elemental state. The mask is manipulated with the application of various wigs creating another reality and asserting a new presence. Applying adornment is the agent for revelation of vulnerability, suppression and a grieving for loss of self.

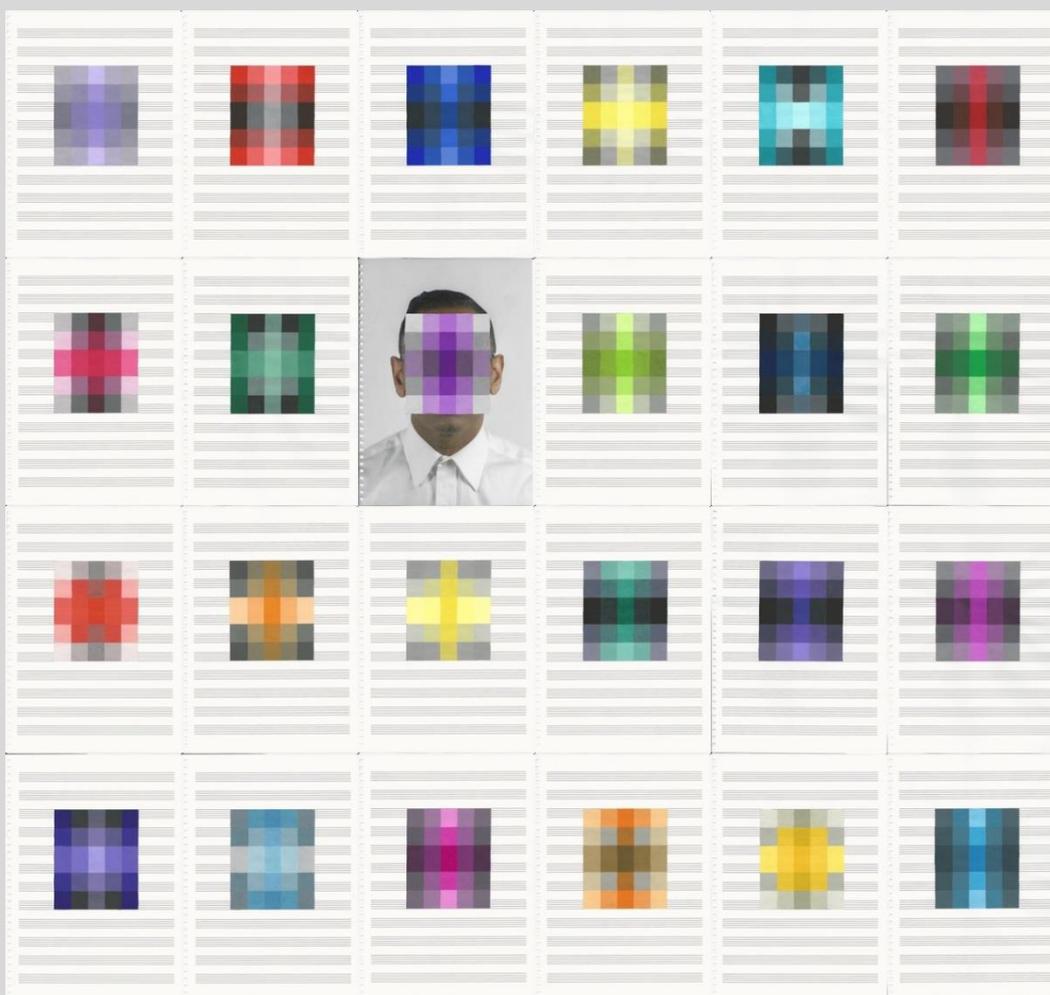
PATRICK FREDDY PURUNTATAMERI



Tjurukukuni (Owl) - Bronze

Tjurukukuni, the owl who acted as messenger for the Tiwi lovers Wai-ai and Taparra, guiding them to one another through the bush. It was following this act of infidelity that death came to the world and the Tiwi people.

DAVID SEQUEIRA



Self Portrait (score for 24 piece orchestra) – Gouache on music paper and digital photo.

I have always been interested in combining colour and geometry to make art that is about being part of something bigger than myself. In *Self Portrait (score for 24 piece orchestra)*, I have obscured a photographic image of myself with tonal variations of purple and grey. This image is part of a bigger sequence of tonal variations of magenta, red, orange, yellow, green, blue and turquoise.

'Whilst Sequeira's works often refer to musical notation, they do not seek to illustrate particular pieces of music. Instead, musical references are used to heighten the sensation of colour in his work. The visual resonance and vibration of each colour is articulated not only by its geometric shape, but also by its position within Sequeira's overall compositions. Through the individual components of his works and their subsequent 'orchestration' as a single piece, Sequeira points to the infinite harmonic possibilities of colour'. Anthony Oates Curator, Drill Hall Gallery 2014.

ADAM STONE



Fall from Grace, (Self Portrait crash)#3- 3D print, limestone, steel, enamel

The works in this series are informed by found images and personal experience with extreme sport that are applied to the notion of the hero in classical sculpture. By extracting found images and transforming them into 3D forms I translate my/their failure into success. It becomes a monument. Schadenfreude, The Death Drive and spectacle are all parts of this process.

The fear sustained by overshooting potential, often becomes the catalyst for a slow burning anxiety, eating away at complacency. This fear, the shadow of hubris, slowly fades away – until the next crash. This desire is an inescapable component of hubris, a failing of the young male since the myth of Icarus. These monuments are both a celebration of failure in the pursuit of the near impossible and an archetypal representation of masculine drive.

DEBORAH WALKER



Library – Oil on Linen

My imagery has been concerned with a sense of dislocation between what I feel and how it appears.

This has often been described as metaphysical and I suppose this is accurate, but for me, it is the un-nameable connection these states produce visually. The setting of stillness and calm are triggers for the contrast between appearance and reality in the setting.

The paintings are a response to these contrasting states, and given that the imagery remains enigmatic, I hope this open-ended quality evokes a sense of recognition and consolation for the viewer.

PETER WAPLES-CROW



Jus' sayin' – Mixed media on canvas

Jus Sayin' is series of critical reflections of my cultural, sexual and social Identities. They are based on the lived experience and use irony to raise questions about personal life situations and events. Just sayin' is a colloquial term that suggests irony in itself.

This work intersects my Aboriginality and my homosexuality and more; it's full of contradictions, of truth and observations. This is an ongoing series of works that strips back my usual practice and re-presents the view of a contemporary Australian. It uses many images of Aboriginal people that were drawn from the coloniser's perspective and revisions them to raise questions about cultural stereotypes and the depiction of Aboriginal Australians in history and now! The works speak for themselves in many ways.

CAROLYN WARREN-LANGFORD



Southern Sky Woman – Earthenware paperclay, pit fired

'Southern Sky Woman'

"Hands delve into gooey clay
Re-joining spirit to ancient remains
of leaves and roots, blood and bones
desert dust, eroded stone
of rain and rivers, silt and sediment.
Once all was trapped in an earthy ooze
now hands sculpt herself a life anew;
wrapped in flames of a paperbark fire
essence release to galaxies higher
then from ashy pit emerges, purified
Woman, of the Southern Sky."

LISA YOUNG



Ghost of the Hippodrome – Digital print

My drawings are the result of a complex process that begins with a hand drawn image that is then transformed via digital manipulation. I was heavily influenced at the time by the very dynamic images from Baroque landscape and architecture.

This work is part of a series in which I investigated aspects of the printmakers Piranesi and Callot. I was deeply interested in the capacity of this linear black and white world to evoke the brooding and fantastical.

This seemed to me to have a very modern parallel with the vistas found in the world of 3 D games. The affect is cinematic in the sense that your gaze enters the picture like a camera zooming into a central focus, a point of explosion in reverse, the image then fades out at the frame edges.



WYNDHAM ART GALLERY

177 Watton St, Werribee, Vic 3030

PH: 8734 6021

Visual Art Curators:

Maree Clarke maree.clarke@wyndham.vic.gov.au

Megan Evans megan.evans@wyndham.vic.gov.au