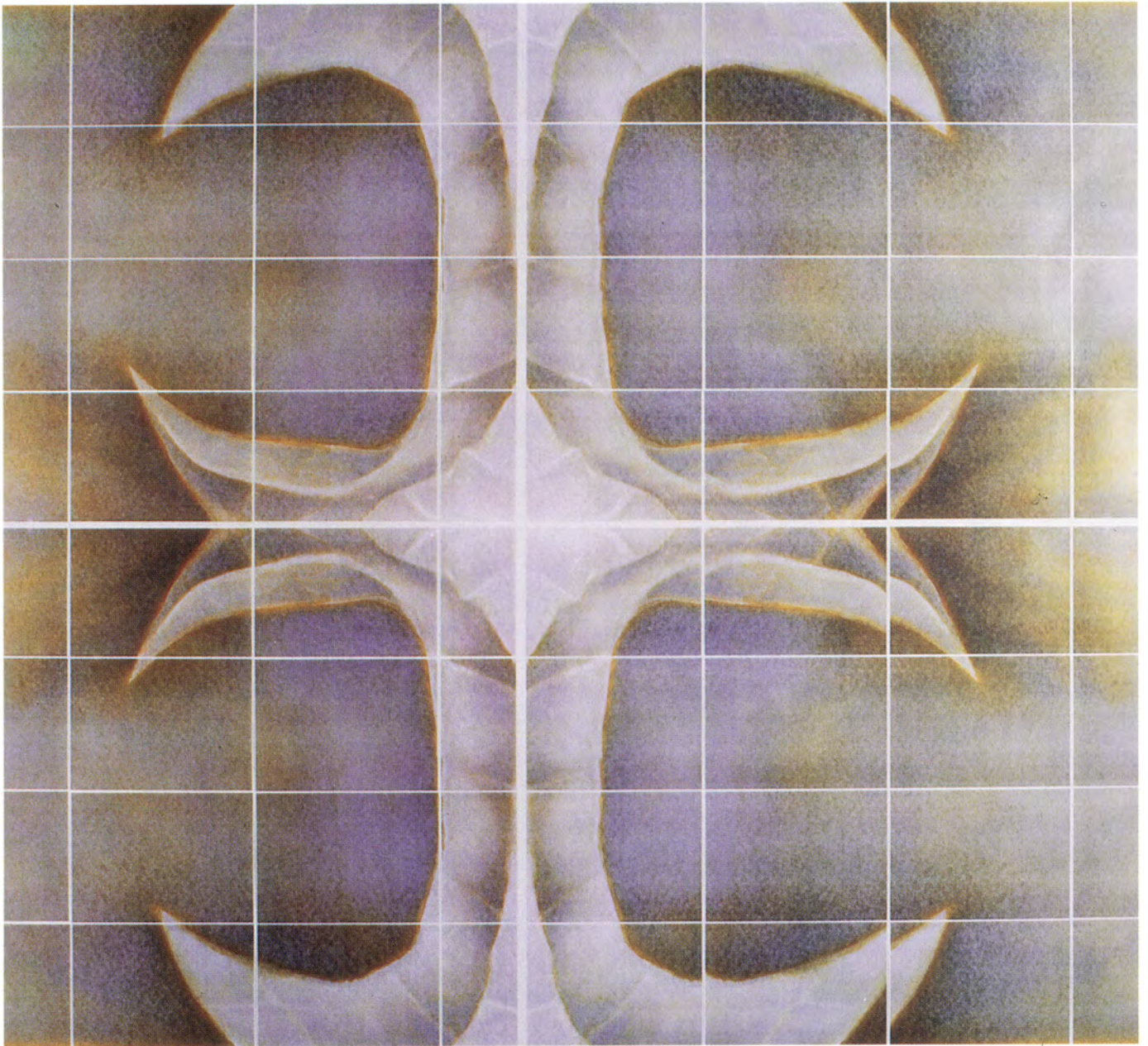




MOËT & CHANDON

AUSTRALIAN ART FOUNDATION



Cover illustration:

Judith Anne Kentish

Breath carapace 1995

Photograph: Rod Buchholz



MOËT & CHANDON

AUSTRALIAN ART FOUNDATION

TOURING EXHIBITION 1996

AUSTRALIAN ITINERARY 1996
MOËT & CHANDON TOURING EXHIBITION

Melbourne National Gallery of Victoria 14 February–4 March
Brisbane Queensland Art Gallery 17 April–12 May
Adelaide Art Gallery of South Australia 24 May–23 June
Sydney Art Gallery of New South Wales 18 September–20 October

MOËT & CHANDON AUSTRALIAN ART FOUNDATION

Foundation Consultant: Maudie Palmer

PRE-SELECTION PANEL

Peter Timms, Maudie Palmer

FINAL JUDGING PANEL

Professor Terry Smith, Director, Power Institute of Fine Art, Sydney

Pat HOFFIE, artist

John McPhee, Deputy Director, Australian Art and Exhibitions Management, National Gallery of Victoria

CATALOGUE

Published by Moët & Chandon Australian Art Foundation
P O Box 295 Box Hill Victoria 3128

Catalogue Essay: Anna Clabburn

Biographies & Catalogue List: Mim Armour

Editor: Maudie Palmer

Design: Alistair Hay (Monogram Graphic Design Pty Ltd)

Printing Coordination: Forbes Laing

Printed by S. R. Frankland Pty Ltd

Paper: supplied by Spicers Papers



ISSN 0818 609X

First printing edition of 2000

© artists, authors and the Moët & Chandon Australian Art Foundation

All rights reserved. This publication is copyright. Except as permitted under the Copyright Act,
no part of this publication may be reproduced by any process, electronic or otherwise,
without the permission in writing from the publisher and authors. Neither may information
be stored electronically in any form whatsoever without such permission.

All opinions expressed in the material contained in this publication are those of the authors
and not necessarily those of the publisher.

PRINCIPAL SPONSORS



ANSETT AIR FREIGHT



TW Sheraton

**PACIFIC
HOTELS & RESORTS**

C o n t e n t s

F o r e w o r d

John Livingstone

4

I n t r o d u c t i o n

Maudie Palmer

5

W h o i s a r t f o r ?

M o è t & C h a n d o n T o u r i n g E x h i b i t i o n 1 9 9 6

Anna Clabburn

6

J u d i t h A n n e K e n t i s h

M o è t & C h a n d o n F e l l o w 1 9 9 6

Anna Clabburn

1 0

P l a t e s

1 1

C a t a l o g u e

1 8

B i o g r a p h i e s

1 9

A c k n o w l e d g e m e n t s

2 4

Foreword

THE Moët & Chandon Australian Art Foundation celebrates the rich and diverse contemporary visual arts culture of Australia.

Young artists from throughout Australia apply to be included in the Touring Exhibition which travels to the State venues and the National Gallery of Australia. We thank all of the artists who have supported the Foundation in 1995 and the galleries for their continued commitment to the Foundation.

We congratulate the winning Fellow, Judith Anne Kentish, who receives a unique opportunity to travel, live and work in France for one year and all the other participants in the 1996 Touring Exhibition.

We wish to acknowledge the continued major support of our co-sponsors Ansett Air Freight and ITT Sheraton Hotels and Resorts and to thank Spicers Papers who have supplied the paper for this publication.

We are grateful to all those who have participated in the organisation of the Foundation and especially this year's judging

panel: Professor Terry Smith, Ms Pat Hoffie and Mr John McPhee.

1995 saw the retirement of our inaugural consultant Mr Jonah Jones to whom we wish to extend our gratitude for his dedication to the establishment of the Foundation.

We welcome Ms Maudie Palmer, the new consultant, who will initiate developments which will ensure the continued success of the Foundation, building on its guiding vision to assist in the development and encouragement of young Australian artists.

Moët & Chandon's strong commitment to the future of Australia is reflected in the contribution it makes through the Moët & Chandon Australian Art Foundation. The Foundation is now in its tenth year with a commitment from Moët & Chandon to continue its support until the Year 2000.

John Livingstone
Managing Director
Swift & Moore Pty. Limited

Introduction

It is with pleasure and delight that I take up the position of consultant for the Moët & Chandon Australian Art Foundation. Established by Moët & Chandon in 1987, the Foundation comprises three elements, the Fellowship, the Touring Exhibition and the Art Acquisition Fund which have provided developing young artists in Australia with an innovative programme of support of real significance. Moët & Chandon's long term commitment to the future of the visual arts in Australia is unique and visionary in its scope and generosity.

The first element of the Foundation, the **Moët & Chandon Art Fellowship**, is viewed by the Australian art world as extremely significant since it was first awarded to Susan Norrie in 1987. It provides a special opportunity for an emerging artist to live and work in the historic surrounds of the Abbey of Hautvillers of the House of Moët & Chandon at Epernay in the picturesque Champagne district of France. The winner is provided with accommodation and a studio in addition to full financial support for one year. I congratulate the 1996 winner, Judith Anne Kentish who now joins a most prestigious list of previous Fellows: Susan Norrie (1987), Joe Furlonger (1988), Elisabeth Kruger (1989), Hollie (1990), Gordon Bennett (1991), Rosie Weiss (1992), Timothy Maguire (1993), Bronwyn Oliver (1994) and Judy Watson (1995). These artists have been provided with the opportunity to work and study in France and to travel in Europe and, on occasion, the U.S.A. and Asia. I am confident that Judith Anne Kentish's year abroad as a Fellow will prove to be a most stimulating and exciting year for her and the development of her work.

The annual **Moët & Chandon Touring Exhibition** is the second element of the Foundation. The work of the winning Fellow and the other finalists is exhibited throughout Australia at the major galleries giving the artists the associated exposure and recognition that a tour of this status provides. The comprehensive and scholarly catalogue published to accompany the exhibition further promotes the work of the selected artists. The Touring

Exhibition for 1996 includes 23 works which are the unanimous choice of the panel of judges.

In 1994, the criteria for selection was widened from painting to include sculpture and works on paper and no media restrictions were made this year allowing young artists working in any media to enter their works for judging, including performance and installation. It is with interest that I observe that after only three years of broadening the categories for selection that the majority of works in the 1996 exhibition are of media other than oil or acrylic, reflecting the trend of contemporary art in Australia today and indeed internationally. The new Fellow, Judith Anne Kentish and her winning entry, *Breath carapace*, a sixty-four page computer mediated photocopy image of profound resonance, further emphasises this current trend. This variety of media makes for an exciting exhibition of great scope, interest and originality.

The third element of the Foundation, the **Moët & Chandon Art Acquisition Fund** provides an annual sum of \$50,000 to one of the State galleries or the National Gallery of Australia for the express purpose of acquiring contemporary Australian art. This Fund provides an important opportunity for all young Australian artists to significantly increase the chance of their work being purchased for a major public collection, with the associated prestige and recognition of their work being represented in a major gallery's collection. Since 1987, the Acquisition Fund has been presented to each State gallery and the National Gallery of Australia on a rotation basis. This year it is to be given to the National Gallery of Victoria.

It is with great enthusiasm that I look forward to my continued association with the Moët & Chandon Australian Art Foundation. This visionary programme enhances the culture of Australia through its support and promotion of young Australian artists both here and overseas.

Maudie Palmer

Who is Art For?
Moët & Chandon Touring Exhibition 1996

AN educated writer usually scribes with a specific readership in mind. But how many artists paint, sculpt, draw, arrange, engrave, install, or photograph thinking of reaching a defined group of spectators? Who exactly is art made for in the mid 1990s? Who does it stir, offend, annoy, cajole, amuse, or touch?

Confusion still reigns on the subject of art's position in contemporary Australian society. Governments, committees, institutions and magazines debate constantly on whether visual art can or should communicate to people outside the established parameters of the 'arts community'. Is a country such as ours capable of converting the masses to a European sensibility; where art and its history might nurture, sustain and invigorate the population? Or is such an expectation an elitist and didactic notion in the first place?

Beneath this polemic lies the even more curly question of art's social relevance; its ability to talk to or reflect topical issues to a general public. Recent decades of art theory complicate this question further and prompt a more humbling query: is today's visual art scene in fact generous enough to open its academic doors to allow hallowed displays and academic postures to be translated into a common tongue? Can current creativity be converted to a common denominator anyway, and will this egalitarian urge kill art's philosophical edge?

The Moët & Chandon Touring Exhibition represents a unique pinnacle of achievement for young contemporary artists in Australia. It offers instant notoriety, national and international exposure. Given its ability to reach a vast range of viewers, it provides us with an excellent vehicle for the questions asked above.

As expected of a coveted award, all artworks submitted to the prize reflect intentions other than solely creative. Those sending in their work do so knowing the personal price of having their ideas compared, dissected and judged by a small group of professionals. This year, the process of selection involved a consensus between three individuals, striving to act as objective viewers, with a mind to the works' broader context. The task involved a challenging balance of will but each of the judges insisted final decisions weighed in on the merits of the objects alone. They made their selection with a 'collective' viewer in mind; a composite of their personal experience, academic baggage, emotional gauges and basic criteria for a 'successful'

artwork. Effectively, the artists submitted work which they thought would speak to the collective 'viewer' of the judges' minds.

A majority of the works chosen for exhibition reflect the artists' private interests. However, these glimpses into individual projects are more complex than the diaristic monologues so familiar in art from recent decades. Each piece details the personal vision of its maker; seen through the eyes of an internal 'collective spectator': a mixed conglomerate of the artist's peers, teachers, parents, and crowds of anonymous future viewers. It's as if each artist sits comfortably with the idea of producing 'just art'; the need to complicate meaning or message is negated by their awareness of the works' peripheral environment.

The twenty-three objects on display offer us an unexpected gift in the form of aesthetic leadership. Each piece resonates a clear sense of self and seems prepared to stand alone. Psychologically at ease, the objects move within the room as if totally comfortable with their difference, their foible, and folly. Their combination mocks the necessity of art histories, political correctness and transient notions of 'progressive art'. Such a head-strong attitude offers a welcome antidote to the recent pressure of audience accountability. It remains for us to define ourselves as active participants within the world of the object. Neither the artist nor the viewer need feel obliged to explain themselves. It is permissible for us to simply exist in the presence of the work and see what follows.

Let's start with **Louise Paramor's** *Starr*, a literally light-weight piece of mock-sculpture, designed to retain the humility and simplicity of its materials. Paramor completed this piece as part of a series, titled *Two intoxicating eyes*, produced during a recent Asialink residence at the Bharat Bhavan Multi Arts Complex in Bhopal, India. This small cellophane constellation wears its ephemeral nature like an Emperor's visible gown; unafraid of imminent exposure and disintegration. Here, as in her earlier installation work, Paramor plays with the viewer's expectations of the art object by manipulating the common parameters of materiality and subject matter. She elevates the ordinary in order to demote the fantastic, thus laying all down to earth.

A similar inversion occurs in **Gail Hastings'** delicate pop wall-piece, *Patterns 17 and 71*. This work also hails from a larger series, titled *Encyclopedia of broken patterns*. Hastings uses a unique rhetoric; fusing modernist art history with

contemporary fictions and disguising meaning in clever visual metaphor. Her love of language informs this visual parable, as does her uncanny awareness of habitual human behaviour. Here she reiterates an earlier method of drafting emotions into an architectural floor plan. Various 'rooms' function as spaces for feelings or temporal moments. In attempting to freeze the personal and ephemeral, she casts doubt over those things we regard as permanent. Deliberate 'mistakes' reveal her endeavor to demystify art history's grandiose mausoleum and scale its rooms down to an intimate, fallible, sometimes witty dimension.

Hastings' eloquence is matched by that of **Kerrie Poliness**. *Red matter wall drawing # 1* also contorts modernist paradigms by presenting an instruction manual as 'the artwork'. Poliness turns her audience into amateur artists by taking them through a step-by-step guide on drawing up a wall grid (the work will be recreated at each exhibition venue on the tour.) The success of the final drawing – its proximity to a perfect rectangular grid – depends on how carefully her instructions are followed. Tongue-in-cheek, she promises a 'certificate of authenticity' to each willing participant. Poliness' joke at the expense of conceptual art is played out in ambiguous detail. Is this apparently democratic gesture evidence of the artist's generosity and optimism, or is it perhaps a sign of her cynicism about making 'new' art?

Emotive architecture of a more whimsical disposition, **Angela Brennan's** *My couch is green and my beams are made of cedar* analyses formalist art history through a highly personal, rather fuzzy lens. Brennan habitually acts the artful fool by donning various stylistic caps and taking her soft colourfield paintings into rooms usually closed to such light entities. Half emotive, half deliberate, her painting lingers on our retinæ like a pastel stain, a visual residue left by the artist's anecdote.

Scaling up from Brennan's domestic composition, **Ildiko Kovacs' Travelling pink line** stands out as a brash statement of public display. This enormous diptych, a sea of peacock blue and lipstick pink, sits comfortably in the tradition of abstract expressionism, apparently unconcerned about revealing its influences. Kovacs line mirrors her own physical travelling; sojourns over recent years through East and West Europe and Asia. What remains with us, however, is the line's circular path and the message, admittedly buried beneath impasto layers, that all roads eventually lead to home.

Travel is responsible for **Peter Atkins** eclectic pictures too. His quirky tarpaulin painting, *Asterix*, continues his excavation of the everyday. Abstracting a common punctuation mark from its habitual context he transforms it into mock formal design. As with Atkins' recent appropriations of Susie Cooper's 'Wedgwood' ceramic designs, this image exudes the simple, naïve pleasure of potato prints or 'Matissian' cutouts. The artist's enthusiasm for the ordinary and love of the world's many symbols quickly infects the viewer's eye.

Tim Burns' Night aquatic holds a more sombre sense of familiarity. This large triptych is typical of his moody mindscapes, with its reworked surface and quasi-abstract shapes. Physical and mental notions of location recur throughout Burns' work and figure in this painting as algae-coloured Tasmanian moisture. We find ourselves gazing into a sub-conscious, timeless depth, filled with amorphous microcosms like memories in the mind's fish tank.

Unlike Burns, **Philip Wolfhagen** paints with a conscious eye on the Tasmanian landscape, specifically the highland moors of the island's central plateau. His *Fault line* continues a romance, started some years ago, between his perceptual pleasure and those of his viewers. The rift, or 'fault', running down the images centre signifies a jagged crevice between the two subjective visions. It's as if Wolfhagen refigures Barnett Newman's 'zip' on Australian turf with similar formal intention, to expose the artifice beneath his sublime portrait.

Rather than submit to artifice, **Paul Handley** willingly creates it. His *Untitled (Landscape painting I)* presents a riddle which throws the reality of his subject into doubt. An atmospheric landscape photograph sits beside a black oil canvas, disclosed as an X-ray painting. Is the image on the left a revelation of a 'genuine' image beneath its dark companion? Handley reflects this question back at us, his oil-slick surface mocking our expectations and desire to know the 'truth' of his art.

Damian Moss' Ether takes similar pleasure in the audience's uncertainty. Initially, this dark surface, blurred like ink-stained cotton wool, functions as an optical illusion; a circle within a curtain of bleeding lines. However, we can suspect the image houses deeper conceptual comment, especially considering Moss' recent studies in psychology and art therapy. Perhaps the patience and subtlety of his canvas contain a spiritual lesson, revealing itself to us gradually, like a nurtured friendship.

More kinetic than atmospheric, **Linda Judge's** *shimmy* presents similar perceptual challenges to the viewer. This delicate but bold picture looks photographic but is rendered in spray enamel. Judge cultivates mystery by disguising her technique, an effect heightened by the ambiguous visual affect of her subject. From a distance, what looks vaguely like a roman blind is revealed, upon closer inspection, as a fabric trim. The sensuous, some might say, female, sensibility of this image echoes earlier feminist artists' exploration of art's materiality but takes 'soft' aesthetics to a new level of sophistication. Judge distills the essence of 1990s feminism: cool, parodic and a little inscrutable.

Feminism of a more universal order informs **Anne MacDonald's** *Banquet (Wedding cake)*. A sinister diptych from her characteristically sumptuous camera lens, this companion piece invokes a sickly sense of mortality, a shadow over the celebration. The image recalls MacDonald's late 1980s explorations into the psychological association between love and death. It parades her special talent for making plain, often garish, objects appear holy. This exquisite cake/corpse glows with the translucent white of a vampire's fangs and manages to make photography look both Baroque and Gothic.

Incidentally, MacDonald was the first photographer to be included in the Moët & Chandon Touring Exhibition, in 1994. This is worth remembering when we come to the next two artists, both of whom rely on a variety of 'new' media. Perhaps, as one of this year's judges speculated, the Moët 2000 will indeed comprise five installations.

Heather Feron used a mouse and small screen to produce her digital cibachrome photograph, *Domain*. Complicated by a sea of hands, this picture requires a new way of seeing. Shapes emerge and submerge in its flattened plane. Hands become pure flesh, floating organs in micro – or macro – cosm, displayed under clinical light like scientific specimens. As with the genetic manipulation this work invokes, Feron's computer design anticipates the question of human – machine compatibility, although it offers no concrete answers.

By contrast, **Patricia Piccinini** commits her artwork to a bleak vision of our techno-future. In *Lumpland*, an environment rendered in virtual hues, we find a community of smooth-skinned blobs sporting hardware in place of limbs. These designer accessories hail from a larger exhibition which offered 'computer-designed children', created at the whirl of a joystick. Both comic

and alarming, Piccinini's prophetic vision caricatures some grave issues raised by the evolution of contemporary technology.

Cameron Hayes' vision is just as apocalyptic, if a little more humanist. *Today, hardly anyone could forget yesterday* blends Monty Python with Hieronymus Bosch then adds a little Arthur Boyd for good measure. Hayes' world provides us with a unique portrait of our mixed and vexed society, conveniently packaged in Australia's most debated historical moment, 1788. His meticulous detail and ability to condense vast tracts of human experience into a multitude of minature symbols sets him apart from this group, as a new breed of social realist.

A more contemporary Australian memory recurs in **Paul Gilmartin's** *Cobber, digger, mate!* Gilmartin's version of the Anzac legend is narrated inside an urban pub and rendered in his customary bold brush. Dense with symbols and almost bursting with collective testosterone, the painting crams its way into our vision like a spruiker with a mission. It questions the authority of our nation's collective memory and the nature of social archetype. Being openly figurative, it also stands out in the context of this selection.

Also bold, but not so evident, **Michael Nicholls** *Passing out* strikes a commendable balance between the personal and the abstract. Limbs lie in earthy colour blocks, casually reminiscent of traditional Aboriginal pigments. Is this a social statement about indigenous Australians and alcohol? Or does this image merely represent a new phase in Nicholls' witty repertoire? There is no clear rationale behind the image, save the placement of form and colour in two dimensional space.

Malcom Bywaters' *Fortress America* also proves that strong art need not state its meaning. A visual metaphor after Duchamp, his fridge wrapped in plastic (*Twin Peaks ?*, *Bad Boy Bobby?*) with police car atop defies a singular interpretation. Is this a new brand of cold 'civil' war? Or a portrait of contemporary surveillance – the 'pig chill'?! Or perhaps an obtuse comment on anorexia nervosa? The work happily defers to the viewer's opinion and totally debunks any myths about aesthetic progress in art.

When we arrive at **Louis Pratt's** toy scenery, the need to interpret art becomes almost comical. *Untitled* consists of a tin, lead and wood 'erect-a-set', complete with instructions and, like Poliness' *Wall drawing*, designed for the viewer's construction. Pratt's message is light, but the work is literally heavy, and thus

impractical for a child's use. Who is it meant for? How dare he submit a parody such as this to a serious art prize? Pratt's rebellion is acted out in quiet, quirky privacy, with a canny eye on the anti-art tradition.

Another piece dedicated to amusement and iconoclasm is **Paul Saint's** *Technique & personality*, a plastic woven basket of voluptuous dimensions. This work comes from an exhibition of ceramics and similar baskets, all designed 'badly' (the artist has no formal craft training) with the intention of breaking the object's aura. Neither properly craft or art, but possibly both at once, this inviting shape actually seems to possess 'personality'. It sets up an amusing dialogue between traditional notions of process and aura.

A visual pun also informs **Rea's** work, although her humour is laced with arsenic politics. *RIP blak body series (I – VI) # II* overlays a number of objects which, together, form a visual ruse. In the context of the artist's past work, this basket inside a preserve jar narrates an abstracted version of colonial history, revealed as a personal source of anger. The black rectangle? Perhaps a hollow censor's mark over an Aboriginal memory Rea needs to exorcise.

Communication between cultures might well be the subject of **Yenda Carson's** *Channel* also. A radiant floor piece built of shattered glass and a fluorescent light, this piece sits along the wall like a fat glow worm. Aesthetically the structure recalls U.S.A. artist Dan Flavin's 1960s and 70s installations, but Carson's melding of hardness and beauty also resembles local electric magician Domenico de Clario. Her title alludes to motion, a place of passing currents, a tunnel for 'channeled' energy. Figuratively, the work suggests positive direction and internal motivation.

A quick glance back over this year's Moët & Chandon selection encounters divergent energies refracted from a single source. Each work transmits the conviction of its maker alongside a shared faith in the profession of art. **Judith Anne Kentish's** winning work, *Breath carapace*, hovers gently outside the group, a translucent angel pointing to future horizons. Rather than pander to the viewer's expectation, fad or fetish, these artists hold their own torches and run on ahead, apparently unconcerned as to who follows their move – the seers lead the sighted.

Anna Clabburn

Judith Anne Kentish
1996 Moët & Chandon Fellow

JUDITH ANNE KENTISH achieves the near impossible in her winning piece, *Breath carapace*. She creates an image of profound beauty and human dimension using the virtual hands of a machine. This, and her ability to synthesize an aspect of art's changing status, earned her this year's Moët & Chandon Fellowship.

The three judges arrived at a unanimous decision on Kentish's exquisite image, but only after long deliberation over selecting the other artists on exhibition. Their process becomes interesting when we realise they made the winning decision in retrospect. Rather than choosing the work which first seduced them, they waited and allowed Kentish's entity to rise out of their gradual observation, sifting and synthesis. The work possesses a strange collective unconscious, as if it has consumed the presence and importance of its companions and expurgated their various energies in a single ecstatic spirit.

Breath carapace continues Kentish's fascination with abstract spaces, that of the human body and, more recently, the human soul. In comparison with the image which toured in last year's Moët & Chandon, this piece exudes a more radiant impression of lightness, freedom and unfurling passions.

Kentish's recent experience as a psychiatric nurse provides a background pulse to the symbolism within her picture – we feel rather than see a diaphragm expanding to accommodate fresh



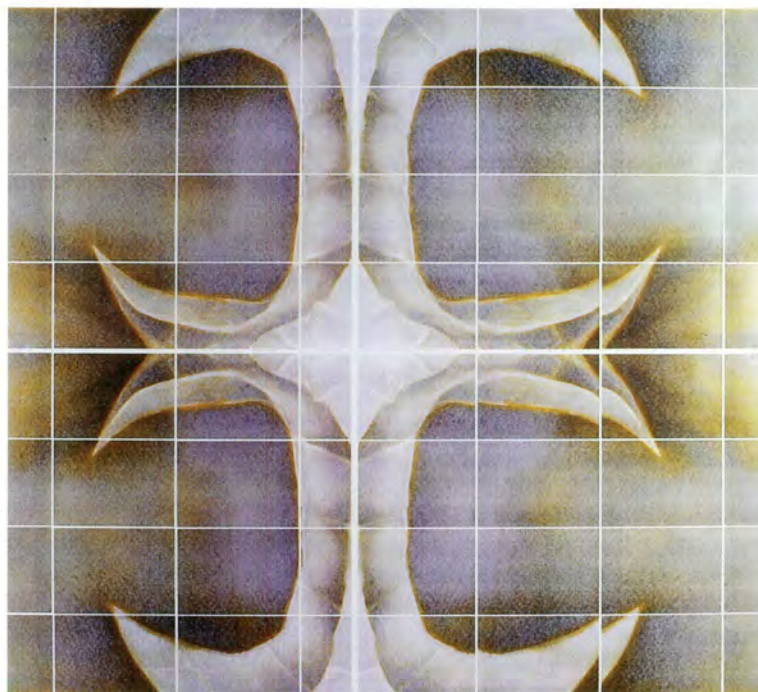
air or a new wave of joy. Difficult moments or emotions lie in the small disjunctions between each of the sixty-four computerized pages. It is as if Kentish attempts to give figurative shape to aspects of the human psyche she cannot name. Her work says a lot and nothing at the same time, constantly evading our interpretive urge.

Paraphrased loosely, a carapace is a shell providing a protective layer against outside influences. This may seem ironic in the light of comments above. However, looking into the floral, organic, living depths of this image we sense the presence of an independent but reflective creature. Like the sensuous flora of Georgia O'Keefe, Kentish's husk speaks of universal yet transient beauty, death in life, and the inevitable deception of the frozen image. It represents a residue of sweet air exhaled but not lost.

Like all worthy visions, Kentish's picture reveals more as we look closer. Our sense of balance and scale is thrown by its revelation of microcosm and macrocosm in a single form. In this, the shape mocks other binaries; personal/universal, private/public, artificial/natural, male/female, self/other. We find ourselves gazing into folds, rifts and soft junctions with the

intensity of Narcissus who, unsure whether to admire or flee from his own visage, was transformed into a flower.

Anna Clabburn



Breath carapace 1995
Photograph: Rod Buchholz

Plates



1

Peter Atkins

Asterix 1995

Photograph: John Brash



2

Angela Brennan

My couch is green and my beams are made of cedar 1995

Photograph: John Brash

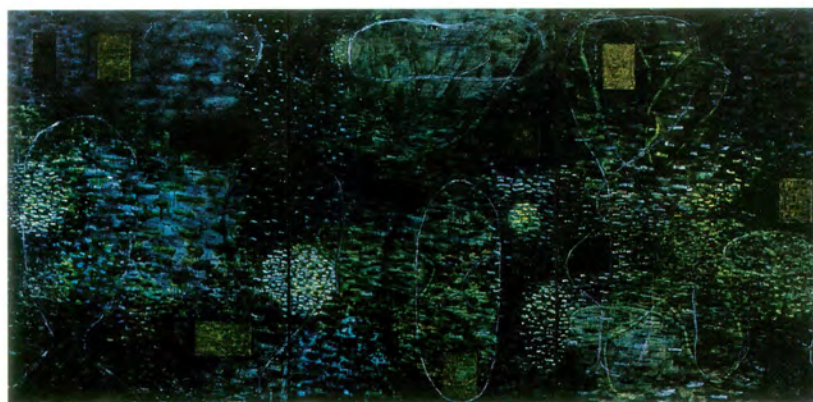


4

Malcom Bywaters

Fortress America 1995

Photograph: John Brash

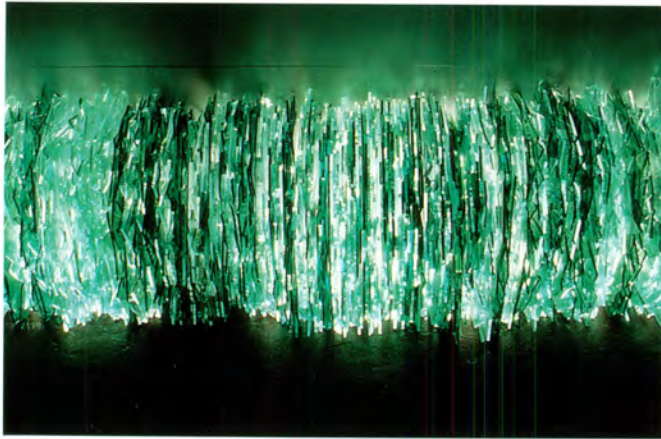


3

Tim Burns

Night aquatic 1994-1995

Photograph: John Brash

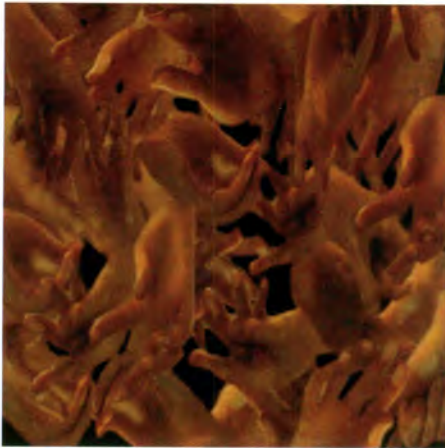


5

Yenda Carson

Channel 1995 (detail)

Photograph: Richard Stringer

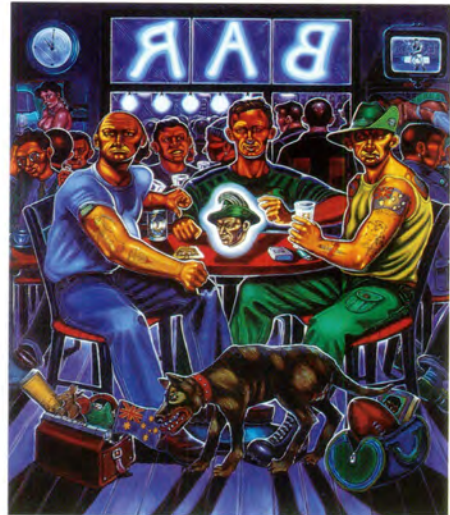


6

Heather Fernon

Domain 1995

Photograph: Courtesy of the artist



7

Paul Gilmartin

Cobber, digger, mate! 1995

Photograph: Neil Duckworth



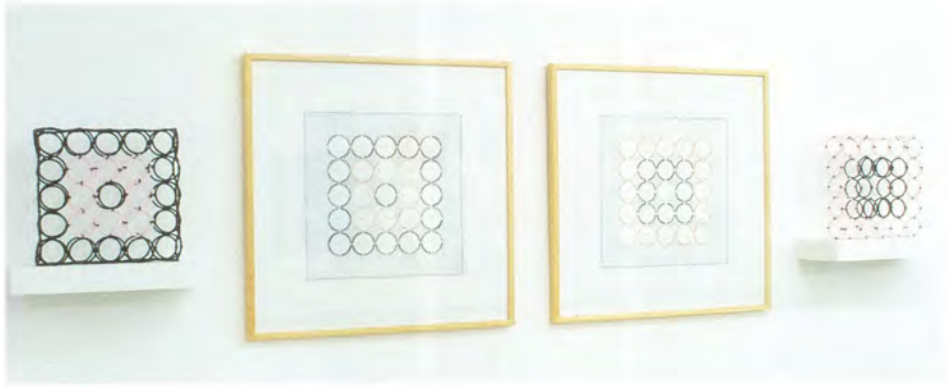
8

Paul Handley

Untitled (Landscape painting 1)

1995

Photograph: John Brash



9

Gail Hastings

Patterns 17 and 71 1995

Photograph: Richard Stringer, courtesy David Pestorius Gallery, Brisbane



11

Linda Judge

shimmy 1995

Photograph: John Brash

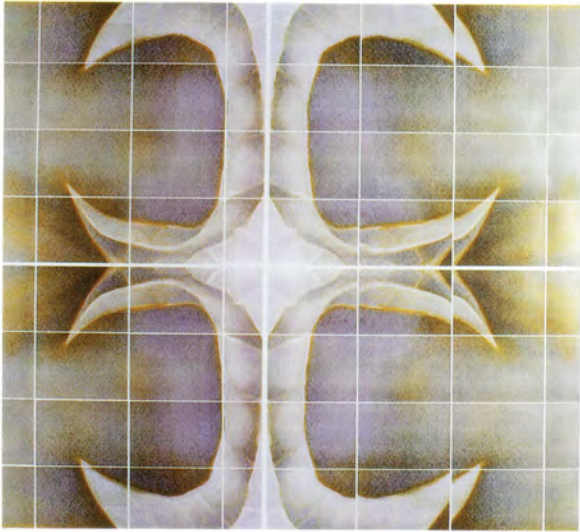


10

Cameron Hayes

Today, hardly anyone could forget yesterday 1995

Photograph: John Brash



12

Judith Anne Kentish

Breath carapace 1995

Photograph: Rod Buchholz

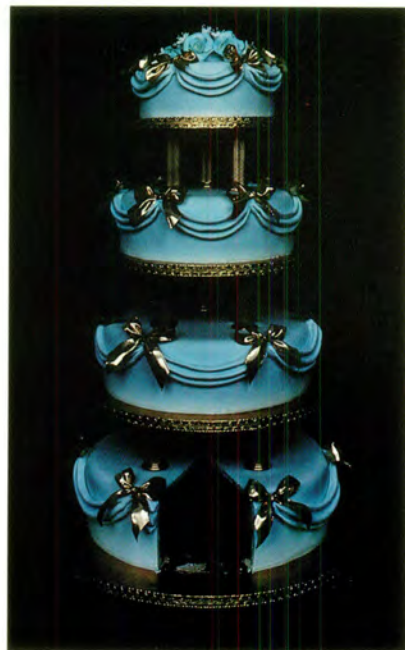


13

Ildiko Kovacs

Travelling pink line 1995

Photograph: Ian Hobbs

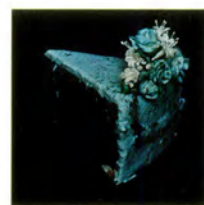


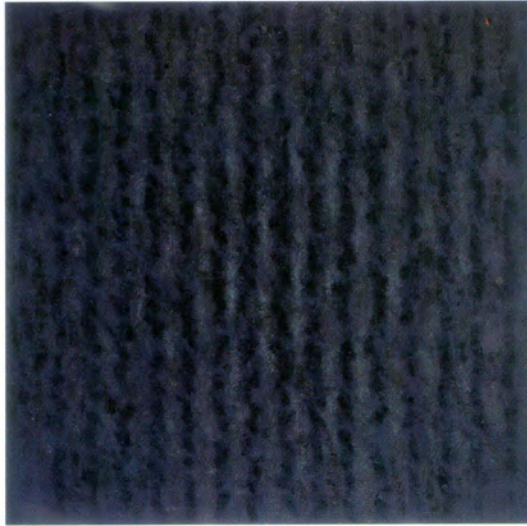
14

Anne MacDonald

Banquet (Wedding cake) 1995

Photograph: Courtesy of the artist





15

Damian Moss

Ether 1995

Photograph: James Murphy

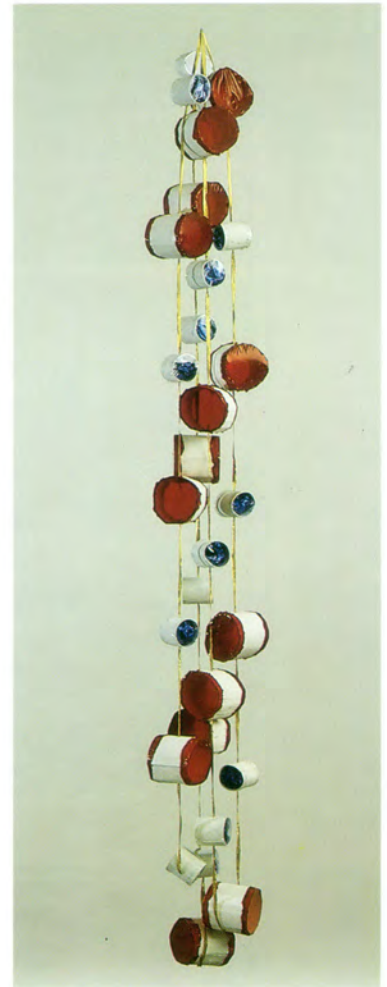


16

Michael Nicholls

Passing out 1995

Photograph: Michel Brouet

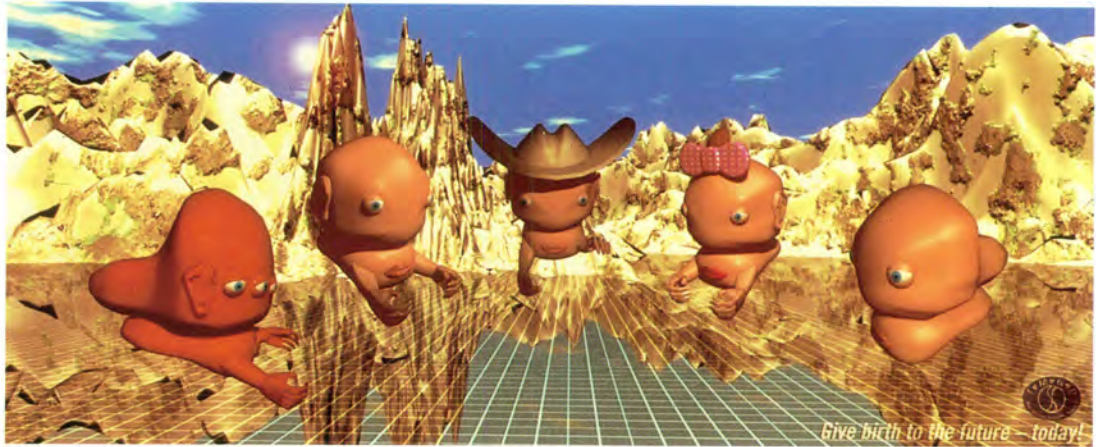


17

Louise Paramor

Starr 1995

Photograph: John Brash

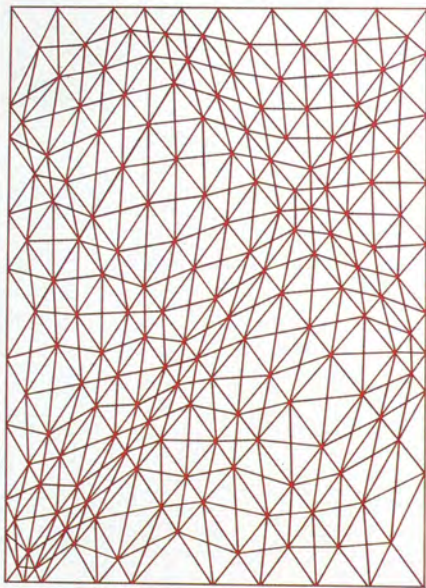


18

Patricia Piccinini

Lumpland 1995

Photograph: Courtesy of the artist



19

Kerrie Poliness

Red matter wall drawing #1 1994

Photograph: Ashley Barber

20

Louis Pratt

Untitled 1995

Photograph: John Brash





21

Rea

RIP blak body series (I-VI) #II 1995

Photograph: John Brash



22

Paul Saint

Technique & personality 1994

Photograph: Heidrun Löhr



23

Philip Wolfhagen

Fault line 1995

Photograph: Courtesy of the artist

C a t a l o g u e

- 1 **Peter Atkins**
Asterix 1995
oil and enamel on tarpaulin
215 x 205
- 2 **Angela Brennan**
My couch is green and my beams are made of cedar 1995
oil on canvas
168 x 182
- 3 **Tim Burns**
Night aquatic 1994 - 1995
oil on canvas
3 Panels: panel 1, 171 x 120, panels 2 & 3, 171 x 112
- 4 **Malcom Bywaters**
Fortress America 1995
steel, plastic and rubber
150 x 60 x 55
- 5 **Yenda Carson**
Channel 1995
glass and fluorescent light
50 x 220 x 30
- 6 **Heather Fernon**
Domain 1995
digital cibachrome photograph
edition no. 1 of 5
100 x 100
- 7 **Paul Gilmartin**
Cobber, digger, mate! 1995
oil on canvas
197 x 169
- 8 **Paul Handley**
Untitled (Landscape painting I) 1995
oil on canvas and X-ray positive
C - Type photograph and perspex
140 x 120 and 120 x 120
- 9 **Gail Hastings**
Patterns 17 and 71 1995
pencil and watercolour on paper, gesso on MDF,
plastic tubing and cotton thread
2 elements: 57 x 57, 2 elements: 31 x 31 x 8
overall installation dimensions variable
- 10 **Cameron Hayes**
Today, hardly anyone could forget yesterday 1995
oil on linen
168 x 214
- 11 **Linda Judge**
shimmy 1995
spray enamel on prepared canvas
212 x 167
- 12 **Judith Anne Kentish**
Breath carapace 1995
64 page computer mediated photocopy image
238 x 278
- 13 **Ildiko Kovacs**
Travelling pink line 1995
oil on plywood
2 panels each 244 x 122
- 14 **Anne MacDonald**
Banquet (Wedding cake) 1995
photographic installation
chromogenic colour prints
153 x 86 and 43 x 39
- 15 **Damian Moss**
Ether 1995
oil and acrylic on canvas
122 x 122
- 16 **Michael Nicholls**
Passing out 1995
oil on linen
198 x 138
- 17 **Louise Paramor**
Starr 1995
cellophane, card and string
200 x 40
- 18 **Patricia Piccinini**
Lumpland 1995
digi print C-Type photograph
130 x 250
- 19 **Kerrie Poliness**
Red matter wall drawing #1 1994
A4 instruction manual to produce *Red matter wall drawing #1*
dimensions variable
- 20 **Louis Pratt**
Untitled 1995
tin, lead and wood
80 x 150 x 20
- 21 **Rea**
RIP blak body series (I-VI) #II 1995
digital cibachrome photograph
100 x 82
- 22 **Paul Saint**
Technique & personality 1994
cane and plastic
200 x 30 x 30
- 23 **Philip Wollhagen**
Fault line 1995
oil and wax on linen
175 x 217

Catalogue Note:

Measurements are in centimetres, height before width before depth

Biographies

PETER ATKINS



Photo: Willem Rehmeyer

Born in Murrurundi in New South Wales in 1963, Peter Atkins gained his Higher Art Certificate from the National Art School in Sydney in 1985. He has exhibited widely since 1987 including the group exhibitions *Moët & Chandon Touring Exhibition 1990*,

1992, 1995, touring all States; *Il*

sud del mondo/ The other side of the world, Masala, Italy, then touring France and U.S.A. in 1991; *Two Weeks*, Tolarno Galleries, Melbourne in 1994; in 1995 *Nippon International Contemporary Art Fair*, Yokohama, Japan; *Windows on Australia I*, Australian Embassy, Tokyo, Japan; *The Loti and Victor Smorgon Gift of Contemporary Australian Art*, Museum of Contemporary Art, Sydney and the *International Works on Paper Fair*, Sydney. His solo exhibitions include Garry Anderson Gallery, Sydney in 1987, 1988, 1989, 1991; Galerie Cannible Pierce, Paris in 1987, 1990; Tolarno Galleries, Melbourne in 1991; *World Journal*, VIII Triennale-India 1994, New Delhi, India (Awarded Gold Medal) then touring to the Australian Embassy, Djakarta, Indonesia, and all Australian States in 1994-1995; in 1995 Sherman Galleries Goodhope, Sydney; APA Gallery, Nagoya, Japan and Tolarno Galleries, Melbourne. Peter Atkins has received many awards since 1984 and is represented in major public collections including the National Gallery of Australia, Canberra and corporate collections in Australia in addition to the Centre for Contemporary Art, Hamilton, New Zealand and private collections. He is represented by Sherman Galleries in Sydney, Tolarno Galleries in Melbourne and Greenaway Art Gallery in Adelaide and currently lives and works in Sydney.

ANGELA BRENNAN



Born in Ballarat, Victoria in 1960, Angela Brennan studied at the R.M.I.T., Melbourne gaining a degree in Fine Arts, Painting in 1982 and in 1992 she gained her Bachelor of Arts from the University of Melbourne. In 1990 she was awarded the Australia Council studio in Barcelona until 1991. Since 1988 she has exhibited extensively in both solo and group exhibitions, her group exhibitions in 1995 including *Track Suits*, Victorian College of the

Arts, Melbourne; *The Situation Now: A survey of local non-objective art*, La Trobe University Art Museum, Melbourne; *In the Company of Women: 100 years of Australian Women's Art from the Cruthers Collection*, Perth Institute of Contemporary Art; *please nota bene the other rules on the following page*, David Pestorius Gallery, Brisbane; *Some Women I Know*, La Trobe University Art Museum, Melbourne; *Double Vision: Artists' Portraits of Artists*, Ivan Dougherty Gallery, Sydney and the Canberra School of Art Gallery; the *Moët & Chandon Touring Exhibition 1995*, touring all States. Brennan's solo exhibitions include Niagara Galleries in 1991, 1993, 1995; 200 Gertrude Street, Melbourne in 1992; Roslyn Oxley9 Gallery, Sydney in 1993, 1994 in addition to Temple Studio, Melbourne and the Ararat Regional Art Gallery in 1995. Brennan is represented in a number of major public collections including the National Gallery of Victoria, Melbourne and the La Trobe University Collection, Melbourne in addition to corporate and private collections. She is represented by Niagara Galleries in Melbourne and Roslyn Oxley9 Gallery in Sydney and is currently living and working in Melbourne.

TIM BURNS



Born in Sydney in 1960 Tim Burns was awarded his Diploma of Art from the Alexander Mackie C.A.E., Sydney in 1981, his Post Graduate Diploma from the Victorian College of the Arts, Melbourne in 1986 and his Master of Fine Arts from the University of Tasmania in 1990. He has exhibited extensively since 1981, his most recent group exhibitions including the *Moët & Chandon Touring Exhibition 1992*, *1994*, touring all States; *The 1994*

Preview Exhibition, Dick Bett Gallery, Hobart and *The Hobart City Art Prize*, Tasmanian Museum and Art Gallery, Hobart, 1994; in 1995 *The Drawing Exhibition*, Legge Gallery, Sydney; *Poets & Painters*, Salamanca Writers Festival and *Figure / Ground*, both at Dick Bett Gallery in Hobart. Burns solo exhibitions include Reconnaissance Gallery, Melbourne 1987, 1988; Store 5, Melbourne, 1989; Tony Oliver Gallery, Melbourne, 1990; Dick Bett Gallery, Hobart 1992, 1993, 1995; Legge Gallery, Sydney in 1994, 1995. Burns has received numerous awards and commissions which include the Conservatorium of Music, University of Tasmania, Hobart; *Tabaran* in 1993 and the CSIRO Fisheries, Hobart; *Southeast Cape to Southwest Cape* and the Faculty of Law, University of Tasmania, Hobart; *Law of the Land* in 1994. He is represented in major public collections including the National Gallery of Victoria, Melbourne in addition to corporate and private collections. He lives and works in Judbury, Tasmania.

MALCOM BYWATERS



Malcom Bywaters was born in 1964 in Hamilton, Victoria and completed his Diploma of Fine Arts at the Ballarat College of Advanced Education in 1984 and his Post Graduate Diploma of Fine Arts at the Victorian College of the Arts, Melbourne in 1986. He has exhibited extensively since 1984 with two person and solo exhibitions at Realities, Melbourne in 1989, 1990, 1992; 70 Arden Street, Melbourne in 1986; Gallery 343A, Melbourne in 1989, 1990; 200 Gertrude Street, Melbourne in 1985, 1992; St Kilda

Art Centre, Melbourne and First Draft West, Sydney in 1993. His most recent group exhibitions include *Tenth Mildura Sculpture Triennial*, Mildura Arts Centre and *Site of Execution*, Australian Centre for Contemporary Art, Melbourne in 1988; *Mixed Media, Mass Media*, Painters Gallery, Sydney, 1990; *From the Ground Up*, 200 Gertrude Street, Melbourne, 1992; *Force of Habit*, Anthill Theatre Gallery, Melbourne (also acted as Curator); *No Vacancy at ROAR 2*, Melbourne; *Artworkz Five*, Gallery 101, Melbourne in 1993; *Perfume*, Westspace, Melbourne; *Madame de Sade*, Gallery Rhumbarallas, Melbourne in 1994 (also acted as Curator for both exhibitions); in 1995 *Crayons, Pencils and Grinders*, 200 Gertrude Street, Melbourne; *New Art*, Grand Central Gallery, Melbourne; *Artline 1995*, Foy & Gibson Gallery, Melbourne (also acted as Curator for these exhibitions); *Continuum and Contrast*, McClelland Gallery. He is currently living and working in Melbourne.

YENDA CARSON

Photo: Ian Hobbs



Born in Brisbane in 1967 Yenda Carson gained her Bachelor of Visual Arts with Honours from the Queensland College of Art, Griffith University in Brisbane and held her first exhibition in 1991. Selected group exhibitions include: *Gasworks 5th Outdoor Sculpture Exhibition*, Gasworks, Melbourne; *Trance Plant*, New Farm Powerhouse, Brisbane; *Claiming Turf/ Claiming Fortitude*, Institute of Modern Art, Brisbane; the *Thailand International Art Exhibition*, Concrete House, Bangkok,

Thailand in 1994; in 1995 *Logan Art Award*, Logan City Art Gallery; *Essence, International Mail Art Exhibition*, Queensland College of Art, Brisbane and Toowoomba Regional Art Gallery; *Combust, International Womens' Day Exhibition*, Queensland College of Art, Brisbane. Solo exhibitions include *Mine*, Space Plentitude, Brisbane, 1991; *Foyer Exhibition*, Queensland College of Art, Brisbane, 1992–1993; *Overland*, Magazine Space, Eagle Street Pier, Brisbane, 1994; in 1995 *Reach*, Brisbane Town Hall Gallery; *Across the Water*, Selenium, Sydney; *Monopoly – Art for The Bridge*, Institute of Modern Art, Brisbane; *Channel*, Doggett Street Studios, Brisbane. Carson has received numerous awards and commissions and is represented in the collections of the N.R.M.A.– Queensland Branch and the Queensland Performing Arts Trust in addition to corporate and private collections. She is currently living and working in Brisbane.

HEATHER FERNON



Born in Sydney in 1966 Heather Fernon gained her Bachelor of Fine Arts (Media Arts) from the R.M.I.T., Melbourne in 1992 and is currently studying for her Master of Arts from the same institution. Selected exhibitions in 1993 include *Immortality*, Centre for Contemporary Photography, Melbourne; in 1994 *Agfa Summer Salon*, Centre for Contemporary Photography, Melbourne; *SIGGRAPH 94 Art and Design Show*, Orlando, Florida; *Virtual – Around the Coyote*, Chicago, Illinois; *Still*

Photography, Argyle St Gallery and Doncaster Gallery, Melbourne; *Faciality*, Monash University Gallery, Melbourne and touring Hamilton and Benalla regional galleries; *Memento*, New Media Network, Melbourne; in 1995 *ArCade*, University of Brighton and touring England in 1995–1997; *Artists Atelier – SIGGRAPH 95*, Los Angeles Convention Centre, U.S.A.; *Moët & Chandon Touring Exhibition 1995*, touring all States; *Technothelylogia*, Monash University Gallery, Melbourne; *Zero One*, Noosa Regional Gallery, Tewantin and *Parallel Gallery* http://va.com.au/parallel/vl/gallery/heather_fernon. Fernon has received numerous awards most recently the R.M.I.T. (Media Arts) Postgraduate Travel Grant in 1995. She is represented by Kirkcaldy Davies Galleries in Melbourne and is currently living and working between Melbourne and Sydney.

PAUL GILMARTIN



Paul Gilmartin was born in Melbourne in 1965 and gained his Bachelor of Fine Arts from the Phillip Institute of Technology, Melbourne in 1987. Selected exhibitions include *Group Show*, Pitspace, Melbourne, 1987; *Group Show*, La Trobe University Art Museum, Melbourne, 1988;

Moët & Chandon Touring Exhibition 1991, touring all States; *The Horizon Expanded*, Powell Street Gallery, Melbourne, 1991; *Freedoms of Choice*, Heide Park and Art Gallery, Melbourne, 1991; *Urban Images*, Powell Street Gallery, Melbourne, 1992; *Marvellous Melbourne*, Powell Street Gallery, Melbourne, 1992; *Wilderness Show*, Linden Gallery, Melbourne, 1993; *City of Richmond Art Award*, Melbourne 1993; *Shire of Diamond Valley Art Award*, Melbourne, 1993; *The Big City*, one man exhibition at Powell Street Gallery, Melbourne, 1993; *Group Show*, Peter Bellas Gallery, Brisbane, 1993; the *Moët & Chandon Touring Exhibition 1994*, touring all States. Gilmartin is represented in the collections of the Shire of Diamond Valley and the Monash Medical Centre in Melbourne in addition to private collections in Australia, Germany and England. He is currently living and working in Melbourne.

PAUL HANDLEY



Born in 1969 in Christchurch, New Zealand Paul Handley received his Certificate of Drawing from the National Art School, East Sydney Technical College in 1990 and his Bachelor of Fine Arts from the College of Fine Arts, University of New South Wales, Sydney in

1992. He is currently completing his Masters of Arts at the same institution. He has participated in group exhibitions since 1988 most recently the *Youth Art Award Exhibition*, Bondi Pavilion Gallery, Sydney; *Out of Order, Uncertain Icons*, Ten Taylor Street Gallery, Sydney; *Raw, Bodies of Excess* and the *Graduation Exhibition* held at the College of Fine Arts Gallery, University of New South Wales, Sydney in 1992; *Postcodes*, ABC Centre, Sydney and touring regional galleries in N.S.W.; *Outa Here*, Space YZ, University of Western Sydney, Nepean; *Artspace Open*, Artspace, Sydney; *N.S.W. Travelling Art Scholarship*, College of Fine Arts Gallery, University of New South Wales, Sydney in 1994; in 1995 *Untitled 95*, The Performance Space, Sydney; *Mixed Nuts at Particle*, Particle Contemporary Exhibition Space, Sydney. He has held solo shows since 1993 which include *Myth (ologies)*, First Draft West, Sydney; in 1994 *Untitled Works*, Avago West, U.W.S., Nepean; *Bush Paintings and X-rays*, Australian Centre for Photography, Sydney; in 1995 *Bush Paintings and X-rays II* held at First Draft, Sydney and Two Walls West, U.W.S., Macarthur. In 1995 Handley was also awarded the Pat Corrigan Artists Grant. He is currently living and working in Sydney.

GAIL HASTINGS



Gail Hastings was born in 1965 in Perth and attended the Curtin University in Perth during 1983–1984. In 1988 she obtained her Bachelor of Arts from the Victorian College of the Arts, Melbourne. She has exhibited widely since 1989 her most recent group exhibitions including *Tell me a Story*, Plimsoll Gallery, Tasmanian School of Art,

Hobart; *Store 5*, Institute of Modern Art, Brisbane in 1994; *please nota bene the other rules on the following page*, David Pestorius Gallery, Brisbane; *Lovers*, Museum of Modern Art at Heide, Melbourne in 1995; in 1996 *David Pestorius Gallery, Art Chicago '96*, Chicago, U.S.A. She has held numerous solo exhibitions including 200 Gertrude Street, Melbourne in 1989, 1990; Store 5, Melbourne in 1989, 1990, 1991; City Gallery, Melbourne and the Australian Centre for Contemporary Art, Melbourne in 1993; in 1994 Anna Schwartz Gallery, Melbourne and the Institute of Modern Art, Brisbane; in 1995 *To make a work of thoughtful art*, Ausstellungsraum Thomas Taubert, Düsseldorf, Germany; *rule c...*, David Pestorius Gallery, Brisbane; in 1996 *out of time*, David Pestorius Gallery, Brisbane; *To make a work of timeless art*, Artspace, Sydney. Hastings' work is represented in major public collections including the Queensland Art Gallery, Brisbane and the Museum of Contemporary Art, Sydney in addition to corporate Australian collections and private collections here and in Europe. She is represented by David Pestorius Gallery in Brisbane and Anna Schwartz Gallery in Melbourne and lives and works in Brisbane.

CAMERON HAYES



Cameron Hayes was born in Sydney in 1969 and gained his Bachelor of Arts (Fine Arts) from the R.M.I.T., Melbourne in 1992.

His group exhibitions to date include *National Cartoonist Exhibition*, ROAR 2 Studios, Melbourne, 1989 and the *Herald Art Show*, Treasury Gardens, Melbourne, 1989; *Not the Archibald*, Fringe Studios, Melbourne, 1992 and the *Footy Show*, Time Gallery,

Melbourne, 1992; *John Baird Prize*, Steps Gallery, Melbourne, 1993 and *Hugh Ramsey Religious Art Award*, Melbourne, 1993; *Moët & Chandon Touring Exhibition 1994*, touring all States; *The Blake Prize for Religious Art*, Blaxland Gallery, Sydney, 1994; and in 1995 *The Sulman Prize*, Art Gallery of New South Wales, Sydney. He has held two solo exhibitions to date at the Blue Train Gallery, Melbourne in 1993 and in 1995. Hayes is currently living and working in Melbourne.

LINDA JUDGE



Born in 1964 in Melbourne, Linda Judge received her Diploma of Art (Fashion Design) from the R.M.I.T., Melbourne in 1984 and her Bachelor of Arts (Painting) from the Victorian College of the Arts, Melbourne in 1989. She has exhibited since 1990 her group exhibitions including *Around Ten*, 200 Gertrude Street, Melbourne; *The Autumn Show*, Bite Gallery, Fitzroy; *The Postcard Show* and 2 (with Kate Daw) at the Linden Gallery, Melbourne in 1991; *Artworkz Four*, 101

Collins Street, Melbourne; *From the Ground Up*, 200 Gertrude Street, Melbourne; *The Autumn Show*, Storey Hall, R.M.I.T., Melbourne; *The Postcard Show*, Linden Gallery, Melbourne in 1992; *Australia in Cambridge*, Broughton House Gallery, England; *Prototypes*, Linden Gallery, Melbourne; *Descriptions*, 200 Gertrude Street, Melbourne in 1994; in 1995 *Eleven/11*, Cambridge Darkroom Gallery, England; *Decadence*, 200 Gertrude Street, Melbourne. Judge's solo shows include *After all*, First Draft West, Sydney, 1991; *The Identification of Lace*, 200 Gertrude Street, Melbourne, 1992; *Personal Effects*, 200 Gertrude Street, Melbourne; *Stitches in Air*, Linden Gallery, Melbourne in 1993; *Her Story 1922–1994*, Cambridge Darkroom Gallery, England in 1994; in 1995 *Recent Work*, First Floor, Fitzroy, Melbourne. Judge was awarded the Pat Corrigan Artists Grant and the Linden Postcard Show Award in 1992. Her work is represented in the collection of the National Gallery of Victoria, Melbourne in addition to private collections here and in England. She lives and works in Melbourne.

JUDITH ANNE KENTISH



Born in Mundubbera, Queensland in 1962 Judith Anne Kentish gained her Bachelor of Arts (Visual Arts–Honours) in 1992 from the Queensland University of Technology, Brisbane. She has participated in group exhibitions since 1991 including *Second Order Discourse*, *Below Zero*, Institute of Modern Art, Brisbane, 1991; in 1992, *Conversations with the Bride*, Boulder Lodge Art Space, Brisbane; *Sextet*, Exchange Exhibition, Space XYZ, University of Western Sydney,

Nepean; *Nuisance Value*, Q.U.T. Postgraduate Students Exhibition, Carseldine Gallery, Q.U.T., Brisbane; *Potential Space*, the Butterfactory Touring Initiative, touring Queensland regional centres; *Inaugural National Graduate Exhibition*, Perth Institute of Contemporary Art; in 1994, *The Graphite Crucible*, Ipswich Regional Gallery; and the *Gold Coast City Conrad Jupiters Art Prize Exhibition*, Gold Coast Arts Centre; in 1995 *The Moët & Chandon Touring Exhibition 1995*, touring all States. Kentish has held three solo shows to date. *Underpinned*, Savode Gallery, Brisbane in 1993; *Silent Infestations*, Palace Gallery, Q.U.T., Brisbane in 1994; and in 1995 *Breath Shadows/Bruised Skins*, Palace Gallery, Q.U.T., Brisbane. In 1994 Kentish was awarded an Individual Project Grant from Arts Queensland and her work is in the collection of the Queensland Art Gallery in Brisbane. She is represented by Milburn Gallery, Brisbane and lives and works in Brisbane.

ILDIKO KOVACS



Ildiko Kovacs was born in Sydney in 1962 and gained her Art Certificate from the St George College, Sydney in 1979 and her Higher Art Certificate from the National Art School, Sydney in 1980. She has participated in numerous group exhibitions since 1983 including *Works on Paper*, Campbelltown City Art Gallery, 1983; *Selected Works, Sydney Heritage Art Prize*, Blaxland Gallery, Sydney, 1983-86; *Sir William Dobell Foundation Art Prize*, Selected Exhibition, Art Gallery of

New South Wales, Sydney, 1989; in 1990 *Art Dock Exposition D'Art Contemporain Australien*, Noumea, New Caledonia; *Working up to Yellow and Vincent van Gogh Centenary Exhibition* both at Campbelltown City Art Gallery; in 1991 *Over East*, Lawrence Wilson Art Gallery, The University of Western Australia, Perth; in 1993 *Contemporary Australian Painting*, Allen Allen & Hemsley Collection, Victorian Arts Centre, Melbourne; in 1994 and 1995 the *Wynne Exhibition*, Art Gallery of New South Wales, Sydney; in 1995 *Group Exhibition*, Eva Breuer Gallery, Sydney; *Up Down and Across*, Campbelltown City Art Gallery. She has held solo shows at Garry Anderson Gallery, Sydney in 1988, 1989, 1991; Selenium Gallery, Sydney in 1993 and two studio exhibitions in Sydney in 1994 and 1995. Kovacs has travelled extensively in Europe and Asia and received the Fisher's Ghost Art Prize from the Campbelltown City Art Gallery, N.S.W. in 1990. Her work is represented in the collections of Art Bank, Sydney, the Campbelltown City Art Gallery and various corporate and private collections. She is currently living and working in Sydney.

DAMIAN MOSS



Damian Moss was born in Sydney in 1964 and gained his Bachelor of Arts (Visual Arts) from the City Art Institute, Sydney in 1988. In 1991 he gained his Post Graduate Diploma (Visual Arts) from the College of Fine Arts, University of New South Wales, Sydney and in 1992 his Master of Arts from the same institution. He has participated in group exhibitions since 1987 including *Searching the Abyss*, two person show, Arthaus Gallery, Sydney; *Fragility*, City Art Institute, Sydney in

1988; in 1991 *The Miniature Show*, Arthaus Gallery, Sydney; *Waverley/ Woollahra Art Exhibition*, Council Chambers, Sydney; *Five Fruits of Post Graduate Painting*, College of Fine Arts Gallery, University of New South Wales, Sydney; in 1992 *Small Works*, Selected works by 12 emerging artists, Crawford Gallery, Sydney; the *Graduate Show*, College of Fine Arts Gallery, University of New South Wales, Sydney; in 1993 *Alumni (College of Fine Arts) Exhibition*, Airspace Gallery, Sydney; *And an Image of Myself*, Cyberspace Gallery, Sydney; in 1994 *The Fourth Australian International Art Fair*, Exhibition Buildings, Melbourne; in 1995 *Alumni (College of Fine Arts) Exhibition*, College of Fine Arts Gallery, University of New South Wales, Sydney. His solo shows include *Aesthetics of Silence*, Arthaus Gallery, Sydney, 1993; *Levitation*, Crawford Gallery, Sydney, 1994; and *Ether*, Crawford Gallery, Sydney in 1995. Moss' work is represented in the Leeuwin Estate Winery, Margaret River, Western Australia where the work is featured on an 'Art Series' label in addition to private collections. He is represented by Crawford Gallery, Sydney and lives and works in Sydney.

ANNE MACDONALD



Photo: Jane Burton

Anne MacDonald was born in Tasmania in 1960 and received her Bachelor of Fine Arts from the Tasmanian School of Art, Hobart in 1981 and her Master of Fine Arts from the School of Art at the University of Tasmania, Hobart in 1983. She has exhibited extensively in group and solo exhibitions since 1983, selected group shows including in 1992 *Medium Density: Contemporary Australian Drawings and Photographs*, Australian National Gallery, Canberra; *Rediscovery: Australian Artists in Europe 1982-1992*,

Seville Expo, Spain and the Australian Embassy, Paris, France; *New Art Six*, Museum of Contemporary Art, Brisbane; in 1994 *Moët & Chandon Touring Exhibition 1994*, touring all States; *Dark Nature*, Dick Bett Gallery, Hobart; *Focus*, Adelaide Central Gallery, Adelaide; in 1995 *The Derwent Collection: Australian Art in the 1980s and 1990s*, Tasmanian Museum and Art Gallery, Hobart; *Moët & Chandon Touring Exhibition 1995*, touring all States; *150 Years of Women's Art*, Tasmanian Museum and Art Gallery, Hobart. She has held solo shows at the Tasmanian School of Art Gallery in 1983; Chameleon Contemporary Art Space, Hobart and George Paton Gallery, University of Melbourne in 1986; Roz MacAllen Gallery, Brisbane and First Draft Gallery, Sydney in 1987; Contemporary Art Centre of South Australia, Adelaide in 1988; Roslyn Oxley9 Gallery, Sydney in 1988, 1991, 1992, and 1993; and Dick Bett Gallery, Hobart in 1994. MacDonald's work is represented in the collections of the National Gallery of Australia, Canberra, the State galleries of Western Australia and South Australia in addition to other major public collections throughout Australia. She is represented by Roslyn Oxley9 Gallery, Sydney and lives and works in Hobart.

MICHAEL NICHOLLS



Michael Nicholls was born in Melbourne in 1960 and studied at the Caulfield Institute of Technology, Melbourne and Monash University, Melbourne between 1980 and 1983. In 1982 he was a founding member of ROAR Studio, an artist run exhibition space in Melbourne. He has exhibited extensively since 1982 his group exhibitions including *Voyage of Discovery: Australian Painting and Sculpture*, The Crescent Gallery, Dallas, U.S.A.; *Australian Works on Paper*, Aion Fine Art, Dallas, U.S.A. in 1987; *A*

New Generation: The Philip Morris Arts Grant Purchases 1983 - 1988, Australian National Gallery, Canberra, 1988; *Modern Muses: Classical Mythology in Australian Art 1940-1989*, S.H. Ervin Gallery, Sydney in 1989; *In 3D: Contemporary Outdoor Sculpture*, Heide Park and Art Gallery, Melbourne, 1991; *Sculpture on View*, Bendigo Regional Art Gallery; *Chandler Coventry: A Private Collection*, Campbelltown City Art Gallery in 1993; *Salon des Refuses - The Rival Show*, S.H. Ervin Gallery, Sydney; *The Baillieu Myer Collection of the 80s*, Museum of Modern Art at Heide, Melbourne and touring Victorian regional centres 1994-1995; *Faces of Hope Masks Exhibition*, Art Gallery of New South Wales, Sydney; *Twenty Artists Celebrating Twenty Years*, Coventry, Sydney in 1994; in 1995 *Australia Felix*, Benalla Easter Arts Festival. He has held solo shows at 13 Verity Street, Melbourne in 1987, 1989, 1991, 1992, 1993; Michael Wardell Gallery, Melbourne in 1994 and Coventry, Sydney in 1986, 1988, 1990, 1991, 1993, 1995. He has received major commissions for his work and is represented in the collections of the National Gallery of Australia, Canberra, Museum of Modern Art at Heide, Melbourne in addition to other major public and corporate collections. He is represented by Coventry, Sydney and lives and works in Melbourne.

LOUISE PARAMOR



Louise Paramor was born in Sydney in 1964 and received her Bachelor of Fine Arts (Painting) from the Curtin University, Perth in 1985 and her Post Graduate Diploma (Sculpture) from the Victorian College of the Arts, Melbourne in 1988. She has participated in numerous group exhibitions since 1986 including *Meanings, Materials and Milieu*, The Third Australian Sculpture Triennial, 200 Gertrude Street, Melbourne; *Among the Souvenirs*, Art Gallery of Western Australia, Perth in 1987; *Site of*

Execution, Australian Centre for Contemporary Art, Melbourne, 1988; *Backward Glance*, Perth Institute of Contemporary Art, 1991; *John doe*, 200 Gertrude Street, Melbourne; *Reinventing the Grid*, Robert Lindsay Gallery, Melbourne; *Aussemblage*, Auckland City Art Gallery and Wellington City Art Gallery, New Zealand in 1994. Her solo shows include most recently *Mirror Sculptures*, an associated project of the Fifth Australian Sculpture Triennial, Gallery Rhumbarallas, Melbourne in 1993; *1001 Nights*, Lawrence Wilson Art Gallery, University of Western Australia, Perth; *Millionaire's Playground*, Studio 12, 200 Gertrude Street, Melbourne in 1994; in 1995 *Two intoxicating eyes*, Aakar Gallery, Bharat Bhavan, Bhopal, India. Paramor's work is represented in major public collections including the Museum of Contemporary Art, Brisbane and the Auckland City Art Gallery, New Zealand. In 1995 she was awarded the Asialink Artist-in-Residence at Bharat Bhavan Multi Arts Complex, Bhopal, India. She is currently living and working in Melbourne.

PATRICIA PICCININI



Patricia Piccinini was born in Freetown in Sierra Leone in 1965 and gained her Bachelor of Arts in Painting from the Victorian College of the Arts in 1991. She has participated in many group exhibitions since 1991, selected exhibitions in 1995 including *Alternative Realities*, organised by the Ian Potter Gallery, Melbourne University, then touring Hong Kong, Melbourne, China and Korea; *Technothelylogia*, Monash University Gallery, Melbourne; *Our Parents' Children*, Access Space, National Gallery of Victoria,

Melbourne; *Fleshly Worn*, ASA Gallery, Auckland, New Zealand. Selected solo exhibitions include in 1991, *The Body DIS-corporate*, Linden Gallery, Melbourne; *Heretical Gestures at the Birth of Enlightenment*, Swanston Street Gallery, Melbourne; and *Recent works and Collaborations*, Charles Williams Gallery, Melbourne (both in collaboration with Peter Hennessey); in 1992, *All That Glistens*, Temple Studio, Melbourne (two-person show); in 1993 *Love Story*, Platform, Melbourne; in 1994 *T.M.G.P.*, The Basement Project, Melbourne; *TerrUrbanism*, Centre for Contemporary Photography, Melbourne; *Indivisibles*, The Basement Project, Melbourne; in 1995, *TerrUrbanism*, The Australia Centre, Manila, The Philippines (in collaboration with Peter Hennessey); *Love Me Love My Lump*, The Basement Project, Melbourne. Her work is represented in the National Gallery of Victoria, Melbourne, Griffith University, Brisbane and Monash University, Melbourne in addition to private collections. Piccinini is currently living and working in Melbourne.

KERRIE POLINESS



Born in Melbourne in 1962 Kerrie Poliness received her Bachelor of Arts (Fine Art) from the Victoria College, Melbourne in 1984. In 1989 she co-founded *Store 5* with Gary Wilson in Melbourne. She has exhibited extensively since 1985, selected group exhibitions in 1994 including *White and Paperwork*, Sarah Cottier Gallery, Sydney; *Colour*, Anna Schwartz Gallery, Melbourne; *Store 5*, Institute of Modern Art, Brisbane; *The Baillieu Myer Collection of the 80s*, Museum of Modern Art at Heide, Melbourne and touring regional galleries

1994–1995: *Untitled 1994*, Hamish McKay Gallery, Auckland, New Zealand; in 1995 including *Aspects of Australian Printmaking*, National Gallery of Victoria, Melbourne; *San Francisco International Art Fair*, Sarah Cottier Gallery, U.S.A.; *The Loti and Victor Smorgon Gift of Contemporary Australian Art*, Museum of Contemporary Art, Sydney; *Primavera*, Museum of Contemporary Art, Sydney; *Portrait Show*, Artspace, Sydney. She has held solo shows at Store 5, Melbourne in 1989, 1990, 1991, 1992, 1993; Tolarno Galleries, Melbourne in 1991, 1992, 1994; Sarah Cottier Gallery, Sydney 1994, 1995; Phoenix Hotel, San Francisco, U.S.A. 1995; CBD Gallery, Sydney in 1995. Poliness' work is represented in major public collections including the National Gallery of Victoria, Melbourne, Museum of Modern Art at Heide, Melbourne and the Museum of Contemporary Art, Sydney. In 1995 she was awarded the Studio Residency at Besozzo, Italy through the Australia Council. She is represented by Tolarno Galleries in Melbourne and Sarah Cottier Gallery in Sydney and lives and works in Melbourne.

LOUIS PRATT



Louis Pratt was born in 1972 in Kuala Lumpur, Malaysia. He studied design, illustration and advertising at the Sydney Computer Graphics College and Billy Blue, Sydney between 1991 and 1992 and at the Sydney Graphics College between 1993 and 1994. He has worked as a freelance illustrator and designer for Harkus Design, *Independent Monthly*, *Rolling Stone* magazine and has worked as a mural artist for the Public Art Squad. In April of 1994 he worked for three weeks

with Aboriginal artists in Alice Springs and in June of 1995 he held an exhibition of sculptures at A.D. 163 Gallery. He was runner up in the *Independent Monthly* – Young Artist Award and was awarded the cover design for *Honi Soit* in March 1994. Pratt has travelled extensively throughout Europe, Thailand and Indonesia. He is currently living and working in Sydney.

REA



Photo: C. Moore-Harty

Born in Coonabarabran in New South Wales in 1962 Rea gained her Bachelor of Fine Arts (Visual Arts) from the College of Fine Arts, University of New South Wales, Sydney in 1993. She has held one solo show to date in 1995, *Ripped Into Pieces* at The Performance Space, Sydney. She has participated in group shows since 1992, selected exhibitions include in 1993, *Continuity*, ANCAAA/Desart/Boomalli, The Performance Space and Boomalli Aboriginal Artists Co-operative, Sydney;

and *Sayin' Something*, Boomalli Aboriginal Artist Co-operative, Sydney; in 1994, *YIRIBANA*, Opening of the Aboriginal and Torres Strait Islander Gallery, Art Gallery of New South Wales, Sydney; *Localities of Desire*, Museum of Contemporary Art, Sydney; *Don't Leave Me This Way: Art In The Age of AIDS*, National Gallery of Australia, Canberra; *Blakness: Blak City Culture!*, Australian Centre for Contemporary Art, Melbourne and Boomalli Aboriginal Artists Co-operative, Sydney, then touring nationally; *Fresh Art*, S.H. Ervin Gallery, Sydney; in 1995 *Asia & Oceania Influence*, Ivan Dougherty Gallery, Sydney; *BIG NEW SITES*, a project by The Performance Space, Sydney and showing nationally in cinemas; *DHAGUU YANDHAL*, Boomalli Aboriginal Artists Co-operative, Sydney; *New Faces, New Directions*, Gallery Gabrielle Pizzi, Melbourne; *Clevergirls*, College of Fine Arts Gallery, University of New South Wales, Sydney; ARX4 Residency Perth, Perth Institute of Contemporary Art. Rea's work is represented in major public collections including the Australian Museum, Canberra and she is represented in Sydney by Boomalli Aboriginal Artists Co-operative and Ivan Dougherty Gallery and in Melbourne by Gallery Gabrielle Pizzi. She lives and works in Sydney.

PAUL SAINT



Born in Nambour, Queensland in 1960 Paul Saint gained his Diploma of Art from the Alexander Mackie C.A.E., Sydney in 1980 and Graduate Diploma in Professional Art Studies from City Art Institute, Sydney in 1983. He has exhibited extensively since 1982, selected group

exhibitions include in 1993, *Mal was Anderes (The Selection of the Selected)*, Kunsterhaus Bethanien, Berlin, Germany; *Hegemonick and Hegemonick 2*, KUNST, Sydney; in 1994 *Critique*, First Draft, Sydney; *Romantisystem*, Canberra Contemporary Artspace; in 1995 *Multiple Constantinoples*, Gallerie Constantinople, Queanbeyan; *On a clear day you can see forever*, Australian Centre for Contemporary Art, Melbourne; *Strate'gens*, Canberra School of Art Gallery; *Drawing Room*, KUNST, Sydney; *Australian Perspecta 1995*, Art Gallery of New South Wales, Sydney. Solo exhibitions include *Jubelin/Saint*, Plan Z, Sydney (in collaboration with Narelle Jubelin), 1985; *A Sense of Scale*, Avago Installation, Sydney, 1986; *Can't See the Wood for the Trees*, First Draft, Sydney, 1987; *Goodbye to All That*, College Gallery, South Australian School of Art, Adelaide, 1988; *Botanical Studies*, First Draft, Sydney, 1989; *Slump*, KUNST, Sydney; *Boy Friday*, Black, Sydney, 1993; *Tecnique & Personality*, KUNST, Sydney, 1994; *The pot was awful*, KUNST, Sydney in 1995. Saint's work is in the collections of the National Gallery of Australia, Canberra and Monash University, Melbourne and he is represented by KUNST, Sydney. He lives and works in Sydney.

PHILIP WOLFHAGEN



Photo: Maria Sullivan

Philip Wolfhagen was born in Tasmania in 1963 and gained his Bachelor of Fine Arts from the Centre for the Arts, University of Tasmania, Hobart in 1987 and his Graduate Diploma of Visual Arts from the Sydney College of the Arts, The University of Sydney in 1990. He has participated in group exhibitions

since 1988 including *12th International Print Biennale*, Biuro Wystaw Artystycznych, Cracow, Poland; *Fragments of False Houses*, Pomeroy Purdy Gallery, London, England in 1988; in 1989, *The October Show*, Queen Victoria Museum & Art Gallery, Launceston; in 1995 *The Artist's Garden*, National Gallery of Australia, Canberra; *Windows on Australia I*, Australian Embassy, Tokyo, Japan; *Figure/Ground*, Dick Bett Gallery, Hobart; *Salon des Refusés*, S.H. Ervin Gallery, Sydney; *Hidden Treasures: Art in Corporate Collections*, S.H. Ervin Gallery, Sydney; in 1995 and touring into 1996, *Blundstone Contemporary Art Award*, Queen Victoria Museum & Art Gallery, Launceston, and touring to Penrith Regional Art Gallery, New South Wales and Waverley City Gallery, Melbourne. Wolfhagen has also held solo shows at Salamanca Place Gallery, Hobart, 1990; Syme Dodson Gallery, Sydney, 1990 and 1991; Devonport Gallery and Arts Centre, Devonport, 1993; Sherman Galleries, Sydney, 1994; Dick Bett Gallery, Hobart in 1992, 1993, 1995. His work is represented in major public collections including the National Gallery of Australia, Canberra in addition to corporate and national and international private collections. Wolfhagen is represented in Sydney by Sherman Galleries and in Hobart by Dick Bett Gallery and is currently living and working between Sydney and Tasmania.

Acknowledgements

I wish to acknowledge all those who have assisted the Foundation with its development and management.

My sincere thanks to Peter Timms, the author of last year's catalogue who generously assisted me with the preselection process introduced for the first time this year, and to the judging panel Terry Smith, Pat HOFFIE and John McPhee. The conscientious and diligent work of the final panel is to be highly commended.

I thank all the artists who have continued to support the Foundation in addition to the galleries and dealers who have greatly assisted by distributing applications and answering queries.

In addition I am indebted to Yuka Gansser and Véronique Foureur in France, Prue Beckett, Erin Jamieson, Mark Patrick and especially Gina Anstee in Sydney for their support.

My thanks also to all those who have shown their dedication to the Foundation, Jonah Jones and Nadine Amadio in particular for their advice and the team of individuals who have painstakingly assisted with the smooth management of the Foundation's activities and the production of this catalogue: Mim Armour, Anna Claburn, Mark Galea, Alistair Hay, Forbes Laing, Judy Thynne, Brendan Wall and Rachel Young.

I wish to thank the Directors and their staff at the major galleries who undertake the management of the exhibition at their venues, for their co-operation and commitment to the Foundation.

Finally I gratefully acknowledge the ongoing support of our principal sponsors ITT Sheraton Hotels and Resorts and Ansett Air Freight without which this national Touring Exhibition would not be possible.

Maudie Palmer



ANSETT AIR FREIGHT



Sheraton
PACIFIC
HOTELS & RESORTS

