

Art & Australia
COLLECTION 2004 – 2012

**Art & Australia /
Credit Suisse
Private Banking
CONTEMPORARY ART
AWARD 2004 – 2012**

Del Kathryn Barton, SPRING 2004
Nicholas Mangan, SUMMER 2004
Astra Howard, AUTUMN 2005
Amanda Marburg, WINTER 2005
Selina Ou, SPRING 2005
Jonathan Jones, SUMMER 2005
Christian de Vietri, AUTUMN 2006
James Lynch, WINTER 2006
Michelle Ussher, SPRING 2006
Rob McHaffie, SUMMER 2006
Louisa Dawson, AUTUMN 2007
Giles Ryder, WINTER 2007
Mark Hilton, SPRING 2007
Helen Johnson, SUMMER 2007
Grant Stevens, AUTUMN 2008
Jamil Yamani, WINTER 2008

Ash Keating, SPRING 2008
Sara Hughes, SUMMER 2008
Kushana Bush, AUTUMN 2009
Noël Skrzypczak, WINTER 2009
Jordana Maisie, SPRING 2009
Gregor Kregar, SUMMER 2009
Peter Madden, AUTUMN 2010
Susan Jacobs, WINTER 2010
Chantal Fraser, SPRING 2010
Pat Foster + Jen Berean, SUMMER 2010
Emma White, AUTUMN 2011
Sarah Ryan, WINTER 2011
Peter Nelson, SPRING 2011
Laith McGregor, SUMMER 2011
Rebecca Baumann, AUTUMN 2012
Tom Polo, WINTER 2012

IN ART ONE FINDS AN ONGOING DIALOGUE between the established and the upcoming with energy and influence flowing both ways. Throughout its forty-nine-year history, the front cover of *Art & Australia* has often heralded an artist in mid-career or at the peak of their creative achievement. Since June 2004, the front and back covers of *Art & Australia* have worked in tandem. If the front cover is the equivalent of an institutional space, one might see the back cover as offering room for artistic experimentation and early exposure much in the same way as an artist-run initiative (ARI) operates. There seems no better place than Sydney's pioneering MOP Projects, then, to showcase some of the works that have been featured on our back cover, and subsequently acquired as a part of the Art & Australia / Credit Suisse Private Banking Contemporary Art Award.

Reflecting the diversity of emerging practices in the region, the award has evolved over time. Beginning its life as a closed award, recipients were originally nominated by Art & Australia's Editorial Advisory Board, members of which continue to share their expertise and time in the judging of each award. From 2006, the program expanded to become an open award partnered with, and administered by, the National Association for the Visual Arts (NAVA). In recent years the award has been further invigorated with the participation of New Zealand artists.

Eight years and thirty-two recipients on, we have seen annual award applications soar and many careers flourish – Del Kathryn Barton's 2008 Archibald Prize win, Nicholas Mangan's inclusion in international exhibitions at the Pompidou and SITE Santa Fe and Jonathan Jones's local presence at this year's Adelaide Biennial of Australian Art, National Indigenous Triennial and 18th Biennale of Sydney and are just a few measures of once emerging practices becoming central in our visual arts culture. It is hoped that this policy of continual recognition and gradual collection will amount to something of a cross-section of the emerging art practices of our times.

In reclaiming the back cover from commercial constraints *Art & Australia* has been fortunate in having the assistance of Credit Suisse Private Banking, and it is hoped that the collaboration will continue to grow into the future, sharing new work with readers every quarter and with wider audiences on special occasions such as this. Sincere thanks go to MOP Projects for a most harmonious invitation, and for their ongoing support of emerging talent.



COLLECTION

Selected works from Contemporary Art Award winners



Del Kathryn Barton, *Girl #8*, 2004
Pen, gouache, watercolour and acrylic on polyester canvas, 121 x 85 cm
Art & Australia Collection, acquired 2004



Nicholas Mangan, *Untitled (nest)*, 2004
Western red cedar, Tasmanian oak, ladder, 320 x 210 x 90 cm
Art & Australia Collection, acquired 2004



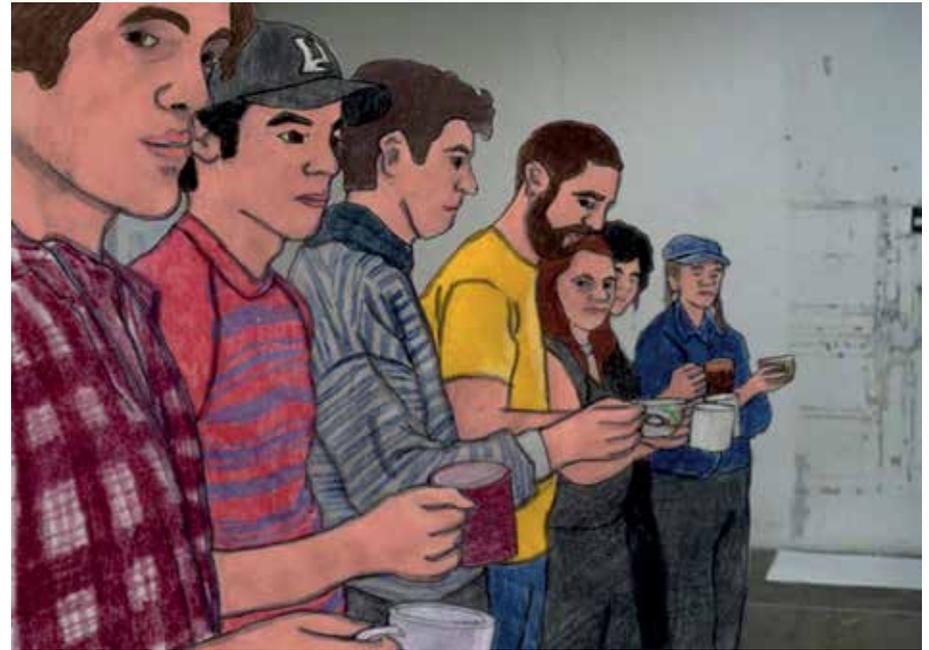
Jonathan Jones, *Blue poles*, 2004
Fluorescent tubing in Perspex case, MDF, 169 x 35 x 35 cm
Art & Australia Collection, acquired 2005



Selina Ou, *Young couple with deer, Nara*, 2005
Type-C photograph, 120 x 120 cm
Art & Australia Collection, acquired 2005



Christian de Vietri, 2nd law, 2004
Polyurethane, fibreglass, metal, enamel, 110 x 245 x 170 cm
Art & Australia Collection, acquired 2005



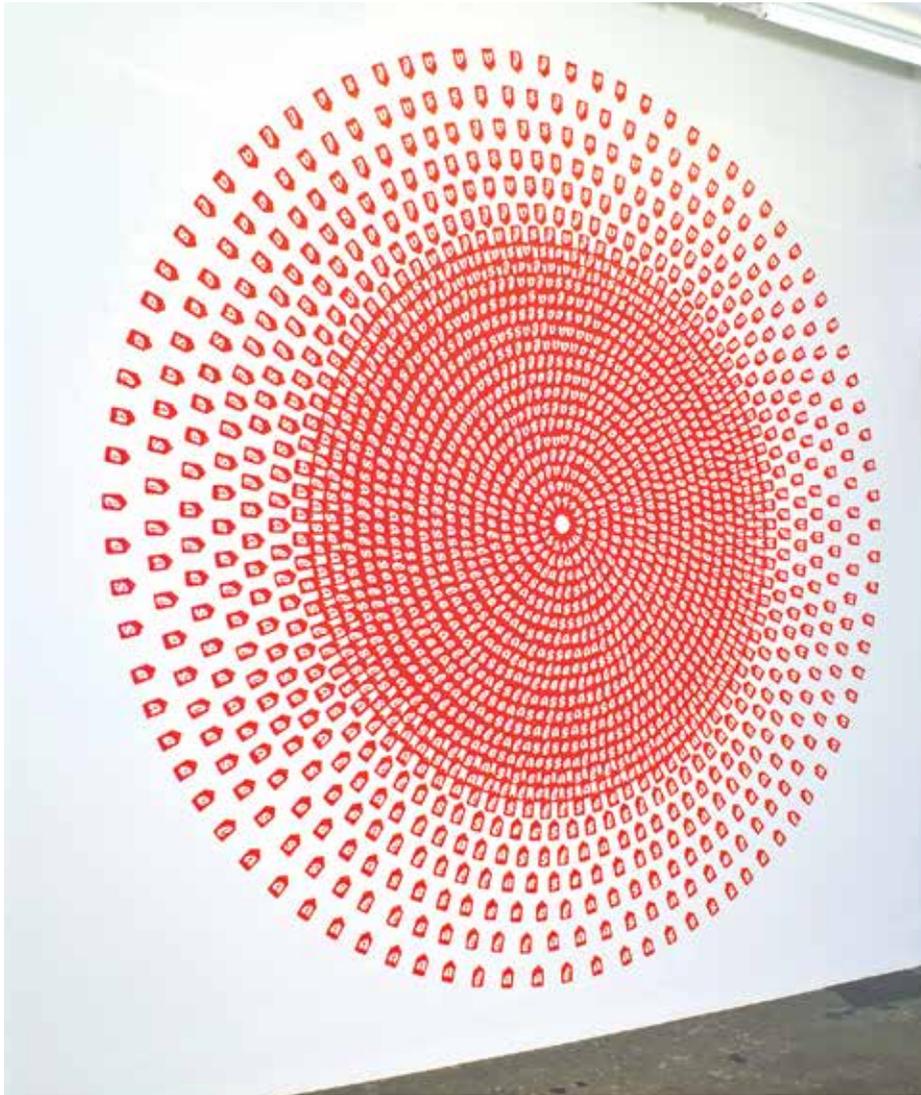
James Lynch, I was running and running, 2004
Digital video, 4 mins 17 secs duration
Art & Australia Collection, acquired 2005



Giles Ryder, *Silver strutter (daze of disco)*, 2006
Neon transformers and epoxy enamel on timber panels, 204 x 77 x 20 cm
Art & Australia Collection, acquired 2006



Grant Stevens, *The way*, 2007
Photograph, custom cabinet, car stereo, sound by Rex Goh, 23 mins 37 secs duration, 75 x 197 x 39 cm
Art & Australia Collection, acquired 2007



Sara Hughes, *Torpedo*, 2008
Paper tags hand-dipped and painted, acrylic paint, central core 200 cm diameter
Art & Australia Collection, acquired 2008



Peter Madden, *She*, 2007
Found photographs, pins, archival glue, 79 x 54 cm
Art & Australia Collection, acquired 2010

ARTISTS IN THE ART & AUSTRALIA COLLECTION

This group of artists are represented in the Art & Australia Collection as a result of their selection for the Art & Australia / Credit Suisse Private Banking Contemporary Art Award

Del Kathryn Barton, 2004

Popular for her distinctive style of expressive line work and intricate, decorative patterning, Barton's work often portrays an unspecified female species – part human, part animal. Sydney-based Barton won the 2008 Archibald Prize and is represented by Roslyn Oxley9 Gallery, Sydney.

Nicholas Mangan, 2004

Melbourne-based Nicholas Mangan's practice combines by-products of consumerism with unique sculptural forms of the artist's own devising. Using all manner of materials, the works seamlessly merge the man-made and natural. Mangan is represented by Sutton Gallery, Melbourne.

Astra Howard, 2004

Astra Howard conducts 'action research' – a series of public experiments that include live broadcasting, performance and display. Through these 'happenings' Howard interrogates our use of public space, referencing a social science methodology that is performative and participatory.

Amanda Marburg, 2004

Marburg's paintings are the end point of an intriguing process. Images are first photographed from film and television, translated into Plasticine models and finally rendered in oil on canvas. Marburg is represented by Rex Irwin Art Dealer, Sydney, and KALIMANRAWLINS, Melbourne.

Selina Ou, 2005

Turning her lens to everyday life, Selina Ou engages with displaced identity within consumerist culture. Ou has created several photographic series drawn from travel in China, Japan, Chile and most recently New York. Ou is represented by Sophie Gannon Gallery, Melbourne.

Jonathan Jones, 2005

Jones is a Sydney-based artist belonging to the Kamilaroi/ Wiradjuri people of New South Wales. His practice includes large-scale installations of fluorescent lighting arranged in patterns taken from his heritage and modern life. Jones is represented by Gallery Barry Keldoulis, Sydney.

Christian de Vietri, 2005

De Vietri questions reality by morphing the banal into fantastical sculpture. Twisted washing machines and melted fridges warp our perceptions, while street rubbish is made zoomorphic and endowed with scientific names. De Vietri is represented by Goddard de Fiddes Gallery, Perth.

James Lynch, 2005

Lynch is a Melbourne-based video artist who produces detailed paintings and epic animations based on his appearance in other people's dreams. He is also renowned for his drawings and installations. Lynch is represented by Michael Lett, Auckland, and Neon Parc, Melbourne.

Michelle Ussher, 2006

Ussher works primarily in watercolour and gouache, using her material intuition and sensitivity to colour to produce delicate images about the blurring of nature, mysticism and human behaviour. Ussher is represented by KALIMANRAWLINS, Melbourne.

Rob McHaffie, 2006

Staged in incongruous situations, McHaffie's mix of known and fictional characters float in pathos and humour across his canvases; seemingly random objects in intriguing juxtapositions. McHaffie is represented by Darren Knight Gallery, Sydney, and Brett McDowell Gallery, Dunedin.

Louisa Dawson, 2006

Dawson's works are playful reinterpretations of often-overlooked utilitarian objects such as rubbish skips, parking meters and park benches, often embodying an undercurrent of sociopolitical critique. Sydney-trained Dawson is currently practising from Long Island, New York.

Giles Ryder, 2006

Ryder's work takes industrial materials and re-presents them with a neon-coloured minimalism. His reflective 'mirrorchromes' – rolled aluminium with a slick coating of automotive lacquer – reflect his neon assemblages, which evoke car culture and city signage.

Mark Hilton, 2007

Hilton courts quaintly historical painting styles such as Persian miniatures in order to depict contemporary atrocities. Nestled in the refinement of minute detail, contemporary court cases and scandals catch out the viewer. Hilton is represented by Darren Knight Gallery, Sydney.

Helen Johnson, 2007

Johnson's wall and paper paintings raise questions in our surroundings. She produces layered visions of the everyday that point to the complexity of our seemingly routine existence, asking us to find space for flexibility and choice in our lives. Johnson is represented by Sutton Gallery, Melbourne.

Grant Stevens, 2007

Working mainly in video, Stevens has referenced footage, sound and text from Hollywood films, mining and mashing the language of popular culture and jumbling its meanings to confound and delight. Stevens is represented by Gallery Barry Keldoulis, Sydney, and Starkwhite, Auckland.

Jamil Yamani, 2007

Yamani's videos reveal meeting points between cultures to tease out the complexities of migration. Yamani has travelled to Kenya, home to the biggest refugee camp in the world, and through his own experiences continues to splice and project moving images that dance between inclusion and exclusion.

Ash Keating, 2008

Whether cutting up tabloids or proposing a model for a sustainable city, Keating's creativity lies in his ability to perform pithy interventions in a multitude of disciplines while presenting alternative views on sustainability. Keating is represented by Fehily Contemporary, Melbourne.

Sara Hughes, 2008

Hughes's brightly hued abstract wall works seem to proliferate as if from a computer program and speak of the tension between instant consumption and a more complex history of things. The Auckland-based Hughes is represented by Gow Langsford Gallery, Auckland, and Sutton Gallery, Melbourne.

Kushana Bush, 2009

With a delicate aesthetic drawn from Indian miniatures, Japanese woodblocks and medieval illuminated manuscripts, Bush's pencil and gouache works on paper harbour soft yet graphic visions of sexuality. Bush is represented by Ivan Anthony, Auckland, and Brett McDowell Gallery, Dunedin.

Peter Madden, 2010

Madden takes images from found magazines and recontextualises them to create beautiful sculptural forms which highlight our removal from three-dimensional reality. Madden is represented by Robert Heald Gallery, Auckland, and Ryan Renshaw Gallery, Brisbane.

Emma White, 2011

Emma White meticulously recreates common objects such as stationary or the detritus of an absent painter from polymer clay. Stripped of their purpose, these brightly coloured and recognisable tools mock our reliance on production. White is represented by Breenspace, Sydney.

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