

The 65th Blake Prize



12 May – 1 July 2018

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The 65th Blake Prize

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Since 1951, The Blake Prize has engaged artists from across Australia and around the world. It takes its name from the 18th century English poet, William Blake, who wove religious and spiritual themes throughout his work.

Building on this history, The Blake Prize continues to inspire artists of many different styles and equally diverse philosophies to create significant works of art. The results talk about faith, spirituality, religion, hope, humanity, social justice, belief and non-belief.

We hope The Blake Prize acts as a springboard for discussing and understanding that deep human need to create ways of explaining nature, the world and the universe, and the search for meaning and purpose among it all.

Casula Powerhouse Arts Centre (CPAC) has proudly presented The Blake Prize as a bi-annual event since 2016, ensuring the future of this landmark prize.

CPAC is also ideally positioned, both culturally and geographically, to host it right here in Liverpool. Our community comes from over 150 different birthplaces and speaks over 140 languages. For us, diversity isn't just celebrated, it's lived and breathed every day.

A four person independent judging panel has selected the winners of The Blake Prize (\$35,000), The Blake Emerging Artist Prize (\$6,000) and The Blake Established Artist Residency & Exhibition from among the 80 finalists.

This year there were 769 entries from artists hailing from Belgium, Germany, Greece, Norway, United States and United Kingdom and from every Australian state and territory. The Blake Prize will be exhibited from 12 May – 1 July at CPAC.

Craig Donarski
Director, Casula Powerhouse Arts Centre



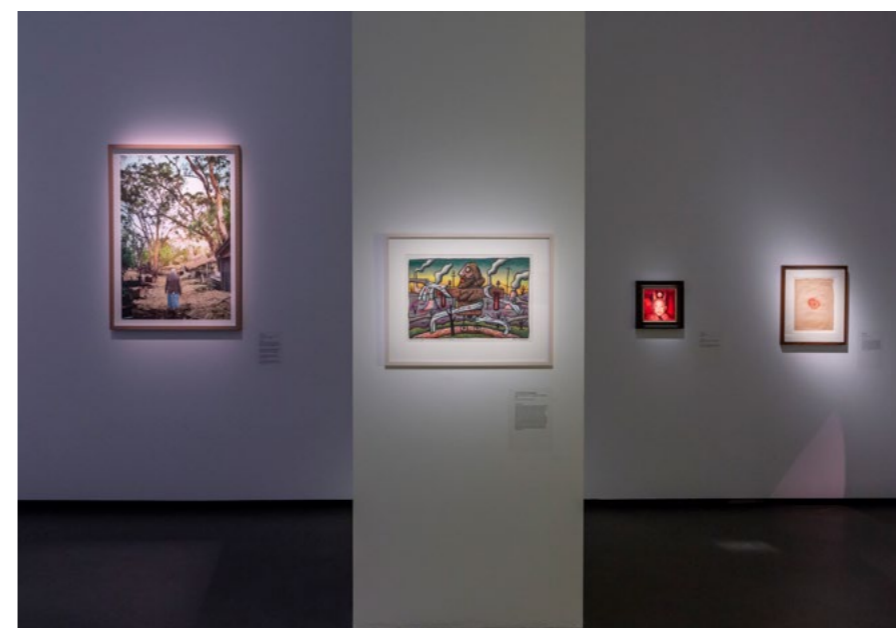
(Above)
Installation view, Swith Gallery,
Image courtesy of Chantel Bann Photography



(Above)
Installation view, Swith Gallery,
Image courtesy of Chantel Bann Photography



(Above)
Installation view, Swith Gallery,
Image courtesy of Chantel Bann Photography



(Left)
Installation view, Swith Gallery,
Image courtesy of Chantel Bann Photography

Blake Day

3 June 10.30am - 3.30pm

Films

Spirited Away | Morning
Alex and Eve | Afternoon

Workshops

Romance with Liquids

16 + | 10.30 -12.30 pm and 1.30
- 3.30pm | Free | Kids Studio

A watercolour workshop responding
to representations of spirituality
within The Blake Prize.

Cosmic Webs

10 + | 10.30 -12.30 pm and 1.30
- 3.30pm | Free | Artist Studio

Learn how to make your own bold
and magical dreamcatcher.

Unorthodox Salon

6-9 years old | Free | Turbine
Hall 10.30am-3.30pm

Create hats and hairstyles that
are thankfully only temporary.

Art through Yoga

16 + | 10.30 -12.00pm and 1.00 -
2.30pm | Free |

Performance Space

Yoga and art combine in this
year's Blake Prize for a unique
mind and body experience.

Performance

Vestige - 10:30am, 11:30am,
12:30pm, 1:30pm and 2:30pm

Blake Prize finalist Lisa Bowen will
perform her work *Vestige*, a collaboration
with the public to design and perform
personalised memorial ceremonies for
losses that do not involve death. Visit our
website to register as a participant.

Exhibition Tours and Talks

All ages | 10.30am, 12.30 pm or
2.30 pm | Free | 1 hour

For more information and to book visit:

www.casulapowerhouse.com/booknow

or call **02 9824 1121**

Email: reception@casulapowerhouse.com

Address: 1 Powerhouse Road, Casula NSW 2170

Public Programs

Draw Together Workshop

Saturday 19 May and 16 June | Age
8+ | 10.30am - 12pm | \$10 per session

Be guided through a series of
individual and collaborative
drawing based exercises responding
directly to exhibited artworks.

Art through Yoga with Samantha Bijok

Each session \$15.00 pp | Age 16 +
Monday Mornings | 9.30 - 11.00 am
Wednesday & Thursday
Evenings | 6 - 7.30pm

Dinner Conversations You'd Rather Not Have

28 June 7 - 9pm | Cost \$45 per person
Join us for a dinner that will be filled
with interesting and varying views on
religion and spirituality. Experience
a delicious curated shared meal
prepared by our wonderful team
at Bellbird dining. Challenge your
opinions and views by discussing
topics that are often taboo.

Concurrent Exhibitions

A Casual Temple | 12 May - 8 July

Reaction - Dafna Tal, Head On
Photo Festival | 5 - 27 May

Practice What You Teach | 2 - 24 June

The 65th Blake Prize Finalists

Adam Cusack
Aemmon Sheehan
Alex Latham
Alexandra Nematic
Amala Groom
Anna Jacobson
Becc Ország
Belinda Allen
Ben Fuog
Blak Douglas
Brenda Walsh
Catherine O'Donnell
Chi Chi Menendez
Chris O'Doherty aka Reg
Mombassa
Clache Raong
Craig Green
Cyrus Tang
Daniel Butterworth
Dasha Riley
Deborah Prior
Donna Gough
Doug Heslop
Floria Tosca
Gary Smith
Greg Semu
Greg Warburton
Hayley Millar Baker
Hobart Hughes
Jackson Farley
Jacqui Stockdale
Jeramie Scahill
John A Douglas
Jonathan Rose and Annette Thas
Jules Boag
Karen Bloomfield
Kayo Yokoyama
Khaled Sabsabi
Lachlan Warner
Laura Carthew
Leah Jeffries

The 65th Blake Prize Finalists

Leon Lester
Leslie Rice
Linda Syddick
Lisa Bowen
Louis Cagalj
Madeline Fountain
Maree Azzopardi
Mark Tweedie
Martin George and Raphaella
Mazzone
Matthew Couper
Mehwish Iqbal
Mikala Dwyer
Nasim Nasr
Nyinta Donald
Pamela Leung
Patrick Hall
Paul Snell
Philjames
Rebekah Pryor
Rodney Pople
Rosalind Lemoh
Rus Kitchin
Sam Doctor
Sarah Woodward
Sean Hutton
Shane Smithers
Sue Healey
Teena McCarthy
Thomas C. Chung
Tim Gregory
Tina Havelock Stevens
Tiyana Baker
Tobias Richardson
Tracey Clement
Uri Auerbach
Vanessa White
Wade Marynowksy
Yvonne East
Zara Sullivan

Prizes

The Blake Prize

\$35,000

Non-Acquisitive

Established in 1951, The Blake Prize is an open art prize that challenges artists to engage in conversations relating to religion and spirituality. It is open to all faiths, artistic styles and media.

The 65th Blake Prize

Tina Havelock Stevens, *Giant Rock*, 2017, Video

The Blake Emerging Artist Prize

\$6,000

Acquisitive

The Blake Emerging Artist Prize is an acquisitive art prize of \$6,000 with the winning artist's entry becoming part of the Casula Powerhouse Arts Centre Collection.

Emerging Artist \$6000 Acquisitive Prize

Pamela Leung, *SORRY I NO UNDERSTAND*, 2018, neon

Prizes

The Blake Established Artist Residency

The Blake Established Artist Residency is open to artists who have been practicing for more than 5 years. The prize includes a four week residency and solo exhibition hosted by CPAC.

Established Artists Residency and Exhibition

Tracey Clement, *Metropolis Experiment*, 2017,
Sculpture: mild steel, salt, laboratory glass, cotton.

Judges of The 65th Blake Prize

Nicole Barakat

Marion Borgelt

Dominik Mersch

Rev Dr Rod Pattenden

Adam Cusack
the valley, 2017
Charcoal and dust on paper

ARTIST STATEMENT

From what I have learned, all personal journeys have trials and tribulations which inform ones spiritual and emotional intelligence. So too, the further along our varied paths we travel the greater the understanding of one's self becomes. In many respects my artwork titled 'the valley' is a very self-conscious image, it speaks of my apprehension and fear which often occupy my quiet moments. The title is an extract from Psalm 23, "Yea, though I walk through the valley of the shadow of death, I will fear no evil, for you are with me; your rod and your staff, they comfort me", it was penned as scripture, spoken by King David in a painful time in his life.

At some point in life many of us have felt this way, we may feel alone and singularly challenged by our decisions and commitments. But take heart, I think it is a positive message of which my image reflects, which has bought me comfort and strengthened my resolve to continue calmly along my personal path. I hope this drawing might show others that they too have the strength to continue on their own journey.



Adam Cusack
the valley, 2017
Charcoal and dust on paper

Aemmon Sheehan
*Man alone. Wachet auf, ruft uns die
 Stimme (Awake, calls the voice to us).*
 2018. Aemmon Sheehan., 2018
 Animation

ARTIST STATEMENT

This work is part of a greater investigation into the world of sexual exploitation via a series of paintings and animations from the perspective of the Artist. *Man alone. Wachet auf, ruft uns die stimme (Awake, calls the voice to us)* delves specifically into the experience of sexual gratification, compulsion and addiction.

Wachet auf, ruft uns die Stimme (Awake, calls the voice to us) BWV 140 is a church cantata by Johann Sebastian Bach in 1731. The cantata is based on the hymn of the same name composed by Philipp Nicolai in 1599, which covers the prescribed reading for the Sunday, the parable of the Ten Virgins.

The Parable of the Ten virgins, also known as the parable of the wise and foolish virgins, is one of the most well known parables of Jesus. According to the Gospel of Mathew 25:1-13, the five virgins who are prepared for the bridegrooms arrival are rewarded, while the five who are not, are punished. The parable has a clear eschatological theme: be prepared for the Day of Judgment.



Aemmon Sheehan

Man alone. Wachet auf, ruft uns die Stimme (Awake, calls the voice to us).
 2018. Aemmon Sheehan., 2018, Animation, 3:10 mins

Music: Johann Sebastian Bach, *Wachet auf, ruft uns die Stimme, BWV 140*

Alex Latham
*I put my feet on the Archbishop
of Sydney's bed, 2017*
Stickers & cardboard crucifix box

ARTIST STATEMENT

I put my feet on the Archbishop of Sydney's Bed, 2017, is the result of a humble days work as an art installer. In late 2017, we were called to a job at Sydney's St. Mary's Cathedral and instructed to hang handmade wooden crosses in the priests' private chambers including Sydney's Archbishop, Anthony Fisher. In order to hang the crosses correctly, it became necessary for me to take off my shoes and stand upon the beds of Sydney's most spiritually revered. At the completion of the job, I 'mistakenly' took the box that housed the Archbishop's crucifix with me. I filled the inside section of this holiest of containers with bright, children's stickers which are framed by the cross that is cut into the box.

To me, this peculiar and random incident is a perfect marriage of art and religion. The stickers are light-hearted and playful, creating a juxtaposition with the rigid cross. This work is quite simply the result of a humorous collision of worlds which saw an atheist standing on the bed's of Sydney's spiritual elite, hanging crucifixes.



Alex Latham
I put my feet on the Archbishop of Sydney's bed, 2017,
Stickers & cardboard crucifix box

Alexandra Nemaric
I have seen it, 2018
Glass mirror, pine, MDF, acrylic

ARTIST STATEMENT

Alexandra Nemaric is an artist based in Melbourne, Australia. Through her work, Alexandra projects a cultural discursiveness that provokes responses to reality. Her work encompasses an ontological process that focuses on ambitions toward the poetic through the themes of loss and longing, contemporary existentialism and the nature of being- responding to questions and ideas through the mediums of drawing, sculpture, photography, video and installation.



Alexandra Nemaric
I have seen it, 2018, Glass mirror, pine, MDF, acrylic
Photographed by Vivian Cooper Smith

Amala Groom
dhaagun ngiyanhigin.gu nganhundhi
(The land owns me), 2018
Epson ultra chrome pigment on Canson
Photographique 100% cotton rag

ARTIST STATEMENT

dhaagun ngiyanhigin.gu nganhundhi is a portrait of the self, which questions the notions of western perceptions of land ownership and how those perceptions are diametrically opposed to that of First Nations peoples calling to further inquiry; who really owns our physical bodies?

For the artist, the relationship between land and body is indivisible. Her Aboriginality is her religion, politics, philosophy and spirituality. Her connection to Country, to her Old People (ancestors) and to herself with her body acting as a finely tuned instrument of Biame (god), stands, in this work, in an affirmative pose demonstrating the indivisibility that transcends across all of humanity; across all religions, races, nations and ontologies.

dhaagun ngiyanhigin.gu nganhundhi postulates that in a colonial construct, where we are all forcibly governed by the western legal system, we are all shamed into wearing clothes to cover our physical bodies. The artist view's this imposition as the colony shaming the physical body, which acts as a form of punishment and in subverting and calling attention to this punishment the artist replaces the wearing of clothes with the wearing of a portrait of Queen Elizabeth II the current representative of the Crown, the Colony and the Colonial Project.

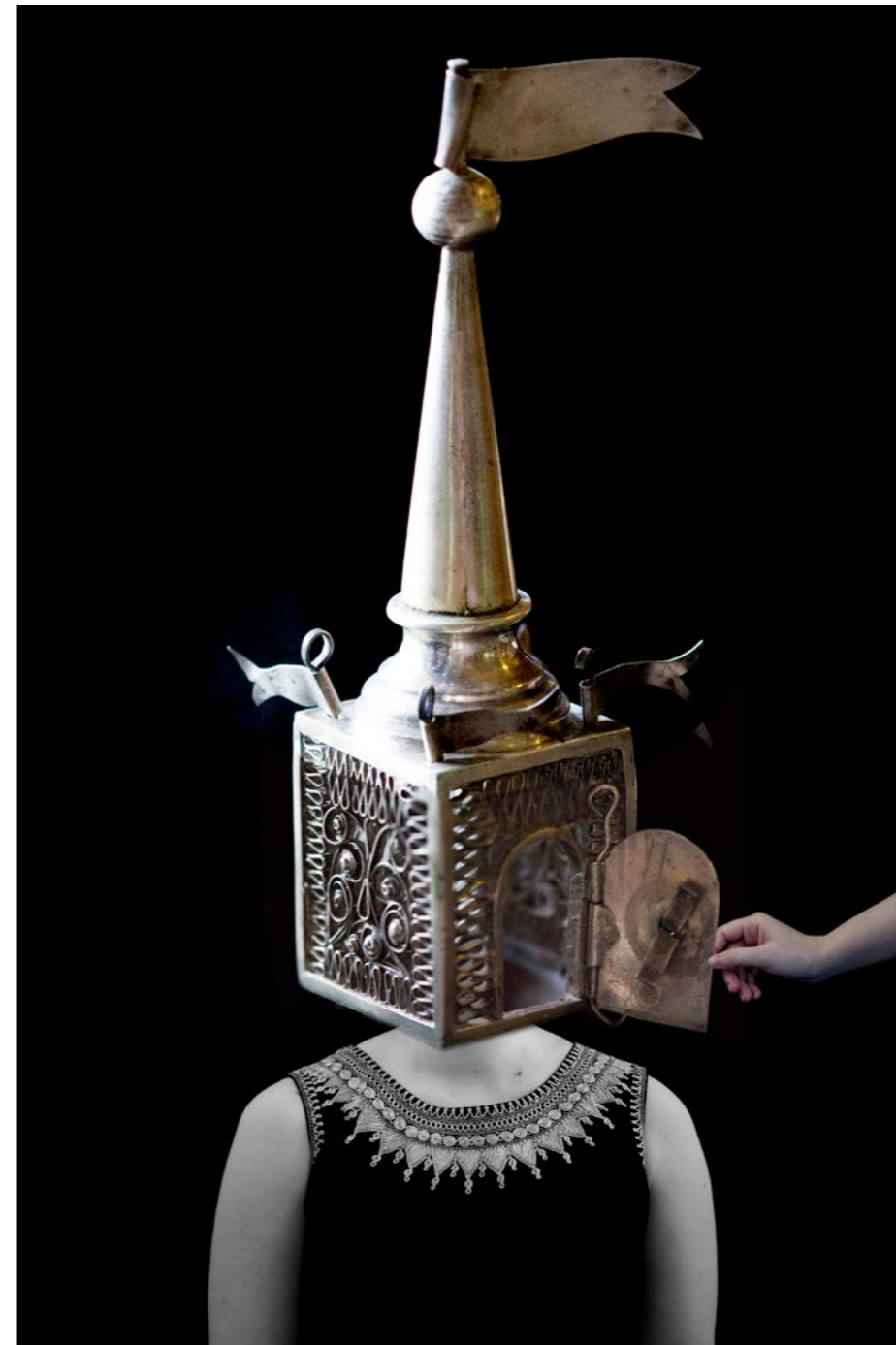


Amala Groom
dhaagun ngiyanhigin.gu nganhundhi (The land owns me), 2018
Epson ultra chrome pigment on Canson Photographique 100% cotton rag
Edition of 5 + 1AP mins
Acknowledgements: Alex Wisser, Kristine Townsend

Anna Jacobson
Separation Ceremony, 2017
Photography

ARTIST STATEMENT

The Havdalah prayer (Separation ceremony), separates the Jewish Sabbath from the rest of the week through the ritual of smelling spices in a spice box. In 'Separation Ceremony', I use my great grandfather's spice box and the idea of 'separation' as a metaphor for the separation-of-self I experienced in 2011 from an episode of psychosis. The resulting image expresses this separation-of-self, mediated through the object of the spice box.



Anna Jacobson
Separation Ceremony, 2017
Photography

Becc Ország
Announce Your Kingdom
(you can live forever), 2017
graphite pencil and 24kt gold
leaf on 600gsm Fabriano
Watercolour paper, framed.

ARTIST STATEMENT

I explore the delicate line between Utopic and Dystopic ideals by investigating the symbiotic relationship between religious, political and social belief systems. Drawing upon my families past involvement with a religious cult, I question the universal longing for a heaven or utopic afterlife, mans inherent need to be lead and belong, to idolize and revere, and how this has inevitably shaped us as individuals and a society.

'Announce Your Kingdom (you can live forever)' is part of an ongoing body of work exploring belief/non-belief, using paramnesia; the confusion of fantasy with reality, as a catalyst for the works. In this piece an axially symmetrical Rorschach inspired dreamscape reflects upon itself around a totemic and altar-like structure, creating an immersive and meditative environment, inviting the viewer into a state of self-reflection. Coded notations and glyphs suggest an authoritative narrative yet dissuade any instruction, encouraging autonomy of thought.



Becc Ország
Announce Your Kingdom (you can live forever), 2017
graphite pencil and 24kt gold leaf on 600gsm Fabriano Watercolour paper, framed.
photo credit: Matthew Stanton

Belinda Allen
Sacred/Profane Triptych, 2016
Archival inkjet prints



Belinda Allen
Sacred/Profane Triptych, 2016, Archival inkjet prints

ARTIST STATEMENT

The project Palimpsest: Sacred and Profane draws on imagery and texts from the 'old world', drawing out synergies and contradictions that illustrate the complex impact of history, religion and culture on contemporary sense of 'place'. Travelling in the old world, one is seduced by the ancient artefacts and architecture, some of which seem to languish almost disregarded in the landscape. Modern life goes on, and new ways of doing co-exist with the traditional. It is interesting to consider how the past is continually absorbed into contemporary culture, and how the contemporary becomes history. In this series, photographs of 'sacred' images of history, culture and landscape taken in the south of France and central Italy are layered with the quotidian and 'profane' - street scenes, newspaper clippings, found texts and accidental 'art'.

I have worked with photographic palimpsests since the 1970s, when I combined, collaged, scratched and defaced photographic negatives and positives into new autobiographical compositions. In the 1980s my fascination was with urban palimpsests represented by worn and torn walls of posters and graffiti. The current work draws on photographs taken during recent travels, and continues to include printed texts as background, overlay or juxtaposition with my photographs.

Ben Fuog
*The moon looked for me but
I could not see.*, 2016
Glass, lead, acrylic, aluminium,
timber, LED lighting.

ARTIST STATEMENT

The moon looked for me but I could not see' is a piece from the series 'Four givens, the great pearl and Ikaria'. The exhibition was inspired by the Greek island of Ikaria and the times I have spent there in the past. A philosophical substructure drawn from the existential psychotherapist Irvin J. Yalom guided me throughout the creative process, and recurrent themes of his 'Four Givens' that mirror paradoxical nature: Life and Death, Meaning and Meaninglessness, Freedom and Responsibility, and Connection and Isolation.

This piece focuses particularly on the concept of Connection and Isolation.



Ben Fuog
The moon looked for me but I could not see., 2016
Glass, lead, acrylic, aluminium, timber, LED lighting.
Acknowledgements: Old Melbourne Leadlight

Blak Douglas
Hashtag: Seven Sisters Dreaming, 2017
 Synthetic polymer on Aust. made canvas

ARTIST STATEMENT

One of the strongest and prevalent of dreaming stories across the continent, I'd heard of its mention from the 'Kimberley' to 'Campbelltown'. In keeping with my current series featuring the generic restroom figures, I sought to reflect the Anangu women of central / western desert. Inspired by Ada Bird and certain Petyarre females, I wished to pay homage to the fascinating body paint styles of the area.

The backdrop reflects the 'red centre' and the 'McDonald Ranges' and known in Papunya as 'sleeping woman'. The vapour trails unconsciously formed a hashtag which, in a sense, bears a distinct presence within modern cyber communication. Perhaps we might say the frequented hashtag is a literary 'dreaming' icon / totem.

On numerous visits to N.T. I've often remarked at just how divine the women appear in their floral fashion, so I've tempted to replicate these in the skirts. Lastly, imagining the kind of power through energy & aura these sisters must have emitted, my clear gloss dots (complete with sprinkles of glitter) is an attempt at creating this mystique.



Blak Douglas
Hashtag: Seven Sisters Dreaming, 2017
 Synthetic polymer on Aust. made canvas

Brenda Walsh
Redemption, 2017
Oil on linen

ARTIST STATEMENT

My work speaks of compassion towards our fellow humans and all creatures with whom we share the planet. Over recent years my paintings have focussed on the plight of animals and humankind's complex relationship with them along with the moral and ethical issues around the subject.

This image depicts both animals and humans inhabiting a dystopian landscape choked by man-made pollution and impacted by global warming. The Ark is a symbol of hope, offering deliverance to those seeking refuge.

This allegorical work features familiar figures from art history. Casper David Friedrich's 'Wanderer in the Sea of Fog' looks on passively as the drama unfolds. George Caleb Bingham's 'Fur Traders Descending the Missouri' speaks of man's reliance on hunting animals. Arnold Böcklin's 'The Mermaid' suggests a mysterious or menacing element while William Blake's 'The Ancient Days', shows God creating the world with a compass and, perhaps, a measure of mischief. Michelangelo's Adam and Eve are seen being expelled from the Garden of Eden.

The religious imagery is a response to my love of Renaissance, early Christian and Gothic art. It also comes from my childhood exposure to Bible stories and feelings of awe and wonderment at that time.

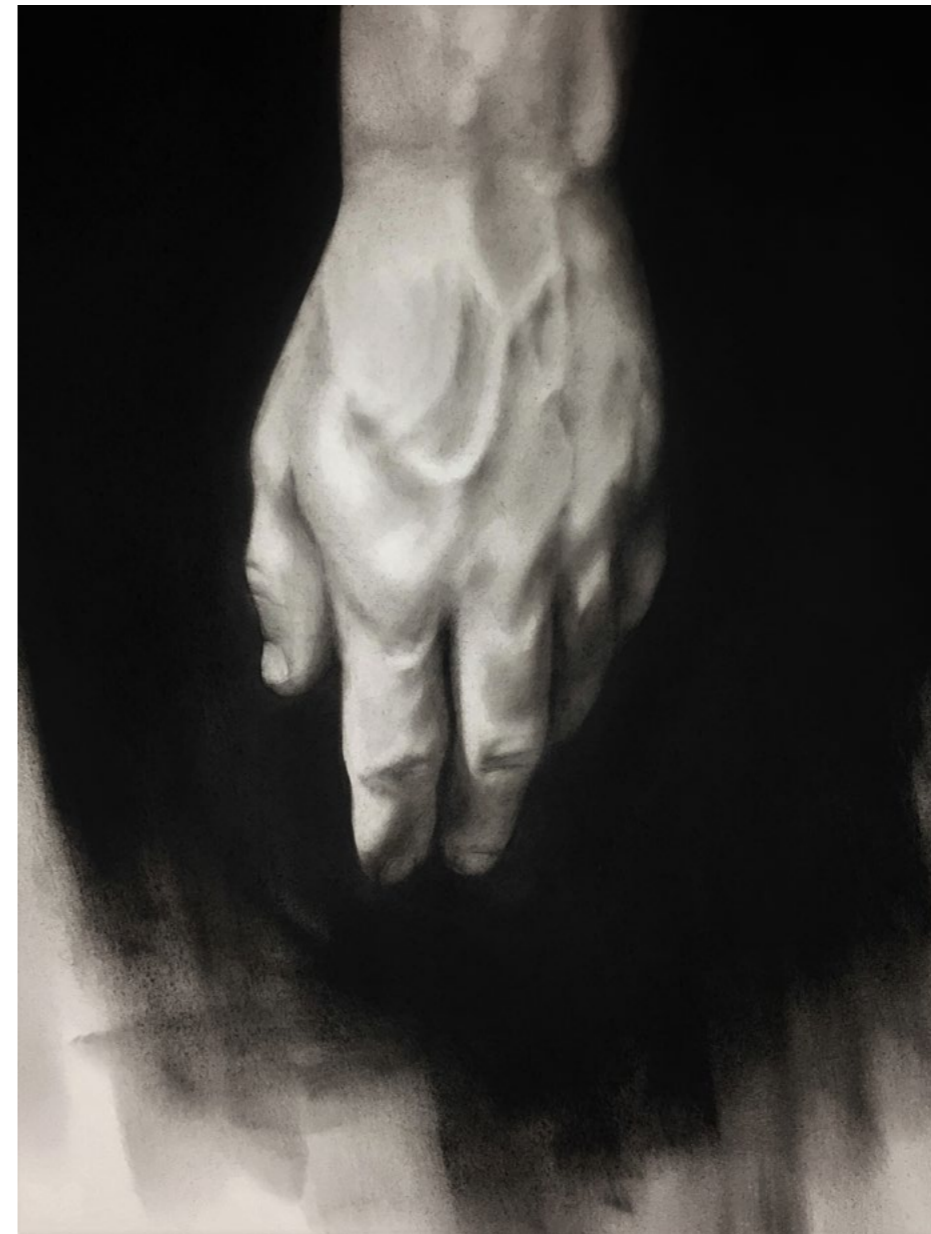


Brenda Walsh
Redemption, 2017
Oil on linen

Catherine O'Donnell
Descent, 2017
Charcoal on paper

ARTIST STATEMENT

The Thirteenth Station of the cross is the moment when Christ's body is taken down from the crucifix and delivered into the arms of his broken-hearted mother. Although it is a moment of profound sadness and grief, there is both hope and light present. The light illuminating the darkness reveals the finely muscled arm of a working man, fingers gently curled, still flush with the strength and vitality of life. Though Christ has died, for the faithful he will be Resurrected and will live again. For me, this arm speaks of tenderness and toil, suspended over a black velvety void somewhere between this world and the next. In death, Christ is every woman's son.



Catherine O'Donnell
Descent, 2017
Charcoal on paper
Courtesy of Mayspace gallery

Chi Chi Menendez
ARCHETYPE No 3, 2016
Photograph

ARTIST STATEMENT

This work explores Historical cultural and religious intersectionality as a response to the current climate of political upheaval, namely Islamophobia prevalent in the US- religious division and ongoing violence between east and west. Researching the history of the veil which predates Islam but has roots in middle eastern traditions... the veil emerges as a symbol in ceremony and ritual in Europe and around the world; the bride at the wedding ... the Virgin Mary in Christian Faith... in Spain the "Mantilla" worn on important religious dates. Symbolic of belief systems, modesty and entwined with patriarchal norms that politicise women's body's and dictate women's sexual behaviour, religious ideas and cultural traditions become intertwined and inextricably linked. Essentially Christianity being a Middle Eastern religion has been the foundation for what we now think of as "western civilisation". This piece is part of a larger body of work which explores Jungian Archetypes illustrating our collective consciousness and how women are viewed in the world shaped through the lenses of religion, iconography and literature.

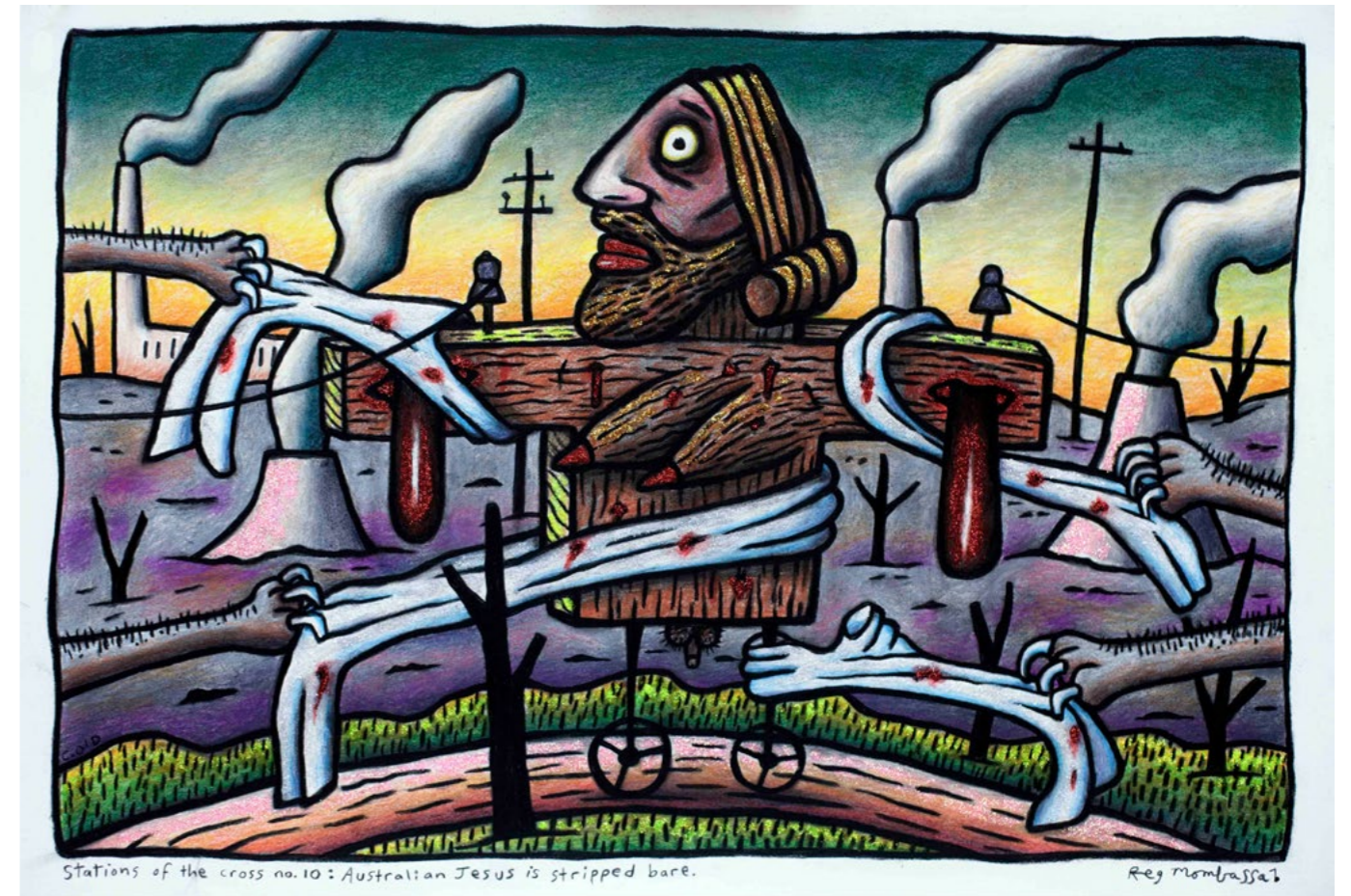


Chi Chi Menendez
ARCHETYPE No 3, 2016
Photograph

Chris O'Doherty aka Reg Mombassa
*Stations of the Cross No.10 -
 Australian Jesus stripped bare*, 2016
 charcoal, coloured pencils and glitter

ARTIST STATEMENT

I regard the crucifixion narrative as an analogue for human suffering. In this picture the Australian Jesus figure is transgender in that he/she has a wooden penis and wooden breasts. The Australian part of the Jesus title is a reference to the widely practiced habit of making regional modifications or adaptations of the Jesus story. These modifications also often extended to sexual orientation subcultures and popular culture movements as well as to certain localities or racial groups. The clawed arms stripping the garments from the Jesus figure are not animals but the various representatives of the cruel and unjust patriarchal authorities that have tormented and suppressed women, homosexuals and the members of religious political and racial minorities throughout human history. The burnt out industrial landscape is another reference to the failings of this patriarchal warrior hero alpha male paradigm that has governed human affairs so poorly and so disastrously since the dawn of our recorded history.



Chris O'Doherty aka Reg Mombassa
Stations of the Cross No.10 - Australian Jesus stripped bare, 2016
 charcoal, coloured pencils and glitter

Clache Raong
Re Member, 2017
**Installation - moving images,
mobile devices, electrical
cables and powerboards**

ARTIST STATEMENT

Ancestors unknown beckon and are beckoned in return.

Images captured in times long past, fade, disappear and reappear, viewed through the mediums of connection today.

An eldest daughter is given away to trick the spirits, 'she was not well,' they say, or was it because she was not the eldest son?

Now 104, the eldest daughter continues to live on, well past many of her siblings. The ancestors wait and watch.

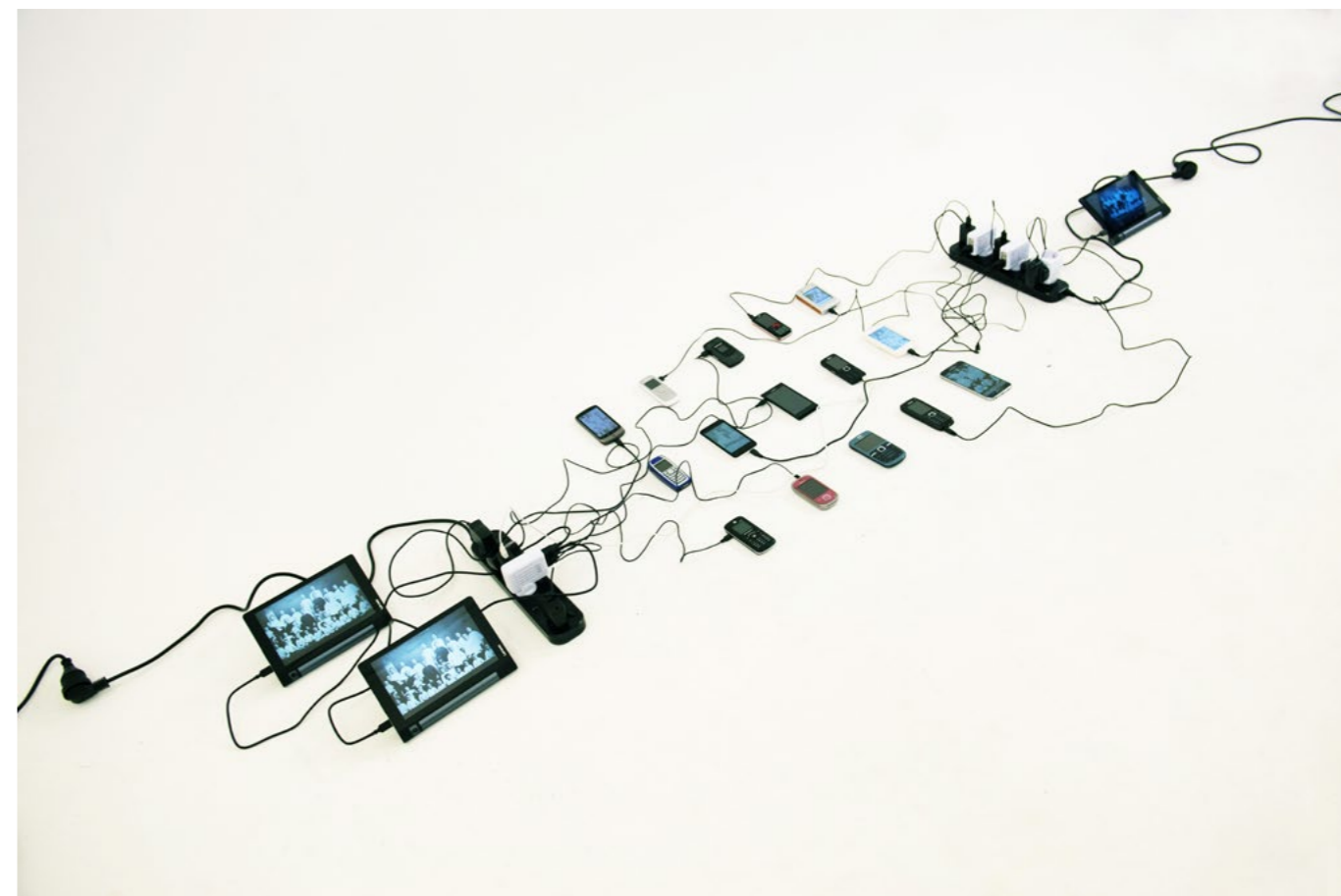
A search begins for glimpses of a memory that may never be found.

Two photographs of the artist's ancestors have been used to create 18 video loops designed to play simultaneously and continuously through 18 mobile devices.

One photograph has been separated into 15 zooming and moving segments, played through 15 old and new mobile communication devices. They are exploring, questioning and remembering.

The other photograph has evolved into three video loops with family members that ever so slowly fade in and fade out, if you look away, you might miss them. These three video loops are designed to play on three separate tablet devices. When one family member fades, they will always be present on another screen.

Are the ancestors always watching?

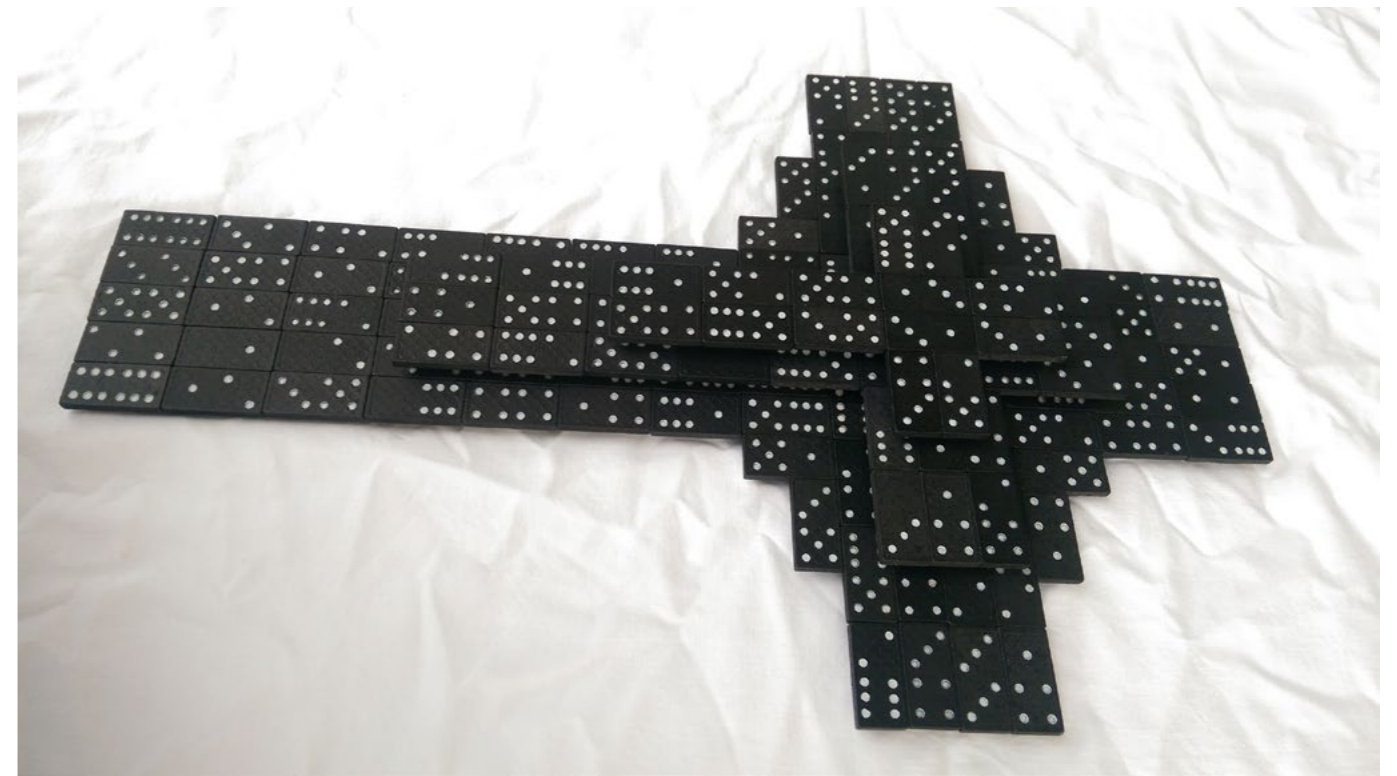


Clache Raong
Re Member, 2017
Installation - moving images, mobile devices, electrical cables and powerboards
Photography by Chong Zhan (horizontal) and Jeanie Ho (Vertical)

Craig Green
Magdalene's Children., 2017
Dominoes on wood

ARTIST STATEMENT

This piece constructed with dominoes engages the viewer to impart an understanding into the impermanence of power. Conveying insight into the crucifixion and the dominion of Christs spirit unto the Earth. The Cross reappearing in the night sky seen then now and often as a meeting place or junction between two worlds. Between the mortal and the spiritual, a constellation guiding souls towards a city of heavens. Made in our image he came as a messenger from afar, an angel, an alien. *Magdalene's Children*: Draws us to question the continuation of the blood line of Christs and of his creators will for our planet and in turn our very own.



Craig Green
Magdalene's Children., 2017
Dominoes on wood
Acknowledgements: My beautiful Mother Elaine

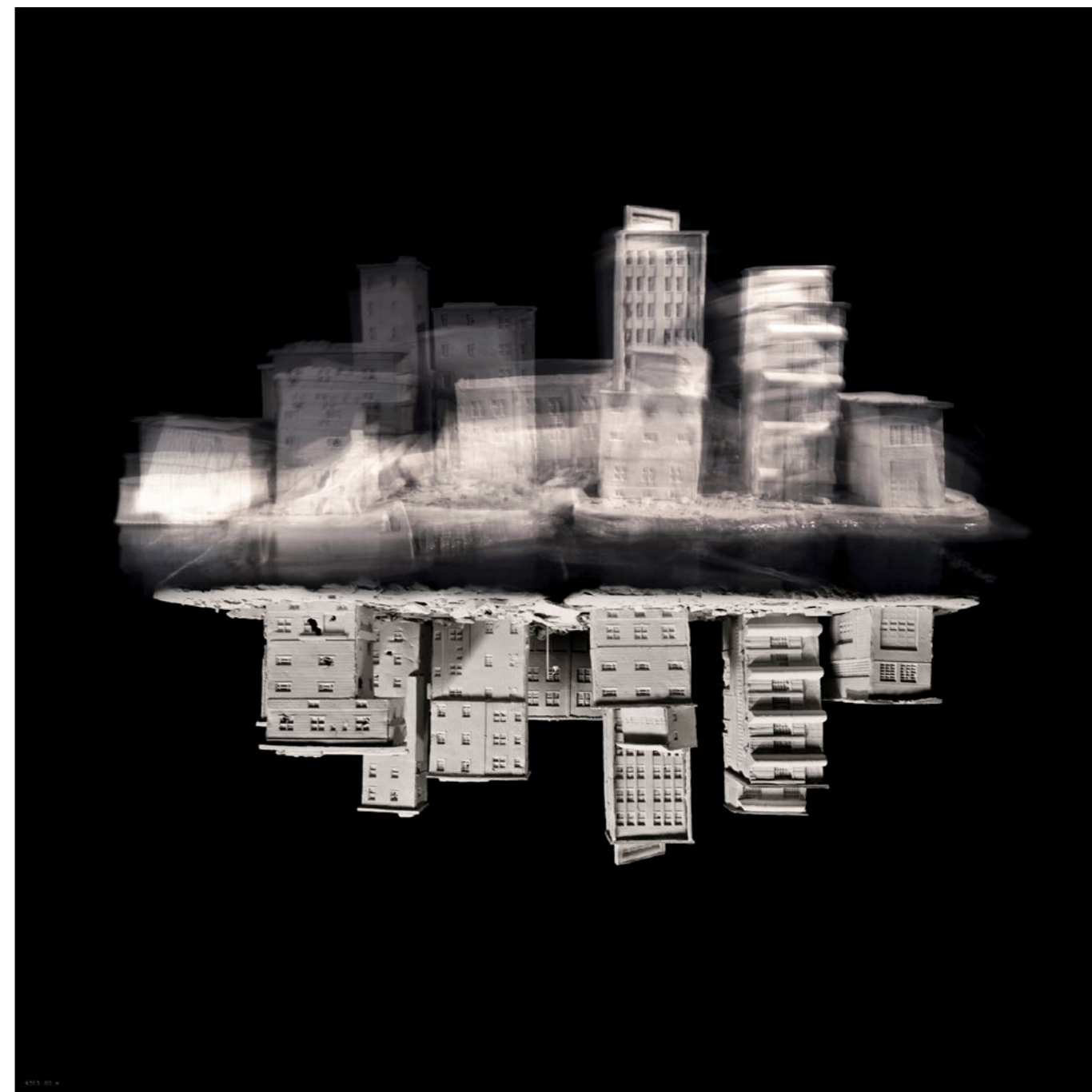
Cyrus Tang
Lacrimae Rerum - 4505.00s, 2016
Archival pigment print

ARTIST STATEMENT

My works are distressing the meditations on loss and longing. My art practice focuses on disappearance of things, of people, places or objects, and their dissolution into remembrance.

I seek to portray absence as a presence, to reconstruct ephemeral mental states and sensations in permanent images or forms – as sites of loss.

In the project, *Lacrimae Rerum*, I've taken my title from Virgil's poem, *The Aeneid*, in which Aeneas is looking at a mural depicting the Trojan War, from which he is a refugee: "these are the tears of things and mortal things touch the mind". *Lacrimae rerum*. I am moved by the collateral damage of man-made wars like the current Syrian War that has given rise to mass migration and homelessness, as well as catastrophic natural disasters, such as the April 2015 Nepal Earthquake. In this photographic series, I make models of a city that I then destroy by drowning over and over again as if by earthquake, war or tsunami. I document the process of city from presence to absence by using long exposure technique. Each photograph titled by their long exposure time of a city collapsed into nothing.

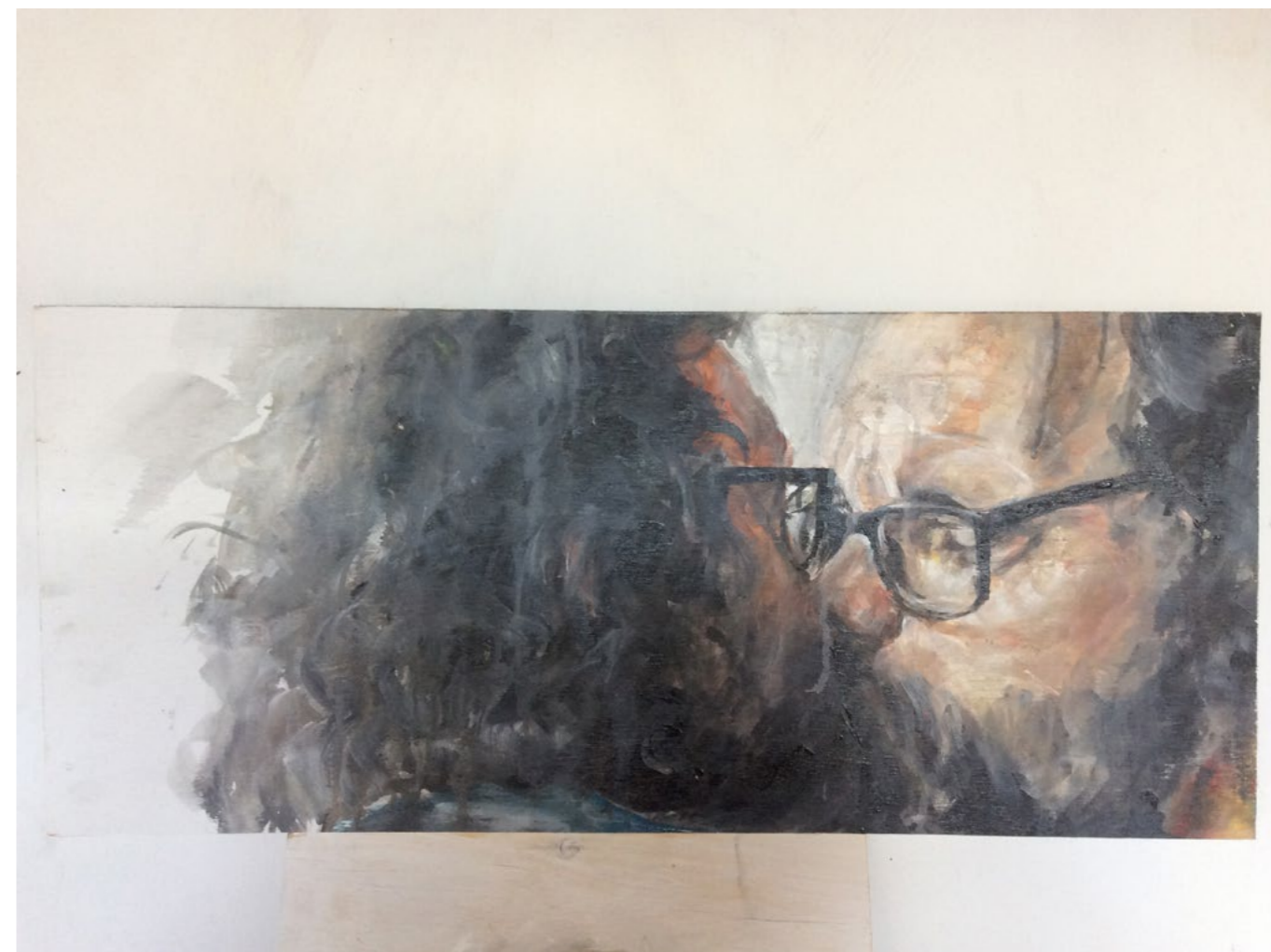


Cyrus Tang
Lacrimae Rerum - 4505.00s, 2016
Archival pigment print
Courtesy of the artist and Arc One Gallery

Daniel Butterworth
Yes, 2018
house acrylics on board

ARTIST STATEMENT

Yes is a painting reacting to the same sex marriage vote. Having equality in marriage was a big issue and no more than in the church. Understanding the history behind the church's beliefs to marry, it became an equality concern and one that needed to be addressed. The image of me kissing myself addresses these thoughts in an intimate, private and content way. Every person is created equal reflected in that both people are the actual same people. Having same sex marriages being legal in 2018 is one of acceptance and normalising what in the past has been hidden.



Daniel Butterworth
Yes, 2018
house acrylics on board

Dasha Riley
Nautilus, 2016
digital photographic print
mounted on acrylic

ARTIST STATEMENT

'Nautilus' reflects on my journey as a European immigrant in Australia and on the spiritual growth that happens when we are forced to open ourselves up to new ways of life. Embracing new ways of life does not need to result in a loss of roots, just the opposite, if we are willing to surrender our need to control and learn to trust, the experience tends to enrich and deepen whatever we value most.

This sentiment is emphasized by the Nautilus shell in my image: The Nautilus grows into progressively larger chambers throughout its life and so has become a symbol of expansion and spiritual renewal.

This is most beautifully expressed in the last stanza of the poem "The Chambered Nautilus" by Oliver Wendell Holmes, first published in February 1858:

Build thee more stately mansions, O my soul,

As the swift seasons roll!

Leave thy low-vaulted past!

Let each new temple, nobler than the last,

Shut thee from heaven with a dome more vast,

Till thou at length art free,

Leaving thine outgrown shell by life's unresting sea!



Dasha Riley
Nautilus, 2016
digital photographic print mounted on acrylic

Deborah Prior
An Incomplete Family History, 2017
Textiles and mixed media

ARTIST STATEMENT

"An Incomplete Family History," considers the uneasy stuff of the material body, a profane relic for locating grace in our corporeal beings, and the quiet toil of domestic devotional practices.

When my Grandmother departed the family home, she left behind a sixty-year history of care in a cache of woollen blankets.

For a year, I cut small tiles of fabric – freehand – through my favourite blanket, in pursuit of a perfectly formed circle. I failed thousands of times over. Next, I attempted to piece it back together – sewing each almost-circle into a new position within the fabric: a long-term meditation on my Grandmother's maternal lineage, of women's work, and of adaption and restoration in the face of disaster and decline.

The blanket will never be what once was. Words and memories don't align, and something more fragile, complex, lies in its place. Holding it up to a window it's airy and sun-pocked, and I wonder if my Grandmother can remember the Cohen line:

There is a crack in everything

That's how the light gets in

If you search across well-worn wool, you might glimpse something else besides that's not really separate to us at all, existing only through our fearsome materiality

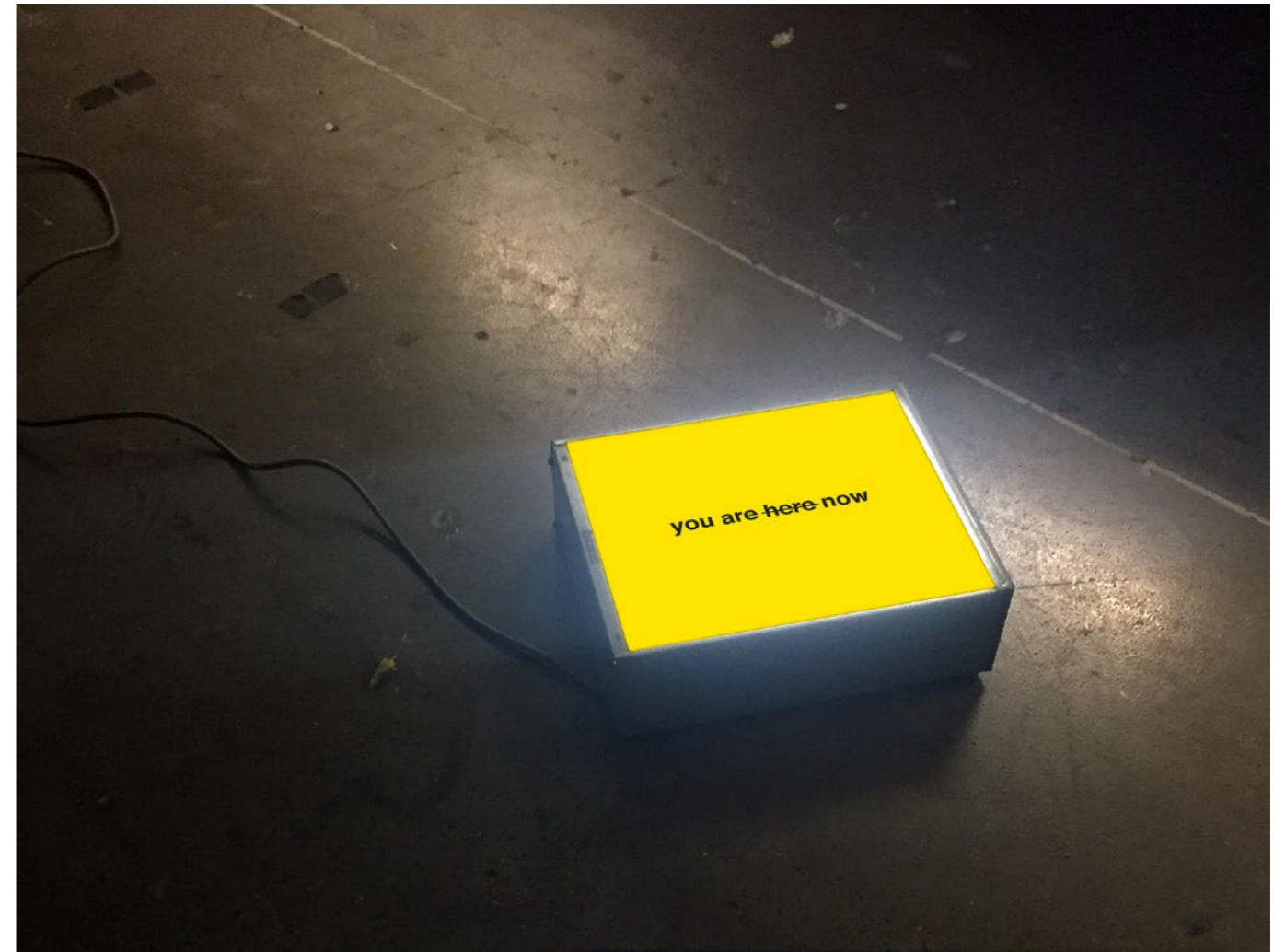


Deborah Prior
An Incomplete Family History, 2017
Textiles and mixed media

Donna Gough
You are (here) now, 2017
Lightwork (vintage x-ray lightbox,
LED light, backlit film)

ARTIST STATEMENT

Not knowing what your future is going to be – doesn't mean it doesn't exist. Each of our 'nows' influences a future momentarily beyond our grasp. If we stand back and reflect on our 'nows' in sequence, time starts to flow. But the present self is timeless – and always now. This work considers the present moment through the direct, non-intellectual spiritual experience which may represent one's fundamental view of themselves – and of existence.



Donna Gough
You are (here) now, 2017
Lightwork (vintage x-ray lightbox, LED light, backlit film)

Doug Heslop
The Head, 2018
 Oil on Masonite

ARTIST STATEMENT

The Head' is a series of portraits of Priests and a Youth Worker, who appeared before the Royal Commission as perpetrators of sex offences on children in the Hunter Valley. They are the local faces of a global issue, a distorted spirituality which exists in all colonising power structures aligned with the unquestionable backing of 'God'.

Inverting the tradition of portraiture as a form of flattery and tribute, Doug has painted these men at the moment of their fall from grace, reflecting in their faces the ugliness of their deeds and the abhorrence of their lies. Sourced from local newspaper coverage, they are compelling as they are repulsive, the inherent humanness that making them all the more confronting. The work solicits the viewer to reflect on true spirituality, and what it means to be a good human.

The Royal Commission has disturbed the order of Empire, and its effect will be far reaching, mirroring the spreading structure of religious colonisation. The waves of conquest, sent from the heart of the Empire, have returned from distant backwaters to erode foundations previously believed above the high tide mark.



Doug Heslop
The Head, 2018
 Oil on Masonite
Acknowledgements: Victims of abuse

Floria Tosca
Eutopia of Eden, 2017
Pencil, gouache and
watercolour on paper

ARTIST STATEMENT

Every religion has a creation story. The Judeo-Christian one is centred around the Garden of Eden. I have depicted this Garden of earthly delights as a place where animals can fornicate freely while Adam and Eve observe naively. They are on the brink of gaining the awareness that will separate them from their state of innocence, a loss that we have inherited.

The space in the image is dream like, with animals and botany interlacing. Adam and Eve hover above the garden, in an emblem-like capsule, the centre of the picture and yet imminently separate.

In observing this piece, we can ponder the origin narrative and the moments before our eutopia became a utopia, as we were punished for our quest for knowledge.



Floria Tosca
Eutopia of Eden, 2017
Pencil, gouache and watercolour on paper
Photographed by Jenny Carter

Gary Smith
Cooinoo Drive, 2017
Acrylic on board

ARTIST STATEMENT

My childhood was neat homes, shaped trees, the milkman, blue skies, summer lawns - the domestic situation. Housing developments within the built landscape. Cooinoo Drive celebrates the diversity of the suburbs, domestic architecture and personal security - the urban wonderland. The front garden zone acts as a buffer safety installation, a secure haven versus uncertainty and homelessness. The front and back yard are personalised and defended from wed invasion, urban encroachment and dislocation - a social story.

Sanctum - Sacred place, person's private room, a place of safety.

Collins Gem Dictionary



Gary Smith
Cooinoo Drive, 2017
Acrylic on board

Greg Semu
*Dead Body of Christ in
Two Parts (diptych), 2018*
digital photo print framed

ARTIST STATEMENT

Inspired by Hans Holbein the Junger / *Dead Body of Christ in the Tomb*, I have recreated an auto portrait of the piece. Being an initiated Samoan man I carry the traditional Tatau that has been practiced nonstop for 5000 years predating the birth of Christ. A conversation I have been evolving since the debut of my Art practice as a photographer for more than 15 years. Heavily influenced by my religious indoctrination and the fan of christian iconography I present this work as a diptych typical of early religious paintings.



Greg Semu
Dead Body of Christ in Two Parts (diptych), 2018 (detail)
digital photo print framed
Acknowledgements: Assistance of SCAF / Sherman Contemporary Arts Foundation

Greg Warburton
Station 7 near Billimari, 2018
oil and enamel on birch board

ARTIST STATEMENT

This painting depicts an abandoned shed on a station between Cowra and Billimari in regional NSW. It has three doors, two open, one shut. Station 7 in the Christian tradition describes the second of three falls that Jesus endures as told in the Stations of the Cross. Entry to the shed through the third door is imminent as his tormented journey continues.

For me the structurally tough building conveys a sense resilience and hope in the face of abandonment, neglect and decay. The image is also reflection of life on the land which can be bountiful or desperate. I love these country sheds which are a familiar feature in the landscape and provide a platform for more meaningful expressions of thought.



Greg Warburton
Station 7 near Billimari, 2018
oil and enamel on birch board

Hayley Millar Baker
I'm the Captain Now, 2016
ink jet on cotton rag

ARTIST STATEMENT

The deconstruction of First Nation people's connection to land, spirit and dreaming, are carefully constructed in Australia's socio-political landscape.

I'm The Captain Now re-authors personal histories – melding them with inherited familial archival imagery to provide an alternative paradigm to view and understand the complexities of conversations concerning faith, spirituality and social justice from an Indigenous perspective. These newly constructed visual narratives offer audiences the opportunity to critically interrogate and understand the multi-layered reality of growing-up Aboriginal in a contemporary urban culture, during the implementation of The Policy of Assimilation, the Integration Policy, and the Australian 1967 Referendum change.

It is through this that *I'm The Captain Now* provokes questions such as; "What if Aboriginal culture was not suppressed through the forced practices of Westernised religion? What would life look like for modern-day Aboriginal people had their cultural practices, spirituality, and dreamings been respected during Australia's colonisation?"

Each of the seven images explores a combination of fictitious and honest narratives that parade playful references to assimilation through forced religious participation and western instruction.



Hayley Millar Baker
I'm the Captain Now, 2016 (detail)
ink jet on cotton rag
courtesy Vivien Anderson Gallery, Melbourne

Hobart Hughes
Laconian Poseidon, 2017
Ceramic Multimedia Sculpture

ARTIST STATEMENT

On the first level of viewing I wanted to engage viewers with something visionary and unfamiliar. The use of neo classical, allegorical sculpture in a reinvented and somewhat ironic way prevents any easy formal contemporary interpretation. The inspiration for the donut form was during a meditation where I had gone deeply into a moment so that I had the feeling of popping inside out. I wanted to capture the odd mix of calm and energy. Interestingly it is theorised that mathematically the shape of the universe is indeed a donut. The sound is a recording of a holographic wave recorded by a Firmilab gravitational wave detector and is theorised to be from a band of information on the edge of our universe that gives rise to the physics that creates matter in our universe.

On another level of reading I wanted to make the connection between myth and psychoanalysis. The idea for the work was developed during a residency on the island of Kefalonia Greece. I became interested in how Greeks Gods modelled different possible moral truths. In this particular case I wanted to remodel the Lacanian interpretation of Freud. Not dissimilar to how the oedipal myth was likewise used by Freud. In this case the Super ego is rendered as Poseidon the figure in the boat is in place of the ego, the Id and sub conscious forces in the animalistic face in the water. In my interpretation, I wanted the voice or breath of the Super Ego to have been modified or reinvented as a spiritual form of self-identity embodied into the head coming from the mouth of Poseidon. My idea is that Freud does not give enough power to the individual self-identification, brain plasticity and belief structures that can provide a platform for being in moments of grave doubt. To personify a deep well of self-belief through a personal vision. However, I feel there are many other possible interpretations of what is happening here. It is clear however that some intense moment is happening and the recording of this presence takes the work back for me to the original moment I had while mediating.



Hobart Hughes
Laconian Poseidon, 2017 (detail)
Ceramic Multimedia Sculpture

Jackson Farley
Dance of the Dicks - a transcendental
dance party, 2017, Moving Image and
Sound, CRT TV, Found Marble Bust,
Acrylic, 5:32 mins

ARTIST STATEMENT

This is a message for all the men out there.

Be proud of who you are,

be the best that you can be -

Just don't be a f**kin dickhead!

Maybe if we as men found inspiration
 in Feminisms transdisciplinary approach,

then we will be free!

You are special! You are unique!

Love yourself! So you can love everyone else!

You can be wrong,

you can be right.

Just be yourself!

Excerpt from 'Dance of the Dicks - a Transcendental Dance Party'

Referencing the story of Christ, 'Dance of the Dicks - a Transcendental Dance Party' tells the tale of hyper-masculinity and its suppressed spirituality. Ultimately, this connection with self and the greater universe is within all of us - all it takes is accidentally killing your very insightful mate to show you the light. While the work is a critique of hyper-masculinity, it's intended to open up dialogues with the perpetrators themselves. Ultimately, the aim is to show men that there is a more pluralistic approach to masculinity that can break away from notions of the 'genius' and allow for a revision of what it means to be a man.



Jackson Farley
Dance of the Dicks - a transcendental dance party, 2017 (still)
 Moving Image and Sound, CRT TV, Found Marble Bust, Acrylic
 5:32 mins

Jacqui Stockdale
The Offering, 2017
Type C photograph

ARTIST STATEMENT

In this double portrait I endeavour to create an image that expresses healing, reconciliation and spiritual enlightenment between two worlds. The closed eyes may allow the viewer to enter the portrait without the gaze of the subjects and possibly join them for a moment of united self-reflection. The sacred rainbow, held in the hands of the two young women, is presented as a gift or symbol of truce. This portrait forms part of the series, *The Boho*, which critiques the Australian folkloric story of Ned Kelly. In this portrait, the young women in colonial costumes are staged in front of a hand-painted backdrop of the road to Stringy Bark Creek in 'Kelly Country', Victoria.



Jacqui Stockdale
The Offering, 2017
Type C photograph
Acknowledgements: *ThisIsNoFantasy+diannetanzer*

Jeramie Scahill
Silence, 2018
Stirling Silver, Copper, Wood

ARTIST STATEMENT

As an artist i often use the the opportunity to make a personal statement or belief until it came to this sculpture. A pair of Stirling Silver lips sewn together with copper stitches, I started out with my own message but the work itself became so strong on so many different levels that i decided to let the viewer interpret them according to their own belief or social issues.

Silence in latin "Qui tacet consentire videtur" means "He who is silent is taken to agree" .By adding the stitches to the lips implies a forced silence. Social exclusion, Controle, Tactical ignoring and secrets come to mind. The black plinth is void of any clues. Designed to encourage the viewer delve into their own interpretation.

I believe each individual of society will resonate on some personal level on how this sculpture relates to themselves or the environment and influences around them.



Jeramie Scahill
Silence, 2018
Stirling Silver, Copper, Wood

John A Douglas
The Nine Circles : (i) The General Surgeon (ii) Infermiera (iii) The Vascular Surgeon,
 2017, Photographic Triptych of Archive
 Pigment Print on Hahnemulle Cotton Rag

ARTIST STATEMENT

My practice investigates the ongoing experience of chronic illness through scientific and collaborative, immersive performance approaches and offers a unique and personal perspective as both artist and patient that intersects with biomedical science, clinical treatment, and the human and emotional experience as a patient. My work seeks to map a psychological geography of the patient subject, via the narrative structures of mythologies, as a parallel world of existence that cycles between places of healing, regimentation, wellness and suffering.

Using framing devices familiar to religious altarpiece painting and digital collage, *The Nine Circles* triptych appropriates the canonical objects of anatomy, religion and architecture of Ancient Rome and the Renaissance. Featuring the supporting characters from a body of work made in response to my lived experience as a transplant recipient, these images attempt to transform the abject experience of surgical treatment and near death into a highly ritualised and stylised act of performance. These iconic representations pay homage to the individual doctors and nurses who over the years have saved my life and the lives of many others.



John A Douglas
The Nine Circles : (i) The General Surgeon (ii) Infermiera (iii) The Vascular Surgeon, 2017
 Photographic Triptych of Archive Pigment Print on Hahnemulle Cotton Rag
 Models: Yiorgos Zafiriou, Stella Topaz, Celeste Aldahn, permission to photograph Clemente
 Susina 'Venerina' courtesy of Museo Palazzo Poggi, Bologna, Costume and Props Yiorgos
 Zafiriou and John A Douglas, All Photography and Digital Collage John A Douglas,

Jonathan Rose and Annette Thas
Everything, 2018
 sound sculpture

ARTIST STATEMENT

Animism is the religious belief that objects, places and creatures all possess a distinct spiritual essence. Potentially, animism perceives all things—animals, plants, rocks, rivers, weather systems, human handiwork and perhaps even words—as animated and alive.

The sound sculpture 'Everything' is our artwork that sits firmly within the animism belief system and annotates the fact that everything is interconnected. The sound sculpture is a sonorous collection of the recorded vibrations derived from birds, animals, plants, planets, weather, chimes, ... These sounds are constructed around the rise and fall of the breath. It is the breath of the Universe, where we are reminded that everything is interconnected and of equal importance. The breath works as a meditative piece connecting everything and everyone.



Jonathan Rose and Annette Thas
Everything, 2018
 sound sculpture
 unlimited mins

Jules Boag
The Space Between, 2016
Face mounted digital print

ARTIST STATEMENT

On the outskirts of Marraketch a man sits and reads the Koran juxtaposed against the modern world of satellite television and seemingly identical cookie-cutter apartments. In Niel Gaimon's Hugo and Nebula prize winning book *American Gods* the protagonist, Shadow is confronted by a new postmodern god who takes the form of Hollywood star Lucille Ball aka Lucy Ricardo.

'The TV's the altar. I'm what people are sacrificing to.'

'What do they sacrifice?' asked Shadow.

'Their time, mostly,' said Lucy. 'Sometimes each other.'

Neil Gaiman, *American Gods*



Jules Boag
The Space Between, 2016
Face mounted digital print

Karen Bloomfield
The Loss of Innocence, 2017
Oil on linen

ARTIST STATEMENT

'The Loss of Innocence' is the outcome of a commission where the Client had 'waited many years to find the right artist to execute' his vision.

Modeled on the central part of the 15th century painting, 'The Crucifixion' by Andrea Mantegna, the addition of modern icons Santa Claus and the Easter Bunny require the onlooker to question modern religious belief & practice in a highly commercialised world.

Although 'the loss of innocence' is a term often used to describe the experience of children or youth, in this context I believe it is safe to assume we are questioning the loss of a simpler time where the complex relationship between Church and follower was safely unquestioned in comparison to modern beliefs.



Karen Bloomfield
The Loss of Innocence, 2017
Oil on linen
Acknowledgements: Andrea Mantegna 1457

Kayo Yokoyama
Conversation, 2017
Glass

ARTIST STATEMENT

Tsukiyomi (月読), is the moon god in Shinto and Japanese mythology. The name is a compound of the Old Japanese words moon and reading. The Nihon Shoki mentions that he was created from the washing of Izanagi-no-Mikoto's (creator) right eye after his visit to Yomi (underground), this alternate interpretation of Tsukuyomi's name creates an amusing pun. The Japanese moon deity is male. When look up the sky, among taller trees at home, it reminds me about Tsukiyomi's tale from old books, I used to read when I was a child. He had a fight with his wife, the goddess of the sun that she refused to ever look at Tsukuyomi again, forever moving to another part of the sky. I would like to think that I am having a conversation with him, telling the story of mine, and hearing his story. Creating clear glass dome with forest, the moon on the top to place myself under the moon. The moon is a loyal companion. It never leaves. It's always there, watching, knowing us in our light and dark moments, changing forever just as we do. Every day it's a different version of itself.



Kayo Yokoyama
Conversation, 2017
Glass
Acknowledgements: Keith Rowe

Khaled Sabsabi
Bonnyrigg Monks, 2018
Two-channel HD video
installation with audio

ARTIST STATEMENT

Bonnyrigg Monks, 2018, is an intimate insight into perceived contemporary identity complexities, notions of spirituality and change. The work was shot in my neighbourhood over several weeks and is a metaphor to all deep thinking minds about the individual, the spirit and the return without which there is nothing and everything.



Khaled Sabsabi
Bonnyrigg Monks, 2018
Two-channel HD video installation with audio (still)
Courtesy of the artist and Milani gallery Brisbane, Australia

Lachlan Warner
The Forest of Dukkha #4, 2017
Gold leaf and shellac on cardboard,
with wooden supports

ARTIST STATEMENT

The work is inspired by the imagery the Buddha used in the Early Buddhist Texts to describe the human condition of Dukkha, or suffering. In the Adittapariyaya Sutta the primary metaphor used is that of being engulfed in the fire of suffering. Each figure is a trace created of the artist which is then gilded and shellaced, before being burnt.



Lachlan Warner
The Forest of Dukkha #4, 2017
Gold leaf and shellac on cardboard, with wooden supports
Acknowledgements: Bhante Tejadhammo

Laura Carthew
Immortal flower (무궁화), 2016
 HD Colour Video with Audio

ARTIST STATEMENT

In 'Immortal Flower', living, dying and the mysterious place before and afterwards are reflected on through the life cycle of three fictional flower characters. The title of this work takes its impetus from the Korean national flower: the mugunghwa (무궁화), which English translation means, 'Everlasting Flower' or 'Immortal Flower'. The suggestion that something scientifically mortal - plant life - could be immortal encouraged a spiritual reading of the flower, which led me to imagine and create a story about three mystic contemporary female characters. Korean Buddhist and shamanistic approaches to movement within rituals influenced the choreography. The rhythmic movements portray the cyclical, humble nature of flowers: growing, budding, blooming and dying. The green tiered pyramid provokes possibilities of reincarnation through the characters cyclical arrival and departure. Flowers have long been a symbol for spiritual and religious worship across countless cultures and countries. Flowers take on an intermediary role between the spiritual and non-spiritual world - the hope of immortality lives on through ritual.



Laura Carthew
Immortal flower (무궁화), 2016 (still)
 HD Colour Video with Audio
 10:01 mins
 Acknowledgements:
 Artist/Director: Laura Carthew
 Mentor/Project Assistant/Translator: Jung Yeondoo
 Project Assistant: Kim Hye-rym
 Project Assistant/Translator: Moon Seunghee
 Translators: Lim Eo-ryung, Lim Taegu
 Participants: Kim Doyeon, Hwang Yewon, Kim Eunjung
 Director of Photography: Lee Sangak
 1st Camera Assistant: Choi Jiyong
 2nd Assistant: Lee Haram
 Lighting Design: Han Hye-na, Hwang Yoonjoo

Key Grip: Lee Sanghoon
 Grip: Lee Jiwon
 Sound Design: Annemarie Duff
 Gayageum Player: Yang Su Yeoun
 Prop maker: Choi Young-tak
 Set Design: Laura Carthew
 Make-up: Laura Carthew
 Costume Design: Laura Carthew
 Choreography: Laura Carthew
 Editing: Laura Carthew, Isaac Carné, Georgie Mattingley
 Colour Grade: Laura Carthew, Isaac Carné, Georgie Mattingley
 CGI: Park Byung Woo, Choi Jiyong

Leah Jeffries
Departing Home, 2017
Digital photograph, Giclée print
on archival rag paper

ARTIST STATEMENT

Desperately alone in the madding crowd of a nursing home, my dear ninety two year old Granny sits waiting; longing to return home to her father, mother, Kokoda entombed brother, husband and Betty Brown her beloved horse. She cannot penetrate the dense fog of her advanced dementia to comprehend that impossibility.

Granny was born in these hills and loves them as kin. They nurtured and nourished six generations of her horticultural family. The hills although strangely familiar are devoid of the life that once filled hers and nourished her family. Where once there was abundance and beauty that flourished by her toil, there is now parched land.

Resolved Granny departs with her plant trolley. This time however the trolley is empty because where she is going she cannot take anything with her, nor does she need anything. She is on her way home; *Departing Home...*

The image is imbued with complex dualities; of departure and welcome; the place both derelict and sacred; the subject tormented but resolved; of spirituality and mundanity; of sorrow and relief; and of love yet abandonment.

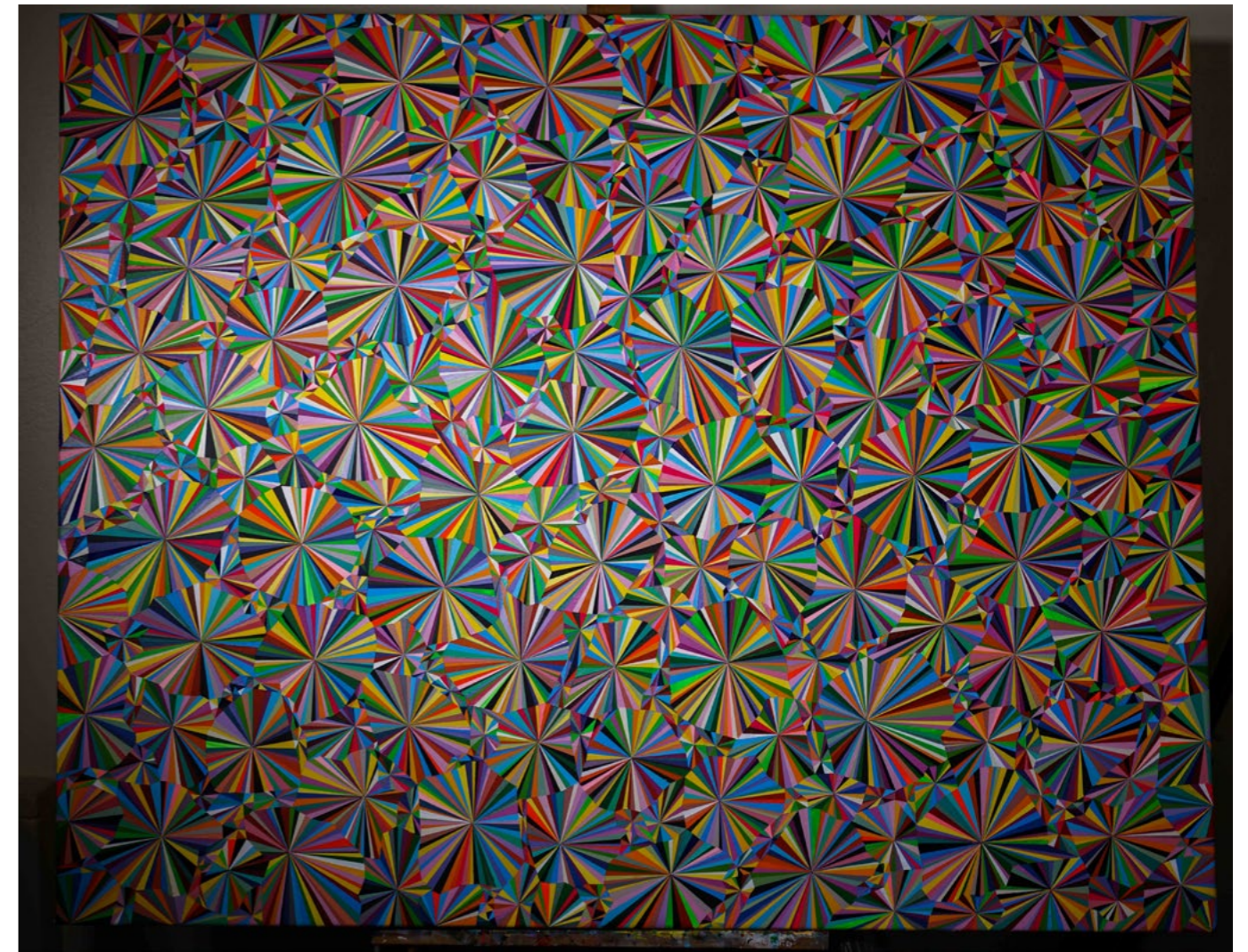


Leah Jeffries
Departing Home, 2017
Digital photograph, Giclée print on archival rag paper
Acknowledgements: Suzanne Hall (Granny)

Leon Lester
The source of energy in everything, 2018
Acrylic on canvas

ARTIST STATEMENT

The founders of the world's many religious traditions, spiritual masters, mystics, enlightened yogis and incarnated angels have long revealed to the human race the divine truth that all things are inextricably connected and ultimately from the same source. They have spoken of this source or divine spark of energy as ultimately the same white light that is contained in everything. It is this source of white light that many people who have had near-death experiences often recall seeing. This white light can also be identified as the source of energy of the various coloured subtle energy centres in the human body which are called Chakras in certain religious traditions. This artwork depicts these subtle energies derived from this source energy extending out from the energy centres of all life in its various individuated forms on earth. It reveals how this same subtle divine energy actually is the dance and interplay animating all of life and attempts to provide the viewer with a vision of the reality that lies beneath the surface that was and is observed by not only the founders of various religious movements but all people have raised their consciousness beyond the physical.



Leon Lester
The source of energy in everything, 2018
Acrylic on canvas

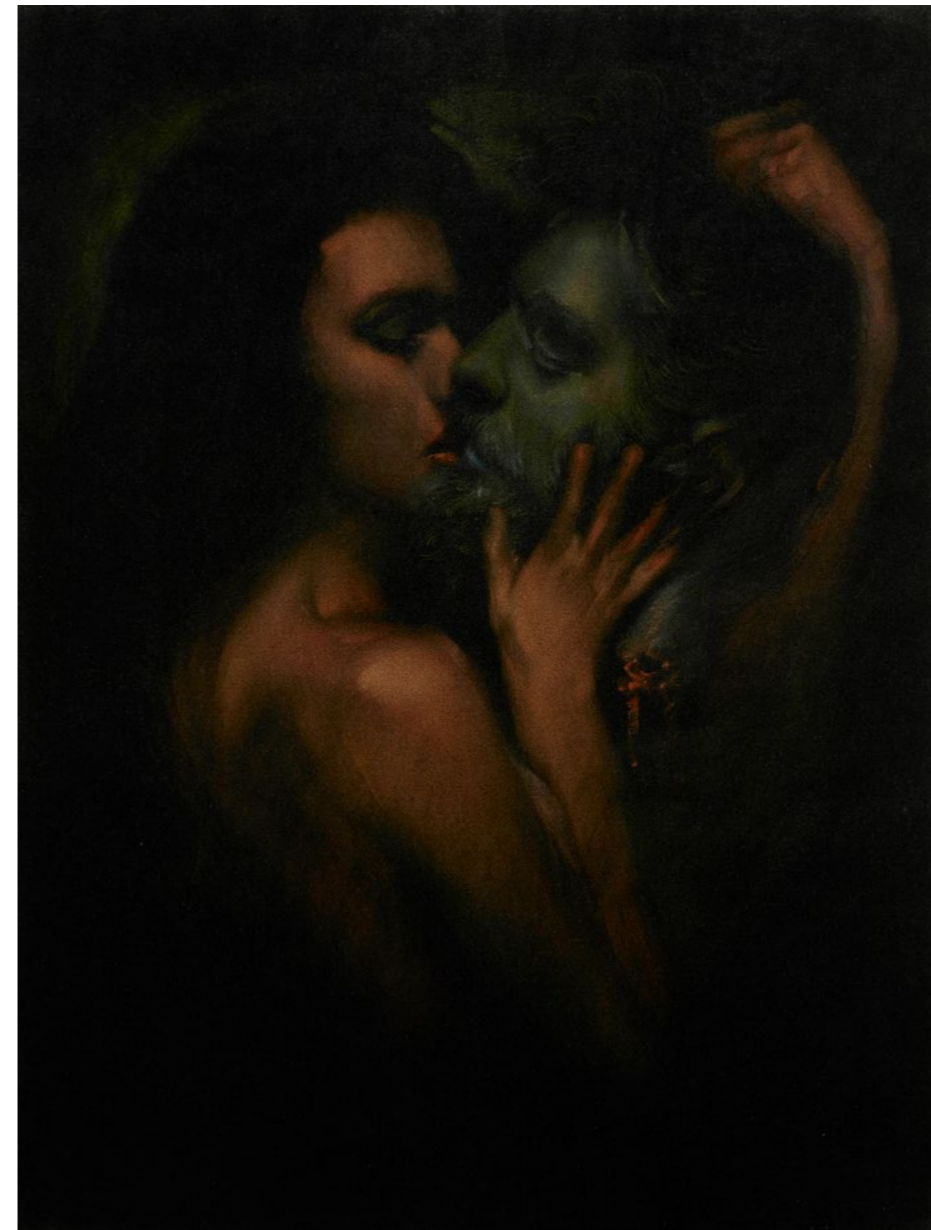
Leslie Rice
Salome, 2016
acrylic on velvet

ARTIST STATEMENT

Salome, daughter of Herodias, demanded and received the head of Saint John the Baptist be delivered to her, on a plate. This vision of the future Queen of Chalchicomula passionately kissing John's severed head is inspired by a scene from Oscar Wilde's Symbolist play 'Salomé', which caused a scandal and was banned in London in 1892, premiering instead in Paris in 1896.

Having tattooed for some 10 or 15 years, I arrived at Sydney's prestigious National Art School to find everything I had come to love was considered kitsch, and that my taste betrayed my lower-middle class upbringing.

Determined to make sense of this, I deliver High-end images using low end materials and a working class painterly vernacular, to create what have been described as "self-conscious masterpieces for the masses". These unashamedly dark images thumb their noses at the fashionable fluorescence of contemporary visual culture.



Leslie Rice
Salome, 2016
acrylic on velvet
Courtesy of private collection

Linda Syddick Napaljarri
The Holy Trinity at Walukirritjinya, 2018
acrylic on linen

ARTIST STATEMENT

Linda Syddick's syncretic practice, Christian:Tjukurrpa arises from her complex life journey. Mentored by father and uncles, Linda expresses herself in ways that are conceptually unique. A deeply religious Lutheran, Linda is clear: this is the Holy Trinity. 'This one [left] Tjungarrayi - my father, Riinytye. This one [middle] Tjungarrayi - my father, Lungkata [Shorty Lungkata Tjungarrayi] - my father's brother'. Clasps her hands together, fingers entwined, 'This one [right] Baby Jesus. This one, my baby brother, Tjapaltjarri. This is Jesus' Story, and my borning place, Walukirritjinya. My place. My father, Tjungarrayi. Redeemed'. Pointing to the Holy Spirit: 'He [Shorty Lungkata Tjungarrayi] been found mother and me in my borning place [Lake Mackay]. My father dead. He [Holy Spirit:Lungkata] been my father's brother. He married mother, and raised me up.'



Linda Syddick Napaljarri
The Holy Trinity at Walukirritjinya, 2018
acrylic on linen

Lisa Bowen
Vestige, 2017-18
Participatory Performance

ARTIST STATEMENT

Vestige is a collaboration with the public to design and perform personalised memorial ceremonies.

The ritual of a funeral, memorial service, or cremation can be vital to the grieving process; and in many cultures burning or destructing a “cursed object” allows the owner to be set free from demons that haunt them. Using these customs as a reference point, Vestige allows each participant to create their own personalised memorial service to help them gain closure for a loss that does not involve death. During the ceremonies, participants are invited to burn, destroy, wrap up, or scrub clean an object of evocative value; the remains of which are placed in an urn for them to keep or discard.

Participants have commemorated a variety of losses including a pair of socks lost on holiday, the end of a friendship, stolen antique jewellery, an old family car, and the loss of a child never conceived due to a hysterectomy.

Vestige was performed as part of HIDDEN at Rookwood Cemetery in September 2017, taking place over two weekends with twelve participants, and again at the Museum of Contemporary Art, Australia’s ARTBAR in February 2018 with four participants.

The work will be performed with five new participants at Casula Powerhouse as part of Blake Day on Sunday 3 June, 2018.



Lisa Bowen
Vestige, 2017-18
Participatory Performance
30 mins each participant

Louis Cagalj
"Mary...", 2017
Red chalk on prepared paper

ARTIST STATEMENT

"Mary..." is not only a product of my intense interest in Old Master, Renaissance drawing, but a result of my desire to create a "layered" artwork that's not only ironic - it looks like an old drawing but it's new, but one that's open ended, ambiguous and the subject of different interpretations. Is "Mary..." Mary, the mother of Christ? Or is "Mary..." Mary Magdalene? And is "Mary..." being intimate? Has she passed or is she merely resting? Then there's the stamp. Many Renaissance drawings were stamped. A stamp can mean approval and ownership. Or is the stamping of early drawings a form of early sponsorship? - "This artwork is proudly brought to you by...". I hope people find "Mary..." challenging.



Louis Cagalj
"Mary...", 2017
Red chalk on prepared paper

Madeline Fountain
The Heart of the Sun, 2017
"Space Craft" Mixed Media Installation

ARTIST STATEMENT

Earth Steward, hello.

Set your controls for the Heart of the Sun.

Participate in the Evolution.

Enclosed in a sphere of pure potential.

Embrace your transformation.

Be everywhere. Remember everything. Forget about it.

We are a field of energy, dancing for itself.

Let them feel the Quickening and light bonfires for your becoming.

Imperishable substance that you are.

Can anything escape frequency?

Your significance will remain forever obscure. To you.

You are dealing with very powerful forces that are in front of you. You are the star.

When stars collide they turn to gold.

We are the stars.

The Heart of the Sun is an energetic activation space emulating the Temenos; a space cordoned off from everyday life and a precinct of the Gods in which a person has unconditional agency. An architectural intervention in the gallery where sound, light, warmth, material and geometry create a site for contemplation, meditation and transformative interaction. This is a Spiritual Autonomous Zone. The elements of this "space craft" are specifically targeting the solar plexus, for the engagement of personal power. The work continues a most ancient tradition, homage to our Sun, demonstrating correlations between Ancient Greek myth, Hindu Cosmology and empirical cosmological science and mathematics.



Madeline Fountain
The Heart of the Sun, 2017
 "Space Craft" Mixed Media Installation
 Acknowledgements: Michael Meissner, Sound Engineer

Maree Azzopardi
The Year of the Dog, 2017
Charcoal & ink on Hanhemule paper

ARTIST STATEMENT

I have been drawing The Crucifixion constantly for years. It appears in most of my landscapes as a matter of course. Telegraphs poles in the distance constantly remind me of the crucifixion. Its just part of my daily life- always there in the background. In this particular image I reference both the religious hypocrisy in our midst and almost mocking it with reference to the Chinese New Year- Year of The Dog.



Maree Azzopardi
The Year of the Dog, 2017
Charcoal & ink on Hanhemule paper

Mark Tweedie
It wasn't supposed to be like this, 2016
oil on canvas

ARTIST STATEMENT

The brevity of life and reflections on mortality are enduring narratives in my practice. The subject of the work is a much loved family friend who was suffering from a terminal illness during the making of this portrait and passed away before its completion. Together we shared several deeply personal conversations about his illness and the emotions he was experiencing as he approached the end of his life. Ultimately my friend expressed three concise questions: "who have I been?", "where am I going?" and "what am I leaving behind?".

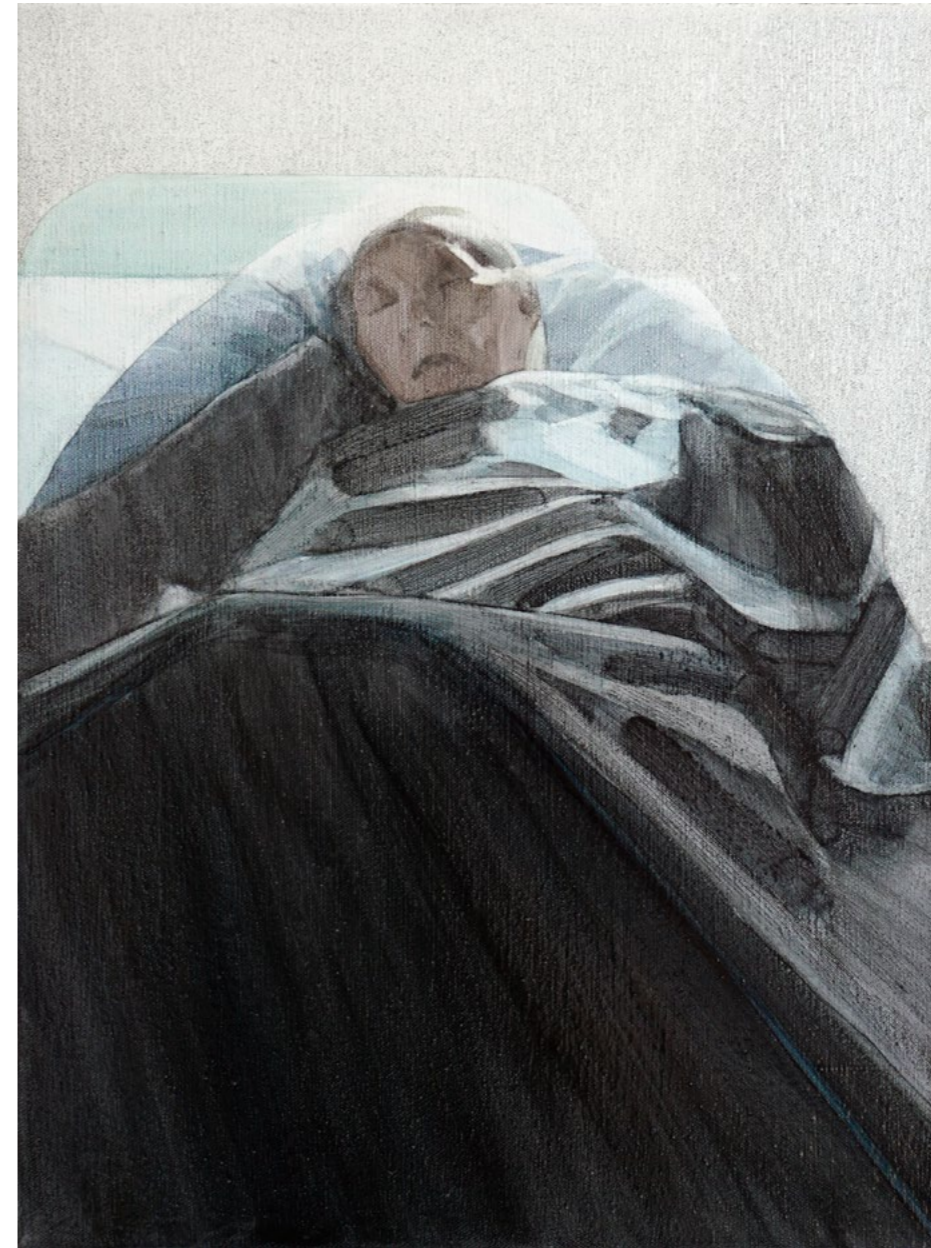


Mark Tweedie
It wasn't supposed to be like this, 2016
oil on canvas

Mark Tweedie
Now I lay me down, 2018
oil on canvas

ARTIST STATEMENT

Approaching my thirties, I had a simplified and naive preconception of death and dying; in hindsight I thought they were the same thing. When I look back, my understanding of death actually excluded the process of dying, and I assumed life and death were mutually exclusive. *Now I lay me down* depicts the final time I saw my maternal grandmother. I remember standing at the end of her bed and feeling utterly shocked; although my grandmother was alive, before me I saw death. When I think about that moment, I think about a disintegration of self, about reversal and transition, and of a return to innocence.



Mark Tweedie
Now I lay me down, 2018
oil on canvas

Martin George and Raphaella Mazzone
*Maybe I'm not doing this
communion thing right?*, 2016
marble, gold ciborium,
readymade TV table

ARTIST STATEMENT

This experimental collaboration uses irony to explore the interlocking narratives of technology, religion and relationship.

The broken iPhones replace bread in a communion bowl which is in turn served up on a mass produced TV table, highlighting the interruptive role of technology in our connection to God and to ourselves.



Martin George and Raphaella Mazzone
Maybe I'm not doing this communion thing right?, 2016
marble, gold ciborium, readymade TV table

Matthew Couper
In Memory of Water, 2017
oil on unstretched canvas

ARTIST STATEMENT

I am interested in using notions of the anachronistic to create work that is familiar in the perspective of art history, which also nods toward the idea of history repeating. Aesthetically, I patina my current work as though it could've come out of an undiscovered church in Spain or Mexico. I like to scar the paintings with marks that hint at a prior history. At present, I utilize statistics of water use, projected dates of how much water is left, contrasted with symbols of power and religious icons to compose painting by finding appropriate means through pattern recognition. The anomaly of using contemporary landscapes with historical forms or symbols is an attempt to bring together the past with the present, creating artworks that, although may look old, can only exist now.

Although I subscribe to Anton Chekhov's maxim of 'The role of the artist is to ask questions, not answer them', I still believe that art can pique people's interest socially, politically and environmentally to create awareness about specific global issues and the 'social currency' of such things.



Matthew Couper
In Memory of Water, 2017
oil on unstretched canvas

Mehwish Iqbal
News Bearer, 2017
 Silk Screen, Collagraph,
 Etching, Embroidery

ARTIST STATEMENT

News Bearer is an eclectic and visceral work that meticulously weaves various layers of human spirituality. It carves a nexus with beginning and end of life as points of transition, spirituality surpassing the physical constraints of the human body to enter into the infinite realm. The visual vocabulary embodies a heavenly creature suspended amidst a highly fragile and sensitive landscape, sprawled with insects, poetry, mappings and human forms; these dots connect to introspect one's self, parallel to the reality of this world. The work is inspired by Allama Mohammad Iqbal's verse;

Awwal-O-Akhir Fana, Batin-O-Zahir Fana

Naqsh-E-Kuhan Ho Ke Nau, Manzil-E-Akhir Fana [Iqbal]

[Translation: Annihilation is the end of all beginnings; Annihilation is the end of all ends Extinction, the fate of everything; Hidden or manifest, old or new.]

The process incorporates several layers of extremely complex and sensitive printing/textile techniques including collagraph, etching, silkscreen, and embroidery onto clothing pattern paper to create a physical and intellectual discourse with the viewer.



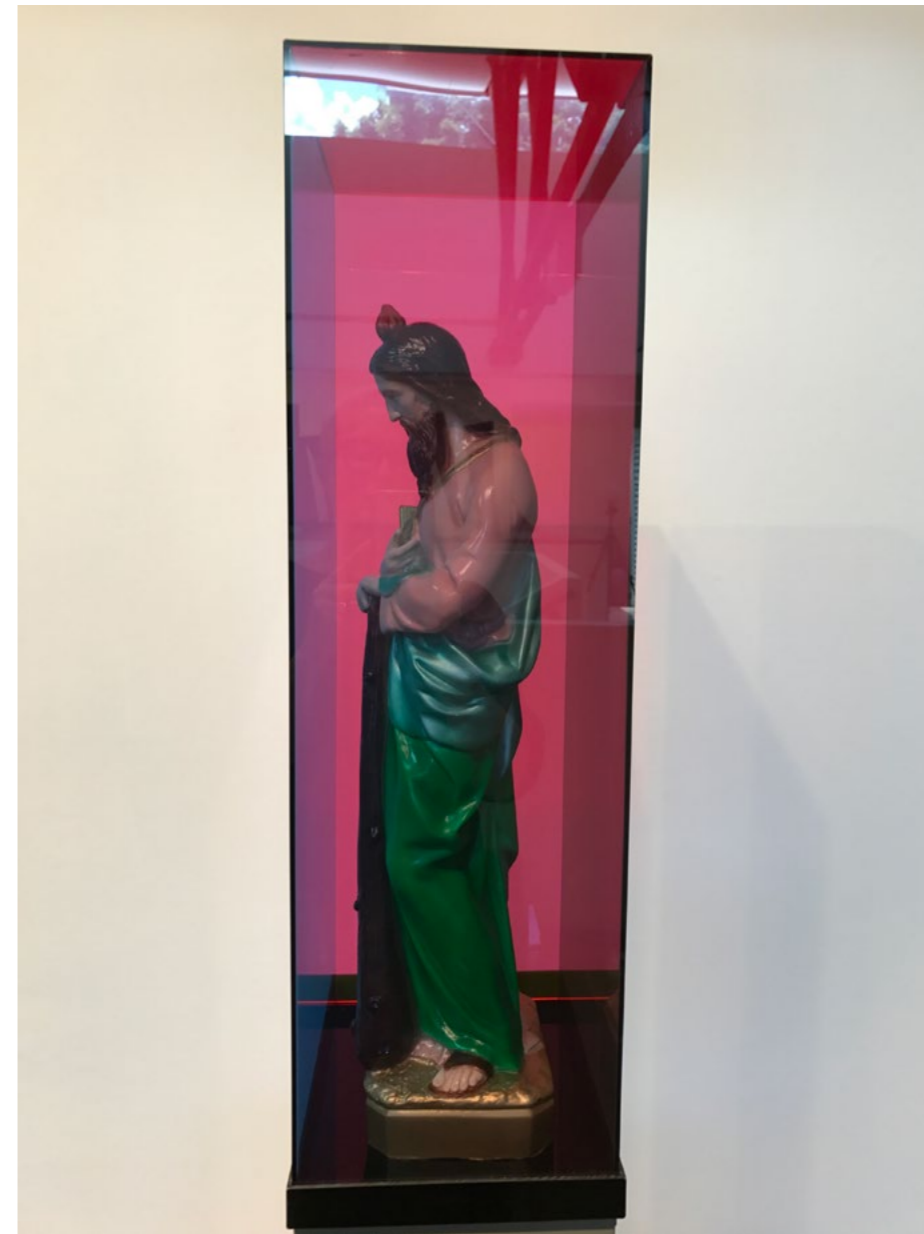
Mehwish Iqbal
News Bearer, 2017 (detail)
 Silk Screen, Collagraph, Etching, Embroidery
 Acknowledgements: M Contemporary

Mikala Dwyer
Letterbox Saint Jude, 2017
statue, acrylic, letterbox

ARTIST STATEMENT

Letterbox Saint Jude is designed to receive messages of hopelessness, pain and despair.

Saint Jude is the patron saint of lost causes and guides us to consider the relationship faith has to hope and hopelessness.



Mikala Dwyer
Letterbox Saint Jude, 2017 (detail)
statue, acrylic, letterbox

Nasim Nasr
33 BEADS (UNWORRIED) #2, 2018
HD VIDEO

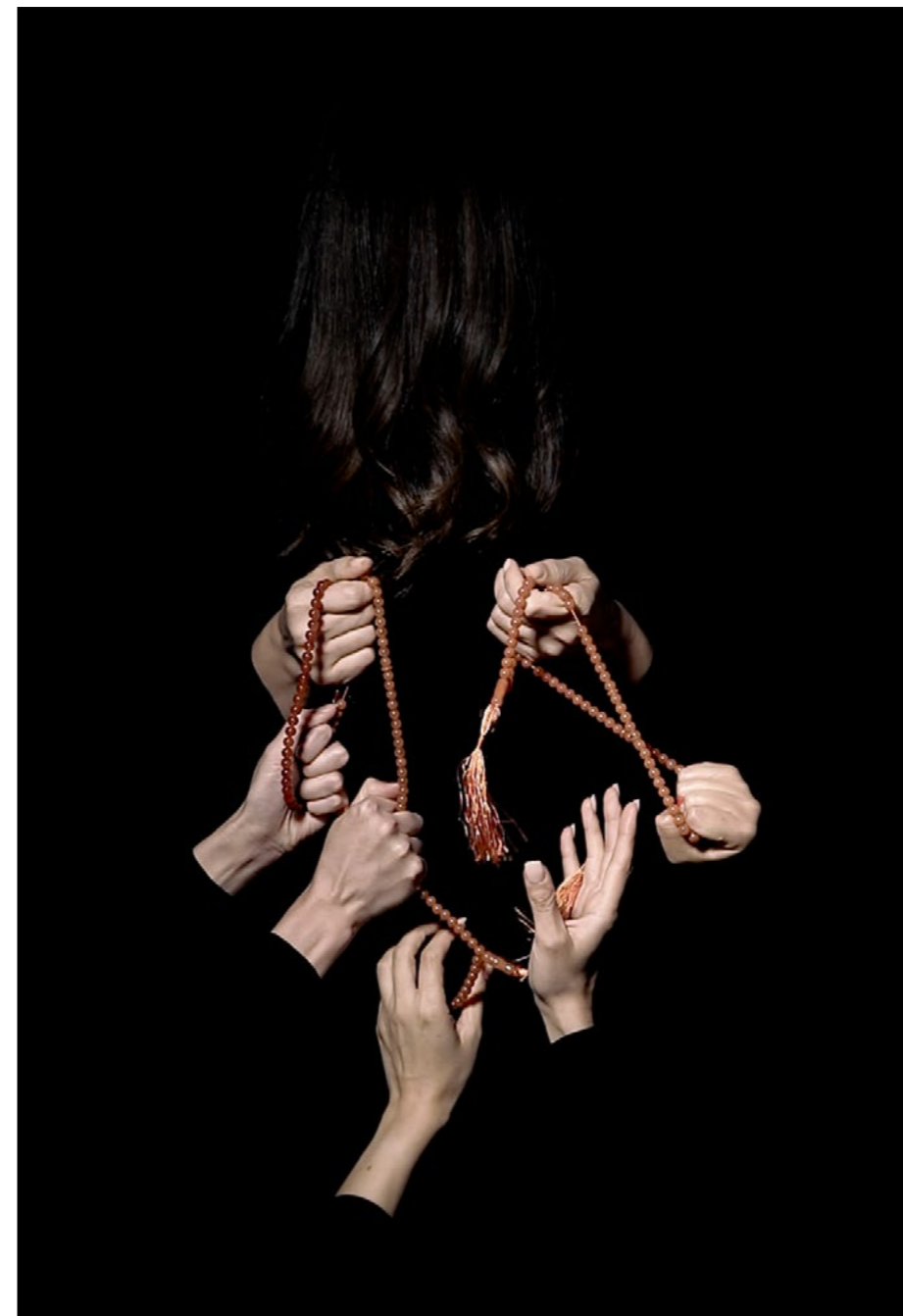
ARTIST STATEMENT

33 Beads engages with cultural experiences through the compulsive, predominantly male habit of handling traditional prayer and non-prayer beads (what the West refers to as “worry beads” and in the Middle East “tasbeih”) in response to the fluctuating conditions of being worried or unworried about major life issues and concerns.

Social, political and intellectual forces that shape contemporary society are inevitably fraught with confusion and uncertainty. Questions are plentiful, answers are few.

The series *33 Beads* with its double and multiple female hands compulsively mould the beads, seeking to deny their cultural meaning, presenting the question whether to keep the male tradition or break it down.

The tension between the female hands and the worrybeads suggests an unspoken metaphor, to hold on to one’s past or to let it go, sensing the cyclical and infinite nature of the human condition.



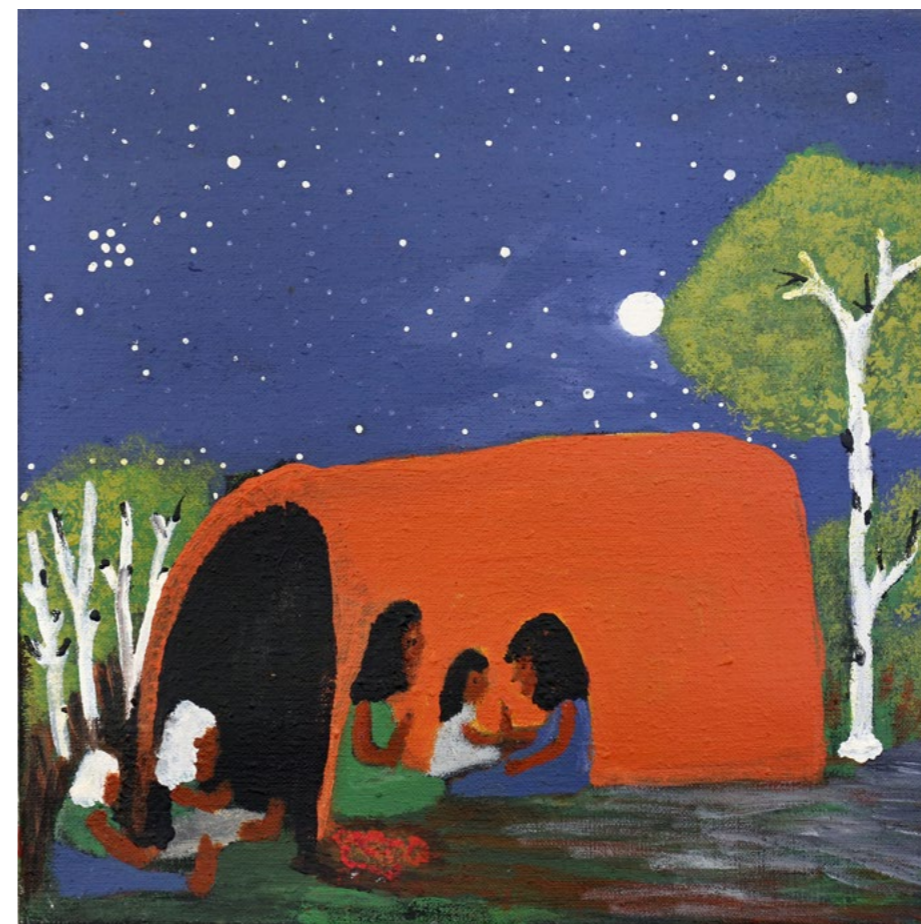
Nasim Nasr
33 BEADS (UNWORRIED) #2, 2018 (still)
HD VIDEO
2:33 mins

Nyinta Donald
Iti Jesunya Bethlehemala Ngaringu
(*Baby Jesus was Born in Bethlehem*), 2017
digital (animation)

ARTIST STATEMENT

This is the Nativity Story, about Jesus coming into this world told by an Anangu aunty to a child in my first language, Pitjantjatjara. The Grandmothers mother and aunty are on country, sitting outside a humpy, around a campfire, listening to the story. I told it so our grandchildren or someone in family groups might see it.

I painted 11 acrylic works for the animation; wrote and narrated the story; sang; made ambient noises and directed the animation. I am also part of the Mission Block Choir whose voices accompany the appearance of the multitude of angels singing. Christianity and our faith is very important for us - both to learn and teach our children.



Nyinta Donald
Iti Jesunya Bethlehemala Ngaringu (Baby Jesus was Born in Bethlehem), 2017 (still)
digital (animation)
3:28 mins
Animator: Harry Hayes

Pamela Leung
SORRY I NO UNDERSTAND, 2018
neon

ARTIST STATEMENT

SORRY I NO UNDERSTAND is a work using text to reflect on the experience of dislocation, and the humanity within social justice. The work draws on the idea of hope, which is integral to the migratory experience. Hope underpins relationships and customs, which are profoundly affected by displacement and diaspora.

The line of the title has been said thousands of times whenever there have been immigrants. But how often has it been neither heard nor understood?

Sorry I don't understand this country.

Sorry I don't understand the culture.

Sorry I don't understand the language.

Sorry I don't understand the people.

Sorry I don't have a choice.

Sorry I have to escape.

Sorry I need to live.

Sorry I need to survive.

Sorry please listen to me instead of yelling.

Sorry please be patient with me instead of annoyed.

Sorry please give me a smile instead of anger.

Sorry please share some empathy instead of pity.



Pamela Leung
SORRY I NO UNDERSTAND, 2018
neon

Patrick Hall
Press Upon Me, 2018
 35mm slide mounts, electric motors,
 LEDs, glass, plywood

ARTIST STATEMENT

Press Upon Me seeks to evoke the vastness of the night sky, the countless burning points of the wheeling heavens, like fingerprints, like nerve endings and beginnings.

It explores the idea that we are both at the centre of this Universe, part of a unified whole, and yet at the same time, humbled by the enormity of all that isn't us, and the inadequacy of our senses to comprehend what is beyond our knowing.

Press Upon Me is about the human desire to escape the containment of our own skins, our need to feel, to empathise, to find meaning and pattern, to make contact, to wonder.

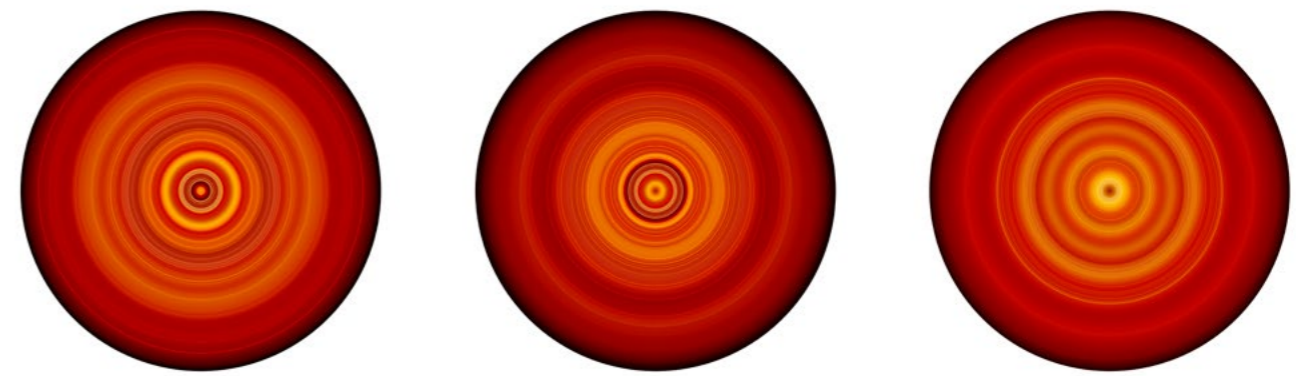


Patrick Hall
Press Upon Me, 2018 (detail)
 35mm slide mounts, electric motors, LEDs, glass, plywood

Paul Snell
Pulse # 201711_201710_201712, 2017
Lambda Print Face-mounted to 6mm
plexiglas backed with 30mm ply

ARTIST STATEMENT

The pause, the gap and the omission are increasingly significant in our saturated image driven society. Through this work the daily saturation is replaced by selective sensitisation. The absence of signs or objects invites the viewer to drift among primal and tonal aesthetic matter, creating a sensory experience of inner contemplation and transcendence.



Paul Snell
Pulse # 201711_201710_201712, 2017
Lambda Print Face-mounted to 6mm plexiglas backed with 30mm ply

Philjames
A Game with Time and Infinity, 2018
Oil on Vintage Offset Lithograph

ARTIST STATEMENT

My work operates on a number of levels. It questions and explores the nature of modern spirituality.

On a surface level I'm interested in pop cultural 'Iconography'. There's a level of devotion/proliferation we see today that in times past was reserved for a higher power.

Philosophically, I'm interested in 'the absurd', which in art history terms has been dealt with most famously with the dada movement and later through the Surrealists. It deals predominantly with the human tendency to seek meaning in life and contradictory inability to find any. Solace for many is found in faith and spirituality.

In terms of my practice, I often work with iconic imagery sourced largely from second hand stores. The fact these works have been discarded makes me question the generational change in spirituality, and the way in which people live with their faith and how they express their devotion in modern times.

The works are salvaged and re-presented both as contemporary image-and by encasing the original frame- as artefact.



Philjames
A Game with Time and Infinity, 2018
Oil on Vintage Offset Lithograph

Rebekah Pryor
Saltcellars, 2017
table salt, found table, paint

ARTIST STATEMENT

Saltcellars is a motif of maternal lament. It is part of a larger body of work that seeks to critique traditional images of the mother in Christian religious art and generate new 'icons' that might more fully, ethically represent real maternal experience.

Carl Jung states that salt 'pervades all things'. It is abundant and universal. In his volume called *Mysterium Coniunctionis*, he writes, 'Apart from its lunar wetness and its terrestrial nature, the most outstanding properties of salt are bitterness and wisdom... The factor common to both, however incommensurable the two ideas may seem, is, psychologically, the function of feeling. Tears, sorrow, and disappointment are bitter, but wisdom is the comforter in all psychic suffering.' (Jung 1970, 241)

My *Saltcellars* functions to preserve and offer a taste of both the bitterness of maternal lament and the wisdom of love that enables the mother to survive it. In this way, it contrasts the opposition of bitterness and wisdom that Jung describes, where one excludes the other, with salt cast as 'the carrier of this fateful alternative' (Jung 1970, 246). *Saltcellars* suggests that bitterness and wisdom exist at once in a woman's maternal experience. Her body feels both.



Rebekah Pryor
Saltcellars, 2017
table salt, found table, paint

Rodney Pople
Legacy of Betrayal, 2017
oil on linen

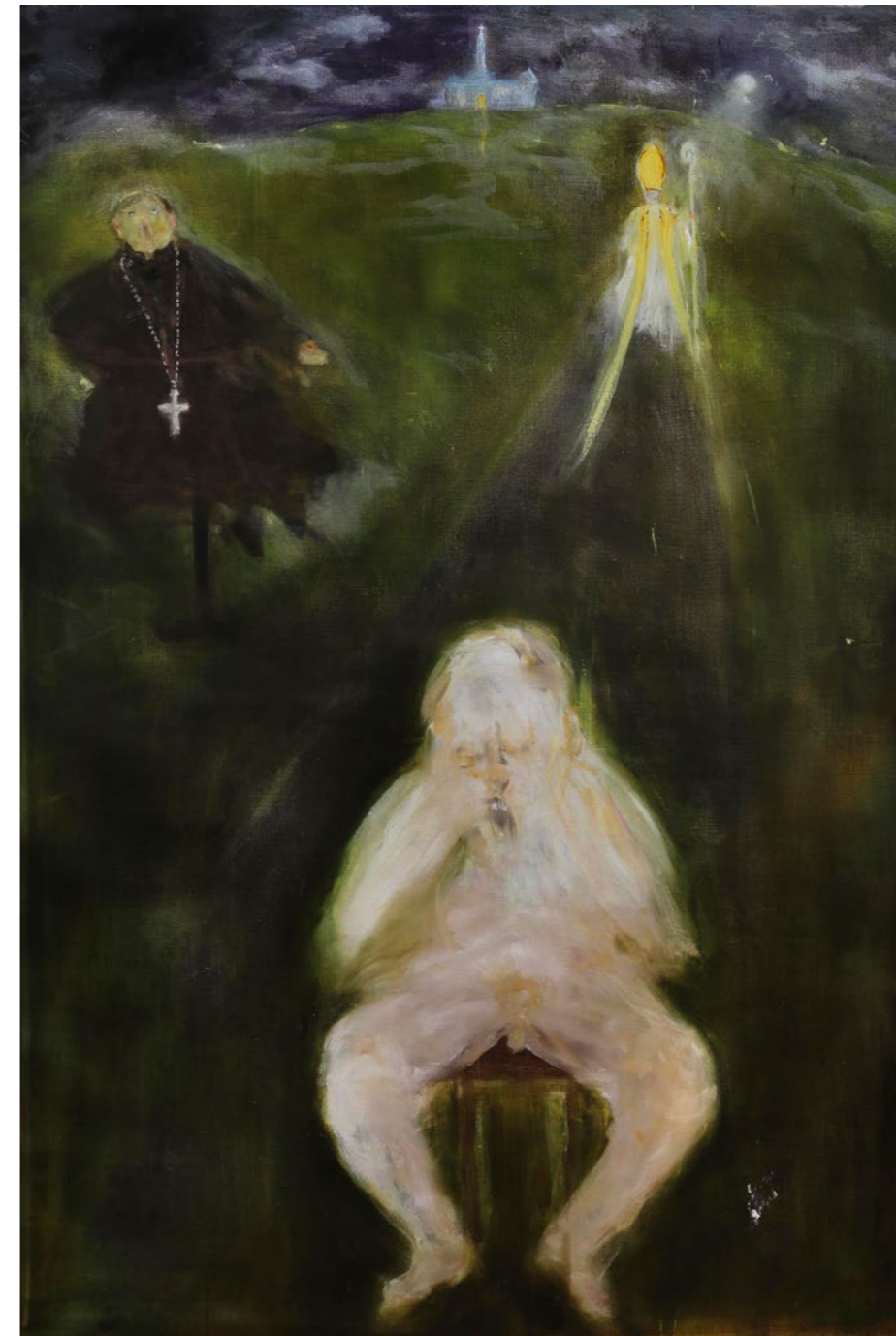
ARTIST STATEMENT

Legacy of Betrayal is a painting about the impact of past abuses in the Anglican and Catholic churches of Australia. This painting features a naked figure in the foreground, a convicted paedophile – a priest – on the left, and the bishop high on the hill.

After extensive interviews with the victim portrayed, a man now in his 50s who was abused as a child by a trusted church leader, I made the decision to portray the subject as an abstracted, naked form. When talking with him about his past experience, the disbelief, pain and trauma he stills feels decades later is palpable

Yet to this day we have not found an adequate lingual or visual vocabulary to articulate the feelings of vulnerability and psychological impact on victims of abuse. And so the subject of this painting remains anonymous and voiceless. The screaming figure is a universal symbol of desperation, a victim of shattered trust. The bishop who could have saved him has his back turned; the society who might have seen his pain cannot recognise him.

This painting is not critical of the church per se, but does hope to prompt an open discussion about the legacy of past non-Christian practices



Rodney Pople
Legacy of Betrayal, 2017
oil on linen

Rosalind Lemoh
Skin and Bone, 2016
Cast concrete, graphite, stainless steel

ARTIST STATEMENT

Skin and Bone shows concrete casts of a rock face and segmented marrow bone, polished with lead and pinned to the wall. Cast from life, this work extends my preoccupation with the contemporary interpretation of still-life through an industrial materiality. The work circles like a mandala, flesh and cuts still visible on the twisted ends of the bones and the rock's skin, deep with furrows and ragged pits.

The work explores the skins of things and is a meditation on mortality, illuminating the interconnection between ourselves and the natural world in our experience of time.



Rosalind Lemoh
Skin and Bone, 2016
Cast concrete, graphite, stainless steel
Photograph courtesy of Damien Geary

Rus Kitchin
World 2, 2017
Giclée archival print
dry-mounted on Dibond

ARTIST STATEMENT

World 2 is a multi-narrative meandering conduit of interwoven historical references, human follies, concepts and conflicting human paradigms. The sentience of the natural world bears witness to, and grounds where possible, these threads. Like visual cross sections of the cosmic bottleneck of time and consciousness quantum physicists now talk of, or as the indigenous Hopi refer to, we are in now living in 'the quickening'.

In his essay, Harbinger of Hallucination, art critic Ashley Crawford described the work as a "fecund realm, a personalised vocabulary of glyphs, [where] Hindu and Mayan Gods jostle for space and life forms of all sorts intermingle with hints of relics from Cyberia. Skulls and the faces of indigenous tribesmen peer out from the cacophony and [his] fascination with anthropology and ethnography and his ongoing research and travels to obscure temples and shrines around the globe all meld in a stew of bright colours and movement. His visits to Aztec and Egyptian ruins feed into this electronic buzz while giant butterflies and humming birds narrowly evade collision with aircraft."



World 2 2017. (Detail)

Rus Kitchin
World 2, 2017 (detail)
Giclée archival print dry-mounted on Dibond

Sam Doctor
The wanderer and the Mist, 2018
Photography

ARTIST STATEMENT

A photograph series that survey's several locations across Japan including the exclusion zone around the crippled Fukushima nuclear power plant, where Doctor has special access. Multiple montages of damaged landscapes and various toxic terrains that are still present within the nuclear districts of Fukushima today, the artist wading through the degraded and though perhaps, spectacularly, altered environment to witness both the frailties and tenacities of the human condition.

Continuing his focus on humanity's fragile relationship to the environment and the precarious teeter between the potential/aftermath of catastrophe, Sam Doctor's new work reveals what is almost unimaginable. Following the conceptual terrain of his prior works, desecrated and violated landscapes are reexamined and the effects of technology and industry on social communities are monitored with alarming results.



Sam Doctor
The wanderer and the Mist, 2018
Photography
Acknowledgements: The community of the Fukushima Region Japan

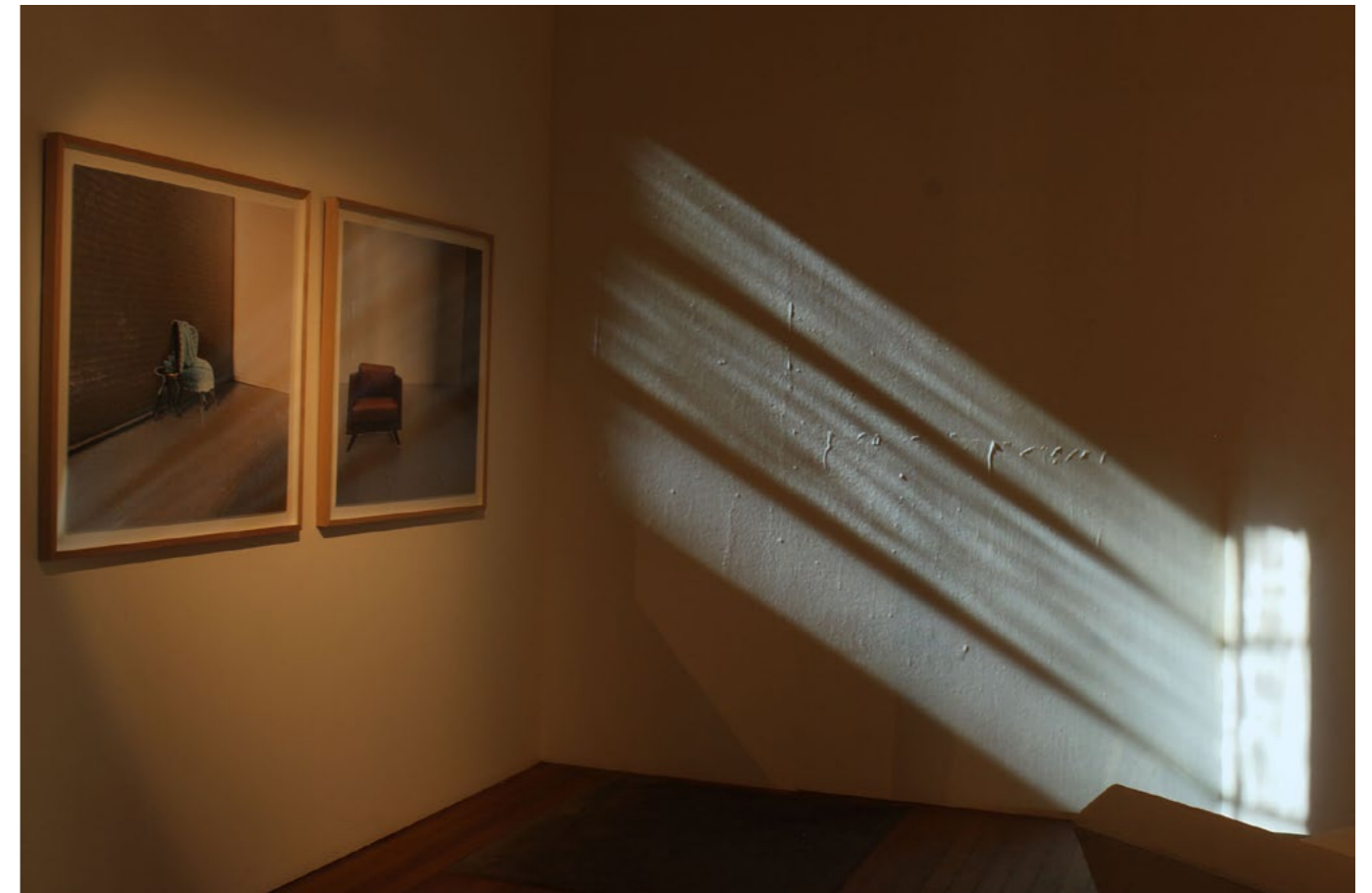
Sarah Woodward
Shadows - hold their breath, 2017
video projection

ARTIST STATEMENT

This video work captures light drifting through the window and settling on the corner of a room. The light inhales and exhales as it travels backwards and forwards across the two walls. The movement is imperceptible and the trick of the light which creates a corner where there is none plays with the perceptions of what is real, and what we know.

We breathe without thinking, it gives us life, a reflection of our humanity. Just as the light passes through our days, in the knowledge and the belief that a new day will always follow the darkness.

The title is taken from a line in Emily Dickinson There's a certain Slant of light.



Sarah Woodward
Shadows - hold their breath, 2017
video projection
10.26 mins

Sean Hutton
17th Karmapa Lama, 2017
oil on canvas

ARTIST STATEMENT

This painting is of the current 17th Karmapa Lama, the head of the Karma Kagyu School, one of the four main schools in Tibetan Buddhism.

Even as a child, he exuded a powerful presence that was evident to all who met him. I wanted to convey the experience of this spiritual strength to the looker while viewing this portrait of him.



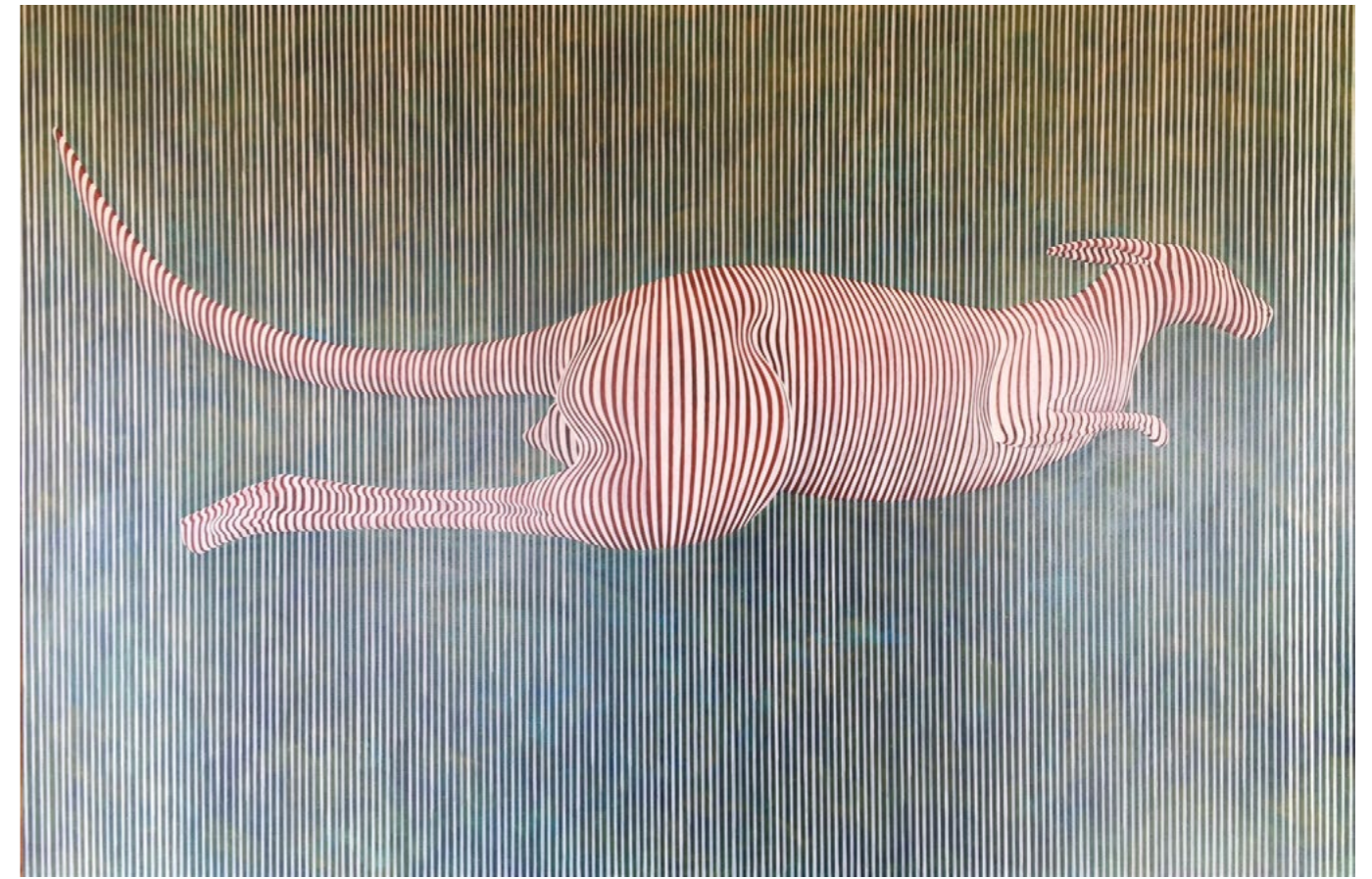
Sean Hutton
17th Karmapa Lama, 2017
oil on canvas

Shane Smithers
Flying Kangaroo, 2017
Acrylic on Linen

ARTIST STATEMENT

Traditional Aboriginal religion or spirituality is not rooted in holy scripture or taught through written text, it is taught through cultural expression, through story, dance, art and above all, through oral lore. This painting tells a traditional Aboriginal Lore story. It is the story of Badagarang, a clever-man, a supernatural being that transcends time and space. Traditionally, he is depicted as a kangaroo flying through the sky. Here the kangaroo is not representational, but metaphorical or allegorical.

As in traditional Dharug symbology, the sky is represented by vertical white lines. The lines wrap around the figure, giving him body, signifying his profound connection to the sky and therefore, to Biari, 'the Sky Father and father of all'. As an 'Old Man' or 'Grandfather' Badagarang is afforded much respect. He is a teacher, a spiritual guide, and has an important ceremonial role. He teaches young men, takes them to learning places where they hear stories, learn dances, and are taught lessons carved in stone, drawn or painted in caves or held by the landscape. This painting is about the importance of our Lore, of wisdom, and learning that love, humility and respect are the foundations of a happy life.



Shane Smithers
Flying Kangaroo, 2017
Acrylic on Linen

Sue Healey
State of Grace, 2017
Video

ARTIST STATEMENT

Grace is a curious thing. It is quiet, ephemeral, and yet deeply powerful. Given freely by those who possess it, 'grace' offers transcendence and relief from the mundane. 103 year old dancer Eileen Kramer, to me, embodies this elusive virtue.

I first met Eileen when she was living at Thurle's Castle, a 'home for the potentially homeless' in Sydney, when she returned from overseas at the age of 99. She came back home because she missed the sound of the kookaburras and wanted to be close to the spiritual elements from her childhood.

This work seeks to reveal 'grace' as a state of being, in someone who is near the end of their life. Eileen dances the transition between this world and the next, with fearlessness and elegance, facing the inevitable with calm and clarity. She states "I don't believe God is sitting up there...evolution is not yet finished, we have a long way to go. Perhaps in 200,000 years humanity might eventually create a perfect being. We might become Gods. In time, we may evolve to what we are supposed to be."



Sue Healey

State of Grace, 2017 (still)

Video

6:05 mins

*Performer: Eileen Kramer, Music: Darrin Verhagen and Justin Ashworth,
Cinematographer; Judd Overton*

Teena McCarthy
Self Portrait as Bush Mary, 2017
Silk/Blend and Wood

ARTIST STATEMENT

In this work, I have reconstructed the Holy Trinity into the Feminine - The infinite fertility Spirit, that is Mother Earth.

The 'Bush Marys' "the help" worked as Domestic Servants, going from Station to Station. Their jobs varied, they provided "service" and other forms of slavery such as Cleaner, to Cook, to Wet-Nurse, caring for the Stationmaster, his wife, children, and often having the children of Mr Boss.

It is my Intention in this work, to give a face to the faceless, a name for the nameless, an acknowledgement for these fierce and strong woman and to make the once 'Hidden' Visible again.

When are the Bush Mary's Coming?

She is the non virgin, used for the carnal

She has no voice

She is her body

She comes out of the bush

Out of the dark

Into the light

She returns back to the bush

Into the darkness

She is the 'Holy Ghost'.



Teena McCarthy
Self Portrait as Bush Mary, 2017
Silk/Blend and Wood

Thomas C. Chung
We Are Not All Gods, 2017
Plexiglass, yarn & acrylic stuffing

ARTIST STATEMENT

Since ancient times, heroes have illuminated the human condition, creating their immortality through narratives that have been passed down through generations.

Suffering from the same frailties as us mere mortals, our superheroes battle with the same human struggles but on a more dramatic stage than our own. Superheroes have become enshrined in our modern mythology, comic book characters have become surreal and comics have transcended to become the 'new bible'. Created through popular culture rather than mythological folklore, rising from child-like tales and psychological epithets that have connected with contemporary society, these nascent fables have found a global audience.

Carefully constructed from yarn and acrylic stuffing (benign materials traditionally associated with craft and femininity) and re-appropriating it with modern techniques such as perspex-cutting, the ideological conflict created within this setting is both strikingly conceptual and object-based; Iron-Man, Spider-Man, The Hulk, Superman and Batman being the chosen simulacrums to illustrate this.

To question the origins of religion and its current standing, "We Are Not All Gods" is an artwork seen from a child's perspective, discussing the dichotomy of what it means to be iconic yet fictional in an increasingly complex world.

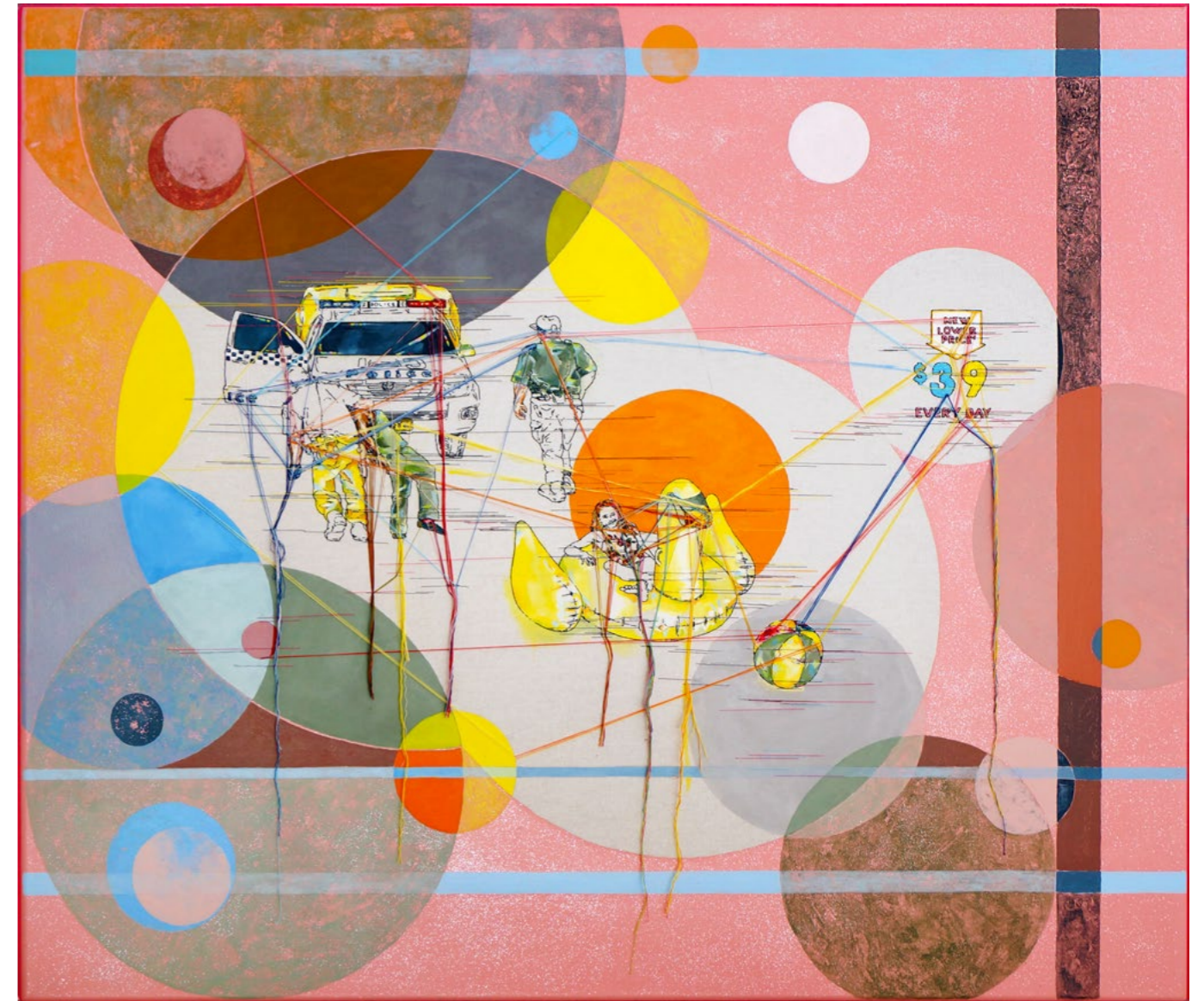


Thomas C. Chung
We Are Not All Gods, 2017
Plexiglass, yarn & acrylic stuffing

Tim Gregory
*Death of 17yo Aboriginal Woman Melissa
Dunn/New Lower Price, Everyday, 2017*
Cotton, Acrylic, Felt, Glitter

ARTIST STATEMENT

The artwork combines images taken from CCTV footage of police violence against Aboriginal people with images from advertisements. By embroidering these images it literally ties them together in an inextricable network. It depicts the ideological juxtaposition of settler colonisation as defined by Patrick Wolfe—namely the extinction of Indigenous people and culture alongside the imperative for growth of the settler population. In a neo-colonial context, consumerism and economic growth have become key indicators of the settlement's success. Through using the historically domestic medium of embroidery to connect images of colonial violence with consumerism I suggest that the maintenance of white domestic life in Australia is part of violent neo-colonial extinction strategies. The work raises ethical, social, legal and economic implication for non-Indigenous Australians in their, and my, continued occupation of this land.



Tim Gregory
Death of 17yo Aboriginal Woman Melissa Dunn/New Lower Price, Everyday, 2017
Cotton, Acrylic, Felt, Glitter
Acknowledgements: UNSW Sydney

Tina Havelock Stevens
Giant Rock, 2017
Video

ARTIST STATEMENT

With one of my performance projects, 'White Drummer', I embody a dissemination of energy of different spaces and environments. Using rock n' roll drum-kits the work unfolds through recorded live spectacles filmed at various unusual and extraordinary sites and subsequently presented as video installations. The performances inhabit the location visually and sonically, tuning into the frequencies of a specific site and place, the inexplicable and the other.

GIANT ROCK is a site considered a spiritual vortex and has drawn many throughout history from Native American chiefs who considered it holy ground to German loner Frank Critzer who made a living space underneath it in the 1930s before being killed there by authorities. Local George Van Tassel took Critzer's space over and declared the rock had piezoelectric powers. He ran a successful UFO convention there for 20 years into the mid 70's. The subterranean space was eventually concreted up leaving a flat platform on which I play.

These days the rock attracts dirt bikes and those with the desire to graffiti the free standing boulder.

The site very much represents how certain life beliefs for some are the antithesis for others.



Tina Havelock Stevens
Giant Rock, 2017 (still)
Video
6:25 mins
Camera: Daniel S Perry

Tiyan Baker
*The Witness: Portrait of
r/WatchPeopleDie, 2017*
Video

ARTIST STATEMENT

The Witness: Portrait of r/WatchPeopleDie (2017) was created during a period where I was grieving the unexpected and tragic death of a family member. While researching past projects I had come across "r/WatchPeopleDie", an online forum where users share, watch and discuss gifs and videos of real deaths. Having received a video commission shortly after the death, I intuitively returned to the forum and spent many hours perusing it's endless stream of senseless horror.

In truth, during this period of mourning, r/WatchPeopleDie offered me a strange sort of comfort. Every pedestrian sprawled on the road, every cyclist stuck underneath a truck, every determined leap off a building was evidence that the Universe had not just betrayed me and my family alone: here were other pointless and preventable deaths, other dismayed onlookers and other bereaved loved ones who would now spend their lives rehashing the details, wondering how their tremendous loss could have been avoided.

The Witness: Portrait of r/WatchPeopleDie combines this disturbing internet community with the Buddhist practice of Maranasati, a death awareness meditation. In combining old and new methods of engaging with death, the work ultimately asks "how do we emotionally prepare for the unthinkable?"



Tiyan Baker
The Witness: Portrait of r/WatchPeopleDie, 2017 (still)
Video
8:00 mins
Commissioned by Open City Inc., publisher of *Real Time 2017*

Tobias Richardson
Charred Carcass, 2017
acrylic on wood

ARTIST STATEMENT

Charred Carcass is a sculptural model of a church that has been devoured by fire. Fire as an expression of passion can also express the imagery of Hell. The reasoning behind the church's destruction is obscure.

It is through art that I experience religion and it is through the art that I understand and express meaning and understanding of life.

Charred Carcass laments the idiocy of war. The destruction of places of faith as acts of war is potent horror. Ancient mosques, Buddhist temples, synagogues and churches are all the target of symbolic destruction to underwrite the spectacle of war, clashes of faith disguises a greater evil that motivates war.



Tobias Richardson
Charred Carcass, 2017 (detail)
acrylic on wood

Tracey Clement
Metropolis Experiment, 2017
Sculpture: mild steel, salt,
laboratory glass, cotton.

ARTIST STATEMENT

“Metropolis Experiment” pictures a post-apocalyptic vision of a ruined city. In this abstract miniature metropolis the whole city is a laboratory. But instead of gleaming stainless apparatus in sterile white surrounds, we are presented with rusty steel tripods, like those intended to support beakers, grown monstrously huge. These structures also resemble electricity or telecom transmission towers, but they still support elaborate configurations of scientific glassware. The chemical solution used in this experiment has breached its man-made confines, and salt crystals proliferate unchecked.

In “Metropolis Experiment” the methods of science have spectacularly failed to reduce the ineffable mysteries of nature to something that can be quantified and tamed.

At first glance this model of devastated city may seem bleak, but Metropolis Experiment is a story told in the tradition of the biblical apocalypse; it offers both redemption and hope.

Catastrophe and survival are two key elements in any post-apocalyptic story. Like its biblical precursor, the post-apocalyptic narrative in “Metropolis Experiment” is not just a vision of destruction; it is a glimpse of a possible future. This post-apocalyptic artwork is an invitation to look both forward and back. Metropolis Experiment is quietly (very quietly) optimistic: maybe, just maybe, we can change.



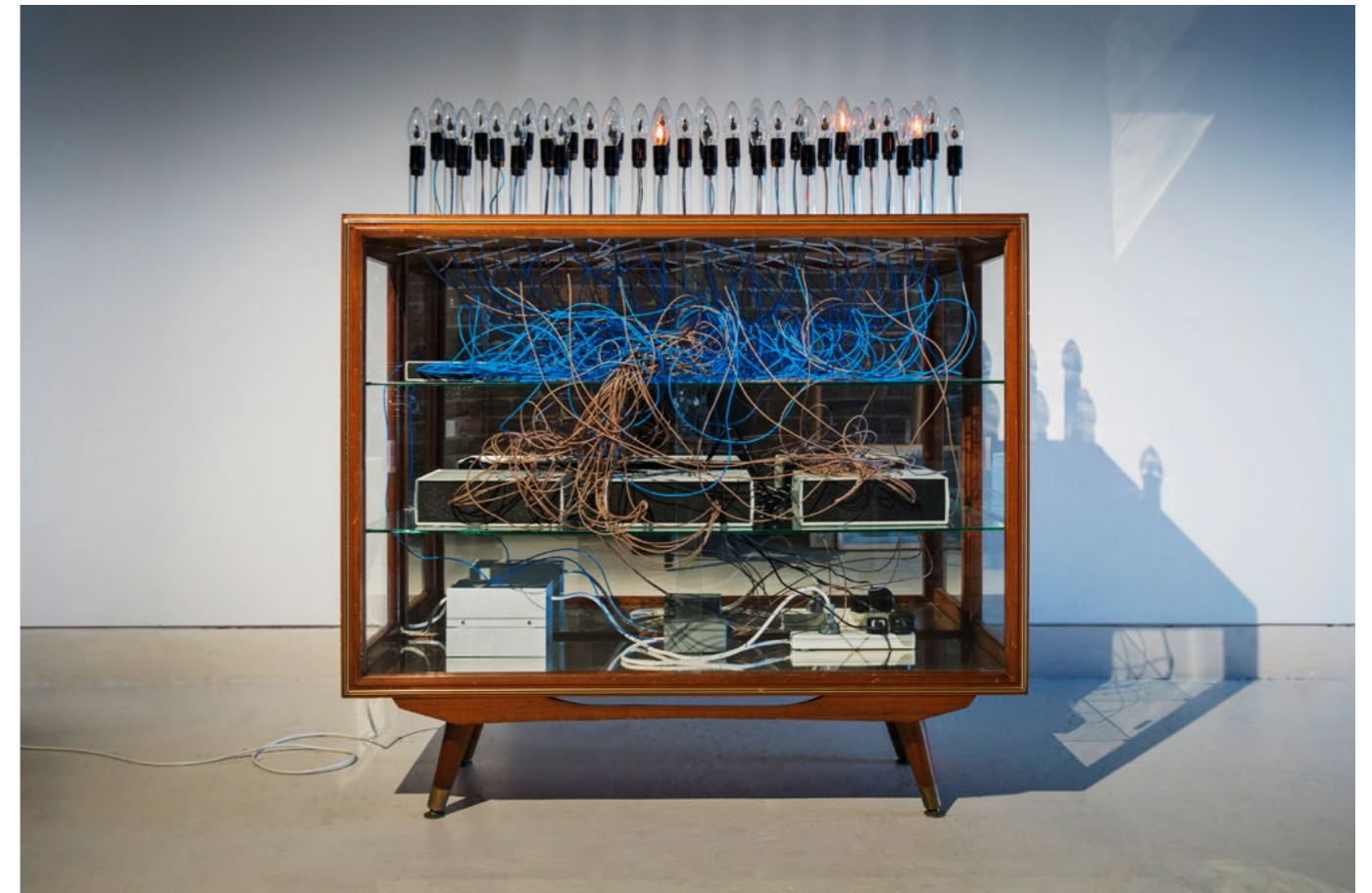
Tracey Clement
Metropolis Experiment, 2017
Sculpture: mild steel, salt, laboratory glass, cotton.
Courtesy the artist

Uri Auerbach
*This Spider and This Moonlight
Among the Trees, 2016*
Lamp fittings, glass tubes,
ABS enclosures, found cabinet,
computerised electronic components.

ARTIST STATEMENT

“This Spider and This Moonlight Among the Trees” is a deconstructed altar that lights votive candles in a glitched sequence via computer. While visiting churches in Rome, I was drawn to the votive stands, where people dropped coins into a slot to illuminate electronic candles in symbol of their prayers. I was struck by the hope of the people lighting the little bulbs and leaving the church, knowing that they would soon extinguish, erasing the physical expression of that person’s faith.

It occurred to me that although each candle was destined to burn out in turn, the altars never extinguished completely, so that the individual lights created a kind of pattern in time. I had previously made several works that operate in loops or sequences, so I decided to make a votive altar in this mode. I am interested in repeating patterns because they combine the individual and the eternal, and it is the relationship between these two states in which I recognise spirituality.



Uri Auerbach
This Spider and This Moonlight Among the Trees, 2016
Lamp fittings, glass tubes, ABS enclosures, found cabinet, computerised
electronic components.
Computer programming by Benjamin Forster

Vanessa White
23° WEST, 2018
Video

ARTIST STATEMENT

23° WEST brings together Australian interdisciplinary artist Vanessa White, Finnish choreographer Favela Vera Ortiz and Icelandic performer Thora Solveig Bergsteinsdottir. The work was filmed in the West region of Iceland around Snæfellsjökull (the glacier) and National Park.

White, Ortiz and Bergsteinsdottir create a work that uses location, movement and an expanded video mise en scene to enact an inner landscape. They perform visually and bodily the process of navigating the terrain of emotion, thought and ideas creating for the viewer a rich imaginary space where it is possible to inhabit the work as a psychic theatre to reflect on a personal relationship to navigating the passing of time.

Bergsteinsdottir and Ortiz devise a Butoh influenced language of movement which with the continuous repetition of falling, standing, grappling with the landscape and contemplation evokes a Beckett like stoicism. I can't go on. I'll go on.

Exploring a wider experience of spirituality viewers experience both the movements of Bergsteinsdottir and the landscape itself as a floating continuum of associations allowing the work to form a more abstract totality. One where both the metaphor and the physical actualities of movement and landscape combine to create the work.



Vanessa White
23° WEST, 2018 (still)
Video
00:30 mins

Dancer: Thora Solveig Bergsteinsdottir, Choreographer: Favela Vera Ortiz, Video artist: Vanessa White Music and sound: Michael Havir and Ania Reynolds

Wade Marynowsky
Yesterday's Futurist
(Self Portrait with Lightsaber)., 2017
High definition video and audio.

ARTIST STATEMENT

In Australia more than 70,000 people have recorded their religion as 'Jedi' or 'Jedi Knight' (from the film Star Wars) in the national census. This shows that popular culture, particularly cinema has an enormous influence in informing and shaping the contemporary religious beliefs of a nation.

In *Yesterday's Futurist*, a man in a suit sits motionless at the edge of a cliff, his head is missing but his body breathing, in deep meditation. In place of his head is an orange lightsaber (after Star Wars) and a stream of white particles that constantly emit energy, as well as absorbing energy in reverse.

In a post-modernist and pop-cultural influenced Australian landscape, the video references the work of Rene Magritte, and George Lucas by creating a personalised re-mix, a hyper-reality. A reality that mixes popular culture with my own personal experience of the world. My sanctuary is atop of the cliff overlooking the Shoalhaven river. This is the place where I draw inspiration from, the sublime - the natural beauty of the world and taking care of it, this is my art, my religion.



Wade Marynowsky
Yesterday's Futurist (Self Portrait with Lightsaber)., 2017 (still)
High definition video and audio.
5:31 mins

Yvonne East
*There is not enough
money in the world, 2017*
Oil on Belgian linen

ARTIST STATEMENT

This is a portrait of my son. In his hands he holds a money box in the the form of a golden skull. It was given to him by an artist friend of mine. As my son was holding it I could not help but feel that this object was ripe with symbolism and wry humour. There is an obvious reference to vanitas in the still life tradition of the Dutch masters.

In a world full of consumerist desires and economic religiosity there is not enough money in the world that I would exchange for my son. Oil painting takes time, as does raising a child. For all the speed and instant gratification celebrated in our society, I begin to understand that human beings do not grow exponentially faster. I find out what is important through my time.



Yvonne East
There is not enough money in the world, 2017
Oil on Belgian linen

Zara Sullivan
Sheezus, 2017
Photography

ARTIST STATEMENT

"I do not permit a woman to teach or to have authority over a man; she must be silent."

(1 Timothy 2:12)

Sheezus has taken the iconography of Christian artworks and dramatizes the concept of role reversal between masculine and feminine. With an assertive attitude, the work provides a contemporary approach to religion in the 21st century. For centuries, Christianity, particularly Catholicism, has been synonymous with sexist practices. Sheezus delivers the viewer with an unorthodox and recognizable perception into the lens of my own tackles within a complex belief system. As a young, queer-identifying person with a vagina, who was indoctrinated into the Catholic church at a young age, it has only been in recent times that I have been able to progressively separate belief and teachings into separate, yet interlacing systems.



Zara Sullivan
Sheezus, 2017
Photography

The 65th Blake Prize

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