



PARAMOR PRIZE
art + innovation
2017

EXHIBITION DATES

18 February - 23 April 2017

CASULA POWERHOUSE ARTS CENTRE

- a. 1 Powerhouse Road, Casula NSW 2170
- e. reception@casulapowerhouse.com
- t. 02 9824 1121

“Wendy Paramor was the only woman painter and sculptor to flourish in the hard edge colour field abstractionist Central Street. She died young of cancer, at a time when this art was out of fashion. More recently her oeuvre has been reassessed and she is now recognised as a significant artist of her time.”¹

Kickstarting the 2017 exhibition program, Casula Powerhouse Arts Centre will host the second *Paramor Prize: Art + Innovation* exhibition and art prize.

The prize was launched in 2015 in memory of one of Australia’s most loved and celebrated female modern artists, Wendy Paramor. Paramor died at the age of 37 in 1975 and a large collection of her works were gifted to Casula Powerhouse Arts Centre and the Liverpool City Art, Heritage and Local Studies Collection. Several of Paramor’s sculptural works from the collection will be presented amongst the finalists in this year’s *Paramor Prize*. As a local Liverpool resident, Paramor exemplified the artistic creativity of the Liverpool region far beyond her time.

The union of contemporary art and innovation in creative practice has the potential to generate new knowledge, ideas and processes. The *Paramor Prize* provides artists and audiences with an opportunity to envisage what the future may hold. This exhibition offers an opportunity unlike any other art prize in Australia; encouraging new ways of seeing, experiencing and interpreting the world around us – particularly within the rapidly growing region of South West Sydney.

The *Paramor Prize* is a major acquisitive prize of \$20,000 selected by a panel of guest judges. The 2017 *Paramor Prize* judging panel includes Wendy Paramor’s son, Luke Paramor, George Khut and Erica Seccombe (2015 *Paramor Prize* winner).

A \$5,000 Mayoral Award will also be granted to an artist whose artwork best addresses the Liverpool City Council’s guiding principle of innovation.

AWARDS

PARAMOR PRIZE: \$20,000

A major acquisitive prize selected by a panel of guest judges

MAYORAL AWARD: \$5,000

Granted to an artist whose artwork best addresses the guiding principles of Liverpool City Council

PEOPLE'S CHOICE AWARD: \$1,000

The artwork voted most popular amongst audiences

FINALISTS

- 01 Amala Groom
- 02 Angela Tiatia
- 03 Atanas Djonov
- 04 Ben Denham
- 05 Britt Salt
- 06 Caroline Rothwell
- 07 Emma Fielden
- 08 Emma Fielden
- 09 Fiona Kerr Gedson
- 10 Provoked
- 11 Helen Amanatiadis
- 12 James Nguyen
- 13 James Nguyen
- 14 Julian Talarico
- 15 Kailum Graves
- 16 Katy B Plummer
- 17 Laura Delaney
- 18 Lee Bethel
- 19 Len Hurley
- 20 Marian Abboud
- 21 Matthew James
- 22 Megan McPherson
- 23 Mehwish Iqbal
- 24 Nuha Saad
- 25 Owen Leong
- 26 Patrick Cremin
- 27 Rebecca Brady & Pamela Rodoreda
- 28 Sardar Sinjawi
- 29 Susannah Williams & Warren Armstrong
- 30 Tina Barahanos
- 31 Valerie Restarick
- 32 Yvette Hamilton

01.

AMALA GROOM

The artist stares at the audience, defiant and strong, asserting her identity, naming her matrilineal Wiradjuri kin. The darkening screen evokes the skin colour of the artist's maternal ancestors, a process that makes visible Groom's heritage, something which is invisible to those who understand Aboriginality as a particular skin colour. Ultimately, the artist is made invisible to the viewer when it concludes; in blackness. This final bodily invisibility has a dual significance; illustrating that, pre-contact, Aboriginal peoples were invisible to the *Colonial Project** and yet, 244 years after their 'discovery', they are often the most invisible and marginalised peoples in Australian society. In the face of these dual conditions of invisibility the artist is unflinching; the evocation that she is Wiradjuri and her matrilineal incantation rendering her right, and the right of all Aboriginal peoples, to be seen and heard, as incontrovertible.

**The Stanford Encyclopaedia of Philosophy defines the Colonial Project as emerging 'when it became possible to move large numbers of people across the ocean and to maintain political sovereignty in spite of geographical dispersion'. The artist uses the term to describe the ongoing invasion of 'Australia' by the crown through the usurpation of Aboriginal sovereignty by the state.*



Invisibility of Darkness, 2014
Single-channel digital video, sound
0:47 seconds

02.

ANGELA TIATIA

Walking the Wall explores the tensions that operate between mass global culture and minority culture, with particular focus on the norms and rules places upon femininity. In the work *Walking the Wall*, the artist uses her body in conflict between the sacred and the uninhibited. By openly revealing her sacred malu (female tattoo), she confronts a Samoan cultural taboo, while simultaneously embracing – to the point of exhaustion – symbols of female sexuality in mass consumer culture (high heels and the bodysuit).

This is a highly transgressive work amongst the Samoan community. The artist has been vilified and physically threatened for this work, which for her, highlights sexism, misogyny (enforced by both men and women) and years of oppression via Christianity/colonisation placed upon the Samoan female body.

For the artist, this work openly challenges existing perceptions - empowering herself through a defiant gaze. This work represents a new image of womanhood in a path towards new and future representations of the decolonised body.



Walking the Wall, 2014
Digital Moving Image
13:04 minutes

03.

ATANAS DJONOV

Traffic is a site-specific single-channel video installation. The work consists of a video projection of random people filmed while waiting at pedestrian traffic lights.

The documented-unawares video vignettes capture brief moments of people waiting, inert, accompanied by the monotonous sound of the traffic lights.



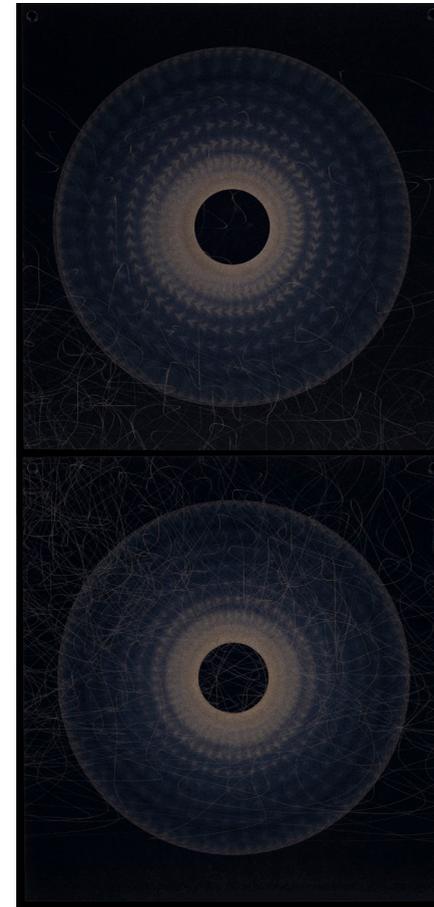
Traffic, 2016
Single channel digital video projection
4:18 minutes

04.

BEN DENHAM

Grasping Light is a work in two parts; a laser on paper drawing and a video that documents how the drawing was made. On another level, *Grasping Light* is an attempt to understand the materials involved in producing the work as a whole. At the centre of the work is the laser and how we might grasp it as a source of energy for mark making, as a source of light for photographic processes and as a tool in a broader machine assemblage. The energy and brightness of the laser produces a set of constraints around the speed of burning marks on paper and the way that laser can be photographed by digital sensors. The work involves exploring how variations in speed, exposure and imaging technology can reveal some of the many dimensions of laser light.

The most significant aspects of the spiral patterns in the drawing are not programmed but are rather emergent forms that pop out at precise speeds and levels of laser focus. The process that produces these spiral patterns is indicative of a broader approach to the laser-paper-machine-camera assemblage. The goal here is to find the interactions between materials that produce the most interesting emergent forms.



Grasping Light, 2016
445nm laser on paper, single channel
video, stereo sound
8:06 minutes

05.

BRITT SALT

My practice mediates between drawing, sculpture and installation in an ongoing spatial experiment where line, form and space intertwine. I employ low-tech processes and hands on construction to create my works, using materials that have an inherent ability to create movement. Repetitive lines, lengths of tape, industrial mesh layers blur together as I map, fold and suspend unexpected forms for the viewer to encounter.

Tipping Point invites the viewer to become the orchestrator of these elements. It is their movement and interaction that determines how they fit together. Solid elements become movable through tension, transparency and light as the viewer interacts with the work. Fleeting fragments of form and pattern appear and dissolve, conflating surface and structure into weightless drawings in space. Here, space is both solid and ephemeral, suggesting the complexities of the unknown and the reluctance of stillness.



Tipping Point, 2014
Powder coated aluminium, enamel, vinyl
110 x 200 x 60 cm

06.

CAROLINE ROTHWELL

Diviners are part of an ongoing body of work, which study humanity's relationship with the natural world, particularly in relation to issues around climate, weather, natural resources and technology.

Water security is one of the major issues of our time. Divining is a pre-industrial process of attempting to locate water (or other media) using the method of holding a special rod above the ground to 'feel an energy' and direct the operator towards the source.

These sculptures connect historic magical thinking with contemporary challenges and explore the need to use all modes of thinking to move into the future.

Diviners are made using my unique casting method of pouring molten metal into fabric waste moulds and then stripping the fabric and polishing the metal. They are sculptural skeletal figures, but they do not represent death. Influenced by Hans Talhoffer's 1467 '*rules of engagement*' series of fencing drawings, Diviners dance with dowsing rods and represent a connection between the past, contemporary challenges and potential. Diviner figures are accompanied by a swirl of water and a painted rainbow.



Diviners, 2014
Britannia metal
73 x 100 x 35 cm

07.

EMMA FIELDEN

This work explores the axis mundi, an imaginary line between Earth's celestial poles, the axis upon which the planet spins. It is a universal idea crossing religious, secular and cultural contexts.

It links the north and south magnetic poles. Across various belief systems it is considered a connection between celestial and earthly realms. Throughout history cultures have represented the axis mundi using symbols such as mountain, tree, ladder, church spire, obelisk and skyscraper.

The long sustained line is drawn through space by linking fragile magnetic shards. I made the shards by smashing strong industrial ceramic magnets with a mortar and pestle. This is a transformative process, similar to traditional methods of crushing earth and stones to make pigment for painting and drawing. The rigid magnets are destroyed and the resulting ceramic shards form a granular material with a diminished magnetic force. The material's fragility steered the development of the work and its making became a meditation requiring stillness, breath and concentrated precision. The obsessive act of drawing this line stems from my ongoing preoccupation with infinity and the notion that any line drawn is a mere portion of its infinite potential. These ideas are central to my art practice.



Axis Mundi: The Line and The Matter, 2015
Crushed ceramic magnets, neodymium magnets,
steel, glass mirror
3000 x 60 x 60 cm

08.

Paramor Prize 2017 Mayoral Award Winner

EMMA FIELDEN

Mapping the Void is a landscape of tiny mountains and satellites that are suspended by thread from above, held by an invisible force.

The installation describes invisible aspects of the universe, drawing a metaphor between magnetism and other unseen forces such as gravity and dark matter. Such forces are met with stillness and harmony through frozen pendulum motion.

The work is part of my ongoing exploration of the axis mundi, an imaginary line between Earth's celestial poles, the axis upon which the planet spins. This is a universal idea crossing religious, secular and cultural contexts. It links the north and south magnetic poles. Across various belief systems it is considered a connection between celestial and earthly realms. Throughout history cultures have represented the axis mundi using symbols such as tree, ladder, church spire, obelisk, skyscraper and mountain.

The mountains and satellites are formed from a magnetic material, which I make by smashing strong industrial ceramic magnets with a mortar and pestle. This is a transformative process, similar to traditional methods of crushing earth and stones to make pigment for painting and drawing. The forms are dusted with black iron oxide pigment, a ferromagnetic material that clings to their magnetic fields.



Mapping the Void, 2015
Iron oxide pigment, crushed ceramic magnets, neodymium magnets, linen thread
Measurements variable

09.

FIONA KERR GEDSON

Mathematical thinking is not what many perceive it to be; boring. In fact, Mathematical thinking is a way of enhancing creativity, of problem solving in real life situations. Fundamentally, Maths is Quality in Relationships.

I'm paraphrasing Mark Todd of the Ockham Foundation, after hearing him interviewed on National Radio. Here is a Mathematician who is using his thinking to create positive solutions and contributions to society. I found this inspiring.

I have Geometrically Enhanced these Mandalas with the hope of expanding Quality Relationships and Positive Contributions; let's meditate on that!

Acknowledgements: Mark Todd



GE Mandala, 2016
Pheasant, peacock, guinea fowl & turkey feathers
68 x 68 x 4 cm

10.

PROVOKED

Resistance often carries negative connotations – we may think of our own or others resistance to conform to social norms, to obey the law or to consider another person's ideas. This work plays on the saying 'resistance is futile' which tells us that resisting the way things are is a waste of time. That change and a better life cannot be achieved this way - resistance is not the way to utopia, only conformity is. Instead, this work asks us to consider the inherent potential of resistance as a fertile place for change, where new ideas form and can become influential.



Resistance is Fertile, 2016

Recycled dichroic lights, mdf, acrylic, timber

132 x 159 x 6 cm

11.

HELEN AMANATIADIS

Shifting into Consciousness explores consciousness through technology, specifically the role of scent in consciousness and its overt absence in the digital. Scent perception involves the most ancient and primitive part of our brain and has played a crucial role in our evolution and physical survival. Yet scent has the power to transport our consciousness to another realm and is used extensively in spiritual practices. Attempts to introduce scent into the digital have so far been rudimentary and unsuccessful. This work considers the practical mechanics of scent release and incorporates some of those elements, including the need for mechanical extraction. The use of fans refers to the “real world” mechanics and gears necessary to make the “virtual world” mimic the physical. The work also considers how we attain consciousness through technological innovation. The work is highly technological and involves algorithmic geometric patterns, laser etched/cut plywood, 3D printing, microcontrollers, coding, electronics, mechanics, Bluetooth, synthetic scent molecules and a contemporary fluoro incarnation of the primitive technology of string. Nevertheless, the visual aesthetic of the work, the waxed wood panel and crocheted mats, evokes the hand-crafted techniques of the past.



Shifting into Consciousness, 2016
4mm fluoro cord, plywood, brass, aluminium, PLA,
robotics, scent
Wall piece: 55 x 24 x 24cm; Floor mat: 55cm

Acknowledgements: James Zaki (mechatronics consultant), Sam Gentle (coding consultant). Supported by a UNSW Art and Design Grant and Culture at Work. Artwork image courtesy of Docqment.

12.

JAMES NGUYEN

Rest Ice Compression takes its name from First Aid teachings about what to do in the event of an injury. We are impelled to acquire this kind of knowledge in order to look after ourselves and our communities – these skills increase our worth as citizens.

Nguyen adopts this specific vocabulary in his work that enlists his mother and aunty as teacher and student, playing with the broader idea of value, specifically as it concerns refugee and migrant women. In an accompanying piece the two work through all-too-familiar racially-motivated platitudes heard in ongoing debates about ‘worth’ and the right to be in this country: ‘You flew here, I grew here’; ‘Learn to speak English’; ‘Go back to your own country!’. The works are filmed in their local Villawood, a suburb with a 15% Vietnamese constituent, and ask us to consider what particular skills and knowledge we value and teach as a society.

Talia Linz - Artspace

Acknowledgements: Nguyen Thi Kim Dung & Nguyen Thi Kim Nhung



Rest Ice Compression, 2016

Two channel moving image installation

10:11 minutes

Measurements variable

13.

JAMES NGUYEN

Let's sit down and talk. Let's force a conversation about race. Let's take turns to record, and face each other. Let's improvise to see how this plays out.

Let's also make scarecrows to keep the Buffalo and Deer off our property...

My representations of the migrant experience have increasingly become over-simplified and excruciatingly poetic. This intervention is not just an allegorical fable, or another epic. But by staging a private squabble, maybe there is still a possibility for the Buffalo and Deer to examine the discomfort of their privilege?



BuffaloDeer, 2016

Single channel moving image, wall text, cotton mat, overalls and scarecrow

1:53:11 hours

Measurements variable

14.

JULIAN TALARICO

'Here in the subtext of our everyday lives IX' is a site-specific video installation that has been adapted for its current location in the Hopper Gallery. It presents five shuffling and looping video streams on a five metre concave screen. Each of these streams combines a number of observatory clips connected by their respective focus on a particular area of everyday experience. As a spectrum they sample the spaces from introspection, through the interpersonal and impersonal to the structural. Viewed together they show the concurrency and breadth of contemporary experience.

The installation forms a space where the everyday world is sampled and re-presented. Ambient light signals have been recorded and over time the accumulation of this light triggers an alternate interaction of image and screen causing a transformation within the space. This is recorded concurrently as large amorphous reflections but also in a fragile light signal emerging from a fibre optic cable on to the gallery floor. The artwork is a model of connections and potentials often unexpressed in our quotidian experience that asks the viewer to consider the possibility within their everyday lives.



Here in the subtext of our everyday lives IX, 2016
Five channel HD video projection with custom screen, fibre optics
Continuous shuffled loop
Measurements variable

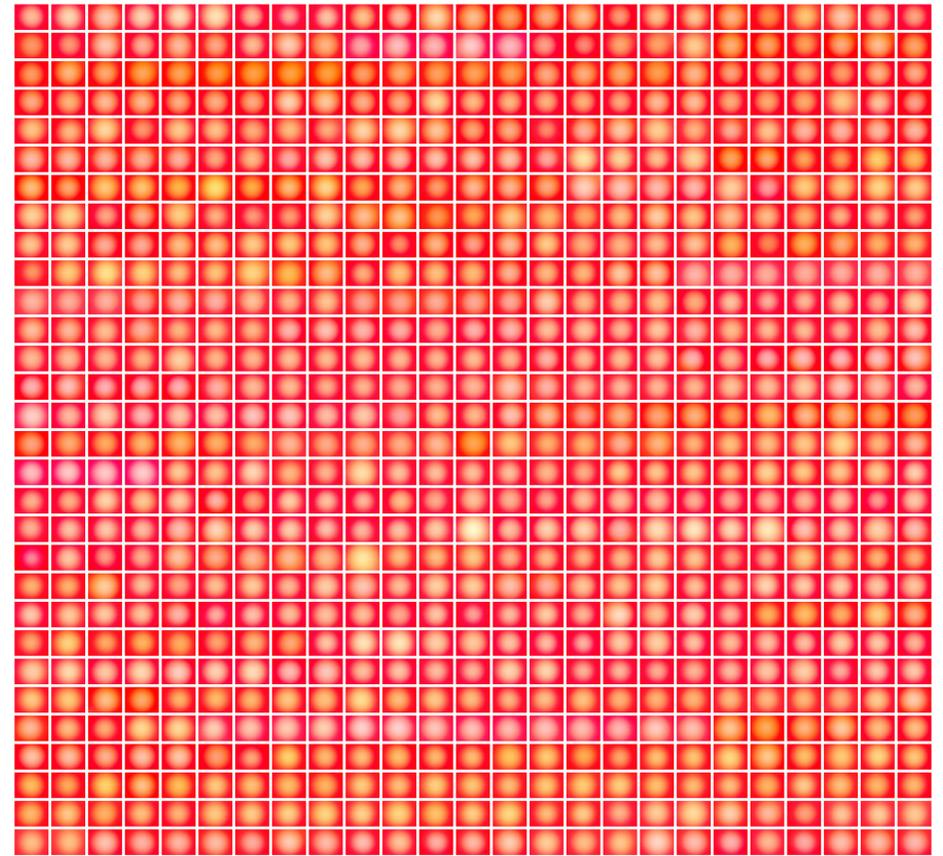
15.

KAILUM GRAVES

Transillumination is a photographic project comprised of hundreds of self-portraits created by capturing the transmission of light through different parts of my body.

The work is a result of experimentation with mobile phone photography to create new and unexpected interpretations of portraiture — specifically the selfie. *Transillumination* of the skin is performed to visualise subsurface blood volume and blood oxygen saturation; however, by repeating the process there are seven hundred and fifty photos in total. The effect is subsumed to create an ambiguous sequence of images that exist somewhere between art and life; the organic and inorganic.

There's nothing more intimate than a blood portrait. In a way it's the ultimate selfie. However, equally, there's nothing less ordinary than a mobile phone selfie. I view the work, which itself is a hybrid process between performance and photography, as both an abstract self-portrait and binary landscape. Viewing it like this displaces the human/non-human duality, and reflects upon the shifting boundaries between bodies and technologies, and humans and machines.



Transillumination, 2016
Pigment print on cotton rag
160 x 173 x 5 cm

16.

KATY B PLUMMER

We are all made of stuff we would rather forget, on every plane of our personal and collective lives. In the most solitary corners of our psyches, in the convoluted strands of our tangled family histories, in the shapes cast by the spaces between us in our intimate relationships, in the sticky morass of our culture's sinful past; as we tell our stories, we edit our multitudes to allow a cohesive and bearable narrative to take shape.

CATS CRADLE is a dense, spooky game of shifting string figures, where every pass of the grubby string reveals a new aspect of a fractured, circular story of struggle and love.



CATS CRADLE, 2016
Two channel video, mixed media installation
250 x 250 x 250 cm
6:00 minutes

17.

LAURA DELANEY

Revisitation aims to reconstruct the banal to create a new perspective. The banal is represented by the ubiquitous outdoor plastic chair. These chairs are made from polypropylene (PP) a by-product of processing natural gas and refining crude oil. They bear the recycling plastics code number 5.

The narrative aims to highlight the collective disassociation of the environmental impact of excessive consumerism. In Melbourne for example these frequently abandoned PP chairs are not recycled into new and useful plastic products but are buried in the Ravenhall landfill in outer suburban Melbourne. One source claims the chairs can take up to a thousand years to decompose.

Although buried we cannot forget about them. Their existence continues with the toxins leaked into the soil and subsequent environmental impact. This narrative aims to highlight how they can 'revisit' the planet from landfill. They have been discarded in the belief they will not bother us again but they can 'revisit' the planet with their toxins and the environmental impact of landfill.

We have a responsibility to consider the frequent purchasing and discarding of these ubiquitous and cheap objects.

Acknowledgements: Courtesy of the artist



Revisitation, 2016
Found polypropylene objects
84 x 60 x 46 cm

18.

LEE BETHEL

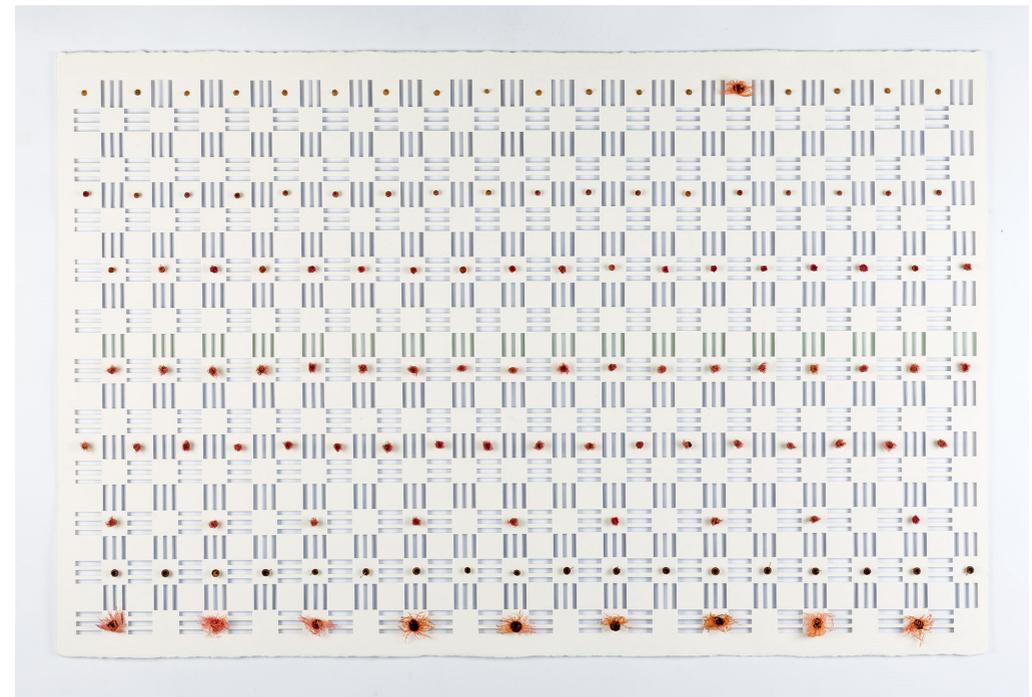
My work draws attention to the natural world by using material foraged from particular sites. In this piece the flowers and seeds were collected from Mt Annan, part of the Cumberland Plain.

The critically endangered Cumberland Plain Woodland has been extensively impacted by two centuries of agriculture and urban development in western Sydney and is now confined to less than 10% of its original extent. Forest Red Gums are part of the endangered species of this area.

Operculum refers to the process where gum tree flowers unfold and discard their caps. In this work I extend nature's process by collecting, sorting and reworking the material into highly ordered hand cut paper grids. These grids refer to human management of our natural world imposing artificial order on the landscape.

Watercolour painted on the back of the paper throw ever changing colour reflections behind the work using light as material and instilling the work with a sense of the original landscape.

Examining and presenting the subtle but often overlooked aspects of the world we live in draws attention to our current conservation challenges.



Operculum, 2016
Watercolour flowers and seeds on hand cut paper
76 x 101 x 40 cm

19.

LEN HURLEY

This animation is of 3 different structures that we might be building in the future.

I cannot see any reason why structures could not be made this way. They contain the same dimensions but are vastly different in nature. I created them in the same way – basically a box - but, I changed the textures and colours.

There are unlimited ways of exploring these structures, as we fly through them. I hope the structures of the future will be interesting to explore, not like the boring structures that are around today. We need some insight into new structures. These are just a few examples of unlimited styles. They could be 3D printed as some houses are built this way.



3 Structures, 2015

Animation

5:52 minutes

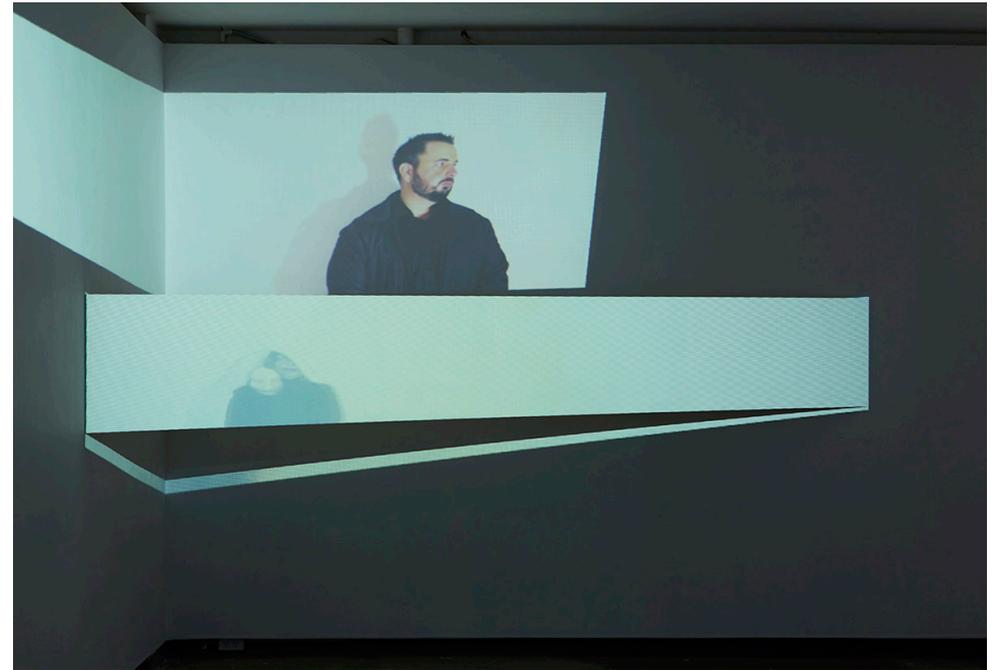
20.

MARIAN ABOUD

This artwork is part of an ongoing interest in mimetic theory. Aristotle adapted the term to his idea that artistic pursuits, particularly tragic drama, mimic the people, places and conditions that we find around us in the real world.

The anthropologist Michael Taussig draws on Walter Benjamin's *'On the Mimetic Faculty'* (1933), describing the mimetic faculty as "the nature that culture uses to create second nature, the faculty to copy, imitate, make models, explore difference, yield into and become *Other*. The wonder of mimesis lies in the copy drawing on the character and power of the original, to the point whereby the representation may even assume that character and that power." In particular, Taussig suggests that appearance is power and that the 'duplicating power' of image is also a self-transforming power and hence, is a power for healing: (Taussig 1993: 126).

Collaborating with my 5 sisters and brother in this artwork looking specifically at the rituals around death and mourning in the Lebanese culture, examining repertoire, modifications and adaptations of various rituals.



The Secret Handshake, the waiting wall, 2016
Two projections on site specific location
5:00 minute loop

21.

MATTHEW JAMES

Australia is built up of multiple regions, each possessing their own character, these characteristics often making a place unique in comparison to others.

Part of an ongoing series, *Sydney to Gulmarrad* is a survey of the space between. The still image of squished bugs on an illuminated acrylic screen is the result of the Work's frame being strapped to the front of a car that then driven from one place to another. Through the journey bugs are gathered through impacting and adhering to acrylic face of the work, once collected they are set in resin, preserving them within the frame.

In this work the eclectic ecology of bugs in Australia are on show, all from different times and places yet all ending up in the same place. A glimpse of what Australia is through an action that many Australians can relate to.



Sydney to Gulmarrad, 2016
Bugs, resin, wooden lightbox
23 x 27 x 5 cm

22.

MEGAN MCPHERSON

This work is a part of an ongoing investigation into measuring affect through imagined cartographic measuring devices. This artwork is about the activity of doing research; experiments, observations, measuring, interventions, and analysis – actions and activities of research that are immersed in affect and place.

Cartographer's chains: cloak-territory-affect describes the mapping of a territory and the close reading of a place. Affects entangle the mapping device; they huddle into black-green swampy clumps, gathering in folds, and snag into the points, just touching of how we measure place. It is about a place imagined, a place of the imaginary and addresses ideas about innovation and visions for our future in the ways we embody the affects and effects of places.

Acknowledgements: Yuho Imara



Cartographer's chains: cloak-territory-affect, 2016
Relief printed rice paper, pigment inks, silk, cotton,
archival glues
200 x 200 x 15 cm

23.

MEHWISH IQBAL

Ordinary People radiates through multiple layers, unfolding my interpersonal relationship of being a migrant, to exploring various circumstances that lead individuals to embark on complex journeys with little control over their situation.

The work excavates historical narrative of World War II, generating an abnormal influx of refugee and migrant diaspora in relation to the present day Middle East crisis impacting societies at large; compromising the position of ordinary people in the monopoly of power play. Furthermore, it asks serious questions about social and cultural taboos, cultivating an unbreathable landscape that negotiates the personal and collective identities of individuals.

The construction of work, particularly in felt, exudes a sense of comfort. However, the nature of work's material traverses functionality of the object, leading its bearer to complete suffocation, and challenging one's perception of reality.



Ordinary People, 2015
Felt and plastic
40 x 120 x 100 cm

24.

NUHA SAAD

In my practice I am interested in the link between ornamentation and interior architectural elements, and how these elements are inter-meshed with concepts of appropriation, displacement, the inter-cultural and personal identity.

This artwork combines elements of minimalism, ornament, memory and identity; where an inherited self is defined and projected, though anchored to un-lived and bespoke experience.

Ornamental forms and colour create re-imagined interiors, where Federation and Victorian rooms are evoked. The tactile surface of the flock wallpaper creates a type of sculptural relief where the flat surfaces between the arabesque forms are the 'ground' and site(s) for transformation. Vivid colours are worked and placed here. The work can be seen as an archaeological dig of sorts, though here a fine brush adds rather than reveals, leaving colours of a nostalgic hue.

Dr Jacqueline Millner, Associate Dean, SCA: In (the artist's) works, ordinary architectural elements are de-contextualised and reworked to explore how spatial features and colour work together to construct a sense of place, a cultural identity even. Thus, what might at first appear to be work predominantly concerned with questions of form and the nature of painting opens up broader social and political dialogues.



The Sun Casts Shadows of a Nostalgic Hue, 2016
Flock wallpaper, Italian Silk, satin, acrylic paint,
vintage wooden post, upholstery pins, upholstery
trim, board
260 x 210 x 3 cm

25.

OWEN LEONG

My work is innovative in its exploration of contemporary Australian identity, masculinity, and cultural diversity. I use my own body in performative photography to explore systems of power, the transmission of culture, and the body as a physical site of exchange. My creative practice synthesises new ideas and processes to create innovative and compelling works of art.

Through the expression of both traditional and contemporary Chinese-Australian identity in 21st century Australia, my work creates new forms of experiencing, interpreting and understanding society and the world around us.

In my work, the shifting interplay of darkness and light, the unsettling and seductive, unfolds in a series of self-portraits that transform my body into fictional selves. 'Emotional Geometry' is a body of work informed by Chinese philosophy, medicine and healing. A 'Sankalpa' is an idea formed in the heart or mind, a private meditation, a deep resolve or intention to bring about positive change in one's life. In this self-portrait, my body is held by a neck brace, which supports the body to heal after an injury. A gold nimbus floats like an armour or exoskeleton around my head, emanating from the mind, anchored in the body.

Acknowledgements: Courtesy of the artist & Arterreal Gallery, Sydney



Sankalpa, 2016
Archival pigment print on cotton paper
120 x 120 x 5 cm

26.

PATRICK CREMIN

The work *Riot Shields* looks at structures of military control and the role of technologies used within them, specifically the (UAV) unmanned aerial vehicle.

Intrigued by the methods of resistance seen in the Ukrainian Euromaiden revolution of 2014, I began to construct riot shields adorned with a four-colour camouflage design seen in software used in drone surveillance. Keeping with an exploration of makeshift reactions to overwhelming external threats, I sourced materials from nearby scrap metal collection points and used components that were easily accessible around my father's garage. I thought of these constructions as artefacts of the future, speculative sculptures that were made as a form of preparation; symbols of present-day anxieties.

Three riot shields were made in total, each adorned with a different camouflage pattern. These patterns became more translucent after adopting a half-spray technique in my practice that produced a light misting of colour from each spray. In using this technique, the pattern became less rigid, hard lines were replaced with faded and washed out colours, increasing the depth on the surface of the shield, obscuring its form and allowing for a speculated heightened ability to protect the individual against digital tracking from the skies.



Riot Shields, 2015
Stucco aluminium, aerosol, enamel paint
90 x 180 x 6 cm

27.

REBECCA BRADY & PAMELA RODOREDA

We as humans cannot be prepared for the future without understanding the vulnerability that our planet is facing.

The basic act of drawing is pivotal to the art practice of both artists and takes on a new and vibrant nuance when employed and manipulated through modern technology into a digital animation. Worked on multi layers, this creative exploration of the impact of industrialisation on our world, showcases a visual playground of investigation and experimentation.

Darwin's Nightmare challenges the viewer to connect to the current issues of indiscriminate land development, industrial pollution and in particular, its effect on our coral reefs, whilst understanding the importance of creation and imagination through the eyes of a child.



Darwin's Nightmare, 2016
Digital Animation Video
150 x 150 cm
9:18 minutes

28.

SARDAR SINJAWI

I explore the formation of images via the simple intervention of objects in spaces also populated by transparent reflective surfaces. The disjunction between what the viewer see from a single spot and what they know by moving around. I arrived at this by experimenting with clear Perspex and mirror to create objects that are illusory, but that are actually mental entities that viewers themselves create through the conjunction of reflection and their own spatial location. I give viewers the opportunity to see that it is they who create the illusory object, just as they also undo it by moving behind the reflection to see the illusory object disappear.



After a Beam of Light: Mirror2, 2016
Mirror, Plastic and Footwear
50 x 75 x 20 cm

29.

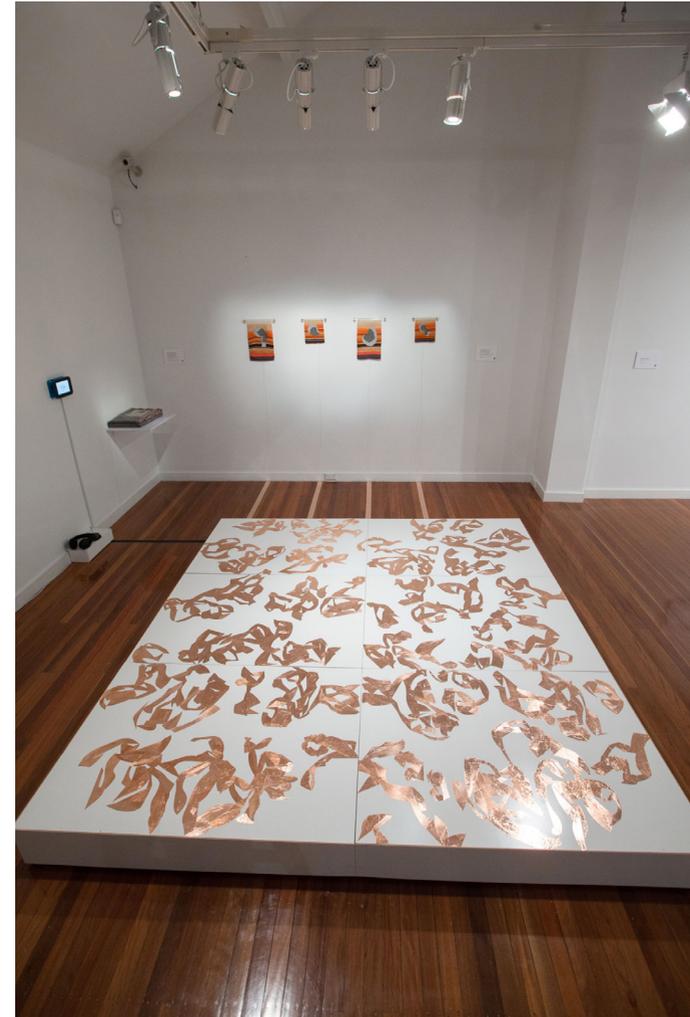
Paramor Prize 2017 Winner

SUSANNAH WILLIAMS & WARREN ARMSTRONG

This work is a multi-faceted installation that audience members are invited to engage with by taking off their shoes, walking through it and touching its surfaces. As they do so, they interact with conductive materials that trigger immersive binaural audio recordings delivered by wireless headphones.

There are 22 recordings overall that audience members may move through in any order and at any speed they desire. The recordings consist of stories of migration told to the artists by individuals who have settled in Western Sydney and areas beyond it; interspersed with soundscapes from the area that reflect its multicultural reality. The visible elements of the work include pieces of abstract data visualisation – a copper drawing on a floor-spanning platform derived from population maps of the Blacktown LGA, and tapestries based on radar graphs of population intakes over time from various parts of the world – along with an army blanket presented to post-WWII refugees embroidered with an actual document of passage, and a series of picture dictionary drawings that were originally used to overcome everyday language barriers, but have now found their way on to a touch screen where they trigger a procession of multi-lingual translations of the words they represent.

Acknowledgements: Listening Device vii: Felt Histories Contributors: Hani Abdile, Hamad Alazam, Mohammed Alanezi, Elfriede Armstrong, Josipa Draisma, Paul Fanous, Zaki Haidari, Afshin Kargar, Sandy Maestro, Uncle Wes Marne, Peter Roads, Khaled Sabsabi, Christine Smith, Therese Wilson, Zachary Wone, Naw-Ruz Cook Island Singers (Mrs Margaret Nekeare-Cowan, Mama Rachel Maurangi, Mama Teremoana Harvey, Mama Davida Suaru, Mama Tereapii Allen), Naw-Ruz Baha'i Prayer Chanter Picture Dictionary: Cigdem Aydemir (Turkish), Bhumika Barot (Ghadrati), Ivon Bozzi (Portugese) Bohdan Dubik (Slovak), Camilo Forero (Spanish), Ines Gruber Hungarian/German), Christina Hofmann (German/French), Jing Jin (Mandarin), Farrukh Khan (Urdu), Chau Nguyen (Vietnamese), Scott O'Keefe (Japanese) Poorvaja Ramen (Hindi), Kalpana Viguesha (Tamil), Art Woottiarporn (Thai) Thanks to Katie Green, Sean McCallion, Monir Rowshan & the Baha'i Community, Victoria Silk, Catherine Thornton



Listening Device VII: Felt Histories, 2016
Wooden platform, copper tape, conductive fabric & thread,
touch screen, capacitive circuitry, microcomputer, sound,
wool, and WWII blanket
19 x 264 x 284 cm

30.

TINA BARAHANOS

This image was taken from my car window, while travelling alongside a moving train. (I was the passenger, of course). I felt drawn to the people on the train involved in their own journey, I knew nothing about them but felt connected to them. Transport is the connecting link between regions and we all spend much of our time in transit. In this space we shed our regional identity and become commuter connected by the mundane routine or travelling. Photography allows me to capture the fleeting moment, and then using a computer editing programme create, from fragments of various photos, a new picture that translates what I was feeling about the scene.



Passenger Train, 2016

Digital Print

118 x 86 cm

31.

VALERIE RESTARICK

Global warming is one of the major causes of coral reef bleaching. Abnormally high sea temperatures kill the tiny marine algae that are essential to coral health. In Australia, a recent aerial survey has shown that 95% of the northern Great Barrier Reef is bleached - far worse than previously thought. Of the 520 reefs surveyed only four showed no evidence of bleaching. It is estimated that 60% of the world's coral reefs will be lost by 2030.

Acknowledgements: Photo credits Rebecca Newman Photography



Bleached Coral, 2016
Porcelain clay, slip, volcanic glaze, grog,
vermiculite, perlite, black stoneware clay
15 x 30 x 30 cm

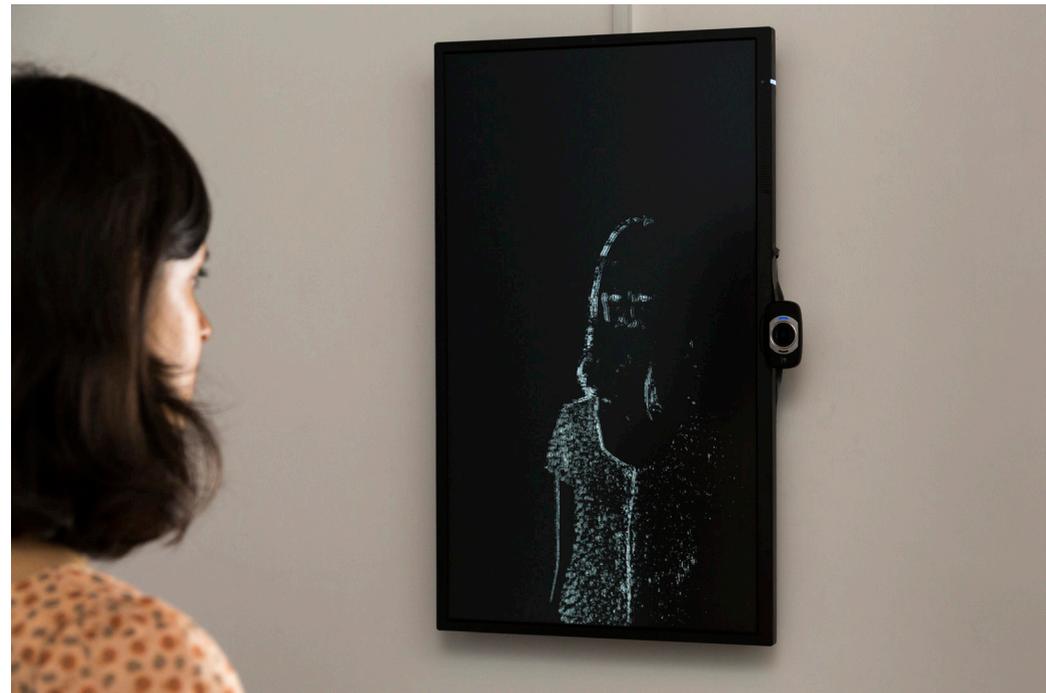
32.

YVETTE HAMILTON

Moving Portrait is a live interactive portrait that captures a likeness of the viewer as they stand in front of the work. However, this likeness is only given when the viewer is moving - if they stand still, they disappear into a void of blackness.

This work is a part of an ongoing project that aims to in push at the boundaries of portraiture and explore the evolution of the notions of 'being' and 'presence' as influenced by evolving technological heterotopias.

Moving Portrait examines the ways in which the screen acts upon notions of self and the way in which the self is acted out upon the screen. This portrait explores the oscillation between stasis and flux in being and performing self, onscreen and online.



Moving Portrait, 2016
LED screen, micro camera, computer, motion detection software
62 x 37 x 2 cm

JUDGE PROFILES

LUKE PARAMOR

Growing up an only child to a single mum on an 8-acre property in West Hoxton ... playing in the creek, around the dam, fox-traps & among the sculptures which lay scattered across the grounds of a house designed by Philip Cox - made for a wonderfully surreal early childhood: a bit like '*Le Petit Prince*' with a semi-rural backdrop.

At the age of 8, music arrived in the form of an upright piano ... the same one my daughters are embarking their journeys on. My musical landscape has evolved around a consistent Minimalist thread - to which I owe my mother.

After donating the majority of her work to the Casula Powerhouse at the turn of the century, a new chapter of my life began in Newcastle – where my wife & I are now raising a young family, as well as establishing a flourishing business.



DR GEORGE (POONKHIN) KHUT

Dr George (Poonkhin) Khut is an artist and interaction-designer working across the fields of electronic art, design and health. His body-focussed interactive and participatory artworks use biosensing technologies to re-frame experiences of embodiment, health and subjectivity.

George was the winner of the 2012 National New Media Art Award, at the Queensland Art Gallery, Gallery of Modern Art (GoMA) for his heart rate controlled artwork *Distillery: Waveforming* - a prototype iPad app developed during a residency at the Children's Hospital at Westmead, Kids Rehab, supported by the Australian Network for Art and Technology.

In addition to presenting his works in galleries and museums, George has been developing new audiences for interactive and participatory art with exhibitions and research projects in hospitals, starting with *The Heart Library Project* at St. Vincent's Public Hospital in 2009, and more recently with the *BrightHearts research project* - a collaboration with Dr Angie Morrow, Staff Specialist in Brain Injury at The Children's Hospital at Westmead, Kids Rehab, that is evaluating the efficacy of his interactive artworks as tools for helping to reduce the pain and anxiety experienced by children during painful and anxiety-provoking procedures.



ERICA SECCOMBE

Erica Seccombe is a visual artist based in Canberra. She was recently awarded the prestigious 2017 Capital Arts Patrons CAPO Fellowship. Her practice spans from traditional and photographic print media to experimental digital platforms using frontier scientific visualisation software. Her work, *Virtual Life* (2014) was selected to be the winner of the 2015 Paramor Prize.



Erica is currently a PhD candidate in Photography and Media Arts. Her research project, *GROW: experiencing Nature in the Fifth Dimension* is a practice-led research project investigating time-resolved (4D) micro-X-ray Computed Tomography through immersive stereoscopic digital projection installations and 3D printing.



Erica Seccombe
Virtual Life, 2014
Solvent print on aluminium composite board
Casula Powerhouse Arts Centre Collection.

PROJECT TEAM

ACTING DIRECTOR

ASSISTANT DIRECTOR

CURATOR

PROJECT ASSISTANT & CURATORIAL INTERN

REGISTRAR

ASSISTANT REGISTRAR

PRODUCER PUBLIC PROGRAMS

EDUCATION & PUBLIC PROGRAMS ASSISTANT

ADMINISTRATION COORDINATOR

ADMINISTRATIVE ASSISTANTS

MARKETING OFFICERS

VENUE/EVENTS PRODUCER

FRONT OF HOUSE SUPERVISOR

TECH PRODUCER

ASSISTANT TECH PRODUCER

INSTALLATION TECHNICIANS

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Adam Porter

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Megan Hillyer

Roy Marchant

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