

A woman with blonde hair, wearing a pink jacket and a watch, is pointing her finger at a postcard displayed on a wall. The wall is covered with many colorful postcards. The background is slightly blurred, showing other people in the gallery.

LINDEN POSTCARD SHOW

30TH

BIRTHDAY CELEBRATION

LIN
DEN. NEW
ART

INTRODUCTION

The “postcards” that we know began to appear in the late part of the 19th century as a cost-effective alternative to the longer handwritten letter. Doing away with the envelope, the postcard shared its contents brazenly with all who crossed paths with it.

As technology continued to advance and photography improved, the postcards then incorporated pictures. These postcards told stories of different places with scenes from far-away countries or beach side holidays. They recorded our travels both near and far.

Each postcard was sent with short messages like ‘Wish you were here’, ‘Be home soon’ or ‘Missing you’, as an acknowledgement of the space between the writer and the recipient. Often, such postcards included a kind of tasty morsel, a promise of a better story to come with a ‘I’ll catch up with you when I am home’. These types of postcards connected us to others even if they represent a rather one-sided conversation.

As Melbourne begins to emerge from our second COVID-19 lockdown, these sentiments seem all the more poignant and heart felt. Only now can many of us really identify what we have missed and longed for. In our world of digital abundance, the time it takes to scribe a handwritten note, is appreciated more than ever

2020 marks the 30th Birthday of the *Linden Postcard Show*. In preparation for this milestone, we have invited back the winners of prizes from previous years to share their stories and journeys. Each of them has recounted what it meant to be a winner and how the recognition spurred them on in their practice. This sentiment was the something that had not changed over the thirty years.

Several months ago, I also spoke to the former Director of Linden, Kevin Wilson. Kevin is now the Curator of Artisan and lives in Queensland. As the originator of the idea that formed Linden’s longest running

IMAGE > [Front cover] Visitors at the opening of the *Linden Postcard Show 2019-20*.
Photograph: Theresa Harrison Photography.

exhibition, I was curious to know what prompted the idea for the exhibition back in 1990.

For Wilson, his idea stemmed from an observation from his travels around Australia. He noted that the postcards available for tourists visiting St Kilda were virtually identical to other parts of Australia. It was as if each beach was inserted as a backdrop with "Greetings from [insert the beach spot]. The same bikini clad girl appeared on them all, reproduced across Australia." ¹

A sneaky idea formed; if you like, a kind of feminist inspired action to challenge the bikini clad babe and provide an alternative viewpoint of St Kilda. What would happen if artists were invited to capture the "real St Kilda" in all its diversity? ... And so the idea for the exhibition was born.

As Wilson remembers, opening speeches were shelved as it was impossible to announce the prize-winning artists in the crush of people. Instead he "joined the crowd of artists and visitors alike with a beer in hand to celebrate the creativity of the

community on the front lawn of the gallery". As former Community Arts Officer Jane Crawley who is now the Executive Director of Arts Investment at Creative Victoria, recalls, "The *Linden Postcard Show* is a democratic art experience - a sweet (and sadly, still unusual) meeting point between ideas around community, accessibility and contemporary art practice. For visitors and collectors, it is a safe place to share what they like or dislike and a place where it is possible to buy a work to treasure for years to come". ²

30 years on, we know that art collectors have picked up their first artwork from the exhibition and many friendships have formed. Audiences come year after year to look, discover and have interesting conversations. Many visitors return several times to find something they had missed in the previous visit. Sometimes these visitors disagree with who the judges have awarded prizes to...other times they are wholeheartedly support the decision.

People buy work with their hearts and find connections that are meaningful to them. Artists delight in seeing their work hang

across the gallery walls. Friends and family come to visit to find that work by the person they know in the gallery.

Since its inception, thousands of artists from every career stage have entered the prize. For many, it may be the first tentative step where they bravely show their work for the first time; for others it is a chance to reconnect with a latent artistic ability and for others still it is a chance to get noticed by the judges.

We thank each of the alumni artists for so generously re-joining this exhibition – for sharing their stories and memories of the exhibition over the past 30 years. If I was to write each of you a postcard it would have to

say something like this:

"We've missed you. Welcome back to our house, it is so great to see you again".

It is lovely to have you back, and the Linden team looks forward to sharing the stories and inspiration behind your work again.

MELINDA MARTIN
Director
October 2020

¹ Melinda Martin & Kevin Wilson interview, 27 July 2020

² Melinda Martin & Jane Crawley interview, 23 July 2020.

ABDUL ABDULLAH

Abdul Abdullah is a multidisciplinary artist who creates carefully crafted political commentaries that speak of the 'Other' and the experiences of marginalised communities. Identifying as a Muslim and having both Malay/Indonesian and convict/settler Australian heritage, Abdullah occupies a precarious space in the political discourse that puts him at odds with popular definitions.

Abdullah has exhibited widely across Australia and internationally. He won the first prize in the *Linden Postcard Show* 2014. In the same year, he was a finalist in the Archibald Prize, the John Fries Award and as a Western Australian of the Year Youth Award. The following year Abdullah was included in the Museum of Contemporary Art's *Primavera* 2015. In 2019, he was awarded the inaugural Australian Muslim Artist Art Prize. He is a five-time Archibald Prize finalist and five-time Sulman Prize finalist. His work is collected by numerous institutions, including: the National Gallery of

Australia, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane; Museum of Contemporary Art, Sydney and MAIIAM Contemporary Art Museum, Thailand.

Abdul Abdullah is represented by Yavuz Gallery, Sydney

www.abdulabdullah.com

The Linden Postcard Show – It's always had a wonderful reputation. I like the fact that the people who have won it have often gone onto professional and really solid and critically engaging practices and careers and so it's really nice to be a part of that lineage.



IMAGE > Abdul Abdullah, *Where the clouds are far behind me*, 2019, manual embroidery made with the assistance of DGTMB studios, 150 x 120cm. Image courtesy of the artist and Yavuz Gallery, Sydney.



IMAGE > Penny Byrne, *Pandemic Sonata in C Major, 2020*, Vintage Italian ceramic wall plaque, miniature Corona beer bottles, Japanese handblown glass fishing buoys, vintage coral from a Coolangatta souvenir, epoxy resin, acrylic paints, 47 x 40 x 11cm. Music: Antonio Vivaldi, *Trio Sonata in C Major, RV82, 11. Larghetto-Lento*. Photograph: Matthew Stanton. Image courtesy of the artist.

PENNY BYRNE

Penny Byrne's practice is grounded in the repurposing of found objects, deploying materials such as antique porcelain figurines, vintage toys, bronze and glass to create sculptural works which are engaging, irreverent and often disarmingly humorous. Byrne's practice interrogates social, political and humanitarian issues.

Byrne's undergraduate Bachelor of Fine Art, and her postgraduate qualifications in ceramics conservation and the law underpin a highly articulate and politically driven practice. Byrne has developed more than 15 solo exhibitions since 2006 and has been selected for numerous curated exhibitions, both here in Australia and internationally. Byrne won first prize in the *Linden Postcard Show* 2017-18 having also been chosen as a Postcard winner in 2005, when her work was made into a postcard. Byrne's work is represented in many collections including the National Gallery of Victoria, Melbourne; the Art Gallery of Western Australia, Perth and Bendigo Art Gallery, Victoria.

Penny Byrne is represented by Coates and Scarry in the United Kingdom.

www.pennybyrneartist.com

Being a Postcard winner back in 2005 started my career as an artist. On the strength of that first artwork I gained commercial gallery representation and since then I haven't looked back. Winning the Postcard Show main prize in 2017 was a wonderful experience, and an affirmation that twelve years later my career was still going strong. In 2020 I am showing work in exhibitions in New York and Venice, as well as in several shows here in Australia. Here's to 2021 and beyond!

SARAH CROWEST

Sarah crowEST's current output occupies a conceptual space between painting, visualising sound and concrete poetry of a political nature. She works across contemporary art, publishing and performance.

CrowEST was awarded a Shakespeare Grove Artist Studio residency from 2017 to 2020, a Gertrude Contemporary studio residency 2013-2016, and a PhD from the Victorian College of the Arts in 2013. In 2009 she was a recipient of the Samstag International Travel/study Scholarship for a year at Escola MAUMAUS in Lisbon, Portugal. Her work has been included in major group shows including the Tarrawarra Museum of Art Biennial, Melbourne, 2016. CrowEST's work is held in several national collections including the National Gallery of Victoria, Melbourne; Artbank, Art Gallery of South Australia and Queensland Art Gallery | Gallery of Modern Art. CrowEST won the St Kilda Art Supplies Award in the *Linden Postcard Show* 2013-14.

I was delighted to win a luxurious amount of art supplies. I am still using some of them five years later!



IMAGE > Sarah crowEST, *SO WISE*, 2019, acrylic on Belgian linen, 127 x 102cm. Photograph: Ross Coulter. Image courtesy of the artist.



IMAGE > William Eicholtz, *Hybrid Harvest*, 2008, synthetic glazed polymer cement, 80 x 70 x 50cm.
Image courtesy of the artist.

WILLIAM EICHOLTZ

William Eicholtz is a contemporary sculptor. His works often draw on classical themes, metaphors and human and animal forms, with a particular focus on the male nude. His usually large-scale sculptures are infused with humour and theatricality.

Eicholtz was the winner of the 2005 Helen Lempriere Outdoor Sculpture Award. He has since been commissioned to produce numerous public sculptures, as well as showcasing his work in many solo and group exhibitions, across Australia and internationally. Eicholtz's work has been included in major group shows at RMIT Gallery and McClelland Sculpture Park and Gallery in Melbourne as well as Sculpture by the Sea in Sydney. Following a Creative Victoria project grant in Varanasi, India, that resulted in the film, *Lights across the Sea of 2012*, Eicholtz also participated in the 2016-17 Kochi Muziris Biennale in India. Eicholtz also exhibited in Beijing after a 2012 Asialink residency. Eicholtz won the first prize in the *Linden Postcard Show* 2018-19.

www.dishboydreaming.com

I think that the format of the postcard show, which is basically, come one come all, it's so welcoming. It really opens the austere white cube gallery scenario. It really breaks that down. People can come in with a sense that they belong there, that their work is being respected and shown.

ROBERT FENTON

Robert Fenton's highly detailed and lifelike paintings evoke strange and elusive narratives that blend the real and the imagined. Through dark humour, didactic or ironic titles and by drawing on historical painting traditions, Fenton's work often raises questions about how we might redress Australia's colonial history.

Fenton has shown prolifically across Australia since the mid-1980s, in group and solo exhibitions at galleries including Parliament House, Sydney; Brunswick St Gallery, Melbourne; Art gallery of Ballarat and Warrnambool Art Gallery, Victoria. Fenton's work is held in private and corporate collections across the world, as well as Caloundra Regional gallery, Queensland; Deakin University Gallery, Melbourne and Coffs Harbour Regional Gallery collections in New South Wales. Fenton has been a finalist in the Rick Amor Drawing Prize, 2016, a finalist 10 times in the Eutick Memorial Still Life Awards, a finalist in the Elaine Birmingham Watercolour Award,

and a semi-finalist in the Moran Portrait Prize and the Sunshine Coast Art Prize, 2020.

We believe that Fenton has entered the Postcard Show more than any other artist, having entered every year since 2006. He has won three prizes; First Prize in 2015, the Artist Encouragement Award in 2017 and Best Portrait in 2019.

www.robertfenton.org

I've used it as a little guide to how my work is going and where I want to take it. I found it's helped my work evolve, mainly I will put something in and if it doesn't register or click with the audience, I can usually tell, when it does you just get that feeling that there's something there, and I will keep developing it. I would say to any artist, either amateur or professional, to actually go and enter. The benefits for your work are great, it's great for the art gallery and the arts community especially around St Kilda.



IMAGE > Robert Fenton, *Where the bloody hell are you?*, 2020, oil on canvas, 100 x 133cm.
Image courtesy of the artist.



IMAGE > Prudence Flint, *The Waiting*, 2020, oil on linen, 122 x 102cm. Image courtesy of the artist.

PRUDENCE FLINT

Prudence Flint paints figures in psychologically charged environments enveloped by fields of colour and light. The viewer is invited into an intimate world where the figure's pose, each articulated detail, and the flat expanses of colour create an interplay of tensions.

Flint has held solo exhibitions across Australia in major state and regional galleries for close to thirty years. She had her first international show in Dublin in 2019. Flint gained a Masters of Fine Art from Monash University in 2008. Flint is a seventh time finalist in the Archibald Prize. She won the Len Fox Painting Award in 2016, the Portia Geach Memorial Award in 2010 and the Doug Moran National Portrait Prize in 2004. Her work is held in the collections of the City of Port Phillip, Melbourne; Artbank, BHP Billiton, City of Gold Coast, Queensland; University of Wollongong, New South Wales; Castlemaine Art Museum, Victoria and numerous private collections. Flint was a winner in the *Linden Postcard Show* 2012-13.

Prudence Flint is represented by mother's tankstation Dublin and London, Bett Gallery, Hobart and Fine Arts, Sydney.

www.prudenceflint.com

I have enjoyed all my experiences exhibiting in the Linden Postcard Show over the years and my involvement with Linden. Each time I have participated has marked a new phase of my work.

JOSH FOLEY

Josh Foley's work explores the history and conventions of Western painting. By experimenting with oil and acrylic, Foley pushes the boundaries of landscape and still life traditions, creating visually complex surfaces that highlight the materiality behind the painted image.

Foley holds a Bachelor and Honours of Contemporary Art from the University of Tasmania. He has exhibited extensively across Australia and has recently undertaken residencies including the Australia Council's Cite Internationale des Arts in Paris in 2015. In 2011 Foley won the John Glover Prize and has since been a finalist in the Black Swan Prize and the John Leslie Prize, both in 2016, as well as the McGivern Prize in 2019. Foley's work is held in many public and private collections throughout Australia, notably, in the collection of the Queen Victoria Museum & Art Gallery, Tasmania; Macquarie Bank & University of Tasmania. Foley was a winner in the *Linden Postcard Show* 2015-16.

www.joshfoley.com.au

It's a really amazing opportunity when you are fresh out of art school and you want to show work in gallery. I moved to Melbourne in 2007, I had solo shows, but also wanted to be in group shows and connect with the community. I started putting work in every year that I was in Melbourne and when I moved to Tassie I would send work up and continued to get involved in that even when I did start having more shows because it's just a really fun kind of platform and has a great energy of community.



IMAGE > Josh Foley, *Glover's Garden of Earthly Delights*, 2017, mixed media on canvas, 67 x 56cm.
Image courtesy of the artist.



Anna Hoyle's practice combines illustration, graphic design, language and text to create images and objects that are both a tribute to and an ironic interpretation of advertising and consumerism.

Hoyle has a Master of Fine Art by Research from Monash University and a Bachelor and Honours degree from the Victorian College of the Arts. Hoyle has been a finalist in numerous awards and prizes, Hoyle won the Robert Jacks Prize for drawing in 2004 and shortlisted for the Dobell Prize for Drawing, at the Art Gallery of New South Wales, Sydney in 2007, the Blake Prize in 2005, the Paul Guest Prize for Drawing in 2012 and 2018 National Works on Paper at Morning Peninsula Regional Gallery, Victoria. Her work is held in the collections of the National Gallery of Australia, Melbourne; Artbank, New South Wales; University of Queensland Art Museum and Mornington Peninsula Regional Gallery amongst others. Hoyle was a winner in the *Linden Postcard Show* in 2003 and 2015.

www.annahoyle.com

The fact that there is a whole range of artists from established to emerging and people who are quite happy to not be fulltime artists but enjoy making art, there's no pressure either way. It's not an ageist thing, there's no academic or artistic credentials needed, everyone is welcome.

HELEN JOHNSON

Helen Johnson employs painting to reassert, shake open and question imagery that has played a role in the processes by which Australia has constructed and hidden among false histories of itself since colonial invasion.

Johnson's work is held in a number of public collections including Artbank, Art Gallery of New South Wales, Sydney; Michael Buxton Collection, Melbourne; Mornington Peninsula Regional Gallery, Victoria; National Gallery of Australia, National Gallery of Victoria, Melbourne and Booth Collection, University of Chicago, USA; Johnson holds a PhD in Fine Art from Monash University. Her work has been shown extensively across Australia and internationally, with recent exhibitions in London, New York and Los Angeles. Her work has been included in group shows at the Art Gallery of New South Wales, the Australian Centre for Contemporary Art and the National Gallery of Victoria. Johnson was a winner in the *Linden Postcard Show* 2002-03.

Johnson is represented by Château Shatto, Los Angeles; Pilar Corrias, London and Sutton Gallery, Melbourne.

www.helenjohnson.net

It was a big moment for me to get a prize at the Postcard Show, it was one of the first moments when I felt like I could actually be an artist. I found the art world quite daunting at that point, as a recent graduate, and the Postcard Show felt welcoming. One of the things I like about it is that it's supportive of so many artists and inclusive of people at all different stages of their creative trajectories.



IMAGE > Helen Johnson, *Crystal set (anger)*, 2020, acrylic on canvas, 10.2 x 15.2cm. Image courtesy of the artist and Sutton Gallery, Melbourne.

MICHAEL KLUGE

Michael Kluge's highly detailed photographs aim to elevate the ordinary or overlooked aspects of life in his local community. He amplifies the mundane beauty of his selected scenes and objects with a masterful use of light and composition. The concept of time is central to Michael's work often focussing on old objects, people and locations that hold history within their image.

For over twenty years, Kluge has shown his work across Victoria. Kluge's work has recently been included in exhibitions at the Centre for Contemporary Photography and Brunswick Street Gallery, Melbourne and he has held solo exhibitions at St Kilda Town Hall Gallery, Kingston Arts Centre and Head On Photo Festival. He has been a finalist in the Moran Contemporary Photographic Prize in 2013 and Lens Mist 2016. Kluge won the 2018 Australian Institute of Professional Photography Award for Best Commercial Work, Ilford Centre of Contemporary Photography Salon. Kluge was a winner in the *Linden Postcard Show* in 2003 and 2013.

www.michaelkluge.com.au

Seeing your work hanging alongside works from the broader arts community has always been fun. Winning a Postcard Prize was a real thrill... to get recognition of my work among my peers. The Linden Postcard Show is such a wonderfully diverse and democratic display of artwork that spans the spectrum of contemporary artistic endeavour.



IMAGE > Michael Kluge, *Unreal Flowers, Ripponlea*, 2017, digital photograph, 53.3 x 80cm (unframed). Edition: 2/10. Image courtesy of the artist.

ROB MCHAFFIE

Rob McHaffie's colourful paintings and drawings are based on his observations of everyday events and scenes. His subject matter provides an often humorous commentary on contemporary life.

Since completing a Bachelor of Fine Arts (Drawing) at the Victorian College of the Arts in 2002, McHaffie has shown his work widely across Australia and internationally. Following his time as a Gertrude Contemporary Art Spaces studio artist in 2005, his work was selected for *Primavera* 2006 at the Museum of Contemporary Art in Sydney. McHaffie has undertaken residencies including an Asialink residency in Rimbum Dahan in Malaysia in 2011 and the Australia Council residency at the Cité Internationale des Arts, Paris in 2007. McHaffie has been a finalist in Dough Moran Portrait Prize in 2013 and the Basil Sellers Art Prize in 2014. McHaffie's work is represented in many public collections, notably the Art Gallery of New South Wales, National Gallery of Victoria, Museum of Contemporary Art and Queensland Art Gallery | Gallery of Modern Art.

Rob McHaffie is represented by Darren Knight Gallery, Sydney.

www.robmchaffie.com

It was very encouraging and the kind of encouragement I needed. Seeing your work advertising the next Postcard Show, you see your work on trams and posters in cafes. Entering into public life as an artist, it felt like a really good initial step. It was good for my confidence.



IMAGE > Rob McHaffie, *I saw her on the way to fix my fixie in Fitzroy. Was she visiting from Denmark or somewhere? I could show her the way to Smith and Daughters to share some bitey black beans and chewy hominy (like rehydrated puffed giant corn kernels)*, 2017, oil on linen, 80 x 132cm. Image courtesy of the artist and Darren Knight Gallery, Sydney.



IMAGE > Scott Miles, *Refractor (first light)*, 2020, oil on canvas, 35.6 x 31cm. Image courtesy of the artist.

SCOTT MILES

Scott Miles' practice deals with the process and presentation of painting, incorporating image, text, sound and constructed spatial environments to consider gaps between ideas, knowledge and representation.

Miles lives in London, UK. He studied at the Victorian College of the Arts, was a studio resident at Gertrude Contemporary Art Spaces from 2012 to 2014 and completed the Turps Studio Programme, London in 2018. Miles was a prize winner in the *Linden Postcard Show* 2008. In 2019, Miles' work was featured in *Capitulo I* at Auditorio Municipal Augusto Cabrita, Lisbon. He received the Besen Award, Gertrude Contemporary in 2014 and the Australian Archaeological Institute at Athens Contemporary Creative Residency Award in 2020, to research artifacts in The Epigraphic Museum, Athens. He has been supported through grants and scholarships from Creative Victoria, Australia Council and University of Melbourne and has undertaken residencies in Iceland and Greenland. Miles' work is held in numerous public and private

collections in Australia, America and Europe, including Geelong Gallery and State Library of Victoria.

www.scottmiles.org

Being awarded a prize for participating in the Linden Postcard Show was a very encouraging and supportive experience at an early stage of my art practice. It afforded me a wider audience and the artist materials prize I received was incredibly helpful for me to be able to continue making new work.

JENNIFER MILLS

Jennifer Mills works with drawing, specifically the drawn photograph, to explore identity in historical, fictional and appropriated contexts. She produces predominantly watercolour works exploring subjects such as childhood, cult television shows and disability.

Mills has exhibited extensively since graduating from the Victorian College of the Arts, Melbourne in 1996. She was a prize winner in the *Linden Postcard Show* 2003. In 2017 and 2014, Mills held solo exhibitions at Darren Knight Gallery, Sydney. She received the Splash Contemporary Watercolour Award in 2018. Her work is held in many public and private collections, including Artbank, Dubbo Regional Art Gallery, New South Wales and Queensland Art Gallery of Modern Art, Brisbane.

Jennifer Mills is represented by Darren Knight Gallery, Sydney.

www.darrenknightgallery.com/artists/mills/

I have always been struck by the breadth of diversity of entrants in the Linden Postcard Show. It's a great showcase of what's being made in so many different studios. As a younger, emerging artist it was a fantastic opportunity to get your work to interested viewers, peers and professionals. I was surprised and honoured to be awarded a prize by judges I really respected. That was a definite boost my confidence.



IMAGE > Jennifer Mills, *In the echo chamber (1982 Colours Fly Away on Countdown 9,975 views)*, 2016, watercolour, ink and graphite on paper, 106 x 134cm. Image courtesy of the artist and Darren Knight Gallery, Sydney.



IMAGE > Grant Nimmo, *Is Fear Ciúin Mè*, 2020, oil on linen, 61 x 50cm. Image courtesy of the artist.

GRANT NIMMO

Grant Nimmo's practice has recently been focussed on a series of primeval forest landscapes. These works are frequently atmospheric in their nature, with a heavy emphasis on shadow and the changing daylight. Nimmo's works are often framed by painted borders featuring detailed Celtic knot work.

Nimmo completed a Bachelor of Fine Art at Monash University, Melbourne in 2002. Since then, he has participated in a number of group exhibitions in Australia and internationally. Most recently, this includes solo exhibitions at Fort Delta and Daine Singer Gallery, Melbourne and internationally with Ivan Anthony Gallery in Auckland, New Zealand. His work is held in public collections including the National Gallery of Victoria, Melbourne and Artbank, as well as numerous private collections across Australia and internationally. Nimmo won first prize in the *Linden Postcard Show* 2013.

grannimmo.com.au

The first time I entered the Postcard Show was in 2002 as a graduate student. It was the first time I had seen my work in a gallery space outside of art school, which was very exciting. Winning the Postcard Show in 2013 was an honour, as there were so many great works exhibited in the show by a large range of artists, many of which I admired then and continue to follow today.

GREG PENN

Greg Penn's multidisciplinary work continually aims to expand notions of how we see and think about existence, our world and ourselves. He constantly examines and questions to build awareness and new knowledge to open up new ways of understanding our experience.

Penn was born in the UK and is now Melbourne-based. He studied Film & Photography at the Newport School of Art, Wales and holds a Master of Fine Art from the Victorian College of the Arts. Penn is currently pursuing his PhD. Penn was a prize winner in the *Linden Postcard Show* 2009. He was awarded a place on the 2017 Lumen Prize Longlist in Victoria and Albert Digital Futures, Victoria and Albert Museum, London. In 2020, Penn's video work will screen at Ars Electronica ART Gallery, Austria; Bogota Experimental Film Festival, Colombia and The ECRA Festival, Brazil. In 2019, he exhibited at Csong Institute for Contemporary Art Museum, South Korea. Penn has shown extensively across Australia

and internationally.

Greg Penn is represented by Otomys Contemporary, Melbourne.

gregpenn.me/gallery/

It's exciting to see so many people's art in one space, a representation of Melbourne at that present time. If you look back at the past postcard shows, you see distinctive flavours, and that's really interesting.



IMAGE > Greg Penn, *In the Company of Trees I*, 2020, clay-mud and plant extract, 60 x 90 x 20cm.
Photograph: Peter Ryle. Image courtesy of the artist and Otomy's Contemporary, Melbourne.

KENNY PITTOCK



IMAGE > Kenny Pittock, *The ticket*, 2020, acrylic on kiln fired earthenware ceramic, 5 x 10 x 1cm.
Image courtesy of the artist.

Kenny Pittock works across ceramic sculpture, drawing and painting. His humorous and playful work responds to contemporary Australian culture and celebrates the mundane. Since receiving a Bachelor of Fine Arts, Honours from the Victorian College of the Arts in 2013, Pittock has shown extensively across Australia and overseas. He won first prize in the *Linden Postcard Show* 2013 and was also a Redlands prize winner in the 2017. Most recently, Pittock was a finalist in the 2020 McClelland Small Sculpture Prize. In 2019, Pittock held solo exhibitions at Readings Carlton, Melbourne; Hugo Michell Gallery, South Australia and MARS Gallery, Melbourne. Other exhibition highlights include Australian Centre of Contemporary Art, Melbourne; Monash University of Modern Art, Melbourne; Perth Institute of Contemporary Art, Perth; and Museum of Old and New Art : Festival Of Music and Art, Tasmania. Pittock's work is represented in many public collections including Melbourne Town Hall, Melbourne; Deakin University, Melbourne; Monash University and Melbourne University,

Melbourne; University of Queensland Gallery, Brisbane and ING Bank.

www.kennypittock.com

The Linden Postcard Show opening day was always such a special event, as each year we'd crowd around the gallery's front lawn on a hot St Kilda day. I first entered the prize in 2008 and was so excited, and felt so professional, when for the first time in my life I sold an artwork. I continued to enter the prize each year before my work was lucky enough to win in 2013. This meant that I got to see four or five years of happy winners giving their acceptance speeches, and it felt like such a dream that one day I got to do it too. Being a part of such a big community group exhibition is a very special thing and in a moment when we're all feeling quite isolated, there's never been a better time to celebrate postcards.

LOUISE RIPPERT

Inspired by her many travels throughout India, Louise Rippert's work focuses on the re-interpretation of traditional meditation forms. Influenced by the language of ritual and devotional art, her work explores themes concerning the phenomena of mind and consciousness, with her time-consuming construction techniques becoming an active meditation in themselves. While her practice encompasses the mediums of sculpture and installation, she is best known for her strikingly detailed and contemplative works on paper.

Rippert completed a Master of Fine Arts at Monash University, Melbourne in 2002. She was a prize winner in the *Linden Postcard Show* 2007. Rippert has received national recognition through major awards, prizes and grants. In 2012, Rippert received the Arts Victoria "New Works" International Residency Grant, which enabled her to travel to Varanasi, India for an intensive 16-day, community-based project. Her work is held in various public collections, including National

Gallery of Victoria, Melbourne; Monash University and RMIT University, Melbourne as well as private collections in Australia and overseas.

www.louiserippert.com.au

Winning was an absolute thrill and had a very happy ripple effect for me. Soon after the Linden show I was contacted by Victor Griss, curator at the Deakin University Gallery, who had seen my piece and then invited me to have a survey show at Deakin. At the time I had recently had a baby and I went from wondering how I'd ever get back to my art career to suddenly having to produce a new body of work to go with the show. So, it was all good timing and a great encouragement back into making art.



IMAGE > Louise Rippert, *Reflect*, 2019, paper, vinyl, metallic thread, gouache and *Lunaria annua* seed pods, 100 x 100cm. Photograph: Ken Irwin. Image courtesy of the artist.



HEDY RITTERMAN

Hedy Ritterman has academic achievements in psychology, design, photography and fine arts and has integrated these with her life experiences to create meaningful artworks that address the human condition.

In the past twenty years, Ritterman has exhibited widely across Australia and overseas, including the Jewish Museum of Australia, Melbourne Migration Museum, Melbourne; Art Gallery of South Australia, University of New South Wales Galleries and Monash Gallery of Art, Melbourne. She won first prize in the *Linden Postcard Show* 2003. In 2018, Ritterman's work was featured in *The Gift* at the Museum of Australian Democracy, Canberra. In 2014, Ritterman won the prestigious Maritime Union of Australia *Blake Prize for Human Justice*. Her photographic works have been shortlisted in numerous prizes such as the Ulrick & Schubert Photography Prize, Olive Cotton Award, National Photographic Purchase Award and she won the Still Life Award at the Kodak Photographic Salon. Ritterman's work is held

in the Cunningham Dax Collection at The Dax Centre, Melbourne and numerous private collections.

www.hedyritterman.com

Winning this prize changed my life completely - my visual expression was recognised by respected art practitioners and that spurred me on to further my studies and keep working. I completed Fine arts at Monash in 2005 and am still practicing today. This prize was a definite turning point to the start of my career.

IMAGE > Hedy Ritterman, *Richard*, 2014, archival pigment ink on cotton rag, 113 x 75cm. Image courtesy of the artist.

VALERIE SPARKS

Valerie Sparks works with photography, 3D mapping and CT-scanning technologies. She creates large-scale printed landscape works, wallpapers and immersive installations. Exploring historical collections and archives is a core element in Sparks' practice.

Sparks completed a Master of Fine Art at Monash University, Melbourne in 2015. She was a prize winner in the *Linden Postcard Show* 2006. In 2018, she held a solo exhibition at Monash Gallery of Art, Melbourne. Sparks has been the recipient of a number of awards and prizes, including the Bother McCarthy Memorial Prize for Best Work on Paper in 2018 and the Bowness Photography Prize in 2016. Her work is held in a number of public and private collections, including the National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Monash Gallery of Art, Melbourne and Artbank.

www.valeriesparks.com.au

You really do need to test how your work goes out there in the world, so Linden was one of those good accessible galleries that allowed me to do that. I felt incredibly proud, it's not the be all and end all to get any recognition from prizes but it certainly helps when you're extending yourself. I had left one career path to go back to art school and it feels like high risk to do that when your older. I have been very fortunate to have these moments to have given me just that little bit of a boost to say yes you are on the right path.



IMAGE > Valerie Sparks, *Sanctuary Protea and Sanctuary Grevillea*, 2020, inkjet print, 170 x 75cm each.
Image courtesy of the artist.



IMAGE > Richard Stringer, *The Chrysalids*, 2020, alabaster, 72 x 77 x 60cm. Image courtesy of the artist.

RICHARD STRINGER

Richard Stringer is a Melbourne-based artist working in sculpture, painting and video.

richardstringer.com.au

Stringer has held 13 solo exhibitions and participated in group exhibitions within Australia, New Zealand and Singapore. Stringer was a prize winner in the 1993 *Linden Postcard Show*. In 2017, he received first prize in the Deakin University Contemporary Small Sculpture Award. Stringer has received research funding from the Australia Council, Arts Victoria and the City of Melbourne and taken up residencies in Italy, New Zealand, Burkina Faso and Germany. His public works include 'Monument for a Public Building' at the St Kilda Town Hall and 'Queen Bee' at Eureka Tower, Melbourne. Stringer's work is held in a number of public collections, including the National Gallery of Victoria, Melbourne and City of Port Phillip, Melbourne as well as private collections across Australia, Canada, New Zealand and Europe.

I've lived and worked in St Kilda for the past 40 years. Linden became a focus for artists and I have participated in the Postcard Shows, as well as assisting other artists with their exhibitions and attending countless openings over the years.

When I won a prize in the Postcard Show, the pressure of a shifting housing market in St Kilda meant that we had just been evicted from a studio complex I'd set up years before. The prize money assisted with the relocation of my home and studio at a difficult time. It was very gratifying to be chosen as a winner on two occasions, as my work was also reproduced as postcard in a previous Postcard Show.

STEFFIE WALLACE

Steffie Wallace seeks to document the weather in all its subtlety, as well as the more extreme conditions; changing light constitutes an ongoing fascination, as does the desire to capture the immediacy of a particular climatic situation. Her paintings are dominated by the sky, which is a spiritual as well as an artistic motivation.

Wallace studied Fine Art in Melbourne, 1976-79 and Arts at Swinburne University, 1980-82. Initially influenced by JMW Turner and the Australian Impressionists, Wallace has been painting and exhibiting atmospheric landscapes for the past three decades. She won the Best Landscape prize in the *Linden Postcard Show* 2018-19. Most recently, Steffie held a solo exhibition at Balmain Space, Sydney, and has completed several commissions during this year. Wallace was awarded third prize in the London Art Biennale in 2019 and second prize at the Florence Biennale in 2015. She has exhibited in Australia, China, UK, Italy, Canada, USA and Mexico. Wallace's work is part of the collection

of the Universidad del Caribe, Mexico, as well as many private collections in Australia and across the world.

www.steffiewallacevisualart.com

I think this exhibition is so universal and so encompassing, plus it's a wonderful incentive for artists of any age or stage of their career. I've often said to VCE students, get involved, it's a good foothold to have and you never know where it might lead. I think the Postcard show is a real stand-alone show in Australia. It's a fabulous event as far as I am concerned, on every level.



IMAGE > Steffie Wallace, *The Dichotomy of Nature*, 2020, oil on canvas, 61 x 183cm. Image courtesy of the artist.

LIST OF WORKS

Abdul Abdullah, *Where the clouds are far behind me*, 2019, manual embroidery made with the assistance of DGTMB studios, 150 x 120cm.
POA

Penny Byrne, *Pandemic Sonata in C Major*, 2020, Vintage Italian ceramic wall plaque, miniature Corona beer bottles, Japanese handblown glass fishing buoys, vintage coral from a Coolangatta souvenir, epoxy resin, acrylic paints, 47 x 40 x 11cm.
Music: Antonio Vivaldi, *Trio Sonata in C Major, RU82,11. Larghetto-Lento*.
\$13,200

Sarah crowEST, *SO WISE*, 2019, acrylic on Belgian linen, 127 x 102cm.
\$2,000

William Eicholtz, *Hybrid Harvest*, 2008, synthetic glazed polymer cement, 80 x 70 x 50cm.
\$9,900

Robert Fenton, *Where the bloody hell are you?*, 2020, oil on canvas, 100 x 133cm.
\$8,500

Prudence Flint, *The Waiting*, 2020, oil on linen, 122 x 102cm.
NFS

Josh Foley, *Glover's Garden of Earthly Delights*, 2017, mixed media on canvas, 67 x 56cm.
\$3,000

Anna Hoyle, *Specific Generalised Anxiety*, 2019-20, gouache on paper on wood, 200 x 150cm.
\$3,500

Helen Johnson, *Crystal set (anger)*, 2020, acrylic on canvas, 10.2 x 15.2cm.
NFS

Michael Kluge, *Unreal Flowers*, *Ripponlea*, 2017, digital photograph, 53.3 x 80cm (unframed).
Edition 2/10
\$780 (framed)

Rob McHaffie, *I saw her on the way to fix my fixie in Fitzroy. Was she visiting from Denmark or somewhere? I could show her the way to Smith and Daughters to share some bitey black beans and chewy hominy (like rehydrated puffed giant corn kernels)*, 2017, oil on linen, 80 x 132cm.
\$9,000

Scott Miles, *Refractor (first light)*, 2020, oil on canvas, 35.6 x 31cm.
\$1,100

Jennifer Mills, *In the echo chamber (1982 Colours Fly Away on Countdown 9,975 views)*, 2016, watercolour, ink and graphite on paper, 106 x 134cm.
\$3,950

Grant Nimmo, *Is Fear Cúin Mè*, 2020, oil on linen, 61 x 50cm.
\$4,000

Greg Penn, *In the Company of Trees I*, 2020, clay-mud and plant extract, 60 x 90 x 20cm.
\$3,400

Kenny Pittock, *The ticket*, 2020, acrylic on kiln fired earthenware ceramic, 5 x 10 x 1cm.
\$450

Louise Rippert, *Reflect*, 2019, paper, vinyl, metallic thread, gouache and Lunaria annua seed pods, 100 x 100cm.
\$8,800

Hedy Ritterman, *Richard*, 2014, archival pigment ink on cotton rag, 113 x 75cm.
\$4,600

Valerie Sparks, *Sanctuary Protea and Sanctuary Grevillea*, 2019, inkjet print, 170 x 75cm each.
Edition 1/5
\$5,000

Richard Stringer, *The Chrysalids*, 2020, alabaster, 72 x 77 x 60cm.
\$18,000

Steffie Wallace, *The Dichotomy of Nature*, 2020, oil on canvas, 61 x 183cm.
\$6,000

LINDEN NEW ART

Director: Melinda Martin
Curator: Juliette Hanson
Development Manager: Lyn Johnson
Events Coordinator: Jasmin Mcneill
Design & Marketing Coordinator: Mathieu Vendeville
Gallery Administrator: Hana Vasak & Sebastian Haeusler
Volunteer Officer: Chloé Hazelwood

26 ACLAND STREET,
ST KILDA VIC 3182
www.lindenarts.org
gallery@lindenarts.org
Phone: 03 9534 0099

 /LindenNewArt
 @linden_new_art
 @LindenNewArt

LINDEN NEW ART IS FUNDED BY



GOVERNMENT SUPPORTER



LINDEN POSTCARD SHOW IS PROUDLY SUPPORTED BY THE FOLLOWING PARTNERS

Elwood
Community Bank Branch
supporting our community



Martin
FOLEY
More than just a
Real Estate Agent

Melbourne South
Rotary
Club



ARMY
SCOUT
EQUUS

TWISK
**THIS WEEK
IN ST KILDA**

 **eckersley's**
ART & CRAFT

**FRAMES
NOW**