

LINDEN
ART
PRIZE
2016

INTRODUCTION

Originally an historic home, Linden New Art is a unique gallery whose restrictions become starting points for artists to explore, respond and create.

As a home for new art, we are open to bold ideas, to different ways of experiencing and seeing the world and oneself. We believe this role is an important part of contemporary art and we aim to foster a curious audience that is open to engaging with new thinking and sometimes challenging viewpoints.

Linden is proud to be presenting the third annual Linden Art Prize. This award was established to celebrate excellence and nurture a new generation of artists who has recently completed Postgraduate study from a Victorian University. Three prizes are awarded to celebrate and support the transition from study to professional practise including a tailored mentoring program from industry experts.

We look forward to watching the success of the artists presented this year as they respond to the opportunities that emerge in the years ahead.

MELINDA MARTIN

Director

March 2016

THANK YOU TO

- Mardi Nowak, Senior Curator, Town Hall Gallery, and Lyn Johnson, Deputy Director, McClelland Sculpture Park + Gallery for the thoughtful and vibrant debate in shortlisting the finalists for the prize
- Our award judges – Emma Crimmings, Director, Gertrude Contemporary and Anthony Fitzpatrick, Curator, TarraWarra Museum of Art for their diligent assessment and robust discussion
- Our sponsors and donors who support us to achieve our goals
- The board and the team at Linden New Art who each contribute with a rich array of skills and passion.

EMMA COULTER

SIMON CROSBIE

JENNY PETERSON

JULIE SHIELS

ELIZABETH WALLACE

DEBORAH WHITE

The investigation of painting as it intersects between the history of art and the proposition of architectural space, is a continual objective of Emma's practice, with the aim to innovate, extend and add to this body of knowledge within the discourse of contemporary art.

Emma's practice utilises acts of painting to transform, construct and alter environments, objects and surfaces. Simultaneously, negotiating between

EMMA COULTER

the formal and the kitsch and the concrete and the ephemeral, here boundaries are challenged and connections are made between the high and the low, history and currency, and the intellectual and the ornamental.

Through the process of colour, which is accessed as a common vehicle to navigate between these opposing forces, the parameters of site, situation and space are examined, delineated and repurposed to construct new realities, to question the distance between place and painting.

In Emma's practice the act of illusion extends far beyond the frame and into tangible space, as it collides with the history of painting.



EMMA COULTER, 'Spatial deconstruction #7 (rainbow)', 2014, synthetic polymer paint on wall and vinyl. Image reproduced courtesy of the artist and Anna Pappas Gallery.

SIMON CROSBIE

Simon sees clothing as a metaphor for human actions and wool as a tactile medium that evokes memory. Most of his knitted objects are biographical pieces based on traumatic experiences in childhood. The themes he explores include the nature of abuse, authority and powerlessness, the intricacies of memory and what Simon refers to as the journey of affect. Through creating exaggerated and incongruous garments his intention is to invoke powerful symbols and a sense of horror that plays on the idea of abuse as a violation of nurture. In working with symbols he attempts to reference the tripartite aspects of Catholic iconography as a means of exposing the intersection of institution, victim and perpetrator.

Simon's aim is to achieve a sense of embodiment - to seek a balance between emotion and form. The exaggerated length of the sleeves points to growth impeded by the past, and to the present where the effects of trauma can never be fully exorcised. The scale of the garments relates directly to the scale of trauma - magnified, distorted, adulterated. Simon tries to play with notions of unheimlich where grotesque shapes eschew function and the familiarity of objects is replaced with a degree of uncertainty verging on discomfort.



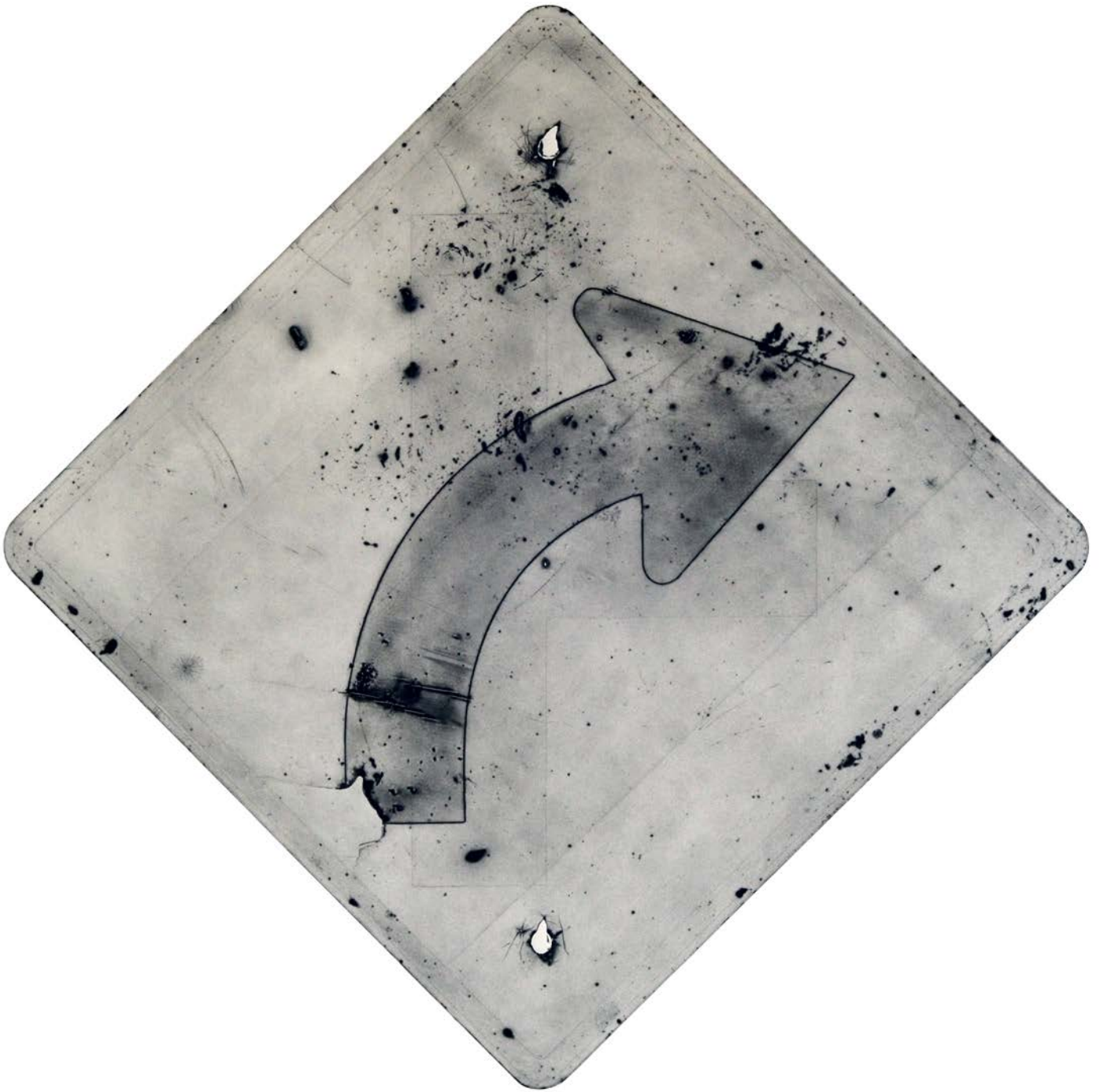
SIMON CROSBIE, '1970: Two Brothers', 2014, wool and mixed media. Image reproduced courtesy of the artist.

The broken and abandoned road sign has lost its function to instruct the driver. Travelling to and from a beach retreat is a repeated journey by car and part of Jenny Peterson's summer routine in Gippsland. Over time and when the chance opportunity occurs she stops and picks up the found object. Back in her studio she uses traditional printmaking to explore the tactile qualities of the signage.

JENNY PETERSON

Using the road sign metal as a printing plate Peterson adapts intaglio techniques traditionally used for creating an etching. Instead of scratching the drawn image into the metal plate and using acid, she relies on the marks already there - in the broken object - the dents, scrapes and damage in the reflective veneer of the road sign. Greasy printing ink is pushed into the recesses, the smoother surface areas are wiped clean and the inky marks transferred to soft paper with the squeezing pressure of her etching press.

She collects words about collecting and driving; she mimics sign writing methods to create a meandering journey across the wall in print. She makes photographic prints to document familiar roads and signs. The work explores ideas of collecting and the souvenir, it responds to the activity of driving and looking.



JENNY PETERSON, 'Turn,' 2014, intaglio print. Image reproduced courtesy of the artist and Port Jackson Press.

Julie's sculptural and photographic works bring into view things that are on the brink of disappearance. Utilising waste objects and found text her art explores the idea that, when something is discarded it does not disappear but continues to exist in other forms and other places both physically and metaphorically.

Through Julie's PhD, 'Ubiquitous Object, Ambivalent Things,' her research focused on the ubiquitous clear plastic package. Rather than working with this trash item as a constituent material, Julie

JULIE SHIELS

concentrated on the spaces left behind by consumption – abstracting and reproducing the void. In the Linden Art Prize Julie presents works that amplify absent space by employing camera-less photography and casting. Reproduced from the source material (the package) these sculptures and photograms remain linked to the original commodity via these indexical processes and consequently refer to something that is absent or missing. The intention of this research was to experiment with ways to re-engage the viewer with the complex topic of waste and consumption in four dimensions: narratives of trash, the temporal and affective spheres, and the vital and agential properties of materials.

'Ubiquitous Object, Ambivalent Things' reflects on how the remnants of consumption can be apprehended beyond the status of the commodity and endeavours to navigate around the 'eco-polemic' often associated with artworks derived from trash. By stretching contemporary strategies for art made from discards Julie invites poetic reflections on the temporality, materiality and mutability of waste.



JULIE SHIELS, 'Hook,' 2014, (detail), resin. Image reproduced courtesy of the artist.

To generate new conceptualisations and understandings of the urban environment, Elizabeth draws on absences identified through her research and fieldwork in North American and East and South Asian cities.

Due to the dominance of digital photography, specifically tourist imagery, the contemporary city is most often documented, represented and circulated through ocular means. However, a multisensory and immersive site experience informs the content and form of her work and media is chosen for its ability to access this experience.

ELIZABETH WALLACE

Elizabeth's focus is the social, material and sensorial particularities of place and her practice, primarily sculptural installation, is shaped by these haptic and material explorations. For example, the experience of drinking tea or breathing in the atmosphere of a particular city is explored in an effort to generate new perspectives on place. Elizabeth is particularly interested in aspects of the urban experience that might be termed 'absence'. These absences - marginalised social groups, historical traces or specific physical qualities of site - may rarely feature in the representations of each city yet they still contribute significantly to shaping each environment. By focusing on these absences and employing a multisensory approach for both fieldwork and making, she has accumulated a rich resource for future research and practice.



ELIZABETH WALLACE, 'Chai Mandala (Varanasi)', 2014, Indian chai cups and masala chai Indian spices. Image reproduced courtesy of the artist.

The seductive power of ritual to create a euphoric state of mind has ignited a personal fascination in the timeless techniques of ecstasy used by mystics and shamans. Ecstasy is a primal emotion that satisfies an innate urge to be connected with others – creating a joyful feeling of intimacy with the universe. It is a respite from the isolating work-a-day world, transforming our thinking to consider all our potentialities. Through a research-based practice, and Deborah's personal experience of ecstasy developed into a multi-projection, performance-based video installation.

DEBORAH WHITE

'Ever-Renewing Delight' is offered as an intimate realm of the improbable. Rear-projected into found objects, the videos are endlessly looped involving mind clearing elixirs and journeys to the skies and underworld – and accompanied with ecstatic sound design by Jimi Richardson. The self-deprecating humour serves to collapse hierarchies and liquefy the gap between the artwork and the viewer. Inspired by the writings of Georges Bataille, the work expresses the notion that the sacred exists within the unproductive aspects of society – that is, amongst the waste, laughter, music and dance. Deborah's intention is to invent rituals that capture the intimacy, joy and playful vibrancy of ecstasy – an emotion that dances with all the possibilities of the unknown.



DEBORAH WHITE, 'Ever-Renewing Delight', 2014, video detail. Image reproduced courtesy of the artist.

BIOGRAPHIES

EMMA COULTER

Having exhibited both nationally and internationally, Coulter holds a Master of Contemporary Art from the Victorian College of the Arts, (2015) and both a Bachelor of Visual Art, (1998) and a Bachelor of Built Environment (2000) from the Queensland University of Technology. Selected solo exhibitions include, 'Chrominance,' (2015) Anna Pappas Gallery, Melbourne, 'Chromo-spatial,' (2015) CHASM, New York, 'Threshold,' (2014) Five Walls, Melbourne, and 'Viscerality,' (2011) Kunstraum Tapir Gallery, Berlin, as well as numerous group exhibitions, including, 'Colour Imperative,' (2015) Rubicon ARI, 'Faux Fair,' (2015) c3 Artspace, 'No Werk,' (2014) Trocadero Artspace, Melbourne, 'Abstractions,' (2013) Janet Clayton Gallery, Sydney, and 'The Space Between,' (2011) Neukolin, Berlin.

Coulter has been the recipient and finalist in a range of awards and prizes, including being the recipient of a Fiona Myer Award for Excellence (2015), An Australian Artists Grant (2015), The Jim Marks Postgraduate Scholarship (2014), as well as being a finalist in the Windsor Prize, (2014) and the Sydney emerging artist 20/20 program (2013). Her work is held in collections at Artesian Capital Management, Citigroup Wealth Advisors and Tower Books, as well as numerous private collections in Australia, the United Kingdom and Germany. Emma is represented by Anna Pappas Gallery, Melbourne.

SIMON CROSBIE

Having completed a Bachelor of Fine Art at the University of Melbourne, Simon completed his Master of Fine Arts at RMIT in 2015. His practice has evolved into two strands, one working with textiles, principally knitted fabric and the other in sound art. His past practice has involved sound art and live performance, creating events that explore the sound characteristics of architectural spaces like the dome of the State Library of Victoria, the Old Melbourne Gaol and St Stephens church in Sydney. In each location the existing aural landscapes - swinging doors, running water, the isolated sounds that accompany silence - were the starting point of the composition. Layers of sound were added that suggested the human element in each institution. Institutional environments and the powerful symbols they elicit are a constant theme in Simon's practice. The Gaol Piece used 104 participants: the same amount of inmates that were hung in the building.

JENNY PETERSON

Jenny Peterson lives in the small town of Boolarra in Gippsland, Victoria and tutors part time at the Churchill campus of Federation University. She has been making and exhibiting works on paper for 30 years including a twelve year survey at Latrobe Regional Gallery, Morwell, 'Surface, Fragment & Figment' in 2005. She received an Arts Development Grant from Arts Victoria in 2006 for a project called 'Site, Surface and Memory' which allowed her to extend her investigation of printing from found objects sourced from charity shops in Portland and Beechworth, Victoria. Most recently Latrobe Regional Gallery presented her solo exhibition 'Find.Save.Keep' - the body of works made for her Master of Fine Art, completed in 2015 with Monash University, Melbourne. She was one of ten artists commissioned in 2015 to produce an edition of prints for the Print Council of Australia. Her work is held in many public collections including the Art Gallery of New South Wales, Art Gallery of South Australia, State Library of Victoria, and several regional gallery and university collections. Jenny is represented by Port Jackson Press, Melbourne.

JULIE SHIELS

Julie Shiels completed her PhD at the Victorian College of the Arts in 2015 and was the recipient of the University of Melbourne's Stella Mary Langford Post Graduate Scholarship. Prior to that she was awarded a Masters of Art at RMIT University in 2006 where she is a sessional lecturer in the Art in Public Space post-graduate program at RMIT. The first two decades of Julie's professional practice was focused on collaborating with communities, museums and art organisations. However, since 2006, her emphasis has shifted to more personal and subjective approaches to artmaking.

Julie's most recent solo shows are: 'Resisting Disappearance,' AC Institute (2015) New York, 'Ubiquitous Object, Ambivalent Things' - Margaret Lawrence Galley (2015) 'Things Fall Apart', Kings ARI, (2013), 'Material Affect,' The Substation (2013), 'Trace 2,' Linden New Art (2012), 'Placeholders and Rubbish Theory,' Platform Contemporary Art Spaces (2012 and 2009), 'Cusp,' RMIT Project Space (2011), and 'Sleeper', Monash Gallery of Art (2009). Julie has received arts development grants through the City of Melbourne (2007 and 2010), Arts Victoria (2004) and the Australia Council for the Arts: New Work (2009) Arts Fellowship (2004-05). She has undertaken funded residencies at Red Gate Gallery in Beijing, China (2010 Toyota Travel Prize), Albury Regional Gallery (2006) and Hanoi, Vietnam (1997 for Australia Council for the Arts). Her work has been acquired by public collections including the National Gallery of Australia, State Library of New South Wales, State Library of Victoria, Baillieu Library, Australian Embassy, Vietnam, City of Banyule, Port Phillip Art Collections and private collections.

ELIZABETH WALLACE

Elizabeth Wallace is a Sydney based artist and researcher. She received a Bachelor of Design (Hons) from UNSW Art & Design (2000) and a practice-led Master of Research (Distinction) from the Glasgow School of Art (2009). Elizabeth recently completed a practice-led PhD at RMIT University Melbourne (2015) through the project titled, 'The Presence of Absence, Conceptualising Absence in the City Through Contemporary Art Practice'.

Undertaking research and fieldwork in North American and East and South Asian cities, Elizabeth's practice draws on identified absences to generate new conceptualisations and understandings of the urban environment. The social, material and sensorial particularities of place are an ongoing focus in her work and her practice, primarily sculptural installation, is shaped by these haptic and material explorations of site.

DEBORAH WHITE

Deborah White is a Melbourne-based artist who has a committed performance-based photography and video practice. Her practice uses humour and fantasy to transform personal experience to blur the boundary between the material and immaterial world. She completed a MFA at Monash University in early 2015 and graduated from the School of Fine Art at RMIT with a BA (Hons) in 2006. Deborah has exhibited her work in numerous national and international exhibitions, screenings and festivals. Her video installations have been exhibited at Linden New Art (2011) and Queensland Centre for Photography (2011). Collaborative projects have been shown at Transmediale in Berlin (2009) and her videos have also been screened at Electrofringe (2009), Berlin International Directors Lounge (2010), Channels Festival (2013) and at Melbourne Now (2014).

Deborah has participated in a number of artist residencies, including projects for the Bayside City Council's Billilla Artists-in-Residence program (2010) and Transit Lounge '09, which involved an online collaboration with artists in Berlin. Currently, she is a finalist in 'The Blake Prize' (2016) and, previously, she was a finalist in the 'Josephine Ulrick and Win Schubert Photography Award,' (2006). She has also been a recipient of the Cancer Council of Victoria Art Awards (2007), Linden Postcard Prize (2004) and Erotica: National Acquisition Prize (2010). Deborah's work is held in a number of collections including the Bayside City Council Art Collection and several private collections such as Alex Mackay Collection, Brisbane.

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ISBN: 978-0-9579354-2-6



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