

LINDEN

ART

PRIZE

2019



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ART

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INTRODUCTION

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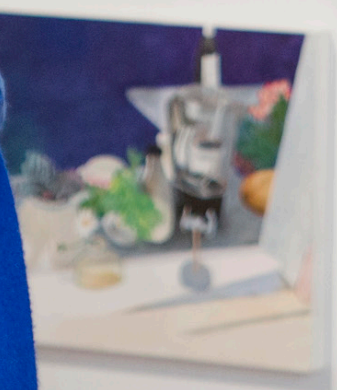
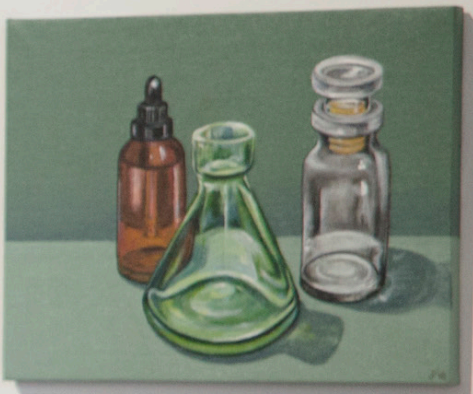
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Guests at the *Linden Postcard Show 2018-19* VIP Preview. Photograph > Theresa Harrison Photography.





A guest at the *Linden Postcard Show 2018-19* opening. Photograph > Theresa Harrison Photography.

This year's judges were:

Mark Feary > Artistic Director, Gertrude Contemporary

Lisa Sullivan > Senior Curator, Geelong Gallery.

JUDGES



The Linden Postcard Show 2018-19 Judges [L-R] Penny Teale, Curator, Bunjil Place Gallery, Lucie McIntosh, Artistic Director, Blindsight, Bryony Nainby, Director, Benalla Art Gallery. Photograph > Tom Pender.

FINALISTS

ARTIST STATEMENT

These artworks are propositional responses to the question, how can queerness be brought to form in the absence of either bodily figuration or the art-historical tropes of Queer Art? Each appropriates the sculptural archetype of the figure-in-the-round as a foundation against which to articulate a queer subject as variously complex, unconventional or perverse, through abstract visual language.

ANDREW ATCHISON

Figure in the Round (Reclining Nude) combines the self-inverting forms of the Möbius strip and continuous text within an abstracted 'body' to confuse judgments of 'proper' orientation; an object lesson

regarding how queer subjects can confound normative systems of social organisation. Where a traditional reclining nude renders its subject wholly passive and available, the partial interiority and obscured surfaces of this reconstruction frustrate easy objectification.

Figure in the Round (Mobile) adopts the free-wheeling mobile form to depict the subject as a shifting constellation of abstractly symbolic components. This mobility allows infinite possible arrangements, frustrating the identification of any ideal, singular viewing perspective. Similarly, queerness cannot be reduced to an isolated representative figure or moment in time. Rather, infinite viable representations are constantly elaborated, expanded, and revised.

BIOGRAPHY

Andrew Atchison is an artist, educator and writer currently based in Melbourne/Narrm. He completed a Master of Fine Arts (research) at MADA, Monash University in 2018. He has exhibited extensively, including at Testing Grounds, Greenwood Street Projects, Light Projects, First Draft, West Space, Kings ARI, Seventh, First Site Gallery, and Next Wave and Midsumma Festivals. He has completed several artworks for public space, including a public art commission for the City of Melbourne. Recently he was accepted into the Studio Artist Program at Gertrude Contemporary, and will also hold a solo exhibition at Incinerator Gallery later this year.



Andrew Atchison *Figure in the Round (Mobile)*, 2018, aluminium, auto paint, stainless steel, mixed media, 300 x 300 cm.

ARTIST STATEMENT

By constructing rhythmical, poetic and metaphysical schemes, I invite the viewer on a vector trip through atomic aesthetics and psychedelic femininities. My transdisciplinary approach was born in an era characterised by post-production and employs alienated quotations, reiterative templates and repetitive patterns with a view to revealing unconscious and altered states. Such experiences demand a juxtaposition of expected and unexpected colour palettes—an oblique reference to the post-dialectical entanglement of Eastern and Western cultural values.

FARNAZ DADFAR

I use my painting as a departure point for my digital manipulation technique and expand it into the new photographic and technological version of the painting, which I then apply to different materials such as wallpaper or aluminium composite. This method is suggested as a potential vehicle to generate a map of possibilities for rethinking the contemporary art model. It is experienced within the socio-political conditions of cultural re-production that essentially seeks to survive by re-framing and re-purposing its environment in late-capitalism.

BIOGRAPHY

Farnaz Dadfar is an Iranian-born Australian artist, based in Melbourne. She has exhibited widely in Iran and Australia since 2004. In 2006 she was selected as one of the top 30 Iranian contemporary artists for the exhibition New Generation presented at Homa Gallery Tehran. In 2017, Dadfar was selected as one of the 30 finalists for The Churchill National Emerging Art Prize, as well as being a recipient of the Galloway Lawson Prize from the University of Melbourne, awarded by ACCA, for the Proud17 exhibition at the Margaret Lawrence Gallery. Dadfar gained a Bachelor of Painting from the University of Science and Culture, Tehran, and then completed a Graduate Certificate in Visual Arts and Master of Contemporary Art at the VCA, University of Melbourne. She is currently a research candidate in the Master of Fine Art (visual art) at the VCA.



Farnaz Dadfar, *Untitled #1*, 2017, acrylic and ink on canvas, 190.5 x 160 cm..

ARTIST STATEMENT

My works adopt an autoethnographic lens to navigate hesitant paths of fragility and fear present within a variety of, mostly invisible, private and public social contracts, and the emotional anxieties associated with living in a late-capitalist landscape. An intention is to consciously transform my personal dislocations into a visual strategy of self-disclosure. I become my own subject, often using my body as a site and surface for art making. Oscillating between self-mockery and sincerity, I aim to construct a forum for my own artistic and non-artistic failures, successes, self-delusions, and disappointments.

JAYE EARLY

I am stimulated by exploring the reality in and between what is often not permissible in public spaces and spheres. With a focused interest in the authenticity of suppressed emotions, I am wanting to navigate, and respond to, the consequences of placing the personal into the public. My practice examines how the boundaries between private and public have become increasingly problematised within our networked and confessional-like society.

BIOGRAPHY

Jaye Early gained his PhD in Visual Art from the VCA in 2018. He also holds an MA in Studio Art (Painting) from the University of Sydney and a BA in Art History/ Theory from the University of New South Wales. Since 2008, Early has exhibited widely in Australia, Europe and the USA, most recently presenting solo exhibitions at Kings Art-Run and Rubicon ARI in Melbourne. Early has been a finalist in numerous art awards since 2010, including the Doug Moran Portrait Prize (2013), the Victorian Indigenous Art Award (2014), the University of Melbourne's Murrup Barak Award (2015), the Bayside Acquisitive Art Prize (2016), the Koorie Art Prize (2016) and the Sir John Sulman Prize (2018). In 2015 Early was granted the Fay Marles Scholarship for Indigenous Graduate Research Students. Early's work is represented in the National Gallery of Victoria and Victoria University collections.



Jaye Early, *Private Life is Public Business* [still], 2018, HD video

ARTIST STATEMENT

These images and photobook offer an insight into my practice-based research project that uses photography to explore the dualities that surround the idea of home: between presence and absence, permanence and impermanence and belonging and displacement. This work engages in the lived experiences of liminality from the perspectives of the transnational diaspora from Burma. Images of stateless environments and domestic and psychological spaces

have been combined to comment on feelings of statelessness within the transnational lives of the people involved.

TAMMY LAW

The significance of the diasporic transnational network needs to be further elucidated, not only in terms of the political and peacemaking contexts that exist but also through ethnographic studies that investigate the multifaceted identities and sense of belonging in these communities. These works aim to develop new understandings of the multidimensional complexities of being a refugee, during a time of increasing displacement and familial upheaval.

BIOGRAPHY

Tammy Law gained a PhD from RMIT University in 2018, having completed a Bachelor of Photography (Honours) from Griffith University, Brisbane, in 2010. Since 2007, Law has exhibited her work regularly across Australia and internationally. Law's work was included in the Biennale of Australian Art in Ballarat in 2017 and the Yangon Photo Festival in 2018. Law has been a finalist in numerous awards including the Head On Portrait and Landscape Prizes in 2016, as well as gaining an honourable mention in the Tokyo International Foto Awards in 2017. Law's documentary photographic practice revolves around issues of migration, diaspora and cultural difference, informed by experiences of being Asian Australian. Law's works have been widely published, with clients including Domain, The Wall Street Journal, Est Magazine, Voyeur Magazine and Australian Traveller.



Tammy Law *Away from Home, Tham Hin Camp/Brisbane*, 2016, C-type print, 78 x 1120 framed

ARTIST STATEMENT

I use systems of art making to explore the mechanisms inherent in current smart technologies to investigate how the human subject could be viewed by systems of online surveillance and subsequently represented. I employ such systems to reproduce the human form based on the mishandling of data. The resulting forms echo the fundamental contradictions inherent in systems of online surveillance.

SHANE NICHOLAS

The artwork produced through this process draws from limitations common to neural networks that process collected data. By decontextualizing, filtering, fragmenting and reconstructing data to create distorted versions of the original, the resulting

sculptures present a vision of how systems alter subject matter when rendering a model from reality.

These sculptures were produced using an iterative method of 3d scanning, 3d printing, rescanning and reprinting. The distortions in form were directly caused through errors that occurred when translating the subject into digital data, and then back into a real-world object.

BIOGRAPHY

Shane Nicholas gained a Master of Fine Art from the VCA, University of Melbourne in 2018, having completed a Bachelor of Fine Arts (Painting) in 2003. Since 2012, Nicholas has exhibited his work regularly in both solo and group exhibitions nationally. Nicholas won the Peter Redlich Memorial Prize in 2017 and has previously been a finalist for a number of awards and prizes, including the Kenilworth Painting Prize, the Wilson Visual Art Award and the AME Bale Art Prize. Most recently, Nicholas was a finalist for the Incinerator Art for Social Change Award, 2018.

Guests at the *Linden Postcard Show 2018-19* opening. Photograph > Theresa Harrison Photography.

ARTIST STATEMENT

My work investigates the profound effect that moving from the city to living in the bush had on my art practice. This work is an experimentation in clay and installation, that includes personal reflections on DIY and off-grid living. My practice has also uncovered insights into how art can express and embody new modes of living to contribute to the field of contemporary art.

PIE RANKINE

This work investigates the ongoing production of subjectivity as it is changed by my entanglement in the environment of which I am a part, experienced as materiality of all kinds; social, mental and environmental. Each element of this installation is arranged so as to suggest the movement of bodies through boundaries and territory.

This work was supported by an Australian Government Research Training Program Scholarship and a La Trobe University Postgraduate Research Scholarship.

BIOGRAPHY

Pie Rankine was born in Adelaide and moved to Melbourne to undertake a Bachelor of Fine Art degree at the VCA, which she completed in 1981. After travelling through Europe, Rankine returned to Australia and exhibited her work in numerous exhibitions in Melbourne, Sydney and Canberra. In 2007, Rankine moved out of the city to live full time in the Chewton Bushlands, a move that greatly influenced her art practice. Rankine gained an Honours degree in Visual Art from La Trobe University in Bendigo in 2014, where she also completed a Master of Visual Arts in 2018. Rankine is represented in both international and Australian public and private collections.

Pie Rankine, *Ruptures, Holes, Tears and Distortions*, 2018, clay and mesh, dimensions variable.

ARTIST STATEMENT

Itinerant Sound is an ongoing project that utilises sound to unravel layers of duration through a temporal and spatial exploration of site. Itinerant Sound has been performed multiple times since 2015 and each iteration has been situated in a different site, featuring distinct geography and contexts, and with specific instructional scores. The project utilises hand bells and participants to articulate different spatial configurations in a site across multiple durations.

GEOFF ROBINSON

The hand bells produce a sharp and loud attack that transmits a highly resonant sound that can travel long distances. It is the hand bell's resonance, mobility and multiplicity of sound that enables the Itinerant Sound projects to explore a complex

temporal and spatial relationship between sound and site. Each iteration traverses duration across the history and geography of the designated site and as an ongoing project extends the exploration across a greater expanse of time and situation.

BIOGRAPHY

Geoff Robinson is a Melbourne-based artist who creates event-based artworks that explore the relationship between the durational qualities of sound and performance and the spatial conditions of physical sites. Recent projects include: Itinerant Sound, multiple sites around Victoria (2015-ongoing), Itinerant Object/Propositions for Change, Sarah Scout Presents (2016); room overlay/5 weeks/thursdays 6-7pm/accumulation, West Space (2015); 15 locations/15 minutes/15 days, Federation Square Melbourne (2014); Site Overlay/Acoustic Survey across three public sites in Melbourne (2013). Robinson was a studio artist at Gertrude Contemporary (2003-05) and has held residencies and exhibited at Helsinki International Artist Programme, MoKS Estonia, Australia Council for the Arts Greene St studio New York and Seoul Art Space. He was awarded the Melbourne Prize for Urban Sculpture 2014 and completed a PhD in Fine Art at Monash University in 2018.



Geoff Robinson, *Itinerant Sound*, 2015-ongoing, performance with handbells.

ARTIST STATEMENT

As a Chinese-born Australian, I perceive the world to be a multifaceted and unfixed entity comprised of varying and conflicting sets of knowledge, histories and ideologies. Through competition and negotiation among them, an 'in-between' space and a hybrid cultural identity are formed. In this 'in-between' space, the division between 'we, you and they' is ironically drawn upon through ambiguous cultural definitions and multiculturalism is performed subtly

SIYING ZHOU

through the enunciation of cultural difference in everyday life. Language, food, the human body and ideas of selfhood, are used as a way to convey cross-cultural dialogue, conflict and intersections.

By showing disparate cultural materials in an amalgamated form, these works provoke an examination of the fixed ideas about Chinese, Australian and English cultures. The decentralised spatial layout of the installation of the works offers the viewer a fluid perceptive position and an open-ended interpretation of each work.

BIOGRAPHY

Siying Zhou gained a Master of Fine Art from the VCA, University of Melbourne in 2017, having already gained a Master of Contemporary Art from the VCA in 2015 and a Master of Multimedia Design from the University of Sydney in 2005. Zhou's work has been exhibited nationally and internationally, as well as being included in festivals including Melbourne's Channels festival in 2015 and 2017. Zhou has undertaken artist residencies at the Australian Tapestry Workshop (2017), Picture Berlin, Germany (2016) and at the Jiwari Community Centre, Barcelona, Spain (2013). Over the past decade Zhou has been awarded numerous grants and prizes, including The City of Yarra 2018/19 Small Project Grants (2018), the NGV Women's Association Award, which she won in both 2015 and 2017, and the John and Mary Kerley International Travel Scholarship (2016).

Siyang Zhou, *Linden Postcard Show 2018-19* opening. Photograph > Theresa Harrison Photography.





Guests at the *Linden Postcard Show 2018-19* opening. Photograph > Theresa Harrison Photography.

LINDEN LOCALS

25.11.18 > FREE

BOOK A SPOT > bit.ly/linden-locals

Linden Locals is a special photographic project that celebrates the many people that make Linden what it is today. Have your photo taken and share an anecdote about your special connection to the gallery. Presented in partnership with **i.e. community**.

EVENTS

ARTIST SPEAKEASY: GRANT APPLICATION WRITING

27.11.18 > \$11

BOOK A SPOT > bit.ly/grant-application-writing

Join Linden New Art's Director **Melinda Martin** for a comprehensive how-to and introduction to the strategies for effective grant application writing. Presented in partnership with **Alternating Current Art Space**.

CRAFTERNOON FOR ADULTS: INTRODUCTION TO EMBROIDERY

08.12.18 > \$66 Including all materials.

BOOK A SPOT > bit.ly/crafternoon-embroidery

Learn the delicate skill of hand embroidery with artist **Angela Rossitto**. Using a photograph or pattern, Angela will show you how to transfer your image onto fabric with thread and needle using various stitching techniques.



IMAGE > Visitors at the opening of the *Linden Postcard Show 2017-18*.
Photograph: Matto Lucas Photography.



IMAGE > Linden New Art's Director Melinda Martin shares useful art industry insights.
Photograph: Jasmin McNeill.



IMAGE > Participants at one of Linden's previous Crafternoons for Adults.
Photograph: Emma Matthews.

STRANGE BEDFELLOWS: POLITICAL CAMPAIGNING & BEEKEEPING

14.12.18 > \$25 Includes a drink on arrival. 18+

BOOK A SPOT > bit.ly/campaigning_beekeeping

Strange Bedfellows is our new series of talks where we present an unusual combination of guest speakers, each discussing a separate topic. Next up, we have **political campaigning** with **Professor Sean Scalmer** from the University of Melbourne and **beekeeping** with **Kirsten Bradley** from Milkwood Permaculture.

ON HOLIDAYS AT LINDEN: NGV KIDS ON TOUR 2019

08.01.19 to 13.01.19 > FREE

DROP-IN ACTIVITY

Join Linden New Art for a series of drop-in kids activities as part of **NGV Kids on Tour** celebrating major summer exhibitions *Julian Opie*, *William Wegman: Being Human*, and *Escher x nendo* at the National Gallery of Victoria.

MEET THE ARTISTS: LINDEN POSTCARD SHOW PRIZE WINNERS

18.01.19 > FREE

BOOK A SPOT > bit.ly/meet-postcard-winners

Join Linden New Art's Curator **Juliette Hanson** in conversation with this year's *Linden Postcard Show* winners. Hear from the artists behind the winning works to learn about their practice, artistic process and their connection with the iconic *Linden Postcard Show*.



IMAGE > Guests at the opening of the *Linden Postcard Show 2017-18*.
Photograph: Matto Lucas Photography.



IMAGE > Children and families get creative during NGV Kids Summer Festival 2018.
©NGV Photography.



IMAGE > Penny Byrne, winner of the *Linden Postcard Show 2017-18*.
Photograph: Matto Lucas Photography.

CRAFTERNOON FOR ADULTS: RAINFOREST TERRARIUMS

09.02.19 > \$85 Includes all materials.

BOOK A SPOT > bit.ly/rainforest-terrariums

In this fun Crafternoon, you will learn how to build a healthy ecosystem and maintain it for years to come. You will leave with your own large terrarium and a head full of ideas on how you can make more!



IMAGE > Courtesy of Put Your Heart Into It.

TO BOOK YOUR SPOT

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A guest at the *Linden Postcard Show 2018-19* opening. Photograph > Theresa Harrison Photography.

DIRECTOR: MELINDA MARTIN
CURATOR: JULIETTE HANSON
DEVELOPMENT MANAGER: LYN JOHNSON
COMMUNICATIONS & MARKETING COORDINATOR:
EVENTS COORDINATOR: JASMIN McNEILL
GALLERY ADMINISTRATORS: MADELINE FERME, SOPHIE GERHARD

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COVER IMAGE > The *Linden Postcard Show 2018-19* [installation view]. Photograph > Theresa Harrison Photography.