

2011 CITY OF
HOBART
ARTPRIZE

wood & paper

A MESSAGE FROM THE RIGHT HONOURABLE THE LORD MAYOR OF HOBART

ALDERMAN ROB VALENTINE

I welcome you to the 23rd City of Hobart Art Prize exhibition.

This year 41 artists working with *paper* and *wood* have been selected from a field of nearly 400 entrants to create an exhibition of the most contemporary Australian works in these media. I congratulate all the artists and thank them for their participation and continued enthusiasm – it is this which makes the art prize so exciting and nationally significant.

Two of the works from this exhibition – one in each medium – have been acquired for the City of Hobart Art Prize Collection. I congratulate both the winning artists, Megan Keating and Colin Langridge, who receive an award of \$15,000 each, provided by the Hobart City Council.

My sincere thanks to MONA, our principal sponsor, in this final year of our sponsorship relationship. For fifteen years, MONA and Moorilla Estate have supported Tasmanian artists through the generous provision of this award. I congratulate Joel Crosswell, winner of the last MONA prize.

My thanks also go to the Tasmanian Museum and Art Gallery, our venue and valued exhibition partner since 2000.

With so many entries the judging task this year was considerable and I thank our interstate judges, Linda Michael, Deputy Director and Senior Curator at the Heide Museum of Modern Art in Victoria, and Rachel Kent, Senior Curator at the Museum of Contemporary Art in Sydney, who have twice travelled to Tasmania and committed themselves to this sometimes onerous but vital task with enthusiasm and professionalism. Finally, I particularly acknowledge Peter Hughes, Senior Curator (Decorative Arts), Tasmanian Museum and Art Gallery, who has generously given his time and advice as Curating Judge to the judging, design and project management of the 2011 City of Hobart Art Prize.

The Hobart City Council is extremely proud to present the City of Hobart Art Prize because we believe it reflects our city's cultural identity as a place that is dynamic, vibrant and culturally expressive.

I hope you enjoy the exhibition!

VISUAL ART SUB-COMMITTEE CHAIRMAN

ALDERMAN DR PETER SEXTON

Wood and paper – in the International Year of Forests it seems fitting that the 23rd City of Hobart Art Prize media derive from the substance of forests.

The 2011 City of Hobart Art Prize seeks to exhibit art, craft or design works which often fall outside normal prize categories. This year's media were defined so as to attract work that considered the importance of materiality. This expresses our commitment to contemporary art in all its guises. In Peter Timms' words from his insightful catalogue essay, 'stuff does matter'!

This year, paper has been folded, perforated, engineered, burnt, patchworked, stained, laser cut, hand cut, sculpted, painted on, drawn on and rolled. The paper varies from found postcards and tracing paper to the finest Hanji (handmade) Korean, Fabriano or Velin Arches paper.

Wood has been bent, sliced, laminated, drilled, coopered and reconstituted. Huon, King Billy and Celery-top pine, blackwood and eucalyptus are the usual Tasmanian suspects but we also have olive and apple wood, Jarrah, Karri and Sapele, alongside driftwood and plywood.

I congratulate the 29 artists selected for the paper category and the 12 artists selected for the wood category. Their work has resulted in an exciting exhibition of established and emerging artists, which showcases the diversity of these materials.

I would like to thank the Tasmanian Museum and Art Gallery for its ongoing support of this event – without the professionalism and generosity of this institution the art prize would not have matured to the outstanding exhibition that it is.

My thanks also go to Frances Butler, Hobart City Council Project Officer for coordinating the art prize.

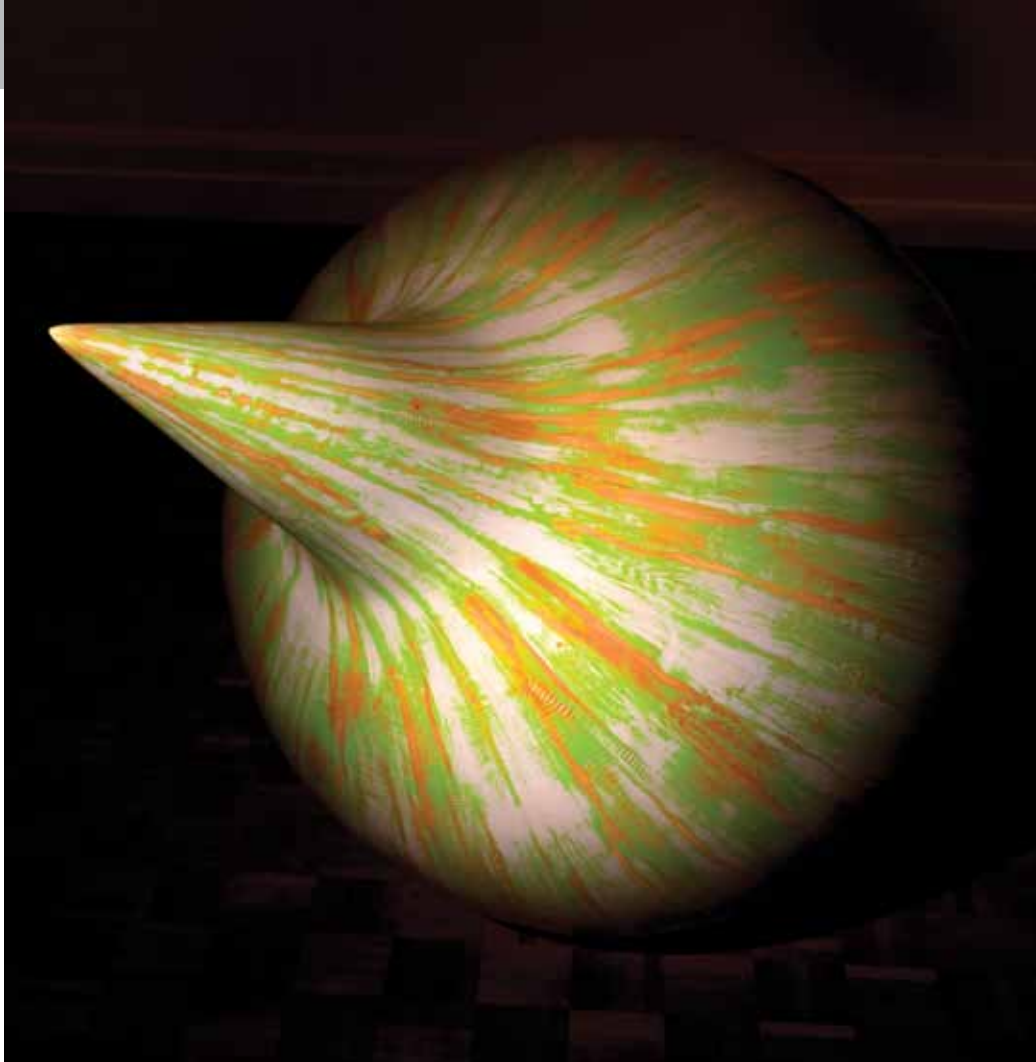


PEI PEI HE (detail)

Lastly, I would like to take this opportunity to acknowledge the support of my fellow Aldermen in the development and continuing success of this cultural initiative. I would also like to thank the members of the Visual Art Sub-Committee: Lord Mayor, Alderman Rob Valentine; Deputy Lord Mayor, Alderman Helen Burnet; Alderman Philip Cocker; Alderman Bill Harvey; Dick Bett; Michael Edwards; Anne MacDonald; Rosemary Miller and Jane Stewart. I trust that you enjoy this inspiring exhibition.



MEHR JAVED (detail)



Bulb 2011
160 x 120 x 120 cm
Celery-top pine, polyurethane
glue, varnish, enamel paint

WOOD PRIZE

COLIN LANGRIDGE

My sculptural practice develops from an enquiry into 'Being' – how we determine what things are.

Objects made from milled timber are common, however not in a spherical organic form. I have used outmoded techniques of construction such as coopering as a strategy to present something both familiar and unfamiliar to create unique sculptural forms that often encourage the viewer to ask – what is it?

Often we categorise things by their usefulness to us and, in so doing, we recognise how to employ them for our ends - artworks for example, have many uses. My artworks confuse the process and present us with a thing that hovers as indeterminate. This moment of unknowing is valuable as a poetic opening to ambiguity in a world otherwise dominated by pragmatism. In a moment of unknowing we can glimpse that all things known to us once emerged from the unknown.



PAPER PRIZE

Pulp and Smoke 2011
200 x 200 x 3 cm
Hand cut paper, pins

MEGAN KEATING

Within the tradition of paper cutting, artists and practitioners have often looked toward the natural world as a source for imagery and content. This is due to the origins of paper and its relationship with the natural environment. In Tasmania this relationship is constantly under pressure. The proposed pulp mill in the north of the state continues to build upon this pressure. Debates for both sides of the proposal have seen a lot of recent media coverage. *Pulp and Smoke* contextualises this debate within the art prize culture and questions the political implications of the choice of paper (and wood) at this juncture. Drawing from representations of landscape and natural environments located within the tradition of paper cutting, the work *Pulp and Smoke*, 2011, conjures a fantastical view of the paper industry that is part machine and part natural organism.

Godson 2011 (detail)
see page 29



MONA PRIZE

JOEL CROSSWELL

The work is a reflection of reincarnation and embodies the concept of automatic writing, except in the case of *Godson* it is automatic drawing which is acted out from a subconscious level. The drawings speak to an inner feeling of personal reflection on existence and mythology. A mishmash of organic chaos incorporating weird, silly, eerie and dark fetish characters that represent things from the past. There is no initial idea or image. Pen is put to paper and the image grows. It is an act of trance in the moment.

JUDGES' STATEMENT

PETER HUGHES

SENIOR CURATOR (DECORATIVE ARTS)
TASMANIAN MUSEUM & ART GALLERY

This year the media for the City of Hobart Art Prize were uniquely broad and open. The prize has previously been offered for works in two quite specific and traditional media, such as painting and ceramics or glass and photography. The media of *wood* and *paper* cut across both broad fine art and design criteria as well as distinctions within these such as photography and drawing or sculpture and furniture. As a consequence, the task of initial selection and final judging was complicated by a large and highly competitive field of entrants across an extremely diverse range of practices. Though exhibiting very different qualities, as fibrous, plant-based materials, paper and wood share a common origin in plants and forests. This relationship has created material and conceptual links between works and throughout the exhibition.

The winner in the category of paper, Megan Keating's paper-cut, *Pulp and Smoke*, is a sophisticated work in which technique, materiality and conceptual concerns are closely interwoven. Its intricacies, such as the merely apparent symmetry and her layering of imagery are revealed with close observation over time. In her use of ambivalent imagery in which the motifs have multiple meanings, Keating's observations of the politics of forestry and conservation in Tasmania reflect a complexity beyond the simplifications of partisan politics. Colin Langridge's poised coopered sculpture, *Bulb*, is the winner of the wood category. It has a presence and relationship to the viewer that is strangely both intimate and threatening. The worn yet polished surface, the full, rounded form and the evidence of the artist's crafting invite approach and intimacy. However, the point that gives the work its character

and its delicate balance on the floor render it simultaneously threatening and vulnerable. The viewer is left poised in a triangle of conflicted responses to the object that draws attention to its material and physical presence.

The uncanny permeates Robbie Rowlands' highly commended entry, *Some Beauty must come of this*. Rowlands exploits the fibrous nature of wood to transform an everyday object that relies on rigidity to perform its function and remain useful into its antithesis, a fragile object without function, drawing attention to the beauty of the mundane in both states. Catherine O'Donnell's highly commended *realestate.com.au*, similarly looks to the mundane. Her work concerns the unnoticed and uncelebrated suburban streetscapes that form the backdrops to our lives. While the realism of *realestate.com.au* is a great technical accomplishment, the work functions through the subversion of verisimilitude, removing people and extracting the buildings from their context, O'Donnell employs dramatic perspective to create a flat, abstract composition in which the shape of the sheet and the unmarked paper are significant components. Also highly commended is Catherine Woo's *Lachrymal Lake no.9*, in which the reactions of materials drawn from the Tasmanian landscape produce a delicate abstract imagery that, referencing the biological and the geological, the body and the landscape, floats ambivalently between micro, macro and cosmic scales. The materiality of the work gives it literal depth and presence on the paper while the imagery wavers between shimmering surface and dark, unknown depths.

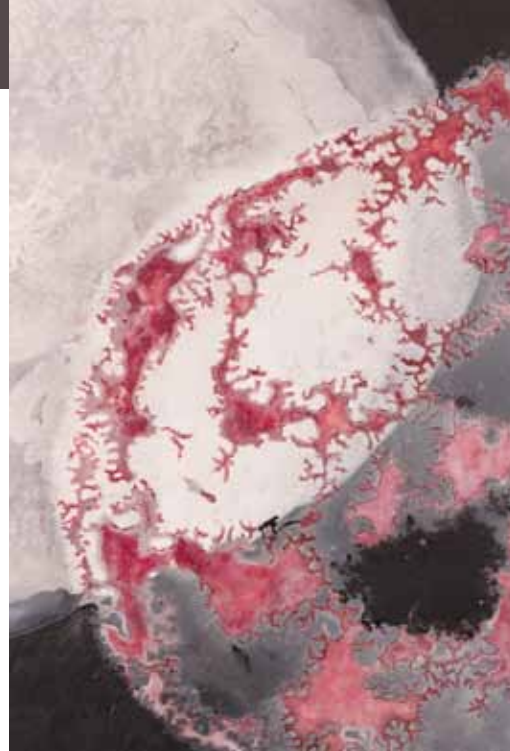
JUDGES' COMMENDATION



ROBBIE ROWLANDS

Some Beauty must come of this 2010 (detail)

see page 23



CATHERINE WOO

Lachrymal Lake no.9 2011 (detail)

see page 12



CATHERINE O'DONNELL

realestate.com.au 2010 (detail)

see page 20

WHY STUFF MATTERS

PETER TIMMS

It's the buzz we're after nowadays, the emotional wallop, the intrigue, the fun, the shock. Art must be entertaining and diverting. We demand an experience and, frankly, we don't want to be burdened with details.

The medium is hardly ever the message. Materials are just ... well, just stuff really. Wood, plastic, oil paint, projections on a screen, an unmade bed, half a cow - it doesn't matter, just so long as they can pump out the message. Few artists adhere to the old doctrine of 'truth to materials' any more, choosing not to specialise in any particular medium but to use whatever they need at the time or whatever comes to hand.

Nevertheless, the categorisation of art by medium, which goes back to the ancient Greeks and beyond, cannot be banished so readily. There are still potters who know their clays more intimately than they know their own children, woodworkers who can argue for hours about the particular qualities of Huon pine or sassafras, and printmakers who wouldn't touch anything less than acid-free, deckle-edged Hahnemühle. They are, characteristically, older artists who can draw on a lifetime's knowledge and experience. All the same, if you've ever been cornered at a party by a young video artist bamboozling you with techie talk, you'll know that an infatuation with materials (as distinct from methods of production or the meaning of the finished product) can afflict anyone. Such people used to be called connoisseurs - those with specialist knowledge and taste developed through discrimination. These days, we're more likely to dismiss them as nerds, geeks or dweebs. While scholars might well marvel over the milky transparency

of a celadon glaze or the exquisite graining of an inlaid veneer, the rest of us, accustomed to the cold perfection of mass production, just want to get on with our lives. Too much concentration on stuff is definitely uncool.

Whether we acknowledge it or not, however, stuff does matter. And some stuff matters more than other stuff. Consider humble base or support materials such as canvas, paper and video screens. To us viewers, they don't matter much at all. Being purely utilitarian, they are not meant to be taken into account. On the other hand, wood, metals, clay, unmade beds and bisected cows are there to draw attention to themselves. They are the message, or at least a major part of it. The first are what art is made on, the second are what art is made of.

Our ingrained habit of giving materials metaphorical values and ranking them in order of importance has a long, and not always distinguished, history. And paper, it must be said, has had a bum wrap (except, of course, in Japan and China, where it has always been accorded the reverence it deserves). In the Victorian era, especially, it was associated with the so-called 'minor arts' - watercolour, drawing, interior decoration and the like - which, of course, were 'minor' because they were largely the province of women. This most delicate, pliant and easily managed material allowed the ladies to amuse themselves at the kitchen table with a spot of botanical illustration or decorative collage, or the moulding of trays and other useful items in



papier mâché, without taxing their fragile brains or inconveniencing the household. The chaps, meanwhile, were battling it out with hard, strong masculine stuff like wood, bronze and marble. A man's drawings or watercolours were invariably a sideline to his serious work, and not until the twentieth century, with artists such as Paul Klee and John Marin, was it possible for a male to make his reputation with works on paper.

The social and sexual prejudices of past generations have been alluded to by several of the artists in this exhibition, in works that try to reclaim traditionally minor pursuits such as paper-cutting, drawing, collage and pattern-making by means of irony and satire. It is but one of the ways that paper is being used self-referentially to comment on its own history.

The other prejudice that paper has had to contend with is its sheer ubiquity. From newspapers and paperback books to packaging and supermarket docketts, paper is everywhere. We take it for granted, throwing away tonnes of it every day without a second thought.

But, although this might have been a problem when art aspired to permanence and cultural standing, it is of much less concern today. Since we are less inclined to fetishise materials, it doesn't much matter that paper is generally held in such low regard. It might even be an advantage. While gold and silver still have their allure, we no longer automatically make a connection between the cultural value of

a work of art and the intrinsic value of the materials it is made from. In fact, marble and precious metals are likely to strike us as pompous and overblown. These days, we want something with a light, temporary feel in tune with our throwaway mass culture. Paper is perfectly suited to the spirit of the times.

As paper became devalued because of its prevalence, wood was correspondingly gaining in status as it became rarer (the two are not, of course, unconnected). Apart from the odd painting on wood panel or carved figurine, timber was rarely used in the past as a medium for fine-art, mainly because of its association with furniture-making and the building trade. So undervalued was it, even in those contexts, that it was invariably disguised by painting, marbelling or gilding.

It is an inflexible rule of human nature that we most value those things we are most successfully destroying. Today, therefore, wood - especially fine timber such as Huon pine and the fast-disappearing tropical hardwoods - is considered a desirable luxury, and an entire cultural mythology has developed around it. Advertisements for wooden furniture and building products make the most of terms such as 'natural', 'warm', 'traditional' and 'sustainable'. They are sentimental, evocative words intended to reassure us that, despite the depredations of mass consumerism, something of true value endures.

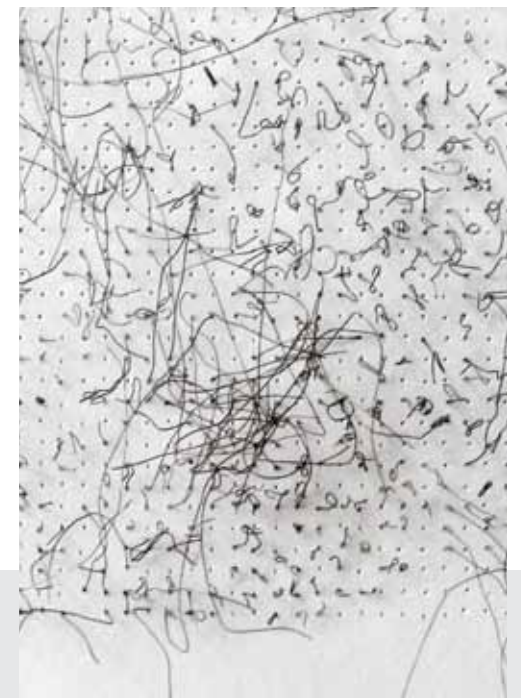
This is not entirely spurious, for, unlike most other materials, wood can be used in its natural state, almost unchanged by manufacturing processes. Given our current fetish with all things pure and natural, that gives it a particular moral resonance. These days, it is almost impossible for an artist to use wood without appearing to be making a moral statement (especially here in Tasmania).

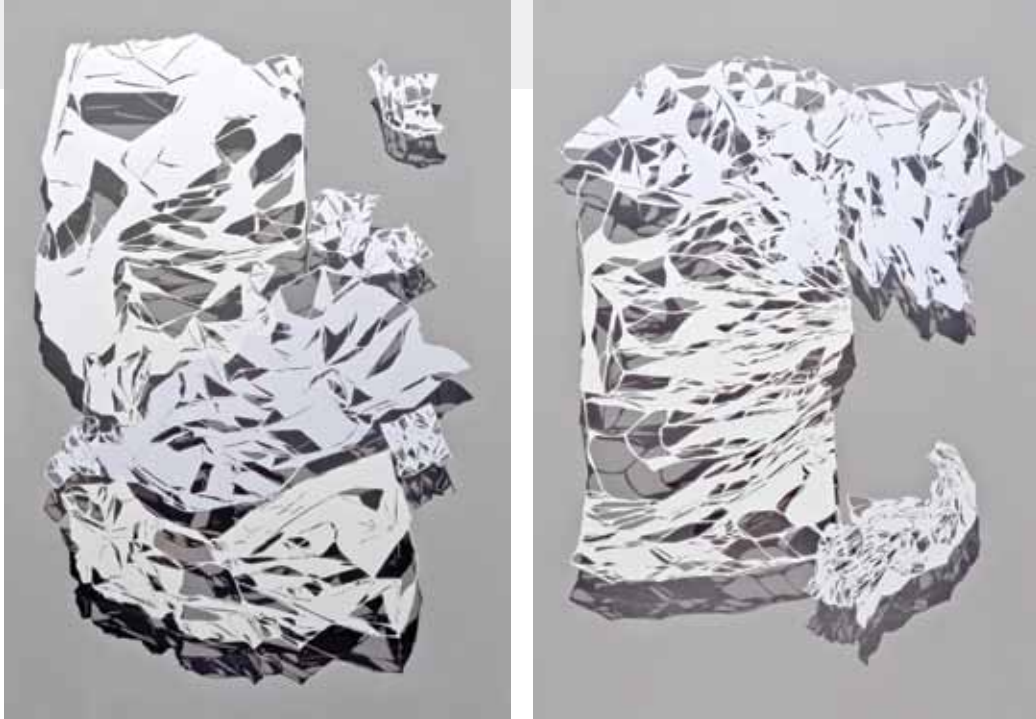
In the early years of last century, warmth, naturalness and tradition were not likely to excite enthusiasm. In fact, they were precisely the outmoded qualities that modern artists wanted to banish. In the 1920s, for example, the French designer Charlotte Perriand wrote a manifesto extolling the advantages of metal over wood. 'The Eiffel Tower could never have been made of wood', she declared, and her readers, recognising the Eiffel Tower as *the* symbol of modernity, would have understood what she meant. Metal, she pointed out (not entirely accurately), is stronger, more durable, lighter and more attractive, the very embodiment of moral and physical hygiene. That made it the only material for 'the new man ... the kind of individual who keeps pace with scientific thought, who understands his age and lives it: the Aeroplane, the Ocean Liner and the Motor are at his service.'

Sadly, the new age didn't turn out to be quite as idyllic as Ms Perriand had hoped. Today we tend to be more sanguine about industrialisation and technological progress. Even she changed her mind after World War II, turning to hand-crafted natural materials. Nevertheless, she understood that what something is made of, be it a chair, a building or a work of art in a gallery, is not ancillary to, but at the very heart of, its social, political and psychological meaning. That is as true today as it ever was.

Generally speaking, meaning is created at the point where two apparently unrelated things intersect. Many of the works here rely for their impact upon unexpected juxtapositions, not only of contrasting materials, but of contrasting ideas, textures, masses, even genres and registers (that is, the 'high' and 'low', the formal and informal, played off against one another). Some artists clearly enjoy using materials in ways that appear to be contrary to their natures - solid timber made to appear fluid and flexible, fragile paper looking as hard as metal or stone - as if trying to erase the medium altogether, to deny its signature qualities - the very antithesis of 'truth to materials'. The effect, paradoxically, is to draw our attention to those very qualities.

What all this suggests is that, contrary to common belief, materials are not just stuff, but a state of mind, conveying something of the spirit of the age. One needn't be a connoisseur or a dweeb to understand that the choice of particular materials, and the context in which they are used, can lend the work of art a meaning that is quite separate from, even sometimes at odds with, the one intended.

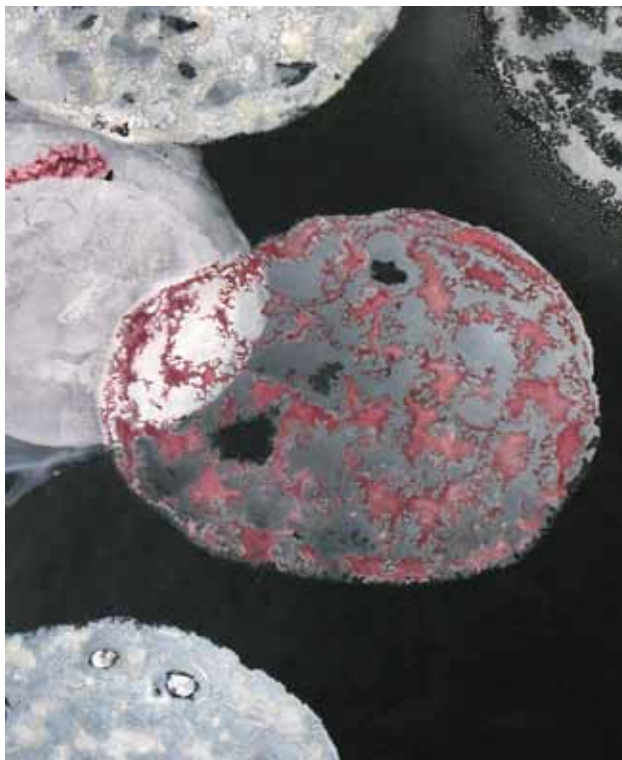




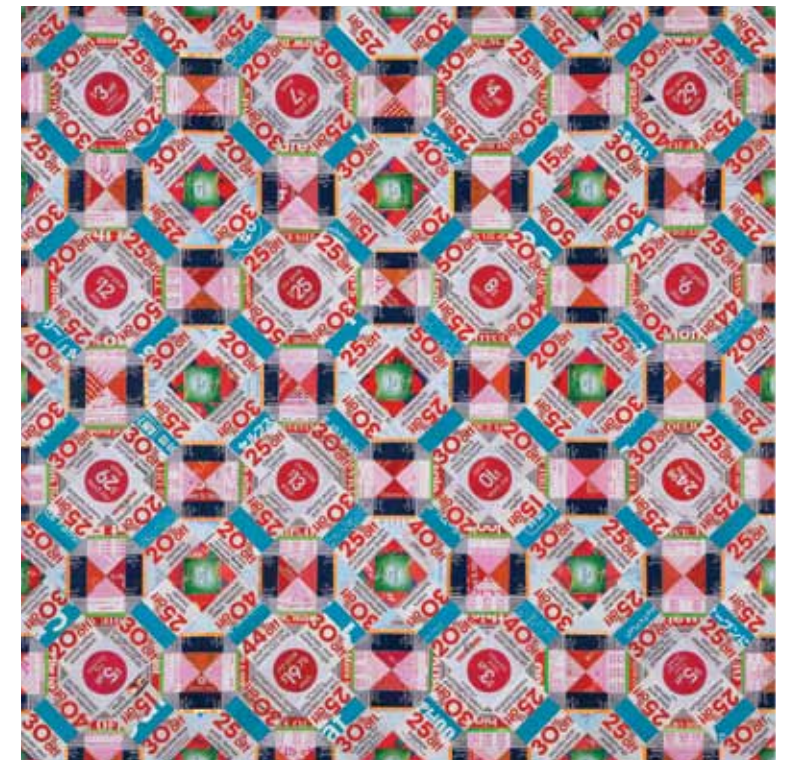
PAMELA SEE
Infringement I-II 2010
 Each 107 x 70 x 5 cm
 Paper



MOG BREMNER
A Mind is a Body Moving in Space, 1 2010 (detail)
 152 x 1000 x 25 cm
 Ink on paper



CATHERINE WOO
Lachrymal Lake no.9 2011
 130 x 107 cm
 Mixed media on paper



ELIZABETH GOWER
Savings 2010
 90 x 90 x 2 cm
 Advertising brochures and
 packaging papers on board



NEIL EMMERSON

(I must confess...) Suite of 5 Prints 2010

Each 34.2 x 25.5 x 2 cm

Photo-transfer and woodblock unique state prints on paper



ROBIN ASTLEY

Child Soldiers 2010

240 x 150 cm

Pencil, ink and acrylic on 300gsm Fabriano paper



TRACEY CLEMENT

Paper Trail: Ratus Ratus Triptych 2010 (detail)

Each 115 x 61.5 x 2 cm

Paper, pins, foam core board



AMANDA DAVIES

Quarantine 2011 (detail)

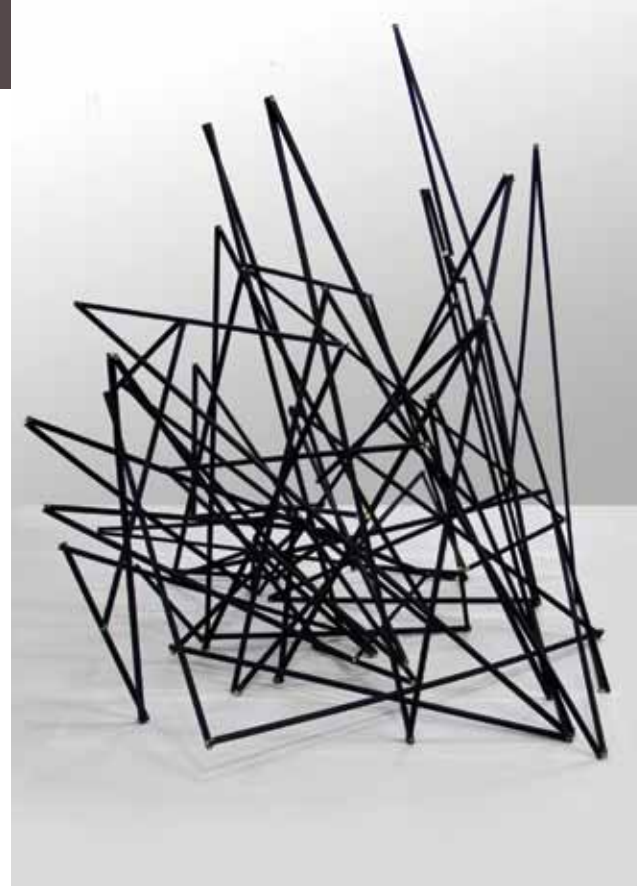
Installation variable (each page 21 x 14.5 cm)

Gouache, ink and texta on found printed paper

NICCI HAYNES
Words 2011 (detail)
65 x 42 x 3 cm
Paper, wire



MEGAN KEATING
Pulp and Smoke 2011 (detail)
200 x 200 x 3 cm
Hand cut paper, pins



CONNIE ANTHES
Makeshift #4 2011
Dimensions variable
Wood, stainless steel, paint

BEVAN HONEY
Rorschach 2011
85 x 120 x 26 cm
Plywood, enamel, modified IKEA shelf





DAVID KEELING

Memorial Drive 2011

204 x 60 x 100 cm

Huon pine, King Billy pine, Celery-top pine, apple wood, olive wood, driftwood, acrylic paint, oil paint, metal

SHERRIE KNIPE

Boot Bling 2010

65 x 23 x 37 cm

Laminated pine, cotton



GREER HONEYWILL

Off the plan 2009

124 x 70 x 84 cm

Wood, horse hair, found object



MATTHEW C SMITH

Shortdivision 2010

110 x 44 x 30 cm

FSC Sapele plywood, salvaged Tasmanian Blackwood, low VOC paints and finishes



CATHERINE O'DONNELL
realestate.com.au 2010
 140 x 145 cm
 Charcoal on paper

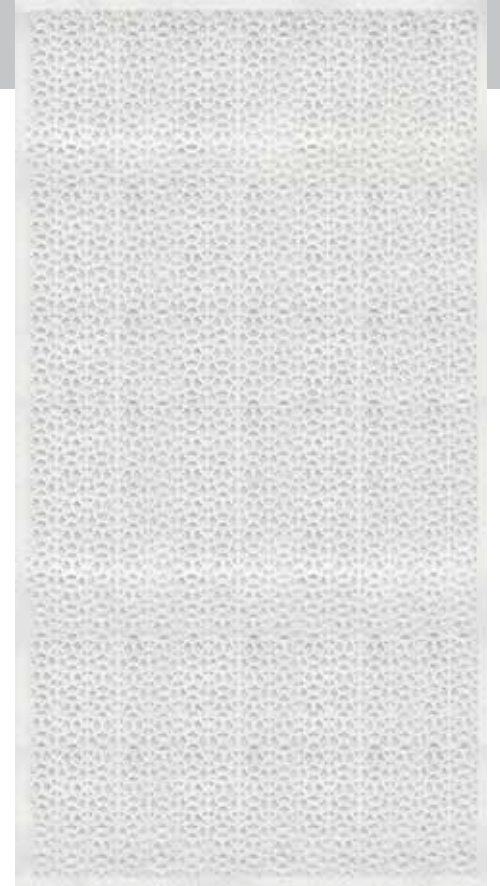
MEGAN WALCH

*A Grove of Pandanis Skirting a Lake Somewhere Difficult to Get to on the West Coast of Tasmania
 Fever Trees and Marsupial Lawn in the Teahouse Gardens at Cataract Gorge
 'The Great Grey-Green Greasy Limpopo River all Set About by Fever Trees' - inspired by Rudyard Kipling's
 'The Elephant's Child' - 'Just so Stories'* 2011

Each 11 x 14 x 4 cm
 Ink, glitter, cartridge paper, tracing paper, acrylic

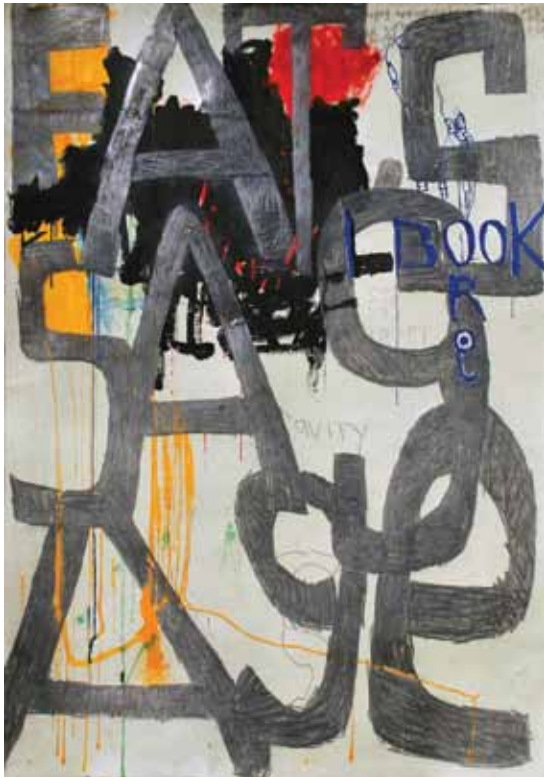


MEHR JAVED
Untitled 2011
 162 x 112 cm
 Hand perforated paper



DAVID STEPHENSON
Star Drawing 2009.07.25, Scorpius 4 2009
 140 x 112 cm
 Pigment ink print on cotton rag paper





LOCUST JONES
Fat Sag Age 2010
210 x 150 cm
Ink, acrylic and graphite on (Hanji)
handmade Korean paper

COLIN LANGRIDGE
Bulb 2011
160 x 120 x 120 cm
Celery-top pine, polyurethane
glue, varnish, enamel paint



WANDA GILLESPIE
Swi Gunting 2009
100 -180 x 100 x 60 cm
Wood, enamel paint, steel

ROBBIE ROWLANDS
Some Beauty must come of this 2010
80 x 60 x 15 cm
Wooden oars





STUART HOUGHTON & CRAIG ROSEVEAR

Uma & Ishi 2011

(Uma) 500 x 350 x 800 cm

(Ishi) 500 x 350 x 650 cm

Wood (eucalypt)

PEI PEI HE

City Symphony (part 1) 2010

23 x 1200 cm

Pencil on rice-paper scroll



CAREN ELLISS

CR Rocking Stool 2010

54 x 42 x 71 cm

Jarrah, Karri, powder coated steel, acrylic

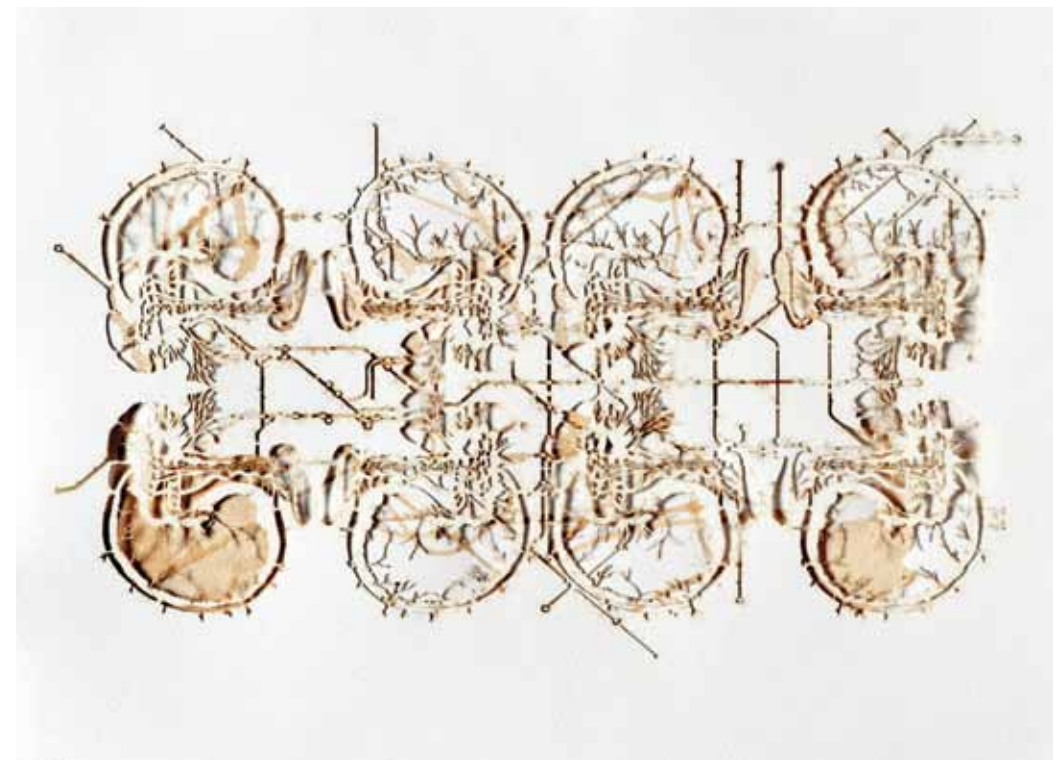


LISA JONES

*Replicator – New Order I
Version 2* 2011

60 x 80 x 3 cm

Laser cut paper, smoke stain,
watercolour on paper





IZABELA PLUTA

Untitled (LOT cards 1, 3-5) 2010

Each 14.5 x 10.5 cm

Screen prints on found postcards

CARLY FISCHER

Stay out super late tonight, picking apples, making pies 2011

11 x 30 x 30 cm

Paper, adhesives, MDF, Perspex



SANGEETA SANDRASEGAR

And I see myself, flat, ridiculous a cut paper shadow 2010 (detail)

170 x 130 x 3 cm

Paper, watercolour, glitter, sequins, adhesive pottu



TONY FLOWERS

Around the World in 80 Days 2011 (detail)

70 x 90 x 90 cm

Watercolour, pencil, ink, paper





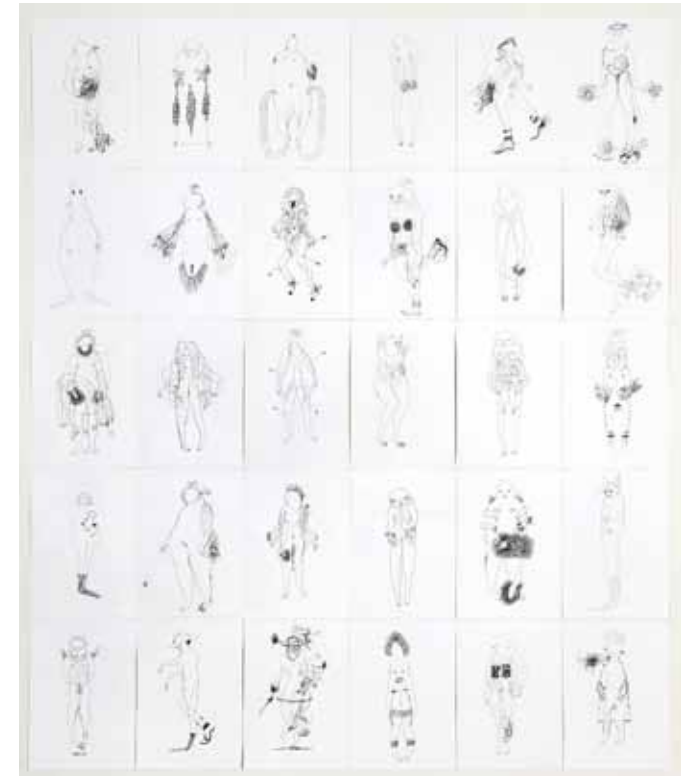
PAUL WHITE
Heading east convoy in 2011
114 x 130 x 4 cm
Pencil on paper



EMMA BEER
folding the untitled, six 2011
80 x 60 x 0.5 cm
Pencil on paper

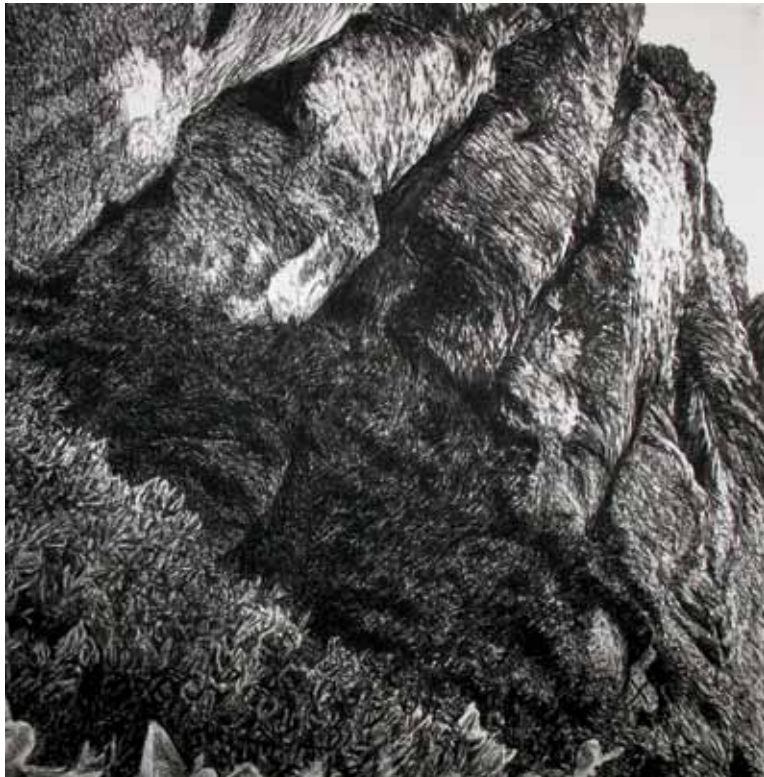
JOEL CROSSWELL

Godson 2011
210 x 180 cm
Pen on paper



SUSANNA CASTLEDEN
*I Must Learn More About the World
(Antipodes and Circumnavigations)* 2010
150 x 160 cm
Paint marker and gesso on rag paper





DAVID EDGAR
Left Behind 2011
150 x 150 cm
Charcoal on paper

MARCO LUCCIO
*The Three Machines
Driller and Mover* 2010
Each 30 x 30 cm
Drypoint on Velin Arches



JAN BERG
Skin 2010
7 x 21 x 207 cm
Digital imagery and ink on tracing paper



NICHOLAS BLOWERS
Arterial Network 2011
92 x 111 cm
Oil on paper



THANK YOU

SPONSORS

The Hobart City Council wishes to thank the sponsors of the 2011 City of Hobart Art Prize for their generous contribution to the exhibition.

MONA, in its final year as our principal sponsor, generously provided the MONA Prize as well as the superb wine and canapés for the opening event. The judges and winning artists stayed in the luxurious chalets located on the Moorilla Estate. For more information on MONA visit mona.net.au.

The Mercury newspaper and WIN Television provide local and statewide advertising of the exhibition.

Australian air Express is the official carrier of the exhibition artworks.

Monotone Art Printers print the invitations and exhibition catalogue.

PRIZES

The Hobart City Council through the City of Hobart Art Prize offers two acquisitive prizes of \$15,000, one in each category and the \$1,000 People's Choice Award. MONA generously provides the \$7,500 non-acquisitive MONA Prize.

JUDGES

2011 City of Hobart Art Prize

Peter Hughes, Senior Curator (Decorative Arts),
Tasmanian Museum and Art Gallery

Rachel Kent, Senior Curator,
Museum of Contemporary Art, Sydney

Linda Michael, Deputy Director and Senior Curator,
Heide Museum of Modern Art

2011 MONA Prize

Lindy Lou Bateman

HOBART CITY COUNCIL

Project management: Frances Butler
Exhibition installation: Mike Singe and Scot Cotterell
Administrative support: Michelle Taylor

TASMANIAN MUSEUM AND ART GALLERY

Exhibition curation: Peter Hughes
Project management: Peter West, Garry Armstrong,
Trudy Woodcock-Outram
Exhibition support: Jo Eberhard, Mark Colegrave
Conservation: Nikki King-Smith, Cobus van Breda
Promotion and signage: Jess Atkinson
Marketing: Brent Blackburn, Mark Fitzpatrick, Jennifer Cane

Writer: Peter Timms is a Tasmanian author and critic

Graphic Design: Tracey Allen – Liminal Graphics

All images supplied by the artists except Mog Bremner
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Glover; Caren Elliss image by Grant Hancock; Houghton/
Rosevear image by Peter Whyte; winning and highly
commended images by Jonathan Wherrett.

For further information on the City of Hobart Art Prize
contact Hobart City Council on 03 6238 2100
hobartcity.com.au/artprize

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& Art Gallery



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