

ART- ISTS 2019

15 Artists is an annual acquisitive prize developed to enhance the Moreton Bay Regional Council art collection and exhibition program. The exhibition aims to highlight new works by Australian artists and provide Council with an opportunity to actively promote diverse voices and ideas.

Each year, 15 artists are invited by MBRC to participate in the exhibition, with the winning artist awarded \$10,000 and their work acquired into Council's art collection. In 2019, Susi Muddiman, Director of the Tweed Regional Gallery and Margaret Olley Art Centre, will judge and present the acquisitive prize.

The invited artists represent the diversity of contemporary practice through a focus on culture, identity, spirit and connection to place. These artists reflect the cross-section of contemporary Australian art practice, unrestricted by age, location or medium. Each of the invited artists have responded to issues that are at the forefront of Australian discourse. Negotiation of dual identities, connections to place, and interrogations of history are all explored. These works, whilst not shying away from difficult issues, celebrate the diversity of Australian art and encourage viewers to think critically about the world they live in.

Artists selected this year include: Hayley Millar-Baker, Christopher Bassi, Eric Bridgeman, Elisa Jane Carmichael, Minka Gillian, Bridie Gillman, Shirley Macnamara, Archie Moore, Raquel Ormella, Ryan Presley, Brian Robinson, James Tylor, Shireen Taweel, Yhonnie Scarce and the winner of the Redcliffe Art Society's annual exhibition of excellence, Yoriko Fleming.

Elisa Jane Carmichael

Biyigi Gujum (sun, day dark, night) reflects the memories of our respected Quandamooka Elder, Aunty Margaret Iselin, who remembers from a young age being with the two old grannies when they were gathering reeds from the swamp at Myora to weave baskets during mission times.

As told by Aunty Marg: "They used to sit on the side of hill to weave where the sun faced the west. When the sun got to a certain spot on the trees they knew it was time to go home... 'bullyman' coming soon so took notice of them and took off home and kept the door locked. The Grannies never had hate in their hearts though — and would just say 'go on girlie' get home before dark".

Aunty Margaret Iselin, 2019.

This painting honours our Elders who kept weaving alive through this dark time. As our weaving practices were eventually forced to stop during this time, the looped weave extends out from the coiled centre into the sun rays, to the leaves celebrating the growth and regeneration of our Quandamooka weaving.

Elisa Jane Carmichael
*Biyigi Gujum (sun, day
dark, night)* 2019

Synthetic polymer on
canvas

Courtesy of the artist and
Onespace Gallery



Christopher Bassi

Christopher Bassi's paintings weave together multiple narratives that conjure the complexity of contemporary transcultural experiences. Subverting archetypal models of representation his work often draws on art history, politics, and personal references. Reflecting on his dual Torres Strait Islander and British heritages as a point of departure his work aims to test the limits of painting to act as an imaginative space and tool for locating oneself in the world.

Christopher Bassi
Black Palm 2018
Oil on canvas
Courtesy of the artist



Yhonnie Scarce

Sleepy Lizard Dreaming represents the Olympic Dam area of South Australia. In this work Scarce interrogates the impact of uranium mining on the land of hers and her mother's people, the Kokatha. South Australia is home to over 25 underground and open cut mines, many of which are operating close to occupied areas. Substances being excavated include zinc, copper, gold, iron ore, coal and uranium. The desecration or cutting away of the land is stylised in Scarce's glass yam, its scarred surfaces highlighting the illness and aftermath of the disrespectful behaviour that mining inflicts on the planet.

Yhonnie Scarce
Sleepy Lizard Dreaming
2018
Handblown glass with
copper inserts
Courtesy of the artist and
THIS IS NO FANTASY



Raquel Ormella

Blockade in the studio, on my couch, in the office for the Fraser Coast, is the most recent work in an ongoing series that addresses the threat of Shale or Coal Seam Gas mining (fracking) to landscapes and communities. Made in the gaps of my everyday life, these works take their cue from the many citizen groups, who use creative protest to form social cohesion and build resistance to the mining that is destroying the land on which we live and depend. *Blockade...* combines small hand stitched panels attached to a larger piece of cloth made with worn hi-vis work wear. This abstract field embodies the trace and time of a worker's labour, possibility in a job in the construction industry funded by the economic boom fuelled by resource extraction. The work is speculative, rather than instrumental, and is like a prototype for as yet, unrealised banners for future protests.

Raquel Ormella

Blockade in the studio, on my couch, in the office for the Fraser Coast (detail)

2019

Used cotton work clothes, cotton embroidery thread, aida cloth

Courtesy of the artist and Milani Gallery



Bridie Gillman

I wake
slightly stiff after a night on the floor.
I peer outside
to the messy, tropical, rainforest
where plants scramble over one another
and yellow and lime debris carpets the floor.
Last nights fire smoulders
the scent permeates the air
like piles of rubbish being burnt.
Humidity lingers
heavy
and moist.
While black coffee brews.

Waking up in Jogja in Wooyung is in response to a recent experience of waking up in Wooyung in northern New South Wales while camping, with an overwhelming feeling of being in Yogyakarta, Indonesia.

Bridie Gillman

Waking up in Jogja in Wooyung 2019

Oil and pastel on linen

Courtesy of the artist and
Edwina Corlette Gallery



Eric Bridgeman

Combining painting and portraiture, Bridgeman's photographic practice traverses tribal folklore and modern gestures of masculinity and mateship through intimate scenarios reserved for family and close friends.

The portrait of close friend Dale was created at 'The Cottage' in West End, an unoccupied low set Queenslander house and extension of the Milani Gallery, used by Bridgeman as a pop up exhibition space, residence and studio between 2018/19. Described as a "living, breathing site," the works created in The Cottage ranged from paintings, shields, photographic portraits and Bridgeman's multi-panel installation "The Scrum" exhibited for The National Biennale at Carriageworks Sydney in early 2019.

A reluctant model, Dale arrived at The Cottage one extremely humid summer day after a shift labouring and concreting. A sensitive and humble man, compounded with his own troubles and an impending court hearing, Bridgeman saw the moment had presented itself to take Dale's portrait - of his best self - after a five-year friendship full of ups and downs. The mateship, beginning at a local pub in Sandgate Queensland, is one of perseverance, emotional support, punches thrown, forgiveness, love and respect.

Eric Bridgeman
Dale, from The Cottage series
2019
Archival inkjet on
photographic rag paper
Courtesy of the artist and
Milani Gallery



Hayley Millar-Baker

Hayley Millar-Baker
Untitled (Taming)
Untitled (Flight)
Untitled (Lost)
from *The trees have no
tongues series* 2018
Inkjet print on cotton rag
Courtesy of the artist and
Vivien Anderson Gallery



The trees have no tongues is a portal to the in-between. It tells of the thousands of years of cultural practices that were dismantled as a result of the introduction of Christianity and the irreparable trauma that ensued. Christianity's guise as the saving grace for the future of a new nation led to the detachment of identity for my family. The heaviness of their spirits scarred the places they touched leaving behind remnants of their stories of bare survival embedded within trauma.

With the settlement of Victoria consuming the land, the corruption of alcohol, white men abducting and molesting black women; the breakdown of traditional life for Aboriginal people was fast accelerating. Frontier violence was increasing, farmers were extending their borders, and as a result traditional food resources were further away, out of reach for Aboriginal people.

Grandmother was eleven-years-old when the Aboriginal Mission Station opened its arms to her preaching protection with food a plenty. In exchange for asylum, Grandmother, uninformed, surrendered her liberty to Christianity — a tool that sought to control, domesticate, and assimilate, a stratagem used to dictate the abandonment of her language, culture, and identity.

Grandma was fourteen-years-old when the Aboriginal Mission Station arranged her relocation and subsequent domestication, so many miles away from home. As Grandma learnt the Western way — the English language, customs, and Christianity — the Aboriginal Mission Station saw potential in my Grandma to serve White homes ensuing a license of integration into the new nation they called 'Australia'.

Gran was seven-years-old when she was rejected by both the Aboriginal Mission Station and the White Australian community. Belonging to neither, as a now domesticated Aboriginal woman, Gran was out of place and fearful. The intergenerational trauma paced through her veins from the attempted apocalypse on her culture. The pain of her foremothers was too strong to endure, Gran surrendered herself wholeheartedly to the new nation in the hope for a merciful future for generations of family to come.

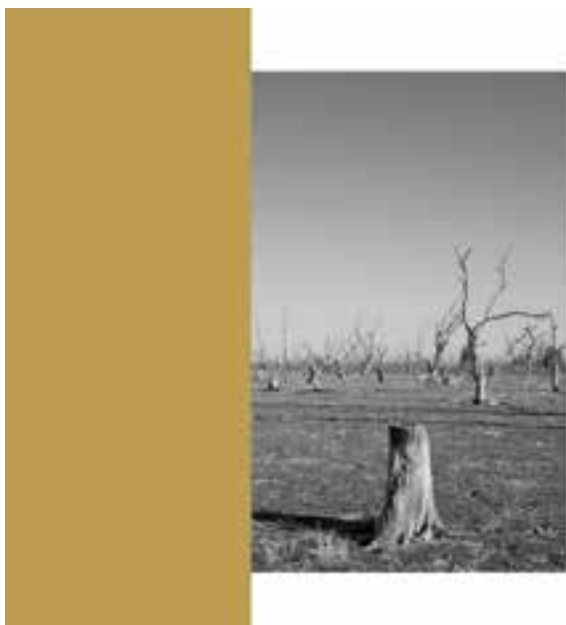
The trees have no tongues lays bare the trauma that Christianity had on three generations of Aboriginal women.

James Tylor

Economics of Water highlights the environmental damage to the Murray Darling River system from poor water management by the State and Federal governments of Australia. This series of photographs of the drought effected Menindee Lakes have been overlaid with gold geometric shapes that symbolise the human infrastructure of water diversion for commercial agriculture and settlements.

Following European colonisation, control of the River's natural resources has been redirected to non-Indigenous agriculture, fisheries, transport and settlements. Industrialisation of agriculture through large commercial-scale farming and multi-national owned companies has led to unsustainable water consumption from the Murray Darling River system. The State and Federal Governments have and continue to use the River's natural resources as a commodity for financial profit with little regard for environmental and cultural consequences.

James Tylor
Economics of water #8
(Dam) #8
Economics of water #10
(Canal) 2018
Photographic print, gold paint
Courtesy of the artist and
Vivien Anderson Gallery



Minka Gillian

As a child growing up in Tasmania exploring the unique flora and fauna in detail, Minka Gillian's eyes were always drawn to anything that was colourful, strange or foreign. She recognised an "otherness" in these treasures that she could relate to. Minka knew the lay of the valleys and creeks like the back of her hand but always felt at odds with the landscape. She was the foreign "Object"

The Tasmanian bush has always held a claustrophobic darkness and a spirit of unease for Minka. Even though she couldn't express it as a child, Minka was highly aware of the fecundity of nature and the cycle of life and death.

Minka Gillian

Out of the Dark into the Light 2019

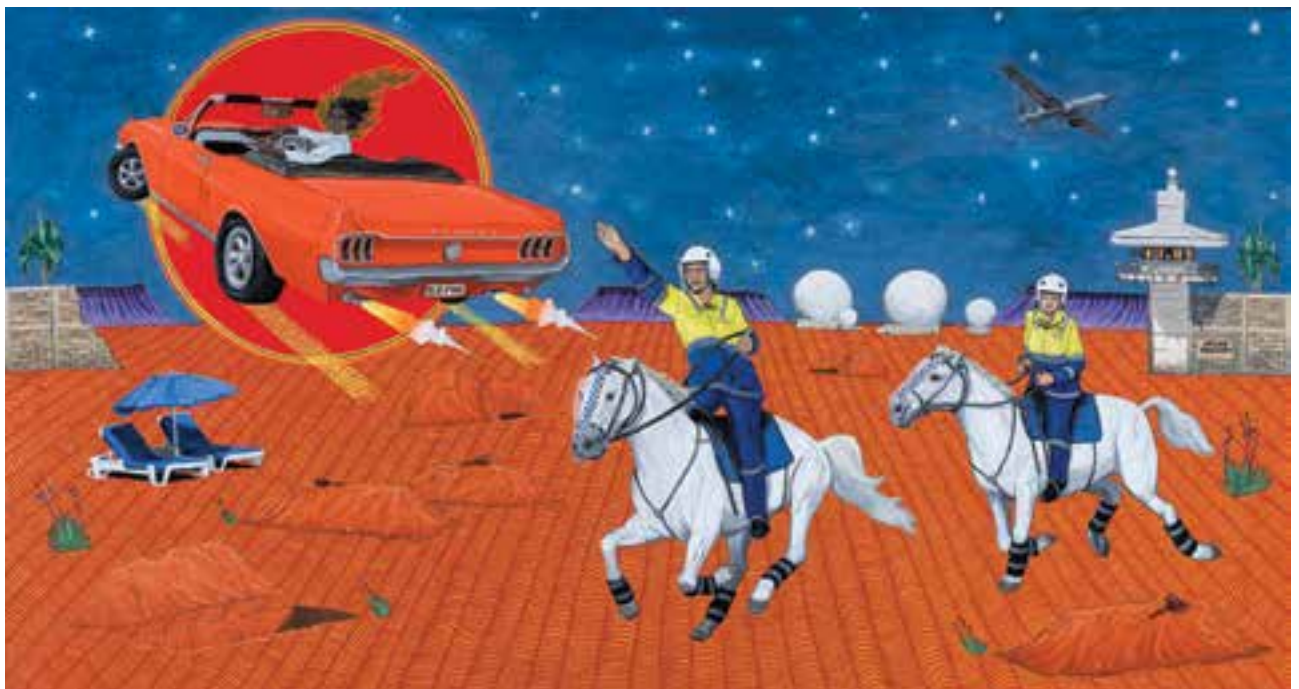
Polyester monofilament,
cable ties, electrical cord,
metal frame, rope
Courtesy of the artist



Ryan Presley

The Dunes (How good is Australia) utilises canonical Christian iconographic traditions as a foundational starting point. It references the Fiery Ascent of Prophet Elijah, instead replacing the prophet with a young Aboriginal woman evading mounted police. The landscape is etched with both open and closed graves. Aboriginal people, per capita, suffer the highest rate of incarceration in the world. Aboriginal women are statistically the most vulnerable to incarceration. Over recent years the statistics of Aboriginal incarceration have risen from 25% to a third of the total national imprisoned population. There have been several conspicuous and preventable deaths while in custody that have compounded this crisis.

Ryan Presley
The Dunes (How good is Australia) 2019
Oil, lapis lazuli and 23k gold leaf on Hoop pine panel
Courtesy of the artist



Shireen Taweel

Look beyond the cities and the headlines and you'll see that Islam isn't new in Australia. Tracing back to the mid-1800s, the presence of Islamic cameleers or "Ghans" in outback Australia led to more than just train tracks and the supply of goods across arid rural terrain – the sacred sites and prayer spaces they left behind tell stories that resonate today in contemporary Muslim Australia.

Guided by a strong sense of discipline and tradition, tracing transcendence charts the history of the country's mosques. Inspired by remote Australian landscapes and Islamic decorative arts, Taweel's approach is rooted in cross-cultural dialogue and consideration of sacred and non-secular spaces. The resulting work is a delicate and meditative intersection of past, present and future.

Shireen Taweel
Tracing Transcendence
2018
Pierced copper
Courtesy of the artist



Yoriko Fleming

In 2013 Yoriko Fleming travelled to Monet's Garden at Giverny in 2013. The trip took place at the end of July when a million flowers were blooming there. It was an unforgettable experience for Yoriko. In *My Monet's Garden* she shares these unbelievably beautiful memories through six watercolour paintings. Yoriko has said that through her works she wants to share, "beautiful things that resonate with you".

Yoriko Fleming is a Redcliffe-based watercolour artist who moved from Japan to live in Australia permanently in 2003. Since moving to Australia, she has tutored in watercolour and drawing at the U3A in Redcliffe and illustrated a children's book. Her achievements include Overall 1st Prize 2019 at the Redcliffe Art Society's annual exhibition of Excellence and twice winning the Eva Hekel Watercolour Award. She has exhibited in solo and group exhibitions both in Australia and Japan.

Yoriko Fleming
My Monet's Garden 2019
Watercolour
Courtesy of the artist



Archie Moore

The almost obsolete postcard falls into the category of what Walter Benjamin saw as life's ephemera or detritus which plays an integral role in the construction and reconstruction of our understanding of the past. Memories of massacres and their sites have been long suppressed with the postcard generating a favourable, fun image toward a destination. One of the tools of the perpetrator to escape responsibility and promote forgetting with a tacky, generic or romanticised image. The 1898 letter on the back to then QLD Commissioner of Police William Parry-Okeden (who spent his retirement in Redcliffe) from a sympathetic Walter Roth (the Northern Protector of Aborigines) gives an eye witness account of the ways in which land was taken from one group for another to use as they wish.

Archie Moore
Postcard from Wop-Pa
(detail) 2019
Postcard with ink, mirror
Courtesy of the artist and
The Commercial, Sydney



Brian Robinson

it entered the clouds in the winter when they touched the waters' surface and remained imprisoned within them until they rose up to the sky in the spring releasing the rains.

Known as *Bywa* (which translates from the dialect of *Kala Lagaw Ya* into English as waterspout) by the Western Islanders of Torres Strait, these naturally occurring meteorological spectacles have been sighted by sailors from antiquity through the Middle Ages across the globe.

In Asian mythology, waterspouts are considered the work of dragons and sea serpents ascending from their watery abodes. According to Torres Strait ancestral narrative, they are connected to *maril*, the spirits of the deceased who carry marine animals such as *dhangal*, *waru*, *kursi* and *tupmul* up into the spirit realm to an island far away to the west known as *Kibu*.

Brian Robinson
Ascending the serpent
2019
Pallid plastic, enamel
spray paint, raffia, cowrie
shell, cassowary feather
Artwork courtesy of the
artist and Mossenson
Galleries



Shirley Macnamara

Riding on her mare Peach, Shirley always looks for spinifex and other found objects and material from nature.

The material in this vessel was horse hair from Peach, woven with spinifex, porcupine quills, ochres and spinifex wax.

Shirley's horse Peach has been integral to her art practice — without the ability to ride over vast areas of this land mustering cattle and stopping at places no vehicle could possibly find, Shirley sees the beautiful spinifex and other objects both found and from nature. Shirley identifies where they are and returns again another time to collect for her art.

Shirley Macnamara
Spinifex and Peach 2019
Spinifex, porcupine quills,
horse hair, ochres and
spinifex wax
Courtesy of the artist and
Alcaston Gallery, Melbourne



Acknowledgements

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Participating artists
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Alcaston Gallery
THIS IS NO FANTASY
Redcliffe Art Society
Makework

ART- ISTS

7 September - 16 November

Redcliffe Art Gallery

476 Oxley Avenue

Redcliffe QLD 4020

www.moretonbay.qld.gov.au/Galleries-Museums/Home

