

THE SUBSTATION CONTEMPORARY ART PRIZE

FINALISTS 2011

Rebecca AGNEW
Steven ASQUITH
Kara BAIRD
Chris BENNIE
Liam BENSON
Corinna BERNDT
Sadie CHANDLER
Will COLES
Marcel COUSINS
Kim DONALDSON
Shoufay DERZ
Catherine EVANS

Emily FERRETTI
Sarah FIELD
Andrew FORSYTH
Lisa FRANKLAND
Jennifer GOODMAN
Robert HAGUE
Camille HANNAH
Katherine HATTAM
Pei Pei HE
Ash KEATING
Jeremy KIBEL
Broniek KOZKA

Emma LANGRIDGE
Christian LOCK
Phoebe MCDONALD
Darren MCGINN
Kirsten MCIVER
Tully MOORE
Han NAE KIM
Hoang Trang NGUYEN
John NEESON
Mike NICHOLLS
Simon OBARZANEK
Norian PAICU

Caroline PHILLIPS
Clare RAE
Steven RENDALL
Natalie RYAN
Tracy SARROFF
Rohan SCHWARTZ
Carmel SEYMOUR
Naomi TROSKI
Elke VARGA
Philippe VRANJES
Paul WHITE
Fiona WILLIAMS



CHANCERY CHAMBERS



Bendigo Bank



LE CHAT NOIR



EXHIBITION DATES

September 3 – 25 2011

AWARDS

\$5,000 Sponsored by Chancery Chambers

\$1,000 Bendigo Bank People's choice

\$1,000 'The Westie' Hobsons Bay City Council award for local artist

JUDGES

Alex Baker, Senior Curator of Contemporary Art, NGV

Karen Quinlan, Director, Bendigo Art Gallery

From the Curator

Featuring 48 artists from around Australia, the inaugural Substation Contemporary Art Prize is an excellent survey of current contemporary art practices in an art prize context. The exhibition is presented through the three levels of the industrial Substation building including dedicated gallery spaces and 'found' spaces with immersive and responsive installation works, new media works, painting, drawing; sculpture and photography.

We hope this non-acquisitive award will provide an ongoing opportunity for contemporary artists working with both traditional and non-traditional mediums and encourage risk-taking and diversity in contemporary art in Australia. SCAP 2011 is a reflection of the ways in which artists are using new media and installation practices but the outcome of this year's Prize clearly shows that painting is not dead but alive and thriving!

Thank you to all who entered The Substation Contemporary Art Prize and to the 48 artist finalists for their dedication to contemporary art and for participating in this exhibition.

Jessica Bridgfoot

THE SUBSTATION CONTEMPORARY ART PRIZE



Rebecca Agnew

Lives and works in Melbourne

***You, me and catastrophe* 2011**

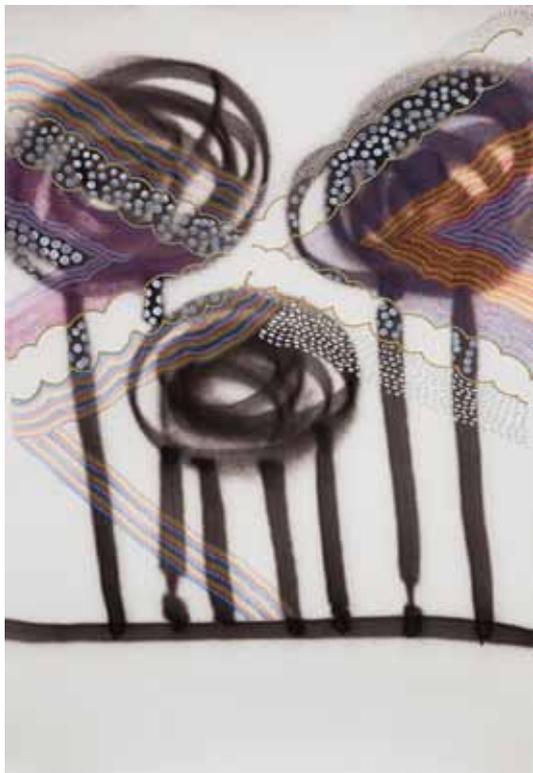
Stop animation, DVD

New Zealand born Agnew uses the figure as a focus of her artistic practice which encompasses painting, drawing and animation. *You, me and catastrophe* is a stop animation using sexy puppets created by the artist. As conflict arises the girls are faced with moral dilemmas in their micro world. Social behaviors digress with some unexpected Orwellian outcomes in the fight for freedom of speech.

Rebecca Agnew completed a BFA at Otago Polytechnic School of Art in Dunedin, NZ and is currently completing a Masters of Visual Art at VCA Melbourne. Agnew has exhibited at the Dunedin Public Art Gallery, NZ; Seventh Gallery, Melbourne, John Buckley Gallery, Melbourne, Platform, Melbourne, No No Gallery, Melbourne and Felt Space, Adelaide. In 2011 Agnew was commissioned to create a stop animation for the Bon Scotts.

Winner: The Substation Exhibition Award

THE SUBSTATION CONTEMPORARY ART PRIZE



Steven Asquith

Lives and works in Melbourne

The Fall 2010

Chalk board spray, paint marker, pencil on paper
122cm x 80cm

Steven Asquith's work engages with both traditional notions of mark making and contemporary abstraction. Typically using spray chalkboard enamel, paint markers, oil pencils and enamel paint, he interweaves modern materials with primitive symbolism to negate the traditional boundaries of composition, and to interrogate the manner by which images are constructed today. By collapsing these aesthetic foundations in his work, Asquith has created a new abstract visual language to express contemporary experiences of hybrid visual cultures.

Asquith completed a Bachelor of Fine Arts at RMIT in 2000. Solo exhibitions include Ghosts of the Thrill, Utopian Slumps Gallery, 2011; Storm Concepts, Utopian Slumps, 2010; New Paintings, Don't Come, Melbourne, 2009; Steven Asquith, The Ship Gallery, London, 2005; and Experiencing Technical Difficulties, RMIT First Site Gallery, Melbourne, 1999. Selected group exhibitions include Signal 8, Cat St Gallery, Hong Kong, 2011; Freehand: recent Australian drawing, curated by Linda Michael, Heide Museum of Modern Art, Melbourne, 2010-11; Cut 'N' Paste, Peleton, Sydney, 2007; Pretty Little Things, The Ship Gallery, London, 2003; and First Site, Sahara, 1998. Asquith will exhibit in a forthcoming exhibition entitled Detours through abstraction, curated by Alex Baker, Senior Curator of Contemporary Art, National Gallery of Victoria, at Arts Project Australia in July 2011. He was the recipient of an Australia Council Exchange to New York in 2000 and has lived and worked in New York and London, including a position at Gagosian Gallery from 2001 to 2007. He established The Ship Gallery, an artist-run space, in London with Dick Evans in 2003, and was one of the Founding Directors of Block Projects, Melbourne.

Courtesy of Utopian Slumps, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Kara Baird

Lives and works in Matraville, NSW

Collisions 2011

Digital Print

106cm x 127cm

I am fascinated by the concept of boundaries, both physical and psychological and the way in which space shapes human behaviour. This work continues to explore my interest in the domestic and the inherent convergence between public and private, rituals, repetitions and gender within this domain.

Graduating from a Master of Art (Photomedia) from the College of Fine Arts in Sydney earlier this month Kara has spent the last year exhibiting in a number of national art prizes and has placed in a number of national and international awards, including prizes at the International Photography Awards, PX3 Prix de la Photographie Paris, 3rd Ward's New York Open Call and Brunswick Street Gallery Art and Photography Prizes. Last year Kara was named by Capture Magazine as Runner Up Emerging Portrait Photographer as part of the Australia's Top Photographers competition.

THE SUBSTATION CONTEMPORARY ART PRIZE



Chris Bennie

Lives and works in Brisbane, QLD

Medium Meltdown 2011

2 – channel video installation

In 2009 and 2010 I rented a portion of a large warehouse in Bowen Hills, Brisbane. It was populated with friends and fellow artists.

Having a studio is supposedly important for artists. It signals the maturation of a career. It demands activity. It encourages rigueur. In my case I simply made bigger things – big paintings + big sculptures. Bigger isn't necessarily better. The paintings were OK, but they're currently lying under a house on the Sunshine Coast, gathering mould – gracefully inactive. I'm not sure if there's much value in mould – personally or culturally.

Movement is more my thing - spatial navigation of varying speeds and intensity. A few years ago I tried to calculate my personal velocity. It was roughly 3.4 meters per second squared. It sounds quite slow but this figure accounts for inactivity such as sleeping and sitting, while in contrast short bursts of velocity via driving and bicycling counteract inertia entirely.

Chris Bennie is an and curator who uses video, installation, photography and painting to poetically question the hegemony, monotony and homogenization of contemporary existence.

Solo exhibitions at Institutional Spaces and Artist Run Initiative's, including **A Wee Sunset**, Linden Contemporary Art Center, Melbourne (2010); **Jordie**, Contemporary Art Centre of South Australia, Adelaide (2009); and **Our Communication Recorded**, Blindside, Melbourne (2006 National and international group exhibitions include New Psychedelia, University of Queensland Art Museum (2011); **Revolutions – Forms That Turn**, Biennale of Sydney (2008); **Contemporary Australia: optimism**, Gallery of Modern Art, Brisbane (2008); **New Work 3**, Perth Institute of Contemporary Art (2007); and **Plus Factors**, Australian Centre of Contemporary Art, Melbourne (2006).

Bennie developed and directs the Moreton Street Spare Room (MSSR), an ARI that revitalises domestic space; in particular the spare room of a shared Queenslander-home in New farm. Bennie has been awarded a Doctor of Visual Art from Griffith University. His work is in the collection of the University of Queensland and Gold Coast City. In 2010 he was awarded an Australia Council New Work grant.

THE SUBSTATION CONTEMPORARY ART PRIZE



Liam Benson

Lives and works in Kellyville, NSW

Such is Life 2011

Digital Print

83.82 x 119.38

Benson's photographic portrait 'Such Is Life' explores the vulnerability of the familiar although guarded Australian masculine archetype by laying him bare in a suburban gully. His nudity, usually reserved for the Mrs, allows the body to be read like the lyrics in a song: working long hours in the sun has literally branded him with a red neck and a fading tan line which segues down onto a torso of protected Celtic fairness. The tattoos sing the main verses in which bogan brandings reveal his pride and patriotism, the majestic animals are metaphors of sentimental legend and scribed sayings become a life's manifesto or moral code. Whilst the title "Such Is Life" suggests a surrender to the misfortunes of mortality, the saying also confirms that the wearer has resolved to face hardship and challenges with a sense of dignity and wisdom.

Liam Benson is a contemporary performance artist who documents and exhibits his work through photography and video. Benson's work deconstructs the social perceptions of gender, race, cultural and sub-cultural identity by cross-referencing a juxtaposition of popular culture, art and media language. Benson's deconstruction also serves to celebrate the evolution of these social archetypes and explore the possibilities within the cross influence of socially entrenched identities and cultural and sub-cultural amalgamation.

Liam Benson has exhibited at MOP Projects, Kings ARI, Linden Centre for Contemporary arts, Hazelhurst Regional Gallery and Arts Centre, Liverpool Regional Museum, Blacktown Arts Centre as well as international touring shows Designfesta: Through a Strangers Eyes, Tokyo and Gang Festival 05-06, Indonesia (both 2005). Benson has also curated shows at Depot Gallery and is one half of the performance collaboration The Motel Sisters with Naomi Oliver.

THE SUBSTATION CONTEMPORARY ART PRIZE



Corrina Berndt

Lives and works in Melbourne

Pretty is as pretty does 2011

Digital Print on Metallic VC Paper

54 x 70 cm

Pretty is as pretty does, is part of a recent body of work, exploring the relationship between food consumption and the human body. I was examining the qualities of repulsion and compulsion that certain food products, and often food imagery can stir in the viewer. For this particular shot I worked with a raw chicken, as I find it to have distinctive visual references to the human body, especially to the female body. Simultaneously the image brings to mind food-consumption, as poultry plays such a major part in the contemporary diet. I am currently interested in using pink tones in my work, because of their close relationship to gender and their association with human skin and skin tones. This particular body of work was inspired by leafing through a supermarket catalogue. I was interested by the advertisements of raw meat and the way it has been presented to look attractive and desirable to the consumer, yet there is something disturbing and unclean about raw meat, or the thought of having to handle uncooked meat. I find these everyday contradictions involving mundane activities and objects very captivating.

Corinna Berndt was born in Celle, Germany in 1984. She emigrated to Auckland, New Zealand in 2001. After receiving her BFA from the University of Auckland in 2006, she completed a Graduate Diploma in English literature. In 2008 Corinna moved to Melbourne, Australia.

Corinna's art practice actively involves a range of mediums, including photography, drawing, collage, sculpture and animation. She currently has a studio practice in Northcote, Melbourne. Corinna has shown her work in several group shows, including Anna Pappas Gallery, Chapman & Bailey Gallery, C3 and M16 in Canberra. Her work has previously been acquired by Art Bank Australia, as well as by private collectors.

THE SUBSTATION CONTEMPORARY ART PRIZE



Sadie Chandler

Lives and works in Melbourne

Landscape 2011

Oil on canvas
160 x 225 cm

For a long time I've been interested in Chinese landscape painting, so in 2010 I went to Guilin, on the Li River in China. I was amazed by the limestone mountains, the mist and the reflections.

Chandler has held numerous sole exhibitions over the past two decades including 2010 **Numbers - Paintings and Wallpaper**, Charles Nodrum Gallery, Melbourne; 2005 **Nirvana Office**, Artspace, Sydney; 2003 **Bodywork**, The Studio, Sydney Opera House; 2000 **Paintings**, Annandale Galleries, Sydney; 1999 **Men and Women**, Ivan Anthony Gallery, Auckland; 1998 **Men and Women**, Galerie Y-Burg, Vriesenhuis Amerika, Amsterdam; Sadie Chandler, Contemporary Art Centre of South Australia, Adelaide. Selected Group Exhibitions: 2009 **Soft Sculpture**, Australian National Gallery, Canberra; **I Walk the Line - New Australian Drawing**, MCA, Sydney; **Living Elvis**, RMIT Gallery, Melbourne; Snap Freeze, Tarrawarra, Museum of Art.; 1997 Moet and Chandon Touring Exhibition; 1996 **Recent Acquisitions of Contemporary Art**, National Gallery of Victoria; 1994 **Primavera**, Museum of Contemporary Art, Sydney; The Aberrant Object, Museum of Modern Art at Heide; 1993 **Deliquescence**, 200 Gertrude Street, Melbourne; 1990 **Tell Them It Was Wonderful**, Ian Potter Gallery, University of Melbourne.

Courtesy the artist and Charles Nodrum Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Will Coles

Lives and works in Elmore, NSW

Laissez-Faire 2011

Cold cast bronze

This is a sort of memorial & celebration of true capitalists: bank robbers. These are the true capitalists, the epitome of real laissez-faire capitalism. Hostile takeovers, short term/high risk investors & the ultimate in self-regulating industries. They do not require, or ask for, bail-outs when times get tough. They only get paid for working & they don't consider themselves a class above the rest.

Born 1972 & raised in the English countryside. I studied at Wimbledon & Glasgow Schools of Art however my grandfather, respected sculptor Norman Sillman, taught me more than they could. I moved to Sydney in 1996 & have been actively involved in the international 'street art' movement for the last five years or so. My work tends to lean towards conceptualism, the smaller works in cast cement, the larger works in cast fibre glass resin. All my work is driven by a message, a theme, a belief that art still makes a difference.

THE SUBSTATION CONTEMPORARY ART PRIZE



Marcel Cousins

Lives and works in Melbourne

Melting Second World War Soldier 2010

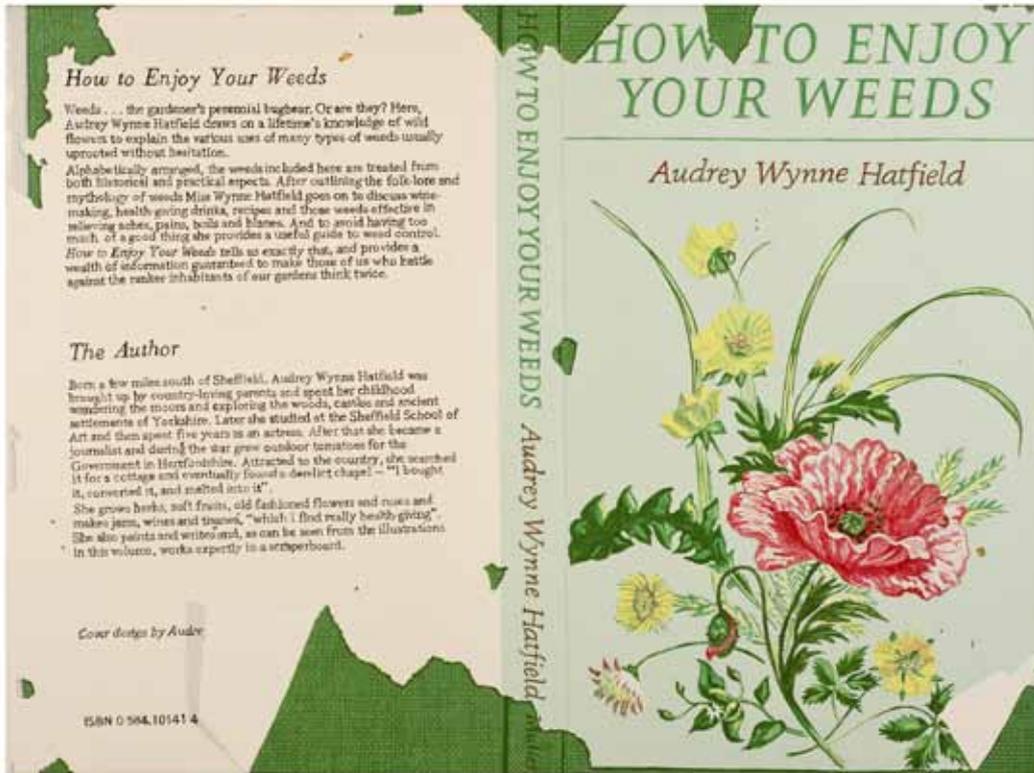
Polyester resin and auto paint
39cm x 67cm x 36cm

The work sets out to provoke thought, rather than be a definitive cultural statement. When viewed in a variety of contexts both physically and philosophically, the work serves as a departure point that will hopefully encourage discussion and debate instead of providing a definitive point of view.

Marcel Cousins works in the mediums of painting, printmaking, sculpture and instillation. Marcel's practice looks at the radical shifts in perception, brought about by changes in post-industrial society, these changes have had great implications in the way we receive and process contemporary art objects. Art objects, by nature, are viewed in relation to other objects that we encounter in our daily lives, objects that are devoid of the relationship between craftsperson and consumer. To think that these objects have no relationship with the way we approach fine artworks is to discredit the impact that the countless mass-produced objects and tools have on our day-to-day lives. In 2002 Marcel graduated from Tokyo National University of Music and Fine Art with a Masters in printmaking. In 2003 he co-founded Kings Artist Run Initiative. Cousins' work has been shown in Japan, Korea, Singapore, China, France and Australia. In 2011 Cousins was awarded a Doctorate of Philosophy (Fine Art) at Tama Art University Tokyo under the Japanese ministry of education's "Monbukagakushou" Scholarship.

Courtesy of Helen Gory Galerie, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Kim Donaldson

Lives and works in Melbourne

***How to enjoy your weeds*, 2011**

Acrylic polymer on canvas

H 75 x W 100 cm

How to enjoy your weeds began with my failure in the garden.

Kim Donaldson is an artist and curator who has exhibited widely in Australia and internationally. Individual projects include TrashNTreasure shown at Worksound in Portland, USA, Turn on Tune in at Techno Park Studios, in_absentia at The Substation, Newport and Between the lines at Heide MOMA. In 2008, she founded Techno Park Studios an experimental contemporary art space and working studios complex in Williamstown. Her curatorial direction for this project is ongoing. Other curatorial projects include Future possible and Resistance is Futile at the Margaret Lawrence Gallery, VCA, Constant Elasticity at FABS Gallery, Warsaw and What is, a survey of Australian video, shown in Warsaw, Berlin and Rotterdam. Kim Donaldson lectures in the Painting Program, School of Art, Victorian College of the Arts, The University of Melbourne.

Candidate for the Westie Award

THE SUBSTATION CONTEMPORARY ART PRIZE



Shoufay Derz

Lives and works in Sydney

Depart without Return 2011

HD video, silent, custom-made cedar wood frame, stained natural indigo

164 x 101cm

I lie in a small canoe shrouded in indigo silk with live blind moths covering my face so that I too am blind. The males flutter excitedly, squirting vibrant copper colored fluid until they find a female with which to join. After copulation the females lay golden eggs on my face. Moths are typically attracted to light, but my dark blue painted face points to an absence of light, reminiscent of the Godheads of Hinduism, Buddhism, and Jainism which are depicted blue-skinned as symbolic of the infinite. The presence of the face is barely noticeable, negated by the activity of the moths, until the gradual open and closing of the eyes and mouth reveals the living human form. According to Hindu legend when Brahma, the creator God, “opens his eyes, and a world comes into being ... Brahma closes his eyes, and a world goes out of being.”¹ The end of the world is expressed as a process of psychological and visionary transformation, a process of infinite deaths and births. Through its presence, **Depart Without Return** is a personal reflection on death and the meaning of emptiness. It is both a lament on the transience of life and a celebration of its mystery.

Shoufay Derz is an emerging Sydney based inter-media artist of both German and Taiwanese ancestry. Through the varied mediums of photography, video and sculpture, her work examines how humans express absence through marks of masks of presence.

Derz has been the recipient of numerous awards and grants including an Australia Council New Work Grant and the Trinity Grammar artist residency. At the age of 24 she was winner of the prestigious 52nd Blake Prize for Religious Art, awarded for her mysterious and abstract photographic series **Linking back**. She has exhibited her works widely, both throughout Australia and abroad, held solo exhibitions at Sherman Galleries, Sydney; Delmar gallery, Sydney; and Gallery 4a, Asia-Australia Arts Centre, Sydney. Her work has been included in major group exhibition at The Museum of Modern Art (shanghai), OCTA Museum of Contemporary Art (Shenzhen), The Esplanade (Singapore). Derz holds a Bachelor of Fine Arts (Honours) (Photo Media) and a Diploma of Fine Arts (Photography). She is currently completing an MFA by research (Media Arts) and since 2008 she has lectured in the Photo-media at COFA (University of New South Wales).

THE SUBSTATION CONTEMPORARY ART PRIZE



Catherine Evans

Lives and works in Melbourne

***Dead Space* 2011**

Framed archival inkjet photograph on rag paper & object (plaster entoutcas sea grass)
Dimensions variable

In my art practice I use the bird, and other natural materials, to explore the often-conflicting points where humanity and the environment intersect. As part of my practice I spend a large amount of time exploring the protected wetland sites in the west of Melbourne, the Western Treatment Plant in particular. In this work I have used a deceased Australian black swan, **Cygnus atratus**, in order to explore this tenuous relationship. The title **Dead Space** refers to an unventilated area where no air circulates, in this case, in the curved river-neck of the swan.

Catherine Evans is currently completing a Bachelor of Fine Arts (Honours) at the Victorian College of the Arts. She had her first solo show at the George Paton Gallery earlier this year and has exhibited in numerous group shows including the **2010 VCA Graduates Alliance Francaise Award Exhibition** held currently at the Alliance Francaise in St Kilda. In 2010 she was the recipient of the National Gallery of Victoria Board of Trustees Award.

THE SUBSTATION CONTEMPORARY ART PRIZE



Emily Ferretti

Lives and works in Melbourne

Season of Shapes 2011

Oil on linen
2m x 167cm

Patterns in nature have been a recurring motif in my work. In **Season of Shapes** I was interested in constructing a scene that was suspended between tangible and dreamlike states, and that through paint, illuminated the feeling of recollection. Formal characteristics such as abstracted shapes, transparency, line and colour come together to form an organic and diaphanous groundcover. **Season of Shapes** was inspired by Gustav Klimt's painting **Birch Forest** (1903).

Recent exhibitions include, **Pot Plants and Landscapes** Gertrude Contemporary Melbourne, **Slowness** Monash University Museum of Art, **Small World** West Space Melbourne, **Light hold** Sophie Gannon Gallery Melbourne, **New works** Melbourne Art Fair Project Room/ Sofitel Melbourne. She has been a finalist in recent prizes including The Churchie National Emerging Art Prize, Griffith University Art Gallery Brisbane, Royal Bank of Scotland Emerging Art Award, Sydney. She was a recipient of a Australia Council for the Arts New Work Grant in 2009, and in 2010 was awarded a residency at the Cite des Arts Internationale Paris through the Art Gallery of NSW. Her work is held in collections, including Joyce Nissan, The Macquarie Group Collection, Art Bank, Monash University Museum of Art, as well as private collections throughout Australia and overseas. Emily Ferretti is a current studio artist at Gertrude Contemporary.

Courtesy of Sophie Gannon Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Sarah Field

Lives and works in Melbourne

La petite mort - The little death series 2011

Brass, Hair, resin, fabric, antique frame, glass, photographic paper
200 x 90 x 100cm

While the history of aesthetics has been concerned with the establishment of the ideal beauty, it has also and quite by accident, simultaneously been an insight into the murky depths of disgust. Making seduction and disgust two facets of the same endeavour. In fact, the birthplace of disgust is at the very centre of beauty and seduction itself. What strikes us as disgusting is routinely something that we neither destroy nor flee, but rather clean or clear away. Leaving a model of beauty behind. This classical canon model and its discourse on disgust helped form a comparative theory/philosophy used to create a collective homogeneous unit called "Art". The process of dividing and comparing on the one hand preserved the body destined for purely aesthetic pleasure and on the other obscured the corporeal body and its functionality. Creating an internal and external divide. In contrast to representations of beauty, there exists a paradoxical pleasure at representing all sorts of disgust and horror, including the pleasure taken in the representation of ugly, gruesome and revolting objects or events.

"There is the horrible in lust, and lust in the fascination with the domain of horror" **Alphonso Lingis**

Disgust, it turns out, is a necessary condition and catalyser of cognition, full of fascination and enchantment in the form of knowledge.

By Sarah Field

Field completed a Bachelor of Visual Arts at the University of South Australia majoring in glass blowing. Following the completion of this degree Field went onto successfully complete her Honors and studied Masters at Sydney College of the Arts.

In recent years Field has moved away from glass and into installation and based work. She was invited to do a residence in Paris at the "Performing Arts Forum" (PAF) and was awarded the Ian Potter Cultural Trust Grant. Field has exhibited in group shows, in South Australia, Sydney and Melbourne; including "Bent" at the Adelaide Festival Centre, the "Melbourne Art Fair" and the "Woollahra small Sculpture Prize Exhibition". Her work exists in a number of private collections within Australia and the UK and she is currently representation by the Michael Reid Gallery in Sydney.

Courtesy Michael Reid Gallery, Sydney

THE SUBSTATION CONTEMPORARY ART PRIZE



Andrew D K Forsyth

Lives and works in Balmoral, NSW

Lazy 8 – sleeping with fishes & with gods nearby 2010

Video Installation
200 x 120 x 120cm

My current work thematically picks up an ichthyoidal dressed character. I like the way light shines off from scales on a fish. Light is an integral part of all my work, because of its transcendent qualities. One of my latest works is called **Lazy8 – sleeping with fish and with gods nearby dancing**, a concept borne from the saying 'sleeping with the fishes'. From which also propels the idea of the unknown and from there the possibility to rethink our ways of doing.

As an artist there is an overarching concern with the unifying force that bonds all living experience. The momentum of which has taken me towards an integration of installation and projected images. The work is many layered – delving into ontological propositions that allow for alternate ways of being. Last year amongst others exhibited in the Blake Prize in Sydney and the Churchie Emerging Art Prize in Brisbane. I am a graduate from Queensland College of Art with First Class Honours.

THE SUBSTATION CONTEMPORARY ART PRIZE



Lisa Frankland

Lives and works in Melbourne

Ungridded 2011

Vinyl and cloth tape on window and brick wall

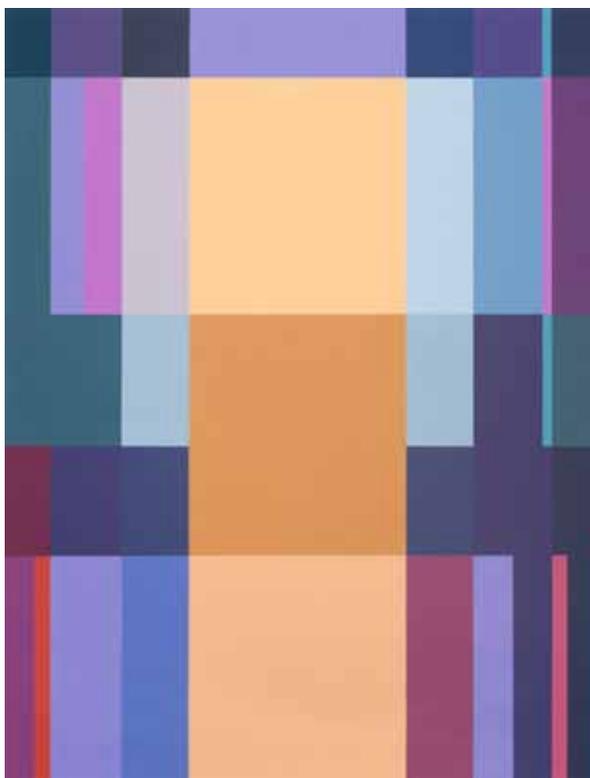
Dimensions variable

Ungridded is a site-specific installation which responds to the double arch windows in the Substation atrium. The work reconfigures the geometric grid of the existing window design in order to activate a dialogue between the two identical window spaces. In this way redefining the window spaces by establishing them momentarily as different from each other by imposing an asymmetrical design directly onto the windowpanes and surrounding brickwork. The design will also alter the colour of the windowpanes, further re-situating the focus of the windows from function to design.

My work interfaces with the existing architecture of the site and seeks to challenge both functionality and ways of seeing by resituating and rethinking spaces. In this way my work explores a dialogue between architecture, art and design.

Lisa completed a Degree in Fine Art Painting/Drawing at RMIT University in 2006, and Graduate Diploma in Public Art in 2009. She was awarded the SIEMENS Travelling Scholarship in 2006 for the installation work **Un-packing** and in 2008 undertook a 3 month residency with contemporary art gallery KIOSKO in Santa Cruz, Bolivia. Lisa has shown her site-specific installation work professionally since 2006 in such places as ACMI, Albury Regional Art Gallery, AREA Gallery, Don't Come Gallery, Bus Projects and Incinerator Arts Complex as part of the 2011 aRteCYCLE show. In 2010 she worked with the internationally acclaimed Polyglot Theatre as a visual artist on *Our Place – Through the Eyes of a Child* and *City of Riddles*. Also in 2010 Lisa was awarded a City of Melbourne grant to develop stop motion animation workshops for the SIGNAL arts centre.

THE SUBSTATION CONTEMPORARY ART PRIZE



Jennifer Goodman

Lives and works in Melbourne

Harlequin 2010

Oil on linen
200 x 150cm

It is through abstract art that I attempt to conceptualise what I perceive with geometric form and structure and the formal organizations of flat geometric shapes forming my personal direction. Geometric abstraction gives me a framework to adhere to the principles by which I work, those being stability, moderation, harmony and structure while exploring colour, tone and composition. It is essential for my work to express my relationship with these principles, to engage the viewer both through the eye and the brain and for its depth and complexity to reveal anew each time it's contemplated on. Abstraction challenges the viewer to engage in the subtleties and ambiguity of the work without being dominated by representation.

Jennifer Goodman studied Painting at RMIT and began exhibiting in 2000 . Since then she has held five solo shows and been included in many group shows. Notably she was awarded the City of Darebin LaTrobe University Acquisitive Art Prize in 2007 and has been a finalist in other prizes. Her work continues to attract critical interest and significantly, her inclusion in "Untitled: Portraits of Australian Artists" by Sonia Payes, placed her amongst some of Australia's most respected artists. Her work is in public collections including Artbank, The Joseph Brown Collection (a work that was subsequently gifted to the La Trobe University Art Museum) and the City of Darebin Collection, as well as in private and corporate collections in Australia and USA.

Courtesy of John Buckley Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Robert Hague

Lives and works in Melbourne W*

***Trojan Hammer (Cloth)* 2010**

Carrara marble
6 x 40.5 x 15cm

Trojan Hammer (Cloth) appears partially wrapped, as if a weapon stored, a secret hidden or the mournful shrouding of what could have been.

The lump-hammer is a brute, with a long and chequered history. They were used to carve the marble of the Parthenon, and then again to deface it. Often used as a symbol for honest labour, they are the quintessential tool.

Robert Hague is a Melbourne sculptor. Born in New Zealand, he migrated to Australia in the mid-1980's and has been a practicing artist here for more than two decades. In 1999 he was awarded the 'Director's Prize' at **Sculpture by the Sea, Bondi**, and in 2010 he was awarded the **Deakin University Contemporary Sculpture Award**.

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Camille Hannah

Lives and works in Melbourne

Opto Votum 2011

Oil and acrylic on aluminium
240 x 240cm

In order to allow for a broad discussion about the possibilities of painting as an active participant with its own language, as well as ideas about what constitutes a spatial experience in relation to painting, Camille Hannah's paintings explore concepts pertaining to a Baroque vision, its connection to installational forms of painting and how this relates to the notion of an 'erotics' of painting. Her work traverses the paradox between the prohibition of touch in relation to art – and the erotics of painting, through ideas of correlation and its relationship to the contemporary visual language of 'the screen'.

Camille Hannah attained a Bachelor of Arts (Honours) degree in 2010, at the Victorian College of the Arts. In 2011 she was the recipient of an Australian Postgraduate Scholarship Award and is currently undertaking a Masters of Fine Art by research at the Victorian College of the Arts. She is the recipient of numerous other awards, including the Pleysier Perkins Exploration 11 Award, Flinders Lane Gallery, Melbourne, the Tania Brougham Award (2010), the Myer Foundation Award (2010), Fiona Myer Award (2010), Felicity and Stuart Carter Award (2010), the National Gallery Women's Association Undergraduate Encouragement Award (2009), and 'Proud', VCA Margaret Lawrence Gallery, Digital Artwork Prize.

In 2011, Hannah will be included in numerous solo and group exhibitions including 'Exploration 11' at Flinders Lane Gallery, Melbourne, 'High-Definition - The State of Australian Painting in a Post-Digital Age' at Paradise Hills, Melbourne and 'Future Now' at Substation, Melbourne. Selected solo exhibitions include 'Excesses' at Nellie Castan Gallery, Melbourne, 'Transparence' at Seventh Gallery, 'Desireaux' at Mailbox 141, Flinders Lane, and 'Ergo', RED Gallery, Melbourne.

Courtesy Nellie Castan Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Katherine Hattam

Lives and works in Melbourne

Thinking About New Zealand

Gouache, pencil and oil on plywood
122cm x 244cm

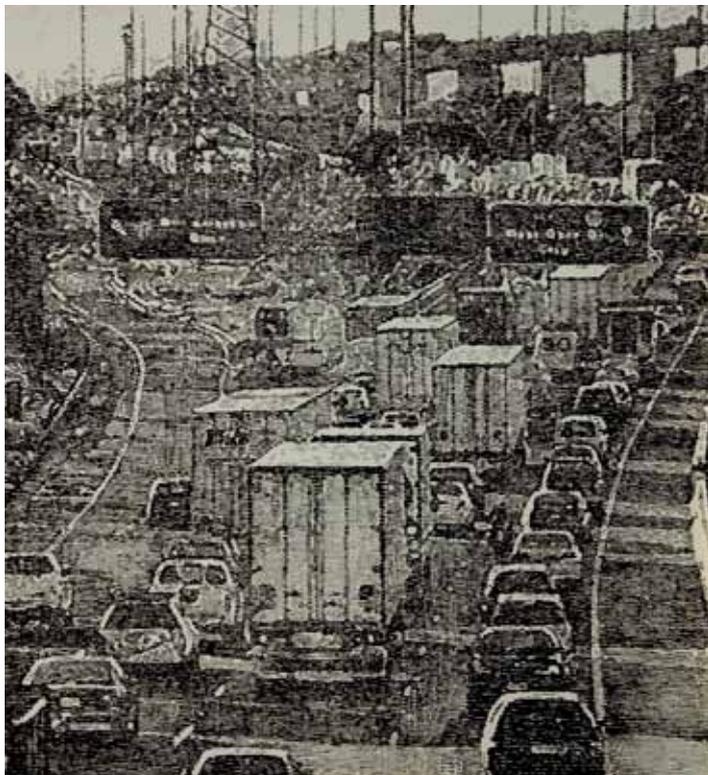
'Thinking about New Zealand' is as the title suggests a painting, gouache & pencil on plywood, made after a New Zealand trip prompted by the desire to see the country and to get to know something more about its art (we don't know enough about each other's art) - this one is one in a series of ironic landscapes where, though the landscape is central, it is an impure complex view contained top and bottom by a stained glass window of my sister's house in Brooklyn NY and where white curtains down the sides float over depictions of Ellsworth Kelly abstracts - in the mould of Virginia Woolf's novel 'To the Lighthouse' it's a painting of a stream of consciousness where the inside and outside inflect and influence one another...

On reflection and after the fact it interests me that it was representations of Ellsworth Kelly's minimalist abstraction I chose to place on the walls, yet also I see an Australian artist, myself, from the Provinces of the art world, thinking about another provincial place New Zealand in a strange dialogue with Art of the Centre - all this is what I see after making the picture not what I set out to do...

Hattam studied Literature and Psychoanalytical Theory (masquerading as Political Science) at Melbourne University, did a Masters in Painting at the VCA, later a PhD at Deakin University. She is represented in NGV, NGA and Bendigo, Geelong, Warrnambool and Mornington Regional Galleries. She was Australia/China Fellow 2003 Beijing, in 2006 she was included in 'This and Other Worlds' NGV; in 2010 Stick It; 2011 'The Naked Face - Self Portraits'. She has held solo shows at Bendigo, Geelong & Warrnambool Galleries.

Courtesy of John Buckley Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Pei Pei He

Lives and works in Melbourne

Destination 2011

Oil on canvas

78cm x 72cm

Simply using my black oil brush, I attempt to explore the modern urban environment, the way of our life. Day after day, year after year, these scenes always repeat again and again. What are we doing and where are we going?

Born in Shanghai, Pei Pei arrived in Australia in 1987. After a substantial break, she returned to her art training and graduated from Victorian College of the Arts in 2010. Her works have been selected in numerous art prizes including the Hobart City Art Prize 2011, the Sunshine Coast Art Prize 2011, the Adelaide Perry Prize for Drawing 2011, the Arthur Guy Memorial Painting Prize 2011, the Rick Amor Drawing Prize 2010 and the Wynne Prize 2009.

THE SUBSTATION CONTEMPORARY ART PRIZE



Ash Keating

Lives and works in Melbourne

Ascension Navigator, Tokyo, Japan, 2011

HD Video (Blu-ray)

4min 16secs

Ash Keating maintains an interdisciplinary practice that strongly engages with some of the pressing social and environmental conditions of our time. Through sculpture, installation, performance and intervention, he draws our attention to issues of environmental change, waste, and the impact of humans on their immediate and broader environment. In seeking to bring about positive change or alternative thinking, Ash Keating's site-specific contemporary art projects are presented through diverse and poetic forms that often seek to radically transform the viewer's understandings of local and global environmental issues.

In early 2009 Ash Keating undertook a project in Sydney's Western district created through the Museum of Contemporary Art's **C3West** initiative, which saw the artist negotiate a collaboration with the MCA, SITA Environmental Solutions, Penrith Performing & Visual Arts and Penrith City Council to produce an installation and performance based project titled, **Activate 2750**. He has created several ambitious site-specific art projects internationally including, **Pascua Lama** created at the Museo de Contemporeano as part of The South Project's 2006 gathering in Santiago, Chile, **Label Land**, created during a 2008 Asialink Residency in Seoul, Korea, and **Timuran**, created as part of The South Project's 2009 gathering in Jogjakarta Indonesia.

Courtesy of Fehily Contemporary, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Jeremy Kibel

Lives and works in Melbourne

Nevermind 2011

Mixed media

150cm x 155cm

This painting looking back in retrospect of my years of skateboarding and the fond memories shared with those who are no longer with us. It is a painting of faded memories.

Selected solos exhibitions include 'Picasso Auto – Portraits', Rex Irwin Art Dealer, Sydney; 'The Payback', Utopian Slumps, Melbourne; 'The Collaboration of Jeremy Kibel & Rhys Lee', Blockprojects, Melbourne (2010); 'Auto Retrato', Blockprojects, Melbourne; 'Never Grow Old', James Makin Gallery, Melbourne (2009) Group exhibitions include 'Kibel/Ryder Collaborative Works', Blockprojects, Melbourne (2008) 'Text Panels', Peloton, Sydney (2010) Kibel's training includes apprenticeships under two of Australia's leading contemporary artists, Jenny Watson and Robert Jacks. His work is held in private collections here in Australia and internationally including ABN-AMBRO, CGA Bryson Development Industries, Artbank, Private collections, Australia

Courtesy of MARS Gallery, Melbourne

Winner: The Substation Contemporary Art Prize

THE SUBSTATION CONTEMPORARY ART PRIZE



Bronek Kozka

Lives and works in Melbourne Australia.

Chinese Restaurant 2011

Archival pigment prints on Crane Museo silver rag paper
95 x 160 cm, 95 x 130 cm, 95 x 95 cm

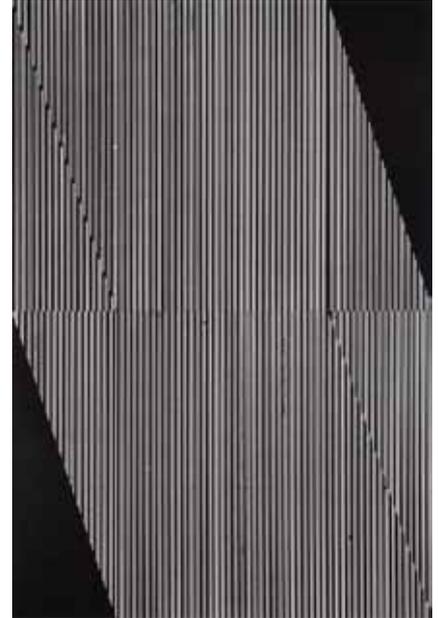
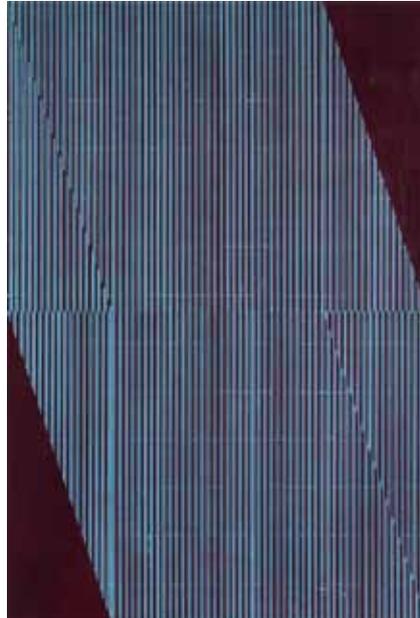
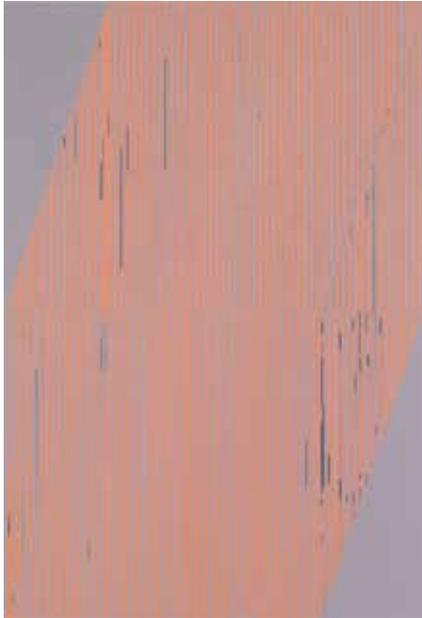
Kozka's ongoing involvement in arts education, he is a lecturer at the Royal Melbourne Institute of Technology (university), lecturing in photography and portraiture, and his commercial photographic practice form the basis, for his art practice and his investigation of the portrayal of remembered moments.

Kozka has exhibited in several group shows and award/prize shows, these include the national portrait prizes of both the Australia (2007+2009) and UK (2008), Albury Art Prize (highly commended), SCAP08 (commended) Scap09, Monash Gallery of Art Award (2008+2009) and the Hasselblad Masters Award 2008. Kozka's solo show include "Picturing Community: Ugunja, Kenya" (2002), "Auschwitz Revisited" (2005) and "The Best Years of Our Lives" (2009), Kozka has also been invited to exhibit a solo show at the Grand prix international de photographie de Vevey in September 2010, winning the Broncolor Award for lighting, running in the same month Kozka's work is also to be shown at the Pingyao International Photo Festival in China at which he was honored with an award as an international participant. In 2011 Kozka's work featured at Chobi Mela, the Bangladesh photo festival. Works will also travel to Korea in 2011 to the Hanmi Museum of Photography and to Vision Quest Gallery in Genoa, Italy.

In 2008 two series of Kozka's work were published by teNeues in the Hasselblad Masters Book Vol.1, they were "Sunshine House" & "Passion". In 2010 Kozka's work was featured in the Australian publication (Book), Hijacked: Australian & German Photography. Kozka work is held in several private collections in Australia and internationally.

Courtesy of MARS Gallery, Melbourne & Bett Gallery, Hobart

THE SUBSTATION CONTEMPORARY ART PRIZE



Emma Langridge

Lives and works in Melbourne

Variables I, II & III 2010

Enamel & acrylic on aluminium
Triptych, each panel 60 x 40cm

Through a series of preliminary drawings I distill a composition which reconciles the given area. Playing with 'figure and ground' but maintaining ambiguity, I toy with assumptions and attempt to find common ground between balance and imbalance, symmetry and asymmetry.

Sol Le Witt 'A change in medium should never be mistaken for a change in ideas.'

Robert Morris 'The weight of the art is thereby shifted from judgments about termination to decisions for initiation. The a priori idea hovers over and informs the work.'

Emma Langridge was born in the U.K. and moved at a young age to Perth, where she acquired a BFA. Whilst there, she had her first solo exhibition and entered the Holmes á Court and Artbank collections as well as creating a wall painting for jacksue gallery (now destroyed). Since relocating to Melbourne in 2001, Langridge has had numerous solo, group and collaborative shows. She was twice shortlisted for the Metro Art Award (once with honourable mention in both categories), was included in the exhibition series and book 'Unfinished Journey', and recently completed a large commission for Citadines Hotel Group.

THE SUBSTATION CONTEMPORARY ART PRIZE



Christian Lock

Lives and works in Noarlunga, South Australia

Diabolical 2011

Oil and acrylic on canvas
183cm x 214cm

Christian Lock draws much of his imagery from the surfing culture that is central to his life on the south Australian coast.

As a Visual Arts student at the University of South Australia School of Art Lock received the Dean's Merit Award and a scholarship for post-graduate studies. Since completing a Master's degree in 2004 he has been awarded an Australia Council New Work Grant in 2005, the Ocart Award for Painting in 2006 and was short-listed for the 2008 Wynne Prize for landscape painting. Lock has held six solo exhibitions and his work has been acquired by Artbank, Art Gallery of South Australia and major private collectors in Australia.

Courtesy of John Buckley Gallery, Melbourne and Greenaway Gallery, Adelaide

THE SUBSTATION CONTEMPORARY ART PRIZE



Phoebe McDonald

Lives and works in Brisbane

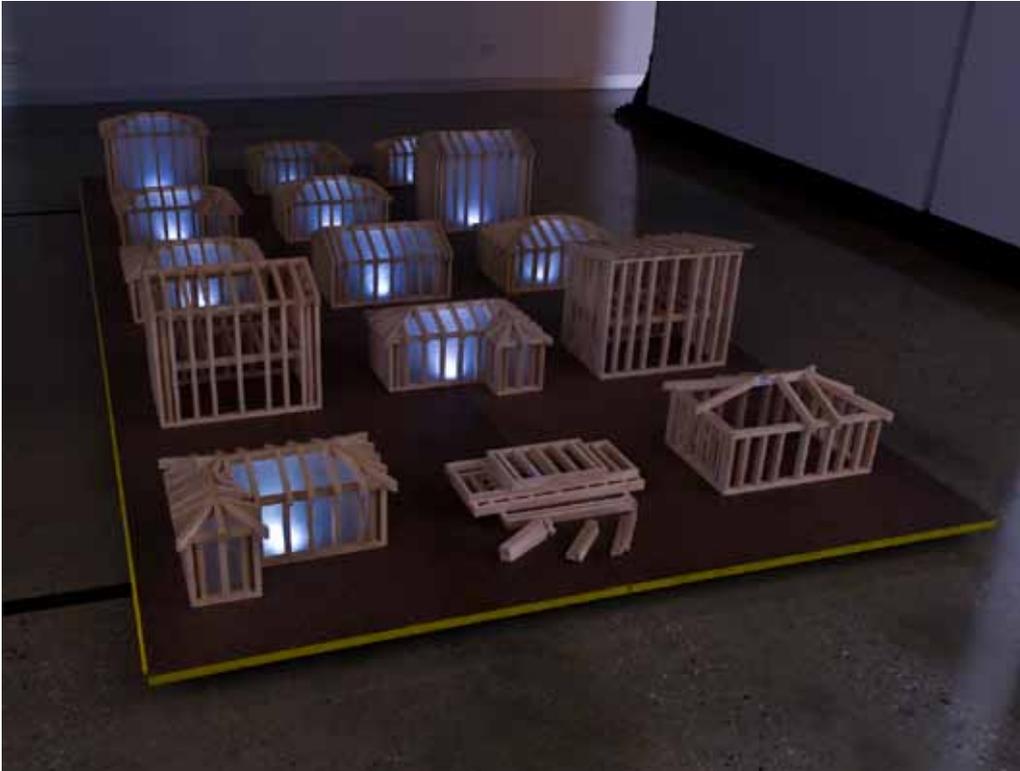
Rise and Fall 2011

Balsa wood, polyfiller, glue, forex (plaster foam core)
112 x 104 x 4cm

Rise and fall is a balsa wood construction that sits on the cusp of object and image. This piece makes use of shadow as a compositional element. When shown in natural light, the tonal qualities of the work evolve throughout the day depending on the angle and intensity of available sunlight.

Phoebe McDonald is a Brisbane-based artist. She works across a range of mediums including photography, sculpture and installation. Her work is centred on concepts of interconnectedness and impermanence, and she has an ongoing interest in the nature of light, time, space and perception.

THE SUBSTATION CONTEMPORARY ART PRIZE



Darren McGinn

Lives and works in Geelong, Victoria

Dormitory Subtopia 2010

DAR pine, tissue paper, LED lights, Tellow tonge flooring, steel roofing batons
Dimensions variable.

Dormitory Subtopia symbolises the excitement of embryonic suburban aspirational dreams. The installation visually represents a real estate development 'in progress', some homes have been occupied recently, others aren't completed yet; some have just had the 'slab' laid. It is embryonic and 'going ahead'. There are stud frame homes that are half finished. The skeletal frames are pregnant with allegory and can be interpreted as representing erection, death and resurrection.

Darren completed his Bachelor of Education (Arts & Crafts) in 1984 at Melbourne College of Advanced Education. He completed a Graduate Diploma in Fine Art in 1988 at RMIT, going on to complete his Master of Arts in 1991. This year He completed a PhD, Faculty of Art & Design at the University of Tasmania. He has worked for many years as a lecturer and teacher of ceramics and sculpture at various academic institutions including the University of Melbourne and Victorian College of the Arts. He was the recipient of a Commonwealth grant for research studies and has received numerous awards in national and international exhibitions for contemporary sculpture and ceramics.

THE SUBSTATION CONTEMPORARY ART PRIZE



Kristin McIver

Lives and works in Melbourne

Divine Intervention 2010

Neon, steel, artificial plants
2.5 x 2.5 x 2.5m

Divine intervention proposes that the media and digital age have created a perpetual desiring machine, resulting in a global culture obsessed with material consumption. The resulting culture of aspiration has resulted in a mindset where more is never enough; banality is a sin, and dreams can be purchased. In an attempt to satiate our burgeoning desires, “utopian” cities such as Abu Dhabi and Ordos, are being realised in defiance of their natural environment. These spectacular artificial environments, with their attractive marketing packages and speculative investor potential, propose a better future - seducing the western world into an unsustainable capitalist fantasy.

Divine intervention borrows a phrase from a developer’s marketing campaign, emblazoning it in neon to seduce the viewer, while exposing the irony and falsity of the message. The absurd proposal “Life unlimited” promises the impossible; the gift of immortality pursued previously only through religious and spiritual refuge. Has desire replaced religion to become the salvation of the 21st century?

Kristin McIver is an Australian artist whose practice includes sculpture, painting and installation. Utilising materials such as neon and acrylic, McIver’s works explore the themes of desire, aspiration and consumerism in the 21st century. Since completing her Master of Visual Art at Victorian College of the Arts, McIver’s work has been selected as winner of the Elliot Family Ten Year Collection Award, and as finalist in a number of awards and residencies, including the Montalto Sculpture Prize, City of Whyalla Art Prize, and 3rd Ward’s Summer Open Call in New York.

Courtesy of James Makin Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Tully Moore

Lives and works in Melbourne

Havana Shipping Union 2011

Oil on canvas

137cm x 171cm

Workers markings left on footpaths and alike leave us with economic symbols with no fixed meaning. Using one of these marks this painting uses it's form to create a fictional organization that could exist. The painting sublimates these urban markings into an abstracted form that sways from the recognizable to the intangible. The painting offers an inner battle, as the object and form fight for individual supremacy.

Melbourne based artist Tully Moore's work depicts the crumbling urban world that includes architecture, graffiti and old signage with precise painting skill. In 2008 Moore completed his Honours in Fine Art at the VCA – where he is currently a lecturer and painting technician. His work has been shortlisted for art prizes such as the Keith & Elizabeth Murdoch Scholarship and the Metro 5 Award in 2009 as well as the Fishers Ghost Prize 2010. He has exhibited at ari's Hell Gallery, FirstDraft and TCB and won the Visual Arts Award at the Melbourne Fringe Festival 2007. Moore was also the recipient of the John Vickery Scholarship and the Roger Kemp Memorial Prize in 2007 whilst studying at VCA and was this year is a recipient of the Australia Council Residency (Liverpool, UK). His work is in various private collections in Australia as well as the Artbank Collection.

Courtesy of John Buckley Gallery, Melbourne

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Han Nae Kim

Lives and works in Melbourne

Untitled 2011

Mixed media on aluminium and paper
270cm x 360cm

My works require time and patience from the viewer. I want to preserve the ambiguous, elusive nature of drawing at the same time as stimulating a powerful sense of physical and emotional presence. While the use of scale and masses of black create a sense of distance from the viewer, the marks and traces of rubbing, sanding and scratching offer surfaces that one can identify with in a tactile way. The repertoires in my works are streams of memory. The diverse range of images from my consciousness; or sub-consciousness; hardly converges into an affiliation and often brings about conflicts or a sense of ambiguity. The chosen imageries have been segmented and placed intuitively but they often appear in partial views and their camouflaged totality remains concealed within the void where neither beginning, nor the end exists. In the midst of the complexity, any positive forms jostle with each other and thrust all presence into question. When an image, once universal, collapses into plenitude, it achieves richness under the pressure of its confusions. Hence the attempt as such will bring a shift from a precise, determinate and invariable world to a dynamic universe where everything is relative, changing and in progress.

Han Nae Kim has exhibited at a range of public and commercial galleries in Australia and New Zealand. And she has been the recipient of a number of grants and awards, which include the Australian Postgraduate Award, the ANZ Visual Art Tutorship Award, the National Gallery of Women's Association Postgraduate Encouragement Award and the Creative NZ Arts grant. She was also a finalist in the Waiheke Art Award, the Norsewear Art Award and the North Shore City Art Award. Her work is held internationally both in public and private collections, amongst which are the VCA Collection, the Vulcan steel group and the James Wallace Arts Trust. Han is currently undertaking a masters by research study in Fine Arts at the Victorian College of the Arts.

THE SUBSTATION CONTEMPORARY ART PRIZE



Hoang Trang Nguyen

Lives and works Melbourne W*

***Like a Version* 2011**

DVD video, TV on stand

Variable

Like A Version was created from my participation in a research project on the Vietnamese-Australian migrant experience. Seven Vietnamese-Australian artists and their families were interviewed, the artists then given access to the interview transcripts and asked to respond creatively. The resulting collection of karaoke videos was originally performed as a 'Karaoke Scene'. The songs were chosen as emblematic of the era under research. Adapted excerpts from the transcript were inserted into the lyrics of the songs.

Hoang Tran Nguyen works in multimedia with an interest in displacement and diaspora. His work has appeared in Next Wave Festival, Big West Festival and Footscray Arts Centre. Recently his work was shown in an exhibition at La Trobe University Museum of Art - Vernacular Cultures and Contemporary Art from Australia, India and Philippines.

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



John Neeson

Lives and works in Melbourne

Bowl 2011

Oil on canvas

35 x 185

John R Neeson interprets the conventions of the Still life with images of empty white vessels that contain only the fall of light across their reflective interiors. These receptacles are seen close up, in wide but narrow Bodegons that barely contain their elliptical rims, creating spatial ambiguity that disrupts the logic of the observers' contemplation.

John R Neeson has a bipartite practice comprised of studio based paintings that can be classified as Still life and venue specific and referential installation works of paintings, drawings and video. He completed a Phd at Monash University and was awarded a Samstag Scholarship for post-graduate study at the Royal College of Art, London.

THE SUBSTATION CONTEMPORARY ART PRIZE



Mike Nicholls

Lives and works in Melbourne W*

Masking Emotions 2010

Lemon Scented Gum

176 x 45 x 30cm

My art practice has evolved over 25 years, drawing on primitive art to develop a personal iconography exploring the tribal commonalities that exist in society today.

This Body of work draws on workshops carried out with the Aboriginal peoples of Pompuraaw and Aurukun in Cape York and is a response to the feeling of connection to land and the spiritual self that inhabits this world.

Mike Nicholls is a significant Australian sculptor who has been exhibiting for over 25 years. His work is held major collections around Australia including the NGV, TarraWarra, Heide Museum of Modern Art and the NGA.

Courtesy MARS Gallery, Melbourne

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Simon Obarzanek

Lives and works in Melbourne W*

Untitled Movement No 2 #1 2010

Hand Printed C-Type Photograph
102cm x 125cm x 4cm

This work is part of a series that shows the figure unable to break free from the forces surrounding it. Similar to when you are in a dream state and have no power or diminished power over your body yet your will is still extremely strong.

Simon Obarzanek was born in Israel and moved to Australia in 1974. Obarzanek studied Photography at RMIT Melbourne 1988-89 and lived and worked in New York from 1995 – 2001.

Obarzanek has held major exhibitions in U.K., Japan, U.S.A., and Australia and his work is in important public collections including the NGV, National Portrait Gallery, Powerhouse Museum, Gold Coast City Art Gallery and Artbank. Obarzanek was awarded the Innovators Award – Linden Centre for Contemporary Art 2008 and a New work emerging grant from the Australia Council in 2009 and 2011.

Courtesy of Karen Woodbury Gallery, Melbourne and Sullivan and Strumpf Fine Art, Sydney

* Lives and works in Melbourne's West - candidate for the Westie award

Winner: The Westie Award

THE SUBSTATION CONTEMPORARY ART PRIZE



Norian Paicu

Lives and works in Melbourne

Claustrophobia (a sculptural exploration of political restriction) 2011

Mixed media

Dimensions variable

The installation illustrates a snapshot of the thoughts and feelings of a migrant, in today society, but as well, aims to invite the viewer to self reflection.

Originating from an controlled and imposed past, in a dictatorial regime, the migrant is facing the challenges of adaptation to an apparent complete freedom.

The protagonist is seeking refuge from the continuously changing reality. Ironically he prefers his small private space to the claustrophobic world around him. In his improvised laboratory, samples are analyzed. The setting and displayed objects have a metaphorical meaning. The samples represent the day to day compromises and struggles imposed by the society on each individual.

Norian Ilariu Paicu was born in Craiova, Romania. He studied at the National Art Academy Bucharest specialising in ceramics, glass and metal. Norian participated in numerous personal and group exhibitions nationally and internationally. In 1999 Norian immigrated to Australia, where he continued to create and exhibit his works in numerous galleries. In 2010 Norian completed the Master of Fine Arts in Sculpture at Monash University, Caulfield, Melbourne. At present Norian is concentrating on installation, sculptures and graphics at his studio in Mount Waverley, Victoria.

THE SUBSTATION CONTEMPORARY ART PRIZE



Caroline Phillips

Lives and works in Melbourne

***Pile-Up* 2011**

Recycled cotton, polyester wadding, cable ties
2m x 1.5m x 1.5m

Pile-Up continues the artist's investigations into the materiality of the body in space. The hand sewn, stuffed appendages invoke craft traditions, however the industrial, abject nature of the forms and materials imbues the work with a range of subjectivities and references.

Caroline Phillips is a Melbourne based artist whose work has been exhibited in Australia and Internationally, including a solo exhibition at George Paton Gallery, Melbourne and group exhibitions at First Draft, Sydney and Slade School of Art, London. Phillips is currently undertaking a Masters of Fine Art (Research) at VCA, where she is investigating the deployment of Minimalist practices to materialise current feminist thinking. Phillips has been awarded a NAVA/Janet Holmes a Court Artists' grant, an Australian Postgraduate Award scholarship and in 2012 will undertake an AGNSW Moya Dyring Studio Residency at the Cite Internationale des Art, Paris.

THE SUBSTATION CONTEMPORARY ART PRIZE



Clare Rae

Lives and works in Melbourne

Untitled #2 from the series 'Testing' 2010

Photographic print
50 x 60 cm

Clare Rae's photographic practice explores representation within a feminist framework, focusing on gesture, theories of embodied subjectivity, and the artist's body as a site for performativity. **Testing** 2010 investigates the spatial and symbolic relationship between the artists' body and the domestic environment.

Since completing Honours in Fine Art in at RMIT, Clare has exhibited in numerous group and solo exhibitions. In 2010 Clare received an honourable mention in the William & Winifred Bowness prize at the Monash Gallery of Art, and in 2009 she won the Centre for Contemporary Photography Colour Factory Award.

Courtesy Beam Contemporary

THE SUBSTATION CONTEMPORARY ART PRIZE



Steven Rendall

Lives and works in Melbourne

Screens 2011

Oil and acrylic on canvas
107cm x 223cm

An array of security monitors relaying fragmented images of The House of Representatives. Is this a utopian space? Is this an allegorical space? Framed within the screens is a further array of screens: some blank, some relaying images of the ABC's Q&A.

Steven Rendall was born in England in 1969 and currently lives and works in Melbourne, Australia. After graduating with a Bachelor of Arts (honours) at DeMontfort University, Leicester (1993) he completed an MA at the Royal Academy Schools, London (1996). He is currently a PhD candidate at Monash University. Recent exhibitions including Steven's work: **Beautiful Volcanoes**, Faculty Gallery, Monash University (2011); **Security, Storage and Recreation** at John Buckley gallery (2010); **Reconstructing the Old House**, Ruskin Gallery, Cambridge, UK (2009). His curatorial experiments include: **Worlds End**, Carlton Hotel and Studios, Melbourne (2008) and **Life is getting longer**, VCA Galleries, Melbourne (2006). As Rendall&Spier he has collaborated with Bryan Spier on projects including **How the Dead Live**, Conical, Melbourne (2009) and **The Essay**, West Space, Melbourne (2008). He is a lecturer in the Faculty of Art and Design at Monash University.

Courtesy of John Buckley Gallery, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Natalie Ryan

Lives and works in Melbourne

Patrick 2011

Taxidermy cockatoo, bird seed, bird stand, water, paint, breathing simulation motor, batteries

138 x 57 x 57cm

Throughout history many cultures have developed a number of rituals for imaging the dead, some of these include post mortem photography, bereavement taxidermy and death masks. Often part of the grieving process, these practices are an attempt to pro-long the life of loved ones and immortalise the dead. Typically the deceased are posed as if they are peacefully sleeping then documented; this allows the bereaved to have a physical object, a last portrait to aid in continuing their relationship with the dead. Patrick is an extension of these practices, through the process of taxidermy, a cockatoo commonly a pet, has been immortalised to appear as if he is not dead but just sleeping on his stand. By installing a breathing motor in Patrick I hope to extend this concept further and question the sociology of death and our many attempts throughout history to deny it.

Natalie Ryan is currently completing her PhD at Monash University with the aid of an Australian Postgraduate Award, she is also undertaking a three year Studio Residency at Linden Centre for Contemporary Arts. Ryan has had her work in a number of Magazines, Newspapers and Art books. In 2010 Ryans work was featured on ABC's Television program Arts Nation. Ryan recently completed a Medical Residency at Monash University Medical Department and Art Department in Gippsland. Whilst there Ryan interacted with both departments through dissections and workshops to explore the correlations of viewing and documenting the body between these two faculties. Recent exhibitions include The Day The Machine Started at the Melbourne Art Fair, Unnatural Selection at Gippsland Art Gallery; Sale, Devoid Matter at Dianne Tanzer Gallery; Melbourne, Pretty in Pink at Linden Centre for Contemporary Art; Melbourne, Static at West Space; Melbourne, Devoid at Grantpirrie Gallery; Sydney.

Courtesy of the artist and Dianne Tanzer Gallery, Melbourne.

The artist would like to thank The Linden Artists Studio Program; supported by the Robert Salzer Foundation and the Linden Arts Development Fund.



THE SUBSTATION CONTEMPORARY ART PRIZE



Tracy Sarroff

Lives and works in Melbourne

Seven stars with the moon 2011

Wood, paint, acrylic, light component
140 x 165 x 85cm

This work takes the shape of pseudo topographical forms and terraces, studded with glowing acrylic rods to resemble hybrid plant-life. References include terrace farming, transgenic rice growing, and the cloning of the green fluorescent protein (GFP). It has been proposed that in the future, the GFP could be used to cause crops to glow in the presence of pollution or to indicate they need more water. These ideas can be unsettling and controversial and question the future of food production. The title 'Seven Stars With The Moon' is taken from Southern China's vast region of spectacular rice terraces 'The Dragon's Backbone' of Longshen that stretches layer upon layer, coiling around from the base of Longji Mountain to its summit.

Tracy Sarroff graduated from BA Fine Art (Hons), RMIT University in 2001. Having been based in London for several years, she has recently returned to Australia to undertake a string of artist residencies and exhibitions. Recent exhibitions include 'Transgenic' Arc One Gallery Project Space/ Melbourne, 'Rhizopoda Radiaria' The Lock-Up Cultural Centre/ Newcastle, 'All Systems Go' Departure Gallery/ London, 'Cannock Chase' commissioned for Staffordshire's Arts and Museum Services/ UK, 'Figure' Burghley House Sculpture Park/ UK, 'Electric Blue' The Bargehouse/ London, 'Winter Lights' MARS Gallery/ Melbourne, and 'The Space In Between' touring exhibition to the VCA Gallery, Bendigo Art Gallery, Latrobe Art Gallery and Wagga Wagga Gallery.

THE SUBSTATION CONTEMPORARY ART PRIZE



Rohan Schwartz

Lives and works in Melbourne

Counterspectacle 2011

Ink on paper

150 cm x 196 cm

The work **Counterspectacle** is a refigured news image created in an attempt to expiate and decontextualise a particular subject misrepresented in the press. It was significant to alter the fidelity of the image, employing marks that shifted the subject from the brevity of a print to a more laboured application.

Rohan Schwartz's sculptures, drawings and videos reflect his ongoing examination of violence, doubt and indifference. He engages in an ironic study that realises both the absurdity of explaining understanding and behavior with materialism, and our fundamentally passive relationship to elemental change. Schwartz's approach has been informed significantly by the Zen tradition of iconoclasm, existentialist literature and the artist's own heterogeneous heritage. He completed a Bachelor of Fine Art (Honours) at the Victorian College of the Arts in 2009. Recent shows include **Aftermath: Art, Memory, History** at Monash Faculty Gallery in 2010, **A Wound, Disembodied** at Seventh Gallery in 2010 and the Keith & Elisabeth Murdoch Travelling Fellowship at Margaret Lawrence Gallery in 2011.

THE SUBSTATION CONTEMPORARY ART PRIZE



Carmel Seymour

Lives and works in Melbourne

Between here or there is better than any other here or there 2011

Watercolour on paper
150 x 106cm

Carmel Seymour's watercolour paintings and drawings explore our relationship with the metaphysical. She combines sublime natural forms with objects and situations of the everyday to highlight our need to find the sacred in anything and everything.

Carmel Seymour graduated from the Victorian College of the Arts with first class honours in 2009. Since then she has contributed to group shows at various venues, including galleries C3, Paradise hills and RMIT gallery as well as solo shows at Platform and 'Between here or there is better than any other here or there' at Helen Gory Galerie in May. She completed a residency at SIM in Reykjavik, Iceland in 2010 and returns to Iceland to continue her exploration of it's supernatural landscapes in 2011/12.

Courtesy of Helen Gory Galerie, Melbourne

THE SUBSTATION CONTEMPORARY ART PRIZE



Naomi Troski

Lives and works in Melbourne

Runnel 2011

Plastic trellis, rope, fibreglass poles, light
Variable (2.5m x 2.5m x 2.5m)

Runnel is a work of encounter and negotiation. It is an expression of the temporal transformations that have been observed in nature. Inspired by these transient moments, a cloud like field transforms the space. Shifts in light throughout a day will affect the perceived shape and colour, surface textures, shadow play, dimensions and boundaries of the work. This will produce a sense of movement and change that may be dramatic or subtle.

Transience, impermanence and materiality, the spatial and temporal conditions of the work, the relationships between the viewer, the work and the space and the conceptual completion of the work, all combine to form the experience.

Naomi Troski is a Melbourne based artist. After gaining a Bachelor of Science at Monash University, Troski moved to London, where she completed a Bachelor of Fine Art, with First Class Honors, at Central St Martins College of Art & Design. She then participated in a number of group shows; in London and its surrounds, in Tokyo and New York. After a number of years of living abroad, she returned to Melbourne and completed her Masters in Fine Art at Monash University. She has established her studio in Melbourne from where she continues her research and produce her work.

THE SUBSTATION CONTEMPORARY ART PRIZE



Elke Varga

Lives and works in Melbourne W*

Colour Well 2011

Plywood, mirror acrylic and acetate
26.5cm x 90cm x 90cm

I am interested in allowing the colour in this piece to work for itself. I am not trying to use colour expressively, or to make an accurate representation of something I have observed. The work can be understood as an analogue attempt to mimic digital printing techniques where CMYK (Cyan, Magenta, Yellow and Black) inks are blended to make a potentially infinite range of colour combinations. Colour and its potential for infinite generation becomes the subject of the work.

Recent individual exhibitions include: **Influence**, TCB, Melbourne, 2010 and **Light Shadows**, Peloton, Sydney, 2008. Recent group exhibitions include **Uncertainty (drawing)**, City Library, satellite exhibition Drawing Out conference, RMIT, Melbourne, 2010; **Folk 2: Assemblage No 4** (constructs), **Oliver Mosset collaborative wall work and installation**, SNO Contemporary Art, Sydney, 2010 and **Line (drawing)**, Mailbox 141, Melbourne, 2009. Varga is currently a Master of Fine Art candidate at Monash Art and Design.

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Philippe Vranjes

Lives and works in Melbourne W*

Episode 2010

Painted and glazed cast aluminium,
65 x 51 x 6cm

Episode focuses on the theme of expansion. This work results from an investigation of the qualities and techniques that charge and register the form as a passing, and transform the object into a process. A 'fluidifying' of space is explored.

Episode embraces as a potential solution the enveloping and 'dressing' of the solid form within a film of glazes, a film of haze, that leave light to impose its conditions on the solid form. The green tint of the work recalls the greenish images characteristic of night vision devices. If such devices increase survivability and functioning within environments with no ambient light, the immersion of the viewer within an entirely green field of vision leads not only to a degraded perception but also to visual illusions. Lack of shadows, occurrence of halos, false perspective, distorted depth and the tendency of construction and geometry to become much more fluid open up an alternative realm of perception.

Philippe Vranjes is a visual artist who works across and in-between the fields of painting, sculpture and photography. Notions of contact, noise, amplification, emergence, leaky optics, interference and discord sign his work environment. After graduating from the Spatial Information Architecture Laboratory (SIAL/RMIT) in 2004, Philippe completed a Masters of Fine Arts at Monash University in 2011. Previous shows include **Amplified** (Monash University Masters Gallery), **Stations** (Mass Gallery), **Terrain** (fortyfivedownstairs) and **Metastases** (Alliance Française de Melbourne). Nominated by artist Julie Rrap, Philippe was a finalist in the Redlands-Westpac Prize in 2010. His works were also included in **Greater Than One** (Monash University Gallery) the same year.

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Paul White

Lives and works in Melbourne W*

Evolutionary Extinction (Commodore Heights) 2010

Pencil on Paper

115 cm x 295 cm

'Evolutionary extinction (Commodore Heights)' depicts both the evolution and demise of the Holden Commodore from the late 1970's and into the 2000's. Here it is documented through wrecking yard visits showing how each model gives way to the next and is continually replaced. I am interested in a throwaway culture where there is always something newer or better and how things are often made with a built in obsolescence which creates their own evolution. At the same time and paradoxically we are very conscious of the need for recycling and these vehicles are there to be stripped down for parts to keep other ones going.

Born Sydney 1976 White has a Master of Arts from California Institute of the Arts (2003) and a Bachelor of Arts with Honours from the University of Western Sydney (1997). Major awards include the 2010 Metro Art Prize and a 2001 Samstag International Travelling Art Scholarship.

* Lives and works in Melbourne's West - candidate for the Westie award

THE SUBSTATION CONTEMPORARY ART PRIZE



Fiona Williams

Lives and works in Melbourne

Untitled 2010

Oil on Aluminium
900mm x 600mm

Photography and the present moment are an ongoing subject and drive within my practice. I work across photography, painting, drawing, video and installation in an exploratory process that results in cross-coded configurations of works. **Untitled** is from a group of work concerned with the sensation and mutedness, and mutability of photographic images.

Since completing Honours at Monash University in 2006, Williams has exhibited widely in Melbourne as well as nationally and internationally. Her recent solo exhibitions include **Untitled (snow-white)** at Seventh Gallery and **Untitled (Photographing II)** at Inflight ARI in Hobart.

Images courtesy Christian Capurro