

Play On

The art of sport

10 years of the Basil Sellers Art Prize

Curated by Jacqueline Doughty, Samantha Comte and Alyce Neal from the Ian Potter Museum of Art, the University of Melbourne.

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Courtesy the artist
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The archer (after Chuang Tzu) 2014
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Foreword

Ten years ago when we launched the Basil Sellers Art Prize, a project that brought together two great passions of mine, art and sport, we could never have anticipated how enthusiastically it would be embraced by Australia's most talented artists, as well as by an audience that continued to grow in size and diversity with each iteration of the Prize. Looking back on the five exhibitions, I marvel at the exceptional work that has been presented by artists from around the country; it is testament to the strong connections between art and sport.

From its inception, the Prize aimed to support contemporary artists in the creation of ambitious new artworks, with the winning artist awarded a prize of \$100,000. For many years the richest prize in the country, the Basil Sellers Art Prize was able to make a significant difference to the life and career of the recipient. In addition, one finalist of each Prize was awarded \$50,000 and the opportunity to undertake a National Sports Museum Basil Sellers Creative Arts Fellowship at the MCG.

I am delighted that the touring exhibition *Play On: The art of sport* will enable audiences throughout Australia to enjoy works from all five instalments of the Basil Sellers Art Prize. The exhibition brings together rich and diverse explorations of the personal and collective significance of sport and sporting culture.

I would like to commend the team at the Ian Potter Museum of Art for their commitment and hard work, which saw the Prize go from strength to strength. In particular, I would like to thank Director Kelly Gellatly for her enthusiasm and support for the Prize and the development of the tour, former director Dr Chris McAuliffe for his contributions to the establishment of the Prize, and the team at NETS Victoria for their management of the touring exhibition.

Most importantly, I thank all the applicants and finalists who participated in the Prize over the past 10 years, including the winning artists Daniel Crooks (2008), Tarryn Gill and Pilar Mata Dupont (2010), Jon Campbell (2012), Tony Albert (2014) and Richard Lewer (2016). It is thanks to their insights and talents that the Prize has been so successful in building an appreciation for the strong connections between art and sport.

I hope you enjoy *Play On: The art of sport* as much as I have enjoyed supporting the Prize over the past decade.

Basil Sellers AM

'Looking back on the five exhibitions, I marvel at the exceptional work that has been presented by artists from around the country; it is testament to the strong connections between art and sport.'

Foreword

NETS Victoria is pleased to partner with the Ian Potter Museum of Art to present *Play On: The art of sport*. This exhibition brings together 10 years of contemporary art commissions on the subject of sport and sporting culture, highlighting works from the Basil Sellers Art Prize, which ran from 2008 to 2016. This Prize was one of Australia's richest and most prestigious art awards and now, with this tour, these key works are to be shared with a national audience.

NETS Victoria is passionate about connecting audiences with contemporary art, and this tour is no exception. The themes and concepts behind many of the works appeal to a broad audience, potentially inspiring some sports lovers who have never before thought about venturing into a public gallery. The Basil Sellers Art Prize spanned the space between art and sport, connecting people from both camps and allowing them to come together in mutual appreciation. We barrack for all teams – both in the arts and on the sporting ground.

To borrow from the language of sports commentators, this tour was a big team effort with incredibly dedicated players. At NETS Victoria, we see our role as one of enabling skillsharing between curators and arts workers from all over Victoria and Australia. The behind-the-scenes activities involved in the development of a touring exhibition build relationships and learnings that go beyond a single tour. Touring exhibitions allow regional arts workers to apprehend new ways of thinking and new models of engagement. This is very much a two-way process, with touring-exhibition curators and artists gaining a deeper understanding of regional audiences and how they can further engage with them.

Touring exhibitions also share works with new audiences and introduce them to artists that they may be unfamiliar with. Over the last 20 years we have toured more than 70 exhibitions to more than 370 destinations. We have shared these exhibitions with more than two million people since the early 1990s, helping to build audiences and capacity for our regional venues.

Play On: The art of sport premieres at Hazelhurst Regional Gallery and Arts Centre before touring to an additional six venues across Australia. We truly are sharing our nation's love of sport and art with those far and wide. I would like to thank the team at the Ian Potter Museum of Art for their assistance in this tour and my wonderful team at NETS Victoria who travel throughout Australia to ensure audiences see the best exhibitions possible.

A special thank you goes to Basil Sellers AM for his generosity and support for the arts in Australia.

Mardi Nowak

Director, NETS Victoria

'The Basil Sellers Art Prize spanned the space between art and sport, connecting people from both camps and allowing them to come together in mutual appreciation. We barrack for all teams – both in the arts and on the sporting ground.'

No Longer Rivals. Art and Sport and the Basil Sellers Art Prize

It's fair to say that, prior to the launch of the inaugural Basil Sellers Art Prize at the Ian Potter Museum of Art in 2008, the idea of a new 'art and sport' prize was treated in the Australian art world with some scepticism, if not, more generously, with a 'let's wait and see' approach. Aware of the general perceptions that would inevitably arise around such an initiative – which conversely highlighted the very chasm between art and sport that the Prize sought to address – the Museum's then director, Dr Chris McAuliffe, and the Prize's namesake and benefactor, Basil Sellers AM, thought long and hard about how this new Prize could make both its mark and a difference in a landscape replete with a variety of art prizes.

The significant prize amount of \$100,000 – intended to make a difference to the recipient's life and career – was certainly a good place to start, as were the decisions to financially support the shortlisted artists to create ambitious new works for the exhibition and to allow them a 12-month timeframe in which to do so. However, it was the calibre and depth of the art itself – evident from that first exhibition – that ultimately cemented the Prize's standing. Perhaps surprisingly at the time, the sense of engagement and integrity evident in the work of many of the participating artists revealed that, for them, the gap between art and sport was never so vast. Indeed, for some, the opportunity to create work around the theme of sport enabled them to address a number of society's most pertinent issues, while others were able (possibly for the first time) to confidently reveal their personal involvement in and love of a particular sporting code and the qualities this involvement brought to both their life and work.

Parallels can easily be drawn between the life of the artist and the sportsperson. Both experience success and failure, triumphs and disappointments; and to succeed, each needs to train and to bring to their work a sense of discipline, dedication and commitment. Yet one of the lingering differences between the art and sporting worlds is the art world's discomfort with the notion of 'winning' and with the necessity, in a prize context, of the singling out of one artist at the expense of others. But as Nick Mitzevich, Director of the Art Gallery of South Australia, has commented, this is why art prizes succeed in registering with the broader public

(something a majority of art museums contemplate and aspire to) and why, correspondingly, art prizes are generally well attended. It's in the context of the prize that art and sport are most alike:

The art prize is the art world occurrence that best resembles sport – there's a triumphant winner, debates about the rules, plenty of media speculation and a spirit of competition.

Most importantly, these factors lead to a culture of armchair spectatorship where even those who rarely comment on art have something to say.¹

Art may well lead sport in its ability (and willingness) to provide a platform from which we can both highlight and discuss some of our nation's most challenging issues, yet there can be no doubt that sport has come a long way in this regard in the last 10 years. The recent establishment and extraordinary success of the inaugural season of the AFL Women's competition, for example, would have been almost inconceivable at the commencement of the Basil Sellers Art Prize, and there is no doubt that the attendant discourse around the participation of women in sport, the presence and representation of sportswomen in the media, agitation around pay equity and the ongoing discussion about (and, indeed, 'calling out' of) the prevailing sexism within many sporting codes have amplified over the last 10 years, providing an ever-present backdrop and, finally, impetus that has resulted in lasting change.

Perhaps not surprisingly, the sports arena continues to provide a wealth of material for the media, social analysts and, indeed, artists – both the highs of wins, skills prowess, demonstrations of the power and importance of the team and displays of grace and sportsmanship, and the very public lows of drug scandals, sexual assaults, racism, sexism and generally unedifying behaviour on behalf of our sporting stars (primarily young men) and some of the administrations that support them. As a barometer of cultural change seen through the lens of sport and sporting culture, the Basil Sellers Art Prize has, over the last 10 years, acted as a fascinating marker of

'Parallels can easily be drawn between the life of the artist and the sportsperson. Both experience success and failure, triumphs and disappointments; and to succeed, each needs to train and to bring to their work a sense of discipline, dedication and commitment.'

the attendant shifts in attitude around race, gender, ethics and equity, and of expectations about participant behaviour (of sportspeople and commentators alike, both on and off the field) that have developed as the decade has unfolded.

While perpetuation of the art vs sport debate continues to provide good media fodder – built on a constantly reinforced notion of diametrically opposing sides (recall, for example, the substantial coverage of artist Ben Quilty’s questioning of government funding of the Australian Institute of Sport which sees its students, unlike those undertaking any other form of education in the country, exempt from paying HECS²) – over time, the artists and curators who shaped the Basil Sellers Art Prize mindfully shifted this perception of difference within the art world, creating a wider understanding and acknowledgement of the similarities between art and sport, and a growing appreciation of what an active dialogue between the two could in fact reveal. As the enthusiastic interest of the institutions participating in this national tour attests, the increasing presence and embrace of sport within the art world through the Basil Sellers Art Prize has also seen a growing number of exhibitions exploring sport and art in recent years.³ The \$50,000 National Sports Museum Basil Sellers Creative Arts Fellowship echoed this embrace, though inversely, by inserting art into the sporting world through its encouragement of the creation and presence of art about sport at the MCG, Melbourne’s iconic heartland of sporting culture.⁴

The end of the Prize at the Ian Potter Museum of Art in 2016, which was the culmination of a 10-year project and commitment on behalf of its benefactor, Basil Sellers AM, has seen a thematic exhibition that was once a lone voice proudly exit a vastly changed landscape. May both our artists and audiences continue to reap the benefits of the coming together of art and sport. As a combined force, art and sport have a lot to say and to contribute to our sense and understanding of Australia as a nation and who we believe and hope ourselves to be.

This essay is an updated version of Kelly Gellatly, ‘A Decade of the Basil Sellers Art Prize’, in *Basil Sellers Art Prize 5*, the Ian Potter Museum of Art, Melbourne, 2016, <http://www.art-museum.unimelb.edu.au/assets/files/general/BSAP5Catalogue200716-1469149156.pdf>.

Kelly Gellatly

Director, the Ian Potter Museum of Art,
the University of Melbourne

- ¹ Nick Mitzevich, ‘The turbulent world of the art prize’, *InDaily*, <http://indaily.com.au/opinion/2016/06/30/the-turbulent-world-of-the-art-prize/>; accessed 11 July 2016.
- ² See Ben Quilty, ‘Free ride for sports just not equitable’, *The Sydney Morning Herald*, 28 February 2013, <http://www.smh.com.au/comment/free-ride-for-sports-just-not-equitable-20130227-2f6c6.html>; accessed 1 November 2017. HECS is the abbreviation for the Australian Government’s Higher Education Contributions Scheme.
- ³ Over the course of the five biennial Basil Sellers Art Prizes (2008–16), other exhibitions about sport have included: *Sporting Life*, Museum of Contemporary Art Australia, Sydney, 2000 (an official event in the Sydney 2000 Olympic Arts Festival); *The Art of Football*, The Art Vault, Mildura, Victoria, 2016; *Leather Poisoning: Football Possession*, Counihan Gallery, Melbourne, 2017 and *Win, Lose, Draw – art and sport*, Parliament House, Canberra, 2016–17. In anticipation of this national tour, *the Basil Sellers Art Prize 3* travelled to the Arts Centre Gold Coast, Queensland, in 2013 and *the Basil Sellers Art Prize 4* was seen in Adelaide at the Anne & Gordon Samstag Museum of Art, University of South Australia in 2015.
- ⁴ Launched in 2009 and managed by the Melbourne Cricket Club (MCC), the National Sports Museum Basil Sellers Creative Arts Fellowship was designed to increase public appreciation and understanding of Australia’s sporting heritage and provided contemporary artists with a unique opportunity to engage with the fabric of Australia’s sporting culture through the collections in the care of the National Sports Museum at the MCG. Fellows were selected from the shortlisted artists of the Basil Sellers Art Prize and included Kate Daw and Stewart Russell (2008), Ponch Hawkes (2010), Louise Hearman (2013), Khaled Sabsabi (2014) and Vipoo Srivilasa (2016).

'... the artists and curators who shaped the Basil Sellers Art Prize mindfully shifted this perception of difference within the art world, creating a wider understanding and acknowledgement of the similarities between art and sport, and a growing appreciation of what an active dialogue between the two could in fact reveal.'

Playing On

Sport was far more visible and immediate than art where I grew up in the Queensland bush. The two were thought of separately, and they were separate. How that has changed. Both have something to tell us.

My home town had a rugby league team: the Oakey Bears. On Sundays I was one of hundreds of people to make their way through the Anzac memorial gates, the entry to the sporting precinct, which included a rugby league field, a training field, the tennis club (with its ant bed courts) and the Oakey Bowls Club. Once through the gates I would walk past the National Fitness Centre where, on Friday nights, we rollerskated to the music of Slade and Kiss and, on Tuesdays, did gymnastics and (occasionally) boxing. Further along, I'd go past the boozing blokes standing on the grass, past the canteen (with its pies and mushy peas) and find a seat in the tiny (and rickety) wooden grandstand. I'd sit there shivering in the winter westerlies, next to ladies in tartan skirts and scarves and their weathered farmer-husbands in checked coats with sheepskin collars. Cheering warmed us up.

Oakey had great characters: some were huge, a little flabby perhaps, and lumbering; some had been chiselled from rock and were as tough as they come; some were lithe and athletic and lightning fast. This was my team. Led by five-eighth Dicky Rose, one of Oakey's three Indigenous players at the time, the Bears were brilliant. They could stir whatever it is inside a boy that makes him feel excited and alive, that makes him show joy without inhibition, and to be completely immersed in what is going on. At 12, I wasn't thinking about what that was; it was a feeling. But it was a strong feeling.

We played every sport we could. In winter, rugby league for the junior club. In summer, we swam at the Oakey Memorial Swimming Pool, built to remember those who had died in the wars. Some kids were in the 'Squad', which meant they trained every day. We did bombs off the big board, refining our techniques to make the biggest splash possible.

The Oakey Golf Club was out of town, past the racetrack, and a few kilometres further west along the railway line. The (very flat) golf course, set amongst the wheat fields, was maintained by the members who, in the belief that there was enough water, converted the sand scrapes to grass greens.

It was a long way from St Andrews, yet there was something in the game of golf that motivated the volunteers to put in the hours maintaining the greens and fairways (while praying for rain).

And then there was Joe Jurd's. Joe was the barber, and out the back of his salon he had a full-size billiard table where, after school, we tried our hand at snooker. We watched *Pot Black* on ABC TV and tried to emulate Eddie Charlton – only we were wearing stubbies and thongs rather than bowties and waistcoats. I had no idea of snooker's Englishness, and little understanding that Australia was the sporting nation it had become because it had been a British colony. We played our cricket in Toowoomba, half an hour's drive away. We did athletics on the school oval.

We knew Aboriginal families – some of the men were celebrated rugby league players – but almost no one outside the Aboriginal community had any awareness or knowledge of Indigenous sports and games. That didn't come for years.

So I grew up with sport – backyard games, school sport and club sport – as did so many other kids in Oakey. It was part of me. It was part of us. I was sports mad. I consumed every sports program on TV, I devoured the sports section of the newspaper, and I bought football and golf magazines with money I'd saved up from lawn mowing. I couldn't get enough of it. I had my heroes. I had my dreams. It was an experience played out across Australia – in the country and the cities.

Art was far less prominent in our Oakey lives. There must have been an art gallery in the shire offices then – there was certainly a library – and no doubt there were artists in the area, but we weren't familiar with them.

The most prominent piece of art in the town was in the main street – not far from the swimming pool. It was a life-size bronze statue of Oakey's greatest sporting hero, the racehorse Bernborough, by sculptor Fred Gardiner. Ridden by Athol Mulley, Bernborough was a horse with a withering finishing burst. He won 15 races in succession and became a legend of the turf. Kids knew little of his fame. They just wanted to sneak a ride on him without getting caught, until they eventually learnt what the champion horse meant to the town.

'The most prominent piece of art in the town was in the main street – not far from the swimming pool. It was a life-size bronze statue of Oakey's greatest sporting hero, the racehorse Bernborough, by sculptor Fred Gardiner.'

I went off to university in Brisbane and met people from all over Queensland and Australia. Many loved sport. I continued to play club sport, to attend Test matches and footy matches at the Gabba and State of Origin battles at Lang Park, to watch the great sports events on TV and to read about sport. I studied history, and eventually sports history. Wonderful writing on sport ignited my interest in a key question: why does sport have such a place in so many people's lives?

The simple answer is that sport is meaningful. It appeals broadly and deeply. Every week, every season, every year, there are stories – good and bad – that shine a light on an aspect of human existence.

I look back at the first national AFL Women's competition in early 2017. Women's Australian Rules football has been around for a century, but the establishment of the AFLW made it visible and brought women's football and women's sport into the public conversation. It gave tremendous encouragement to girls who wanted to be involved at junior level. It was a moment of triumph for all those who had devoted their energies to keeping women's footy going. And, it was about footy itself. It was about striving for the premiership cup, the physical contest, the athleticism, the courage required to perform skills under the threat of legitimised physical violence, the elevation of team over individual, the searching for self-belief, the finding of the will to continue in the face of sheer exhaustion ... and much more.

I look at Johnathan Thurston in the 2015 NRL Grand Final. He had been so successful for Queensland in State of Origin games over the years but he so wanted a premiership victory for the Cowboys. The whole of North Queensland was behind him. With seconds to go it seemed he and his Cowboys would be denied again. What had he done to deserve the wrath of the gods? North Queensland scored a try and JT had the chance to win the match with a kick from the touchline. It was on target, curling back. But it hit the post and missed. The gods were toying with him. Then they released him: he kicked the winning field goal in extra time. I was in tears in my study 1000 kilometres away.

Sometimes the meanings in sport are captured so concisely, so beautifully. At the passing of Betty Cuthbert, the golden girl of Australian athletics in the 1950s and '60s, I was reminded of a simple statement she once made: 'I felt free when I ran'.

There is something in the sporting greats that we relate to. In some ways, it is enough just to watch their performances. They contain a certain truth. The stars of sport provide us with memorable moments, even moments of transcendence. But I yearn for understanding. I want to know why a moment has such appeal. So I continue to return to an old question: what did the Oakey players stir in a little boy in a wooden grandstand at the end of the earth?

Perhaps therein lies the place of the artist and the thinker – whether a painter, sculptor, writer, composer or musician. Looking at the works of art presented across the five Basil Sellers Art Prizes, I feel art offers so much. In its breadth of subject matter, I am challenged. In its representation of ideas, concepts, moments, I am challenged. What is it inviting me to feel? To think? To do?

Artists, like sportspeople, present us with moments of insight. It's no surprise they have found each other.

John Harms

John Harms is a Melbourne-based writer and commentator. His sporting memoir is called *Play On*.

**'Artists, like sportspeople,
present us with moments of
insight. It's no surprise they have
found each other.'**

Tony Albert

Basil Sellers Art Prize 2014 — Winner

In 1993 two Indigenous Australian Rules footballers, Nicky Winmar and Gilbert McAdam, endured a day of racial abuse at the hands of Collingwood supporters at the notoriously inhospitable Victoria Park football ground. At the conclusion of the game, Winmar lifted his guernsey and pointed to his black skin in a moment of defiance and pride. Captured by photographer Wayne Ludbey, the image graced the front pages of the next day's newspapers under the headline: 'Winmar: I'm black and I'm proud'. This historic moment is now rightly recognised as the catalyst for the movement against racism in Australian football both on and off the field. Twenty years later, during the week that the same sport celebrated the contribution of Indigenous players, 13-year-old girl called Sydney Swans footballer Adam Goodes an ape: evidence that the fight against racism has a long way to go.

Tony Albert's work *Once upon a time...* (2013–14) investigates the ongoing racism in Australian sport and its continued presence in society more broadly. Its genesis is individual moments of racism in national sports (AFL and NRL). Albert made this work following the crowd abuse directed towards AFL footballer Adam Goodes mentioned above and it is an analogy of the ongoing racism present in society.

The work is anchored by a letter Albert sent to the late Gordon Bennett, one of Australia's leading contemporary artists and a champion of Indigenous rights. Albert writes of his admiration for Bennett and his influence on his work and his commitment to his art practice. The letter (which sits to the right of a collage of images) asks why after the endless achievements of Indigenous sportspeople racism remains prevalent and continues to exist. Despite this, the letter concludes with hope and a strong sense of pride. Albert writes 'despite the challenges I face as a Blak man, I will never give up on the fight against racism. There are so many heroes who stand up for our people, and it is those heroes - people like you, Adam Goodes and Nicky Winmar - who inspire me to carry on.'

Tony Albert's work is a complex interrogation of the human condition, memory and representation. An avid collector and investigator of both high and pop culture, Albert's works are political and confronting and continue to ask questions of both the viewer and the broader public. He asks us to consider how Aboriginal people have been treated throughout history and challenges the racial stereotyping, cultural misrepresentation and the long-standing power imbalance between the colonisers and the colonised.

Vincent Alessi

Richard Bell

Basil Sellers Art Prize 2012

Richard Bell powerfully communicates the capacity of sport to reach audiences about fundamental rules of the game that reflect fair play. History shows us that sport has the power to arouse strong feelings in audiences everywhere. So, too, have human rights issues been the cause of widespread global movements that indicate the human drive to strive towards equity and a better world.

Bell is a creative provocateur who arouses audience sensibilities and consciousness by acknowledging human histories that are pivotal to the development of human rights. He speaks through art with a political voice that often communicates justice issues, sometimes with overt confrontational imagery and at other times with Australian Aboriginal humour that reflects the ability to laugh in the face of adversity.

In the collaborative painting *A white hero for black Australia* (2011) Bell and Emory Douglas, an artist and former Minister of Culture for the Black Panther Party from 1967 until its closure in the early 1980s, celebrate the bravery of three young athletes: a white Australian, Peter Norman, and two black Americans, Tommy Smith and John Carlos. The athletes stood together in solidarity at their 1968 Olympic Games award ceremony. Smith won the 200-metre race in a world record time and was awarded the gold medal, with Norman second place winning silver and Carlos in third place winning bronze. On the podium, Smith and Carlos raised their fists in a 'black power salute' while Norman wore an Olympic Project for Human Rights badge to communicate his support. Smith and Carlos had asked Norman's permission to symbolically protest.

The athletes were criticised harshly and there were grave repercussions. In America, the Olympic Committee stripped Smith and Carlos of their medals and the media reacted negatively. In Australia, Norman was ostracised. He qualified for the next Olympic Games, but was not sent to Munich in 1972. Norman is celebrated as a hero by Aboriginal Australia because he was one of the rare individuals who offered their support for black rights at a time when civil rights violations in the United States had led to widespread protests. That year, Martin Luther King Jr and Robert Kennedy were assassinated.

In his new painting *Foley vs the Springboks (lone protester)* (2012) Bell depicts Aboriginal activist Gary Foley holding a placard with the words 'Pardon me for being born into a nation of racists' to protest against the South African Springboks rugby tour of Australia in 1971. The gesture was part of anti-apartheid demonstrations where the Springboks (a white South African team) were protested against internationally as a symbol of apartheid. Political demonstrations, countered by an intense police presence in Queensland in particular, publicly brought to light not only the need for the abandonment of apartheid in South Africa, but that of the White Australia Policy in 1973.

Donna Leslie

1998



Lauren Brincat

Basil Sellers Art Prize 2012

Lauren Brincat's practice is guided by the formative influence of early performance artists working in the 1970s. Her artworks mark out her own physical and mental limits and push her instincts to the edge. As an artist, she wills herself to reach out of bounds. Brincat's practice spans a variety of media including video and sculpture. It often involves documentation of personal 'actions' undertaken anonymously and in relative solitude.

During May and June 2012, Brincat was based in Mexico City, researching and producing her new performance video, titled *10 metre platform*. Brincat had planned to lower herself over the ledge of the high diving board at the Alberca Olímpica Francisco Márquez indoor swimming pool, and hang there for as long as possible until, unable to hold on any longer, she let go and fell into the pool. During the performance, watched by her film crew, she discovered that she was unable to go through with the task. She hit a wall. After some contemplation and review of the 'failure' of the performance, she wrote:

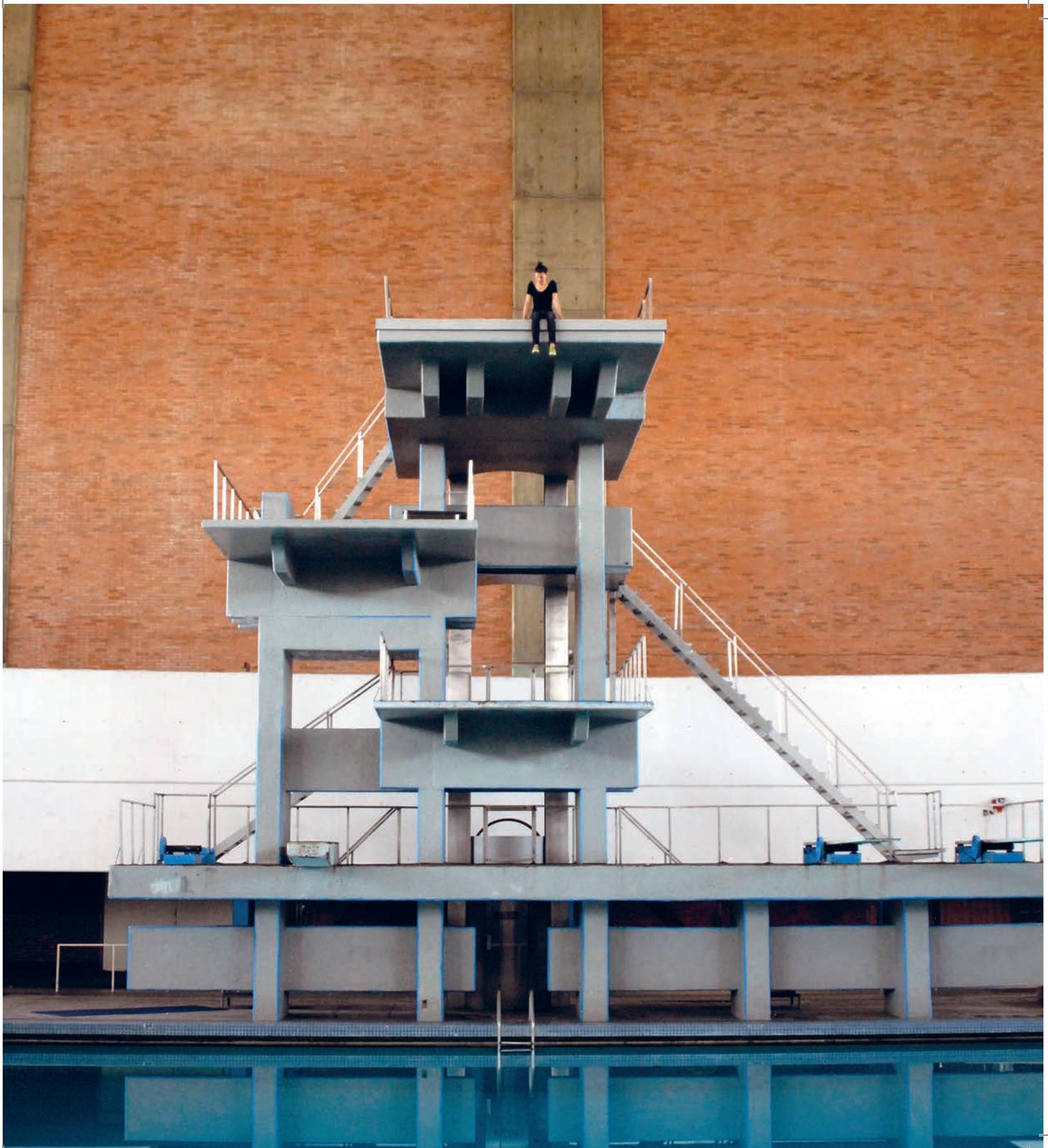
It wasn't a happy ending. At first I was devastated that I didn't fall from the platform, but I've since realised the success of the piece. The one performance that depicted competitiveness and required success, resulted in failure. It truly tested my limits. My necessity to be in control.¹

The Alberca Olímpica Francisco Márquez pool, with a capacity of 10,000 spectators, was used for the Mexico Olympics in 1968, a year when political power relations and popular aspirations changed fundamentally. In Mexico City during the Olympic Games, this became especially plain, with radical social upheaval and harsh retaliation against student activism that saw dozens killed by the military and police.

Brincat's *10 metre platform* catches some of these conflicts of time and energy. The majesty and idealism of the Olympic Games, represented in the architecture, modernism and nostalgia of the 10-metre platform, are cut against the fraught casualness and fragility of an individual out of step. In this performance video, Brincat uses the scale and durability of her own body and temperament to register something of the mystery, grandeur and complexity of momentous times.

Bala Starr

¹ Lauren Brincat, email, 18 June 2012.



Jon Campbell

Basil Sellers Art Prize 2012 — Winner

In his original entry for the Basil Sellers Art Prize, Jon Campbell states: 'there are two great Aussie pastimes, watching sport and looking at Jon Campbell paintings'. Equating his own popularity with that of sport in the hearts of Australians is a classic tongue-in-cheek Campbell gesture. For close to three decades, Jon Campbell has produced works of art that celebrate the particular character of his 'leftie, westie, working class' view of Australia. His work centres on Australian suburban life and culture; drawing on rock music, car culture, and local references such as neighbourhood signs and motifs. Campbell is sincere and honest in his approach, and viewers find a comforting humour in his paintings of suburban backyards, neon signs and placard-like text works that cite phrases such as 'schnitz & tits', 'maaate', 'pure bewdy' and 'bowled shaane'. His use of the common vernacular isn't designed to mock or deride; rather, it speaks of a genuine desire to articulate and share the character of a community.

Since the mid-1990s, Campbell has regularly used typography in his work for its capacity to succinctly, if sometimes obliquely, convey the complexity of the relationships between art, design, advertising and localised culture. In *Dream team* (2012), Campbell reflects on the agency of language to define the heavily fetishised threshold that distinguishes a true fan (or initiate) from a mere spectator.

For Australian Rules football fans, the concept behind Campbell's multi-panel painting *Dream team* hardly needs explanation. Selecting his subjects from across generations and teams, Campbell has chosen his top 22 players' nicknames and rendered them on small-scale boards with the skill of a master signwriter. The hand-held scale is important, recalling the signs fans hold up at live games, as is the choice of colours and fonts for each name. Playing with anticipated associations is part of the fun: Campbell has given Captain Blood (Jack Dyer) a comical amusement park vibe; and the tough swagger one might expect of a player named Cowboy (Kevin Neale) dissolves into plump bubblegum sweetness. The overall soft, pastel palette further dilutes the inherent masculinity of the subject matter.

In sport (as in life) a nickname indicates that a player has captured the hearts of fans; even a less-than-heroic moniker like Flea (Dale Weightman) or Spud (Danny Frawley), equates to legend status. Nicknames are for mates, and the use of colloquial names in sport brings players and fans closer, transposing a legend from the pedestal to the bar stool.

Joanna Bosse



RAT



DOM
INA
TOR

CAPTAIN
BLOOD

COW
BOY

SPUD

PANTS

ROCKET

CHIM
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SOS

Daisy

the
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Daniel Crooks

Basil Sellers Art Prize 2008 — Winner

Because television so dominates contemporary consciousness, it is easy to assume that the fusion of sport, photography and spectacle is a contemporary phenomenon. In fact, the shared history of sport and the moving image goes back to the prehistory of cinema; it was the 19th century stop-motion photographic sequences of athletes taken by Étienne-Jules Marey and Eadweard Muybridge that propelled the development of the movie camera.

Daniel Crooks explores this heritage in his processed video footage. Crooks slices a video image into columns of pixels which are then spliced and staggered across a screen. In motion, the collaged pixels become lyrical animations. Like an eerie photo finish caught up in a time warp, the video turns an imperceptible moment into an abstract ballet. But Crooks's videos are also a reminder that modern sport is inseparable from science and technology; they are close cousins of the high-speed videos used in the laboratory analysis of high-performance athletes.

Chris McAuliffe



Gabrielle de Vietri

Basil Sellers Art Prize 2014

In 2010, the AFL Laws of the Game Committee proposed a rule change. The change, which has since been implemented, restricts the number of interchanges allowed by each team during a match. The AFL Players' Association protested the 'interchange cap', as did most coaches. Sports journalists dedicated column upon column to vivisection and opinion on the change. Talkback phone lines and online forums ran hot. What was at stake, argued many, was the natural momentum of the game, even competition and player safety. The 'interchange cap' and its ensuing controversy revealed how hotly contested a battleground the game of Australian Rules can be.

Conceptual artist Gabrielle de Vietri attended her first game of Australian Rules around the time the 'interchange cap' was proposed. Sitting in the grandstand of the MCG, unencumbered by detailed understanding of the rules, de Vietri was struck by the binary, oppositional nature of the contest before her. It occurred to her that most team sports shared this familiar, two-team structure. She reflected on other social constructs that are limited by society's emphasis on theoretical opposites and competition, such as gender and the two major-party-system of contemporary Australian politics.

That day, de Vietri began to contemplate an idea far more radical than anything the Laws of the Game Committee could dream: What if there were *three* teams, instead of only *two*? Would the field be a different shape? Would it be triangular or round? How would the rules change? What would happen to a competition if collaboration were one of its elements?

In 2012, de Vietri commenced a major project aimed at developing and staging a three-team game. For the location of her reinvention of one of Australia's most loved sports, de Vietri selected a rural community located in one of the country's most conservative Federal seats. During the consultation phase she took to the streets of Horsham, in north-west Victoria, with two companions, a video camera

and a drawing board. Wimmera locals and passers-by were persuaded to suspend their scepticism and give feedback and suggestions. In October 2013, the first ever game of three-team Australian Rules took place between the Horsham RSL Diggers, Taylors Lakes and Noradjuha-Quantong. With the highest score after overtime at the end of the last third – the game was divided into three 'thirds', rather than the conventional four quarters – the jubilant Taylors Lakes players were presented a three-handled trophy. A dual-channel video work documenting the community consultation and the game is exhibited in the Basil Sellers Art Prize.

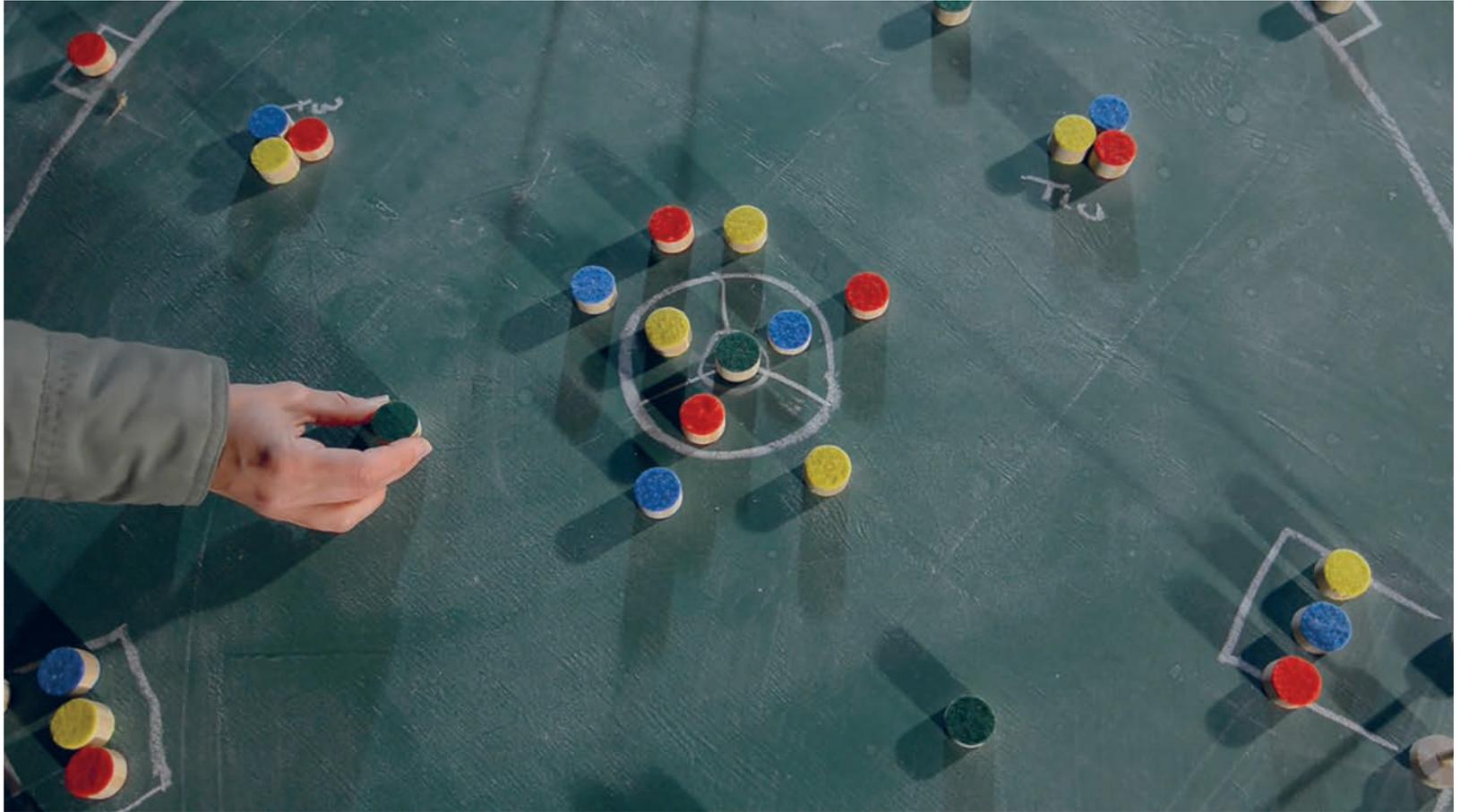
Asked in the lead-up to the first game of three-team football, whether she thought it would 'work', de Vietri responded:

'Working' could mean complete chaos on the field, but engaged and ongoing conversations between Melbourne and Horsham, between art enthusiasts and sports fans, between hipsters and farmers. The project does not have to prove or disprove a hypothesis, only to conduct an experiment and interpret the results.¹

Gabrielle de Vietri is an artist who investigates human perception, interaction and the rules that govern behaviour. Typically, de Vietri's works are process-oriented and are reliant upon audience participation that is meaningful and invested, rather than fleeting or frivolous. Her work may take the form of a workshop or series of workshops, or their documentation. Whatever the outcome, her *modus operandi* is uniquely open-minded and inquisitive, and designed to engender the same spirit in the broadest possible audience.

Suzette Wearne

¹ Emma D'Agostino, 'New game in pipeline', *Wimmera Mail Times*, 2 July 2013.



Tarryn Gill and Pilar Mata Dupont

Basil Sellers Art Prize 2010 — Winner

There is a subtle note of nostalgia in *Gymnasium* (2010). Tarryn Gill and Pilar Mata Dupont present scenes of fresh-faced athletes performing rhythmic routines in a slightly archaic gymnasium. The athletes wear simple, unbranded clothing; there are no space-age fabrics or lifestyle Lycra. There are no treadmills, work-out machinery or video screens, only wooden beams, elegant movements and an almost folksy atmosphere.

Gill and Mata Dupont evoke a golden age of the gymnasium, when a work-out was achieved without grimaces, pounding disco and bellowing personal trainers. The athletes seem connected with each other; there isn't a single set of iPod earphones in sight. Rather than closing off the world and retreating into their own, isolated zones, these athletes remain in touch with their surroundings. Most significantly, they even seem to be enjoying what they're doing.

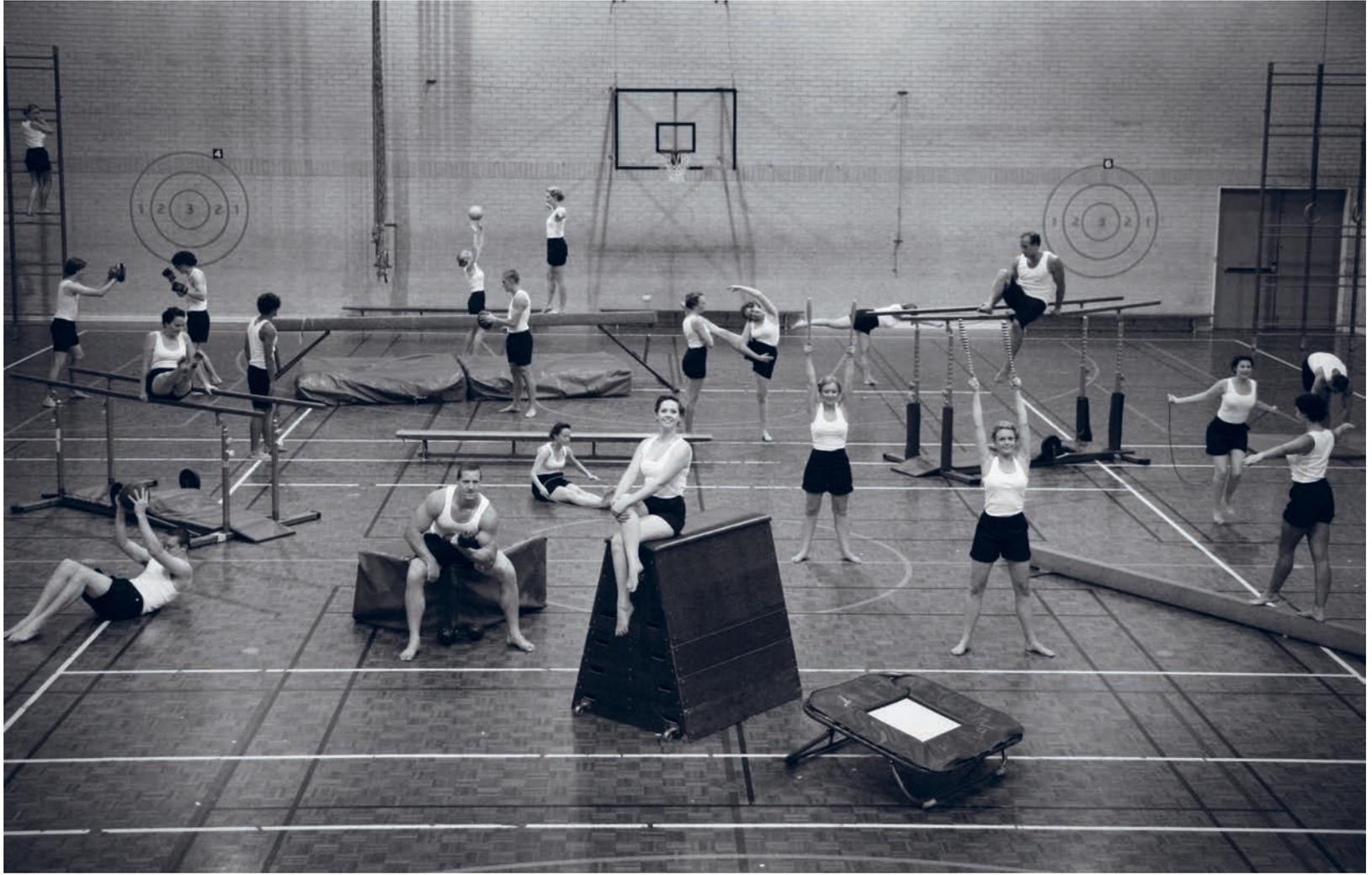
What makes the scene vaguely familiar is the artists' use of the languages of the Hollywood musical revue and the choreographed mass participation spectacles of major sporting events. The technology of contemporary sports broadcasts is complex, but the aesthetics are remarkably crude. Most televised sports adopt a 'what you see is what you get' approach, enlivened only by pseudo-poetic slow-motion montages and bombastic voice-overs.

Gymnasium has the visual complexity of a Busby Berkeley musical of the 1930s. Compared with a television broadcast, there's a lot going on: multiple athletes, diverse activities, expansive space and interwoven movements. The aesthetics of the movie-musical-clockwork choreography, extended depth of field and patterned mise-en-scène combine to synchronise individual athletes in time and space.

These seductive visual effects have their dark side. Familiar to us today in orchestrated political rallies and staged event openings, the synchronisation of individual performers into a single entity was integral to fascist aesthetics in the 1930s and '40s. The alluring visual effects of Nazi propaganda films—which Susan Sontag dubbed 'fascinating fascism', suggest a sinister subtext in sport. As Sontag argued, qualities that are valued in sport – control, submissive behaviour, extravagant effort, endurance of pain – are also foundations of militarised societies.¹ Gill and Mata Dupont suggest that Australians' national affection for sport and our tendency to embody our collective character in national teams carry with them the risk of mob politics.

Mark Pennings and Robert Pascoe

¹ Susan Sontag, 'Fascinating fascism', *New York Review of Books*, 6 February 1975.



Shaun Gladwell

Basil Sellers Art Prize 2014

For several decades, artists, writers and filmmakers have been using sportspeople and sporting events to critique social behaviours and values. Early examples are David Williamson's prescient play *The club* (1977), about sporting bureaucracy and the abuse of power in a football club, and *Phar Lap* (1983), which is a film as much about the conservative depression era and nation-building as it is about a champion racehorse. More recently, the film *Australian rules* (2002) captured the hardship of growing up in rural Australia and Christos Tsiolkas's novel *Barracuda* (2013), about a working-class boy on a swimming scholarship at an exclusive high school, explored failure and success, and the class system of contemporary Australia.

Shaun Gladwell's 11-minute video work *The archer (after Chuang Tzu)* (2014) brings to life a character from Tim Winton's 2005 novel *The turning*. The first part of Gladwell's film introduces Frank 'Jack in the Box' Leaper, a young man on the cusp of professional sporting success in a preliminary AFL final during his second season with the Sydney Swans. In the dying minutes of the game, Frank is awarded a free kick, and lines up for a goal to secure his team a place in the Grand Final. For reasons known only to himself – and to the horror of his teammates and the crowd – Frank releases the ball from his grasp, and walks slowly from the field. The video's second part marks a dramatic shift in tempo and mood. The narrative arc is replaced with a slow, contemplative ocean sequence that provides the gentlest allusion to the consequences of Frank's actions and to the path of self-discovery that might await him.

Gladwell is an artist for whom the line dividing art and sport barely exists. His early reputation was forged through spare yet potent video depictions of skateboarding and freestyle BMX-riding virtuosity. He comes from a family of high-

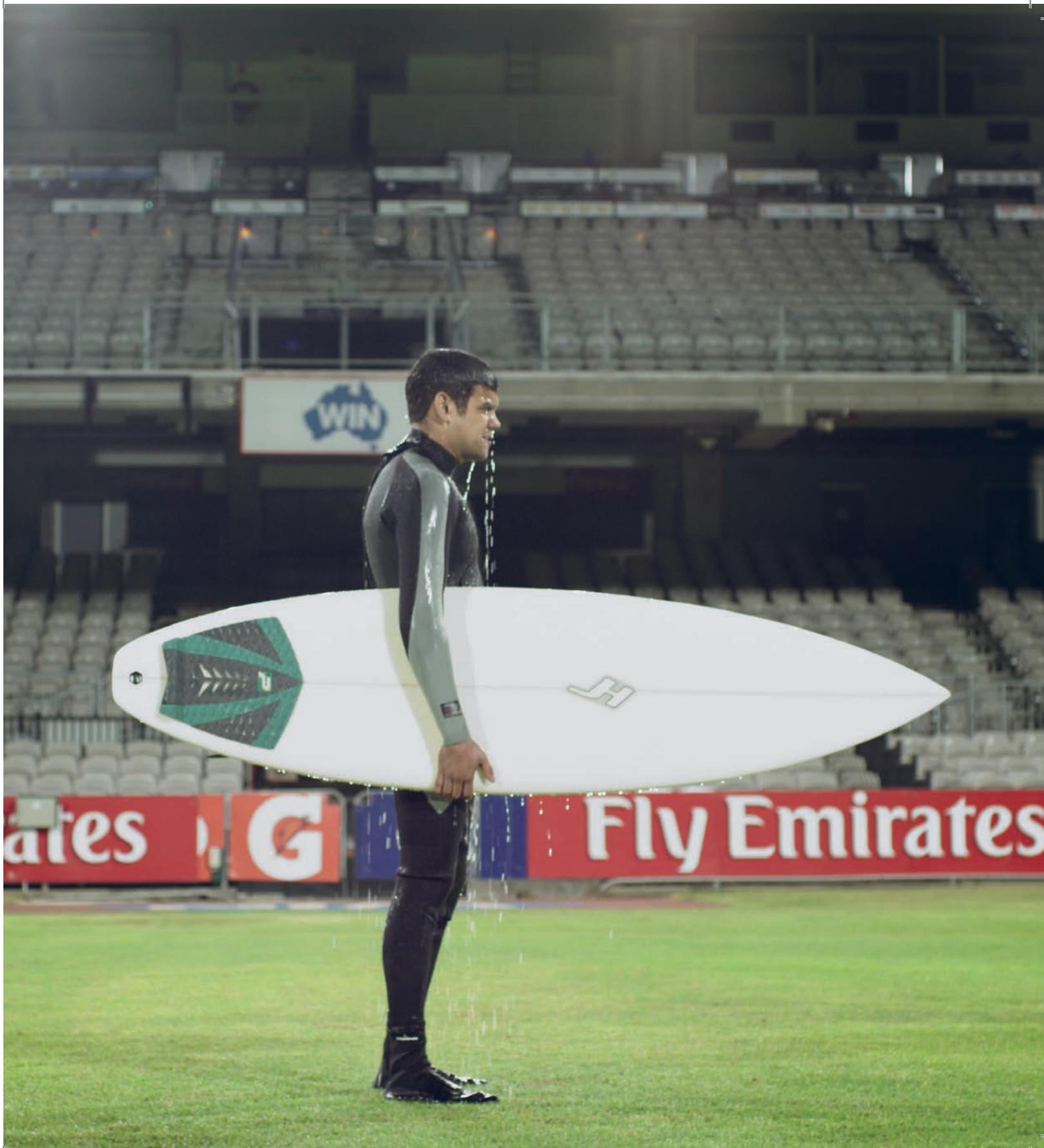
achieving athletes who have, for one reason or another, sacrificed the opportunity to excel on an international stage. Gladwell's grandfather was forced to give up his career playing Sheffield Shield cricket to serve in World War II. Decades later, Gladwell's father had aptitude and prospects in rugby league but forfeited opportunities when he chose to serve in the Vietnam War. He has since become an ultramarathon runner. A champion skateboarder, Gladwell has recently begun to acknowledge the inexorable and corrosive effect that age has on fitness. It is these biographical details that account for Gladwell's abiding interest in the stories of those on the margins of sporting triumph and glory.

Gladwell's *The archer (after Chuang Tzu)* was inspired by the poem of the same name by the 4th century Chinese philosopher Chuang Tzu, read at the beginning of the film by Meyne Wyatt, the actor who plays Frank Leaper.

When an archer is shooting for nothing, he has all his skill.
If he shoots for a brass buckle, he is already nervous.
If he shoots for a prize of gold, he goes blind or sees two targets –
He is out of his mind!
His skill has not changed. But the prize divides him.
He cares. He thinks more of winning than of shooting –
And the need to win drains him of power.

Gladwell's cinematic work invites viewers to contemplate value and personal honour. *The archer (after Chuang Tzu)* is not merely about the impact of distraction on skill. It is about our need to discover and achieve the purpose for which we each exist.

Suzette Wearne



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Josie Kunoth Petyarre and Dinni Kunoth Kemarre

Basil Sellers Art Prize 2008 — Winner

The inward and invisible aspects of sport are embedded in a far larger field of activity – the expansive, celebratory carnival of the sporting community. The competitor may focus on being ‘in the zone’ but the fan revels in ‘being there’, witnessing and sharing the event. ‘Being there’ is where a community finds its focus, discovers its role models and sees to its collective health. In Indigenous communities, sport is a powerful force for social cohesion and a source of pride.

Exclusion, marginalisation and racial vilification are being challenged and the Indigenous presence in the game is celebrated in the achievements of heroes and the AFL’s annual Dreamtime round. For Josie Kunoth Petyarre and Dinni Kunoth Kemarre, football matches have a family focus and are occasions to meet a far-flung community. Carving and painting stars from AFL and local teams is a process that gives voice to family and community passions. Their paintings and sculptures traverse the full geographical and organisational spectrum of Australian sport, ranging from the Melbourne Cricket Ground to a local league in Central Australia.

Chris McAuliffe



Informational text panel on the left wall.

Informational text panel on the right wall.



Richard Lewer

Basil Sellers Art Prize 2016 — Winner

Art and sport are not so different: 'both are public spectacles that reflect society and depend on paying customers. The only real difference lies in the uncertainty of the outcome.'¹ If you attend the theatre, you will generally know, unlike a sporting event, the result in advance. The fascination with watching sport is the unknown. The drama is often in the moment of winning or losing – a remarkable turnaround, the tragic downfall of the top team or a heartbreaking career-ending injury. Sport, like theatre, can reveal so much about who we are – our fears, our capacity for resilience and our need to belong.

Richard Lewer's *The theatre of sports* (2016) is a compendium of 12 paintings that form one work. It represents Lewer's sustained passion for art and sport, and examines the role sport can play in relation to mental illness. His practice looks at extremes of behaviour, centering in this work on the very public moments of failure of well-known sporting figures.

Fascinated by the highly publicised story of swimmer Ian Thorpe's struggle with depression, Lewer started to investigate elite athletes who suffer from extreme mental stress. He then began to research events in which those athletes had lost, come second or been injured. Having gathered hundreds of images from the web, television and magazines, Lewer selected 12 that document public scenes of the athletes' despair, anger, frustration and dejection, rendering these in paint. Tennis player Nick Kyrgios throws his racket to the ground in frustration and rage; disbelief is written on the face of martial arts champion Ronda Rousey as she loses her title; Olympic champion Sally Pearson clutches

her broken wrist in agony after crashing over a hurdle; Ian Thorpe is dejected in the pool; and a moment of despair is shared by an AFL football team. Lewer is interested in the person who comes second and what happens next to these athletes.

Years of hard training have gone into the 12 sporting moments Lewer depicts. Sport, like art, requires discipline; the ability to take risks and to keep going despite failure. Embedded in the surfaces of the paintings are the struggles, the risk-taking and the failures of the artist. Layer upon layer has been rubbed back, built up again and changed over the months that the works have taken to complete. Lewer's *The theatre of sports* documents the struggles of elite athletes. It captures the moment of loss, the agony and the disbelief. We watch the athletes struggle very publicly and are left wondering what will happen next ... it is, perhaps, not through the triumphs but through the tough moments that we truly find resilience and a deeper understanding of ourselves.

Samantha Comte

¹ Michael Billington, 'There's Little Difference Between Theatre and Sport', *The Guardian*, www.theguardian.com/stage/theatreblog/2008/jun/17/thereslittledifferencebetwe; accessed 14 June 2016.



Fiona McMonagle

Basil Sellers Art Prize 2014

The training a boxer undertakes is one of the most focused and rigorous, the preparation to step inside the ring and take up the fight demands both mental and physical prowess, self-discipline and dedication. A boxer trains in order to be fearless, and I am fascinated by the courage of such professional sportswomen.

Fiona McMonagle, artist's statement, Basil Sellers Art Prize entry, 2013.

The sport of female boxing has a history that stems back to women's involvement in London's bare-knuckle fights in the early 18th century. As a professional sport, however, it has been banned in most countries until recently – considered by some to be either a novelty act or far too violent for a female sport. Only recently has it gained legitimacy through its inclusion in the 2012 Olympic Games – a landmark that provides long-overdue recognition for professional female boxers. The sport continues to grow in popularity, and Australia's contingent for the 2014 Commonwealth Games in Glasgow includes three women and eight men.

For her entry in the Basil Sellers Art Prize, McMonagle focusses on this low-profile but increasingly popular sport. Her work breaches the territory of gender politics and raises the issue of equality of women in sport, but it is also a pure celebration of the sport and the women who love to box. Three life-size watercolour and ink portraits and an animation – her first, which she describes as 'a moving watercolour' – bring the sport to life with a pathos and gravitas typical of McMonagle's work.

Drawn from her own suburban upbringing, McMonagle's subjects over the last 15 years comprise a motley crew of disaffected youth, their bruised expressions at turns disturbingly vacuous and cunning. Her protagonists are always guarded, resilient and ready to fight back, so it is not surprising that boxing has captured her interest both intellectually and physically.

McMonagle started 'boxercise' classes over 10 years ago, and her aptitude led her to start training at professional boxing gyms. The paradoxical nature of boxing – that it's cooperative as well as conflict-driven, that it requires psychological stamina as well as physical resilience – gives it complexity and

a compelling intensity that McMonagle finds both exciting and confronting. The watercolour medium, with its inherent fluidity and intimacy, conveys the combination of vulnerability and strength analogous to the sport, and McMonagle exploits watercolour's 'blush' and 'bruising' to dazzling effect, conveying a potent sense of bodily presence without the distractions of detail.

McMonagle's three large-scale portraits are confronting in their directness. Adopting a classic 'game on' stance, veteran Australian champion Mischa Merz poses bare-fisted while current world number one Diana Prazak holds her red-strapped hands firm at her chest; they pulsate with the residue of action. Aspiring boxer and McMonagle's sparring partner, Wonky, features in the third portrait, and her lack of posturing provides a poignant contrast with the well-rehearsed bravado of both champion and veteran. Each subject's candid pose reveals the frankness of the relationship between her and McMonagle, and she states: 'although there are many layers to this work, at the core it's about women who love to box. There are no pretenses, they are really genuine about it and I didn't want to over analyse that too much. I wanted to keep it real.'

McMonagle's animation *The ring* (2014) takes us from the repetitive training activity of the gym to the drama and adrenaline-fuelled moments of 'fight night'. We witness the dedication, passion and perseverance of Wonky, Myrtle, Mischa and McMonagle as they train and prepare for the ring. To produce the hundreds of watercolour stills that are stitched together to create the six-minute film, McMonagle adopted a rigorous production schedule, setting herself hourly, daily and weekly targets. Her practice became a structured routine not dissimilar to endurance training. As she explained towards the end of the production phase: 'sometimes it hurts, but you have to keep going'. Exercise and weekly massages helped her body to cope with the extremes of such an unrelentingly sedentary process. That McMonagle has the desire as well as the capacity to undertake such an ambitious yet repetitive work regime reveals a mental toughness and single-minded will to succeed – qualities shared by sportspeople and professional artists alike.

Joanna Bosse



Kerrie Poliness

Basil Sellers Art Prize 2012

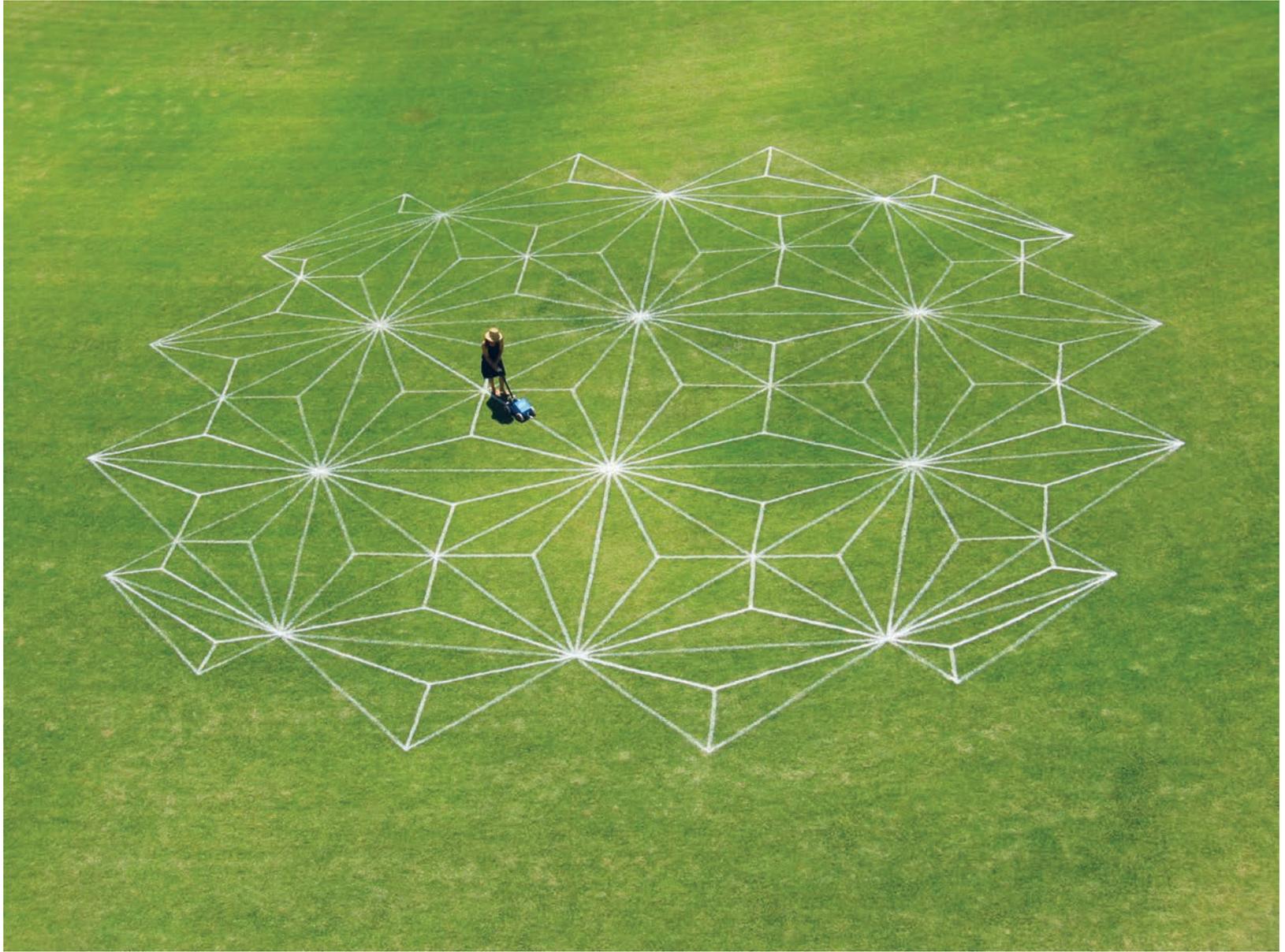
In the art of Kerrie Poliness, drawing becomes the game of life and the artist the sportsperson. Art and life are intrinsically connected and the game is implicitly about nature. Geometric form is inextricably linked with the natural world and art is transformed into an expression of nature even though it begins as a conceptual idea and constructed form. Poliness communicates multilayered meanings. She questions symmetrical form and the cultural and aesthetic values that are attributed to concepts of beauty and perfection. Her works convey the message that material things are never exact, for when matter is investigated variations become apparent that may be interpreted as inherently unique. While the form has the potential to be mass-produced, what is revealed is that all things are differentiated.

The paradox of Poliness's large-scale drawings is not only that they are created collaboratively, but that they can be made by virtually anyone who follows the rules of the game. The boundary line between artist and non-artist is dissolved and art may potentially be shared by all. Analogous to a sports field, with boundary lines that define how the game is to be played, Poliness's drawings are defined by a specific set of rules that guide the participants. The perimeters of the game

are set, but its creative and collaborative possibilities are endless. Participants are instructed to decide for themselves at which point certain measurements are to be made and it is this freedom to decide, coupled with the particular surface upon which a drawing is made and its location, that ultimately gives each artwork its uniqueness.

Poliness's works for the exhibition comprise *Marking the field* (2012), the filmed documentation of the artist producing a 'field drawing', and *Field drawing #1* (2008), the instruction book and sports field line-marking machine that were used to create the drawing in the film. Her instructions may be interpreted as a map or guide about the nature of creativity itself. Poliness returns to qualities that are essential, including flow, movement, asymmetry and differentiation. Like the umpire, Poliness is engaged in the game and is also the observer. She works with distinctive characteristics shared by art and sport, and the rules of the game convey the nature of creativity.

Donna Leslie



Khaled Sabsabi

Basil Sellers Art Prize 2014

The history of the Western Sydney Wanderers Football Club is known to many as that of a fairytale. Despite its enormous social investment in soccer, the community of Western Sydney was overlooked when Australia's premier soccer league was established in 2004. After years of lobbying, they entered the A-league in the 2012–13 season, and have since become something of a cultural phenomenon. The Wanderers have gained substantial membership as well as attracting huge, culturally diverse crowds. They've enjoyed record-breaking winning streaks, and, in their debut season, rapid ascension to the finals.

For Khaled Sabsabi, the success story of the Wanderers is the success story of one of the most culturally diverse and politically significant communities in Australia – that of Western Sydney. Born in Tripoli, Lebanon, and raised in Western Sydney, Sabsabi is an installation, video and sound artist whose practice explores themes as grand as cultural encounter, shared humanity and 'the central transfigurative power of ceremony'¹. His practice is both politically charged and contemplative. At its core is a willingness to give people and communities the opportunity to express their own concerns.

The simplicity of *Wonderland* (2013–14), Sabsabi's minimally edited, single vantage point video work is specious. On the face of it, it is a tribute to the many hundreds of fans comprising the formidable Red and Black Bloc (RBB), the Wanderers' official supporter group. Yet Sabsabi's footage of the crowd's vociferous chanting and impassioned grandstand surveillance, gives rise to a breadth of ideas. It's as though what the viewer sees and hears occupies only a superficial part of the work's whole. In this work, the Red and Black Bloc are the exposed aspect of a much larger project about unity,

transformation, identity, power and wonderment. *Wonderland* suggests that the unbridled fanaticism of the RBB stems as much from a pride in its wider, largely migrant community as of its beloved team's on-field performance. This is a triumph of a sporting team, and the triumph of self-determination.

Tawla (2012), the second of Sabsabi's Basil Sellers Art Prize works, was filmed in Beirut in 2011. It is a single-channel video showing various stages in a domestic game of backgammon, or *tawla* (table) as it is known in the Middle East. Players' hands enter the screen from all edges and corners, sliding the checkers from point to point and throwing dice across the wooden board in a rapid-fire kaleidoscope of movement. The film, presented like *Wonderland* on loop, captures fluid and seemingly constant movement.

Tawla is a game understood to be some thousands of years old. Equal parts chance and strategy, *tawla* is taken by Sabsabi as a metaphor for the complex and deeply embedded relationships between countries in the Middle East. For *Tawla*, Sabsabi positioned the camera squarely over the board. The effect is an unassuming, unprejudiced quality that belies a density of ideas and encourages a revision of perspective.

Suzette Wearne

¹ Pedro de Almeida, 'Everything and nothing: Khaled Sabsabi', *Contemporary Visual Art + Culture Broadsheet*, vol. 42, no. 2, p. 110.



Gerry Wedd

Basil Sellers Art Prize 2014

Pottery is an ancient art form. Along with malleability and elasticity, one of the unique characteristics of clay is durability. The capacity of ceramics to outlast countless other mediums gives it a unique standing – ceramic relics have survived for millennia, revealing technological advances and iconography that give remarkable insights into the ways of life of past civilisations.

This role of ceramics as an age-old marker of society is not lost on Gerry Wedd – it suits his dry sense of humour to occasionally fantasise what the civilisations of the future will learn from his teapots, vases, platters, figurines (and ceramic thongs!). Like the ancient Greek vases that chronicle wondrous mythologies, Wedd's vessels are ascribed with detailed vignettes of anecdotes from contemporary popular culture – today's myths-in-the-making. Wedd's ceramic objects reflect and provide commentary on events that mark today's society, and he cleverly uses ubiquitous domestic vessels to tap into people's consciousness.

Wedd's four large-scale ceramic urns shortlisted for the Basil Sellers Art Prize record moments in the careers of surfing champions Bernard 'Midget' Farrelly, Nat Young, Wayne Lynch, Peter Drouyn and Michael Peterson. Importantly, Wedd has chosen these individuals as much for their legendary exploits on the water as for their place within the popular consciousness of surf culture: 'My particular interest is in those individuals who have contributed in a major way to that culture but have been sidelined or written out of its history for eccentric or aberrant behaviours.' Scrutinising heroism more than celebrating it, Wedd maintains a healthy scepticism of public persona and his work offers intelligent reflections of the construction of contemporary sporting mythologies.

The first thing that strikes viewers of Wedd's work is their extraordinary scale and detailed surface decoration. Wedd's tendency to adorn objects with a heavily decorated surface design is a 'thumbing the nose' gesture to the purity of Greenbergian Modernism, which completely disavowed kitsch and therefore emptied the decorative arts tradition of much of its ornate individuality. The other striking quality of Wedd's work is his identifiable reference to Chinese 'Willow pattern' design (the distinctive blue and white stylised landscape design) that has, since 1995, provided Wedd with the perfect language for his exploration of symbolic meaning, mythological narrative and the everyday.

The images and text references on Wedd's urns come from the endless supply of print media associated with surf culture. He gleans from popular culture and 'nerdy surf magazines' such as 1960s *SURF* and *Surfing Life*, which reproduce iconic photographs by John Witzig, Paul Witzig, Martin Tullemans, Hoole/McCoy, Andrew Kidman and Jack Eden, and provide particularly rich source material. However, Wedd's perspective on surfing culture is that of an insider – he's been a competitive and recreational surfer for more than 40 years, and his choice of subject and imagery provides a personal link to his own long engagement with the sport.

Wedd's monumental urns are wry *memento mori* that pay tribute to Australian surfing heroes. They are a reflection on fame and myth-making, and astutely combine the endurance and longevity of the ceramic medium with the transience of the individual – an unavoidable truth even for those heroes among us.

Joanna Bosse





Tony Albert

Tony Albert was born in Townsville, Queensland, in 1981 and lives and works in Sydney. Albert completed his studies in Visual Arts, majoring in Contemporary Australian Indigenous Art, at Griffith University in 2004 and is a founding member of Brisbane-based collective proppaNOW, alongside Richard Bell and Vernon Ah Kee.

Albert has exhibited extensively in solo exhibitions including *Unalienable*, Sullivan+Strumpf, Sydney (2016); *Projecting Our Future*, Art Gallery of New South Wales, Sydney (2013); *Be Deadly*, Cairns Indigenous Art Fair, Queensland (2011); *Pay Attention*, City Gallery Wellington, New Zealand (2010) and *Must Have Been Love*, Canberra Contemporary Art Space, ACT (2008).

Group exhibitions include *Young & Free | An Australian Discourse*, Bega Valley Regional Gallery, NSW (2017); *Sappers & Shrapnel: Contemporary Art and the Art of the Trenches*, Art Gallery of South Australia, Adelaide (2016); *When Silence Falls*, Art Gallery of New South Wales, Sydney (2016); *Tarnanthi*, Festival of Contemporary Aboriginal & Torres Strait Islander Art, Art Gallery of South Australia, Adelaide (2015); *Dark Heart*, Adelaide Biennial of Australian Art, Adelaide (2014); *String Theory*, Museum of Contemporary Art, Sydney (2013), touring nationally (2014–15); *unDisclosed*, 2nd National Indigenous Art Triennial, National Gallery of Australia, Canberra (2012); *Roundabout*, Tel Aviv Art Museum, Israel (2011) and *The Trickster*, Gyeonggi Museum of Modern Art, Seoul, Korea (2010).

Albert's work is held in major collections including Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Art Gallery of Western Australia, Perth; Dartmouth College, New Hampshire, USA; National Gallery of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane and Shepparton Art Museum, Victoria.

Albert's recent residencies and awards include Asialink Kerjasama Reciprocal Residency (2016); Fleurieu Art Prize, winner (2016) and 31st Telstra National Aboriginal & Torres Strait Islander Art Award, Darwin, winner (2014).

Tony Albert was awarded the Basil Sellers Art Prize 4, 2014, and is represented by Sullivan+Strumpf, Sydney.

Richard Bell

Richard Bell was born in Charleville, Queensland, in 1953 and is of the Kamilaroi, Ji'man, Kooma and Goreng Goreng people. He lives and works in Brisbane. Bell was a founding member of art collectives the Campfire Group in 1990 and proppaNOW in 2003.

Bell has exhibited extensively in solo shows including *Richard Bell: Imagining Victory*, Artspace, Sydney (2013), touring New South Wales and Victoria (2014–16); *Lessons On Etiquette And Manners*, Monash University Museum of Art, Melbourne (2013); *Uz vs. Them*, organised by the American Federation of the Arts, premiered at Tufts University, Boston (2011), concluded at Indiana University Art Museum (2013); *Richard Bell: Provocateur*, University of Queensland Art Museum, Brisbane (2009) and *Richard Bell: Positivity*, Institute Of Modern Art, Brisbane (2006).

Group exhibitions include *Beyond the tower: 40 years and counting*, University of Queensland Art Museum, Brisbane (2016); *Neither Back Nor Forward: Acting in the Present*, 16th Jakarta Biennale, Indonesia (2015); 5th Moscow Biennale of Contemporary Art, Russia (2013); *Culture Warriors*, National Indigenous Art Triennial (inaugural), National Gallery of Australia, Canberra (2007–08), touring nationally (2008–09); and *2004*, National Gallery of Victoria, Melbourne (2004).

Since 2013, Bell has presented *Embassy*, an homage to the original Aboriginal Tent Embassy, Canberra, and an evolving platform for discussion and engagement. Recent iterations include *Not As The Songs of Other Lands: 19th Century Australian and American Landscape Painting*, the Ian Potter Museum of Art, Melbourne (2017); *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, Sydney (2016); *Performa 15*, New York, USA (2014) and Perth Institute of Contemporary Art, WA (2013).

Bell's work is held in major public and private collections including National Gallery of Australia, Canberra; Queensland Art Gallery | Gallery of Modern Art, Brisbane; National Gallery of Victoria, Melbourne; Art Gallery of New South Wales, Sydney and Museum of Contemporary Art, Sydney.

Bell was awarded the Creative Australia Fellowship, Australia Council for the Arts, in 2013 and the 20th Telstra National Aboriginal and Torres Strait Islander Award in 2003.

Richard Bell was a finalist in the Basil Sellers Art Prize 1, 2008, and is represented by Milani Gallery, Brisbane.

Lauren Brincat

Lauren Brincat was born in Sydney in 1980. In 2006 she completed her Master of Visual Arts at the Sydney College of the Arts, University of Sydney.

Having exhibited widely, Brincat's solo exhibitions include *No Performance Today* with Bree van Reyk for Sonic Social, Museum of Contemporary Art, Sydney (2014); *It's Not the End of the World*, Anna Schwartz Gallery, Melbourne (2013); *SHOOT FROM THE HIP*, Anna Schwartz Gallery, Sydney (2012); *Shine on you crazy diamond*, NextWave Festival, Melbourne and Museum of Old and New Art, Hobart (2010) and *Grand standing*, Bundaberg Regional Art Gallery, Queensland (2010).

Group exhibitions include *Molto Echo*, Museum of Contemporary Art, Sydney (2016); *The future is already here – it's just not evenly distributed*, 20th Biennale of Sydney, Sydney (2016); *LANDSEASKY: revisiting spatiality in video art*, Griffith University Art Museum, Brisbane, and tour (2014); *Onside*, Casula Powerhouse Arts Centre, Sydney (2013); *Contemporary Australia: Women*, Queensland Art Gallery | Gallery of Modern, Brisbane (2012); *Boo Australia!*, Mantucana 100, Santiago, Chile (2012); *How yesterday remembers tomorrow*, Artspace, Sydney, and national tour (2012); *Social sculpture*, Anna Schwartz Gallery, Sydney (2011); *Unseen forces*, Institute of Contemporary Art, Sydney (2010); *Leveling the playing field*, LEVEL, Brisbane (2010) and *I am the message*, Lismore Regional Gallery, NSW (2009–10).

Brincat's work is held in public and private collections including Art Gallery of New South Wales, Sydney; Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; SCEGGS Redlands Collection, Sydney; Museum of Old and New Art, Hobart and the Chartwell Collection, Auckland, New Zealand.

Brincat was awarded the 2009 Helen Lempriere Travelling Scholarship and in 2008 she received the Redlands Konica Minolta Emerging Artist Prize and the Mosman Art Prize. Brincat was awarded one of the Australia Council's inaugural Creative Australia Fellowships for young and emerging artists in 2012.

Lauren Brincat was a finalist in the Basil Sellers Art Prize 3, 2012, and is represented by Anna Schwartz Gallery, Melbourne.

Jon Campbell

Born in Northern Ireland in 1961, Melbourne-based artist Jon Campbell moved to Australia in 1964. Having completed a Bachelor of Fine Art (Painting) at RMIT, Melbourne, in 1982, Campbell went on to study for a Graduate Diploma (Painting) at the Victorian College of the Arts (VCA), Melbourne, in 1985. Campbell lectured in the VCA Painting Department from 1999 to 2017.

Campbell has exhibited widely. Selected solo exhibitions include *MCA Collection: Jon Campbell*, Museum of Contemporary Art, Sydney (2017–18); *just sing what you feel*, National Gallery of Victoria, Melbourne (2012–13); *yeah yeah yeah*, The Physics Room, Christchurch, New Zealand (2007); *Primer*, Warrnambool Art Gallery, Victoria (2004) and *Jon Campbell's Greatest Hits*, Glen Eira City Gallery, Melbourne (1999).

Selected group exhibitions include *Archibald Prize*, Art Gallery of New South Wales, Sydney (2017); *Painting. More Painting*, Australian Centre for Contemporary Art, Melbourne (2016); *More than Green and Gold*, National Sports Museum, Melbourne Cricket Ground, Melbourne (2013); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Imaging the apple*, AC Institute, New York, USA (2010); *TWMA Contemporary 2010*, TarraWarra Museum of Art, Healesville, Victoria (2010); *Game on! Sport and Contemporary Art*, Ian Potter Museum of Art, Melbourne (2006); *So you want to be a rock star; Portraits and rock music in Australia*, National Portrait Gallery, Canberra (2001); *Art, Music, Rock, Pop, Techno*, Museum of Contemporary Art, Sydney (2001); *On The Road – the car in Australian art*, Heide Museum of Modern Art, Melbourne (1999–2000) and *Up the Road*, Australian Centre for Contemporary Art, Melbourne (1998).

Campbell's work is held in many public and private collections including National Gallery of Australia, Canberra; National Gallery of Victoria, Melbourne; Art Gallery of South Australia, Adelaide; Museum of Contemporary Art, Sydney; Monash University Museum of Art, Melbourne; Ian Potter Museum of Art, Melbourne and Artbank.

Jon Campbell was awarded the Basil Sellers Art Prize 3, 2012, and is represented by Darren Knight Gallery, Sydney.

Daniel Crooks

Daniel Crooks was born in Hastings, New Zealand, in 1973 and lives and works in Melbourne. In 1993 Crooks was awarded a Bachelor of Design from the Auckland Institute of Technology and in 1994 completed a Postgraduate Diploma of Animation at the School of Film and Television, Victorian College of the Arts, Melbourne.

Crooks has held a number of major solo exhibitions including *Crooks: Phantom Ride*, Warrnambool Art Gallery, Victoria (2016); *Hamilton's Path*, Future Perfect, Singapore (2014); *A garden of parallel paths*, Monash University Museum of Art, Melbourne (2013); *Daniel Crooks: Pan No.2*, Christchurch Art Gallery Te Puna O Waiwhetu, New Zealand (2010); *Imaginary Objects*, Institute of Modern Art, Brisbane (2008) and *Daniel Crooks: Train No.1*, Art Gallery of New South Wales, Sydney (2005).

Group exhibitions include *On The Origin of ART*, Museum of Old and New Art, Hobart (2016); *Bullet Time*, City Gallery Wellington, New Zealand (2016); *24 Frames Per Second*, Carriageworks, Sydney (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Marking Time*, Museum of Contemporary Art, Sydney (2012);

Parallel Collisions, 2012 Adelaide Biennial of Australian Art (2012); *oZone*, London Australian Film Festival, The Barbican Centre, London (2011); *The Beauty of Distance*, *Songs of Survival in a Precarious Age*, 17th Biennale of Sydney, Sydney (2010); *2010 Move on Asia*, Tate Modern, London (2010); *Les Rencontres internationales*, Centre Georges Pompidou, Paris (2006) and *Australian Digital Icons*, Centre Georges Pompidou, Paris (2005).

Crooks's work is held in major collections including National Gallery of Australia, Canberra; Museum of Contemporary Art, Sydney; Art Gallery of New South Wales, Sydney; Artbank; Australian Centre for the Moving Image, Melbourne; Heide Museum of Modern Art, Melbourne; Art Gallery of Western Australia, Perth; Art Gallery of South Australia, Adelaide; Museum of Old and New Art, Hobart; Chartwell Collection, Auckland, New Zealand and Christchurch Art Gallery Te Puna o Waiwhetu, New Zealand.

Daniel Crooks was awarded the Basil Sellers Art Prize 1, 2008, and is represented by Anna Schwartz Gallery, Melbourne, and Starkwhite, Auckland, New Zealand.

Gabrielle de Vietri

Gabrielle de Vietri was born in Kalgoorlie, Western Australia, in 1983 and lives and works in Melbourne. After completing a Bachelor of Fine Art (Honours) at the Victorian College of the Arts, Melbourne, in 2005, de Vietri went on to complete a Master of Fine Arts at Monash University, Melbourne, in 2013. Along with Will Foster, de Vietri founded A Centre for Everything in 2012, developing and delivering socially engaged projects.

Solo exhibitions include *Garden of Bad Flowers*, Earlwood Farm, Sydney (2014); *Mysterema*, Künstlerhaus Bethanien, Berlin (2012); *CAPTCHA*, Institute of Modern Art, Brisbane (2012); *Things I've learnt*, Perth Institute for Contemporary Arts, WA (2011) and *Philosophy for kids*, The Goat Gallery, Natimuk, Victoria (2011).

De Vietri's work has featured in group exhibitions including *New Histories*, Bendigo Art Gallery, Victoria (2018); *Red Green Blue: A History of Australian Video Art*, Griffith University Art Museum, Brisbane (2017); *Cornucopia*, Shepparton Art Museum, Victoria (2016); *Art as a Verb*, Monash University Museum of Art, Melbourne (2014); *Twice told tales*, O'Born Contemporary, Toronto (2012); *Talk American*, Museum of Contemporary Photography, Chicago (2012); *Mortality*, Australian Centre for Contemporary Art, Melbourne (2010); *And the difference is*, Gertrude Contemporary, Melbourne and National University of Singapore Museum (2009); *The Enlightenments*, National Galleries of Scotland, Edinburgh (2009) and *Contemporary Australia: Optimism*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008).

De Vietri's work is held in numerous public and private collections, which include National Gallery of Australia, Canberra; City of Melbourne and State Library Victoria, Melbourne. De Vietri will undertake a residency at the Norma Redpath Studio as part of *Doing Feminism/Sharing the World, Women, Art and Feminism in Australia Since 1970* in 2018. De Vietri has also been awarded the Sidney Myer Creative Fellowship (2015–17) and an Australia Council Visual Arts New Work grant in 2012.

Gabrielle de Vietri was a finalist in the Basil Sellers Art Prize 4, 2014.

Tarryn Gill and Pilar Mata Dupont

Tarryn Gill and Pilar Mata Dupont were both born in Perth in 1981 and both completed a Bachelor of Arts at Curtin University of Technology in 2001. In 2007, Mata Dupont completed a Certificate II Music Theatre at the Western Australian Academy of Performing Arts and a Master of Fine Arts at the Dutch Art Institute, Arnhem, Netherlands, in 2016.

With established independent practices, Gill and Mata Dupont have exhibited collaboratively in exhibitions including *Tarryn Gill and Pilar Mata Dupont: Even Higher*, Art Gallery of Ballarat, Victoria (2013); *STADIUM*, Perth Institute of Contemporary Arts, WA (2011) and *From the heart of gold projects*, Perth Centre for Photography, WA (2008).

Recent group exhibitions include *New Passports, New Photography*, Art Gallery of Western Australia, Perth (2015); *Yebisu International Festival for Art and Alternative Visions*, Tokyo Metropolitan Museum of Photography, Japan (2014); *Summer Calling '13*, Galleria 3+1 Arte Contemporanea, Lisbon, Portugal (2013); *Sexes*, Carriageworks, Sydney (2012); *Propaganda?*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2012); *The beauty of distance; songs of survival in a precarious age*, 17th Biennale of Sydney, Sydney (2010) and *Contemporary Australia: Optimism*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008).

Tarryn Gill and Pilar Mata Dupont have received grants from the Australia Council and Arts WA. Their independent and collaborative works are held in public and private collections, including Queensland Art Gallery | Gallery of Modern Art, Brisbane; University of Western Australia, Perth; Art Gallery of South Australia, Adelaide and Artbank.

Tarryn Gill and Pilar Mata Dupont were awarded the Basil Sellers Art Prize 2, 2010.

Tarryn Gill is represented by Sophie Gannon Gallery, Melbourne.

Shaun Gladwell

Shaun Gladwell was born in Sydney in 1972 and currently lives and works in London. In 1996, Gladwell received a Bachelor of Fine Arts from the Sydney College of the Arts, University of Sydney, and in 2001 was the recipient of an Anne and Gordon Samstag Scholarship, which enabled him to undertake research at Goldsmiths College, University of London.

Gladwell has held numerous solo exhibitions including *Shaun Gladwell. Skaters versus Minimalismo*, Centro Atlantico de Arte Moderno, Las Palmas, Gran Canaria, Spain (2017); *The Devil Has No Helmet, Analix Forever*, Geneva, Switzerland (2016); *Shaun Gladwell: Field Recordings*, Samstag Museum, University of South Australia, Adelaide (2014); *Shaun Gladwell: Afghanistan*, Australian War Memorial, Canberra (2013) and *Planet & Stars Sequence*, Australian Pavilion, 53rd Venice Biennale, Italy (2009).

Group exhibitions include *A Nonexistent Place*, JUT Art Museum, Taipei City, Taiwan (2017); *IMPERMANENCE. The mutation of art in a materialistic society*, 13th Biennial of Cuenca, Ecuador (2016); *Archibald Prize* (finalist), Art Gallery of New South Wales, Sydney (2015); *La vie modern*, 13th La Biennale de Lyon, France (2015); *Inhabiting the World: Busan Biennale 2014*, South Korea (2014); *Parallel Collisions*, 2012 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide (2012); *Paradise Lost*, Istanbul Museum of Art, Turkey (2011); *Figuring Landscapes*, touring United Kingdom, Ireland and Australia (2009–10); *Revolutions – Forms That Turn*, 16th Biennale of Sydney (2008) and *Think with the senses – feel with the mind. Art in the present tense*, 51st Venice Biennale, Italy (2007).

Gladwell represented Australia at the 53rd Venice Biennale in 2009 and travelled to Afghanistan as an Australian Official War Artist in 2009; in 2006 he was awarded an Australia Council Visual Arts Fellowship.

Gladwell's work is held in many public and private collections including the Museum of Modern Art, New York, USA; Wadsworth Atheneum, Hartford, Connecticut, USA; Museum of Contemporary Art, Tokyo, Japan; National Gallery of Australia, Canberra and Art Gallery of New South Wales, Sydney.

Shaun Gladwell was a finalist in the Basil Sellers Art Prizes of 2008, 2014 and 2016 and is represented by Anna Schwartz Gallery, Melbourne.

Josie Kunoth Petyarre and Dinni Kunoth Kemarre

Josie Kunoth Petyarre (born Utopia c. 1954) and Dinni Kunoth Kemarre (born Utopia 1954) live with their family on their traditional lands at the remote outstation of Pungalindum in Utopia, Central Australia. Their language group is Anmatyerr.

Josie Kunoth Petyarre comes from a highly respected artistic family; her mother is Polly Kngale and her aunts are Kathleen Kngale and Angelina Pwerle. Having attended school in Alice Springs as a girl, she has been involved in the Utopia art movement since the late 1980s, when she produced batik works and paintings on canvas. Prior to becoming an artist in recent years, her husband, Dinni Kunoth Kemarre, worked at many stations in the Eastern Desert, branding and mustering cattle. It was in 2005 that Kunoth Kemarre began carving, and he began working collaboratively with his wife in 2006, on projects including their *Centre Bounce*, AFL World, Melbourne (2007).

Kunoth Petyarre and Kunoth Kemarre's recent work has been exhibited in *New works by Josie Kunoth Petyarre and Dinni Kunoth Kemarre*, Mossenson Galleries, Melbourne (2007); *Bush Footy, Tarnanthi*, Festival of Contemporary Aboriginal & Torres Strait Islander Art, Art Gallery of South Australia, Adelaide (2016) and *Night Visions*, Lismore Regional Gallery, NSW (2011–12).

Their work is held in several collections including the National Museum of Australia, Canberra; the Berndt Museum of Anthropology, University of Western Australia, Perth; Artbank and the Holmes à Court Collection, Perth.

Kunoth Petyarre and Kunoth Kemarre were awarded the Waterhouse Natural History Prize, South Australian Museum, Adelaide (2010) and were finalists in the Xstrata Coal Emerging Indigenous Art Award, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2008).

Josie Kunoth Petyarre and Dinni Kunoth Kemarre were finalists in the Basil Sellers Art Prize 1, 2008, and are represented by Mossenson Galleries, Perth and Melbourne.

Richard Lewer

Melbourne-based artist Richard Lewer was born in Hamilton, New Zealand, in 1970 and arrived in Australia in 1997. In 1992, Lewer completed a Bachelor of Fine Art at Elam School of Fine Art, Auckland University, New Zealand, and a Master of Visual Arts at the Victorian College of the Arts, Melbourne, in 2000.

Lewer has exhibited extensively in solo shows including *Custom of the Sea – Wall Drawing and Live Performance*, ST Paul St Gallery AUT, Auckland (2015); *I Must Learn to Like Myself*, Waikato Museum, New Zealand (2010); *Nobody Likes a Show Off*, Monash University Museum of Art, Melbourne (2009); *Keep Your Friends Close and Your Enemies Closer*, Te Tuhi Public Art Gallery, Auckland (2006) and *Hits and Memories*, Orex Gallery, Auckland (2003).

Group exhibitions include *The National: New Australian Art*, Carriageworks, Sydney (2017); *Sappers & Shrapnel: Contemporary Art and the Art of the Trenches*, Art Gallery of South Australia, Adelaide (2016); *Dark Heart*, Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2013); *Negotiating This World, Contemporary Australian Art*, National Gallery of Victoria, Melbourne (2012) and *Game On! Sport and Contemporary Art*, Ian Potter Museum of Art, Melbourne (2006).

Lewer's work is held in numerous public and private collections including Art Gallery of South Australia, Adelaide; Art Gallery of New South Wales, Sydney; Auckland Art Gallery, New Zealand; Ian Potter Museum of Art, Melbourne; Monash University Museum of Art, Melbourne; Museum of New Zealand Te Papa Tongarewa, Wellington; National Gallery of Australia, Canberra and National Gallery of Victoria, Melbourne.

Lewer has received numerous awards including The Blake Prize, Sydney (2014); National Works on Paper Drawing Award, Mornington Peninsula Regional Gallery, Victoria (2010); Maddocks Venice Art Award (2009) and the Wallace Trust Paramount Award, Auckland (2008).

Richard Lewer was a finalist in the Basil Sellers Art Prizes of 2008, 2010, 2014 and 2016. Lewer was awarded the Basil Sellers Art Prize 5, 2016, and is represented by Sullivan+Strumpf, Sydney, and Hugo Michell Gallery, Adelaide.

Fiona McMonagle

Born in Letterkenny, Ireland, in 1977, Fiona McMonagle lives and works in Melbourne. McMonagle completed an Associate Diploma of Visual Arts at RMIT, Melbourne, in 1997 and was awarded a Bachelor of Fine Arts (Painting) from the Victorian College of the Arts, Melbourne, in 2000.

McMonagle has exhibited widely, in solo exhibitions such as *Do I Look Like I Care*, La Trobe University Museum of Art, Melbourne (2016); Olsen Irwin Gallery, Sydney (2013); Rex Irwin Art Dealer, Sydney (2009) and Crossley & Scott Contemporary, Melbourne (2005).

Group exhibitions include *Video Easy*, Sophie Gannon Gallery, Melbourne (2017); *The Popular Pet Show*, National Portrait Gallery, Canberra (2016); *Luminous: 100 Years of Watercolour*, National Gallery of Victoria, Melbourne (2016); *Magic Object*, 2016 Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide (2016); National Self-Portrait Prize, University of Queensland Art Museum, Brisbane (2015); *Self-Conscious: Contemporary Portraiture*, Monash University Museum of Art, Melbourne (2012); *Beleura National Works on Paper*, Mornington Peninsula Regional Gallery, Victoria (2012); *Change*, Monash University Museum of Art, Melbourne (2010); *Shilo Project*, Ian Potter Museum of Art, Melbourne and tour (2009); *Melbourne Art Fair*, Artbank, Melbourne (2008); *Winners are Grinners*, Perth Institute of Contemporary Arts, WA and Meat Market, Melbourne (2006); and *This and Other Worlds*, National Gallery of Victoria, Melbourne (2005).

McMonagle's work is held in public and private collections including Artbank; Maitland Regional Art Gallery, NSW; Monash University Museum of Art, Melbourne; Mornington Peninsula Regional Gallery, Victoria; National Gallery of Victoria, Melbourne; Newcastle Regional Art Gallery, NSW, and University of Queensland Art Museum, Brisbane.

McMonagle was recently awarded the University of Queensland National Self-Portrait Prize (2014) and the Basil Sellers Art Prize 4 People's Choice Award (2014). She was the recipient of the 2010 Australia Council for the Arts London Studio Residency.

Fiona McMonagle was a finalist in the Basil Sellers Art Prizes of 2014 and 2016 and is represented by Sophie Gannon Gallery, Melbourne; Hugo Michell Gallery, Adelaide and Olsen Gallery, Sydney.

Kerrie Poliness

Kerrie Poliness was born in Melbourne in 1962 and lives in Melbourne. In 1984 Poliness completed a Bachelor of Arts (Fine Art) at Victoria College, Melbourne, and founded the Melbourne independent artist-run space Store 5 with Gary Wilson in 1989.

Having exhibited extensively, Poliness's solo shows include *Landscape Paintings*, G-MK, Zagreb (2014); *Field Drawing*, La Trobe University, Melbourne (2013); *Kerrie Poliness: Black O*, Dowse Art Museum, Lower Hutt, New Zealand (2013); *Blue Wall Drawing*, Anna Schwartz Gallery, Melbourne (2007) and *Wall Drawings*, Dunedin Public Art Gallery, New Zealand (2006).

Group exhibitions include *Call of the Avant-Garde: Constructivism and Australian art*, Heide Museum of Modern Art, Melbourne (2017); *Contemporary Australian Drawing #5*, SACI Institute, Florence (2015); *Trace: Performance and its documents*, Queensland Art Gallery | Gallery of Modern Art, Brisbane (2014); *The less there is to see the more important it is to look*, Ian Potter Museum of Art, Melbourne (2014); *Short Fictions, Abstraction from the Dowse Collection*, Dowse Art Museum, Lower Hutt, New Zealand (2014); *Melbourne Now*, National Gallery of Victoria, Melbourne (2014); *Less is More*, Heide Museum of Modern Art, Melbourne (2012); *Networks (cells and silos)*, Monash University Museum of Art, Melbourne (2011); *Multiple Choice*, Gallery of Modern Art, Brisbane (2010); *The Shilo Project*, Ian Potter Museum of Art, Melbourne (2009) and *Drawn*, National Gallery of Victoria, Melbourne (2006).

Poliness's work is held in public and private collections including Artbank; Art Gallery of Western Australia, Perth; National Gallery of Australia, Canberra; Dowse Art Museum, Lower Hutt, New Zealand; Monash University Museum of Art, Melbourne; Museum of Contemporary Art, Sydney; Heide Museum of Modern Art, Melbourne; National Gallery of Victoria, Melbourne; Queensland Art Gallery | Gallery of Modern Art, Brisbane and Vizard Collection, Ian Potter Museum of Art, Melbourne.

Kerrie Poliness was a finalist in the Basil Sellers Art Prize 3, 2012, and is represented by Anna Schwartz Gallery, Melbourne.

Khaled Sabsabi

Sydney-based artist Khaled Sabsabi was born in Tripoli, Lebanon in 1965 and moved to Australia in 1978. Sabsabi holds a Master of Arts, majoring in Time Based Art from the College of Fine Arts, University of New South Wales, Sydney.

Sabsabi's solo shows include *We Kill You*, Milani Gallery, Brisbane (2016); *70,000 Veils / Guerilla*, Milani Gallery, Brisbane (2014); *SYRIA*, Mosman Art Gallery, Sydney (2014); *MUSH*, Islamic Museum of Australia, Melbourne (2014) and *Artspace*, Sydney (2012); and *Integration, Assimilation and a fair go for All*, 4A Centre for Contemporary Asian Art, Sydney (2009).

Group exhibitions include *forming in the pupil of an eye*, 3rd Kochi Muziris Biennale, Kerala, India (2016); *For an Image, Faster Than Light*, Yinchuan Biennale, Museum of Contemporary Art, China (2016); *24 Frames Per Second*, Carriageworks, Sydney (2015); *Conflict: Contemporary Responses to War*, University of Queensland Art Museum, Brisbane (2014); *TABOO*, Museum of Contemporary Art, Sydney (2012); *All our relations*, 18th Biennale of Sydney, Sydney (2012); *Present Tense: An Imagined Grammar of Portraiture in the Digital Age*, National Portrait Gallery, Canberra (2010) and *Out of Place, Lebanese Artists in the Diaspora*, Kunstverein Tiergarten, Berlin (2009).

Sabsabi's work is held in numerous public and private collections including Art Gallery of Western Australia, Perth; Museum of Contemporary Art, Sydney; Casula Powerhouse Arts Centre, Liverpool, NSW; Campbelltown Arts Centre, NSW; Australian War Memorial, Canberra and Mosman Art Gallery, Sydney.

Sabsabi was recently awarded the Sharjah Art Foundation Production Programme grant (2016), the Helen Lempriere Travelling Art Scholarship (2010), the 60th Blake Prize (2011) and the National Sports Museum Basil Sellers Creative Arts Fellowship (2014).

Khaled Sabsabi was a finalist in the Basil Sellers Art Prize 4, 2014, and is represented by Milani Gallery, Brisbane.

Gerry Wedd

Gerry Wedd was born at McLaren Vale, South Australia, in 1957 and lives and works in Port Elliot, South Australia. After completing a Bachelor of Design (Ceramics) at the South Australian College of Advanced Education, Adelaide, in 1986, Wedd went on to be awarded a Master of Visual Art at the University of South Australia, Adelaide, in 2009.

Wedd has exhibited in many solo shows including *RIP: surf and sea*, Gold Coast City Art Gallery, Queensland (2011); *In the woods*, Craft Victoria, Melbourne (2011) and *Deep in the woods*, Damien Minton Gallery, Sydney (2010).

Group exhibitions include *Horizon*, National Museum of Art, Architecture and Design, Oslo, Norway (2013); *Designing craft/Crafting design: 40 years of JamFactory*, JamFactory, Adelaide (2013–ongoing); *Ein tag am strand*, Handverk Gallery, Munich, Germany (2011); *Blue*, Object, Sydney; *CLASH: contemporary sculptural ceramics*, Newcastle Region Art Gallery, NSW (2010); *Integration and Resistance in the Global Era*, 10th Havana Biennial, Cuba (2009); *Chinese Whispers*, Wollongong City Art Gallery, NSW (2007) and *Mementoes*, Bay Discovery Centre, Glenelg, South Australia (2004).

Wedd was a designer for Mambo Graphics between 1991 and 2005. He was awarded the City of Hobart Art Prize in 2010 and the Sidney Myer Fund International Ceramic Art Award in 1998.

Gerry Wedd was a finalist in the Basil Sellers Art Prize 4, 2014.

List of Works

Tony Albert

p. 19 *Once upon a time...* 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components; installation (variable)
200 x 300 cm
Courtesy of the artist and Sullivan+Strumpf, Sydney
Collection of Basil Sellers AM

Richard Bell with Emory Douglas

A white hero for black Australia 2011
synthetic polymer paint on canvas
176 x 250 cm
Courtesy of the artists and Milani Gallery, Brisbane
Courtesy of Parliament House Art Collection, Department of Parliamentary Services, Canberra

Richard Bell

p. 21 *Foley vs the springboks (lone protestor)* 2012
synthetic polymer paint on canvas
180 x 240 cm
Courtesy of the artist and Milani Gallery, Brisbane
Collection of QUT Art Museum, Queensland University of Technology, Brisbane

Lauren Brincat

p. 23 *10 metre platform* 2012
camera: Raphael Ortega
single-channel HD video, 9:16 ratio, colour, sound
Courtesy of the artist and Anna Schwartz Gallery, Melbourne

Jon Campbell

p. 25 *Dream team* 2012
enamel paint on plywood
22 paintings, installation (variable)
300 x 300 cm
Courtesy of the artist and Darren Knight Gallery, Sydney
Collection of Basil Sellers AM

Daniel Crooks

p. 27 *Static no. 11 (man running)* 2008
single-channel HD digital video, sound
4:32 minutes
Courtesy of the artist, Anna Schwartz Gallery, Melbourne, and Starkwhite, Auckland
Collection of Basil Sellers AM

Gabrielle de Vietri

Three teams 2013–14
camera and sound: Kiarash Zangeneh, Lydia Springhall, James Phillips and Filip Milovac
video editor: Lydia Springhall
project assistant: Renae Fomiatti
dual-channel HD video, 16:9 ratio, colour, sound
30:07 minutes
Courtesy of the artist
Collection of Basil Sellers AM
This work was made with the assistance of the Taylors Lakes Football Club, the Noradjuha-Quantong Football Club, the Horsham RSL Diggers Football Club and the Wimmera Umpires Association. This project has been assisted by the Victorian Government through Arts Victoria and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.

Tarryn Gill and Pilar Mata Dupont

p. 31 *Gymnasium* 2010
single-channel HD video, colour, sound, 4:07 minutes
Courtesy of the artist
Collection of Basil Sellers AM
Production photos by Kim Tran

Shaun Gladwell

p. 33 *The archer (after Chuang Tzu)* 2014
camera: Jeremy Rouse
editor: Jesse Watt at Pundersons Gardens, London
producer: Katherine Slattery at LITTLE WINDOW PICTURES
sound: Kazumichi Grime
underwater photographer: Tim Tregoning
single-channel HD video, 16:9 ratio, colour, sound
10:47 minutes
Courtesy of the artist, Anna Schwartz Gallery, Melbourne, and Arenamedia Pty Ltd
Parts of this work were originally used in the production of the 2013 motion picture *The turning*, Arenamedia Pty Ltd, distributed by Madman Entertainment. This work was made with the assistance of Screen Australia and the Melbourne International Film Festival.

Josie Kunoth Petyarre

p. 35 *Melbourne Story from Alparra Store to the MCG* 2008
synthetic polymer paint on linen
200 x 200 cm
Courtesy the artist, Artlore and Mossenson Galleries, Perth and Melbourne

List of Works

Dinni Kunoth Kemarre

p. 35 *Arlparra Dockers Footballer* 2008
synthetic polymer paint on wood
110 x 18 x 18 cm

p. 35 *Arnkewenyerra Swans Footballer*
2008
synthetic polymer paint on wood
110 x 13 x 13 cm

p. 35 *Soapy Bore Crows Footballer* 2008
synthetic polymer paint on wood
112 x 20 x 36 cm

p. 35 *Mulga Bore Magpies* 2008
synthetic polymer paint on wood
92 x 16 x 16 cm

p. 35 *Camp dog* 2008
synthetic polymer paint on wood
30 x 20 x 82 cm
Courtesy the artist, Artlore and
Mossenson Galleries, Perth and
Melbourne

Richard Lewer

p. 37 *The theatre of sports* 2016
oil on canvas
12 parts; each 70 x 70 cm
Courtesy of the artist, Sullivan+Strumpf,
Sydney and Hugo Michell Gallery,
Adelaide
Collection of Basil Sellers AM

p. 47 (detail)

Fiona McMonagle

Diana 2014
watercolour, ink and gouache on paper
182 x 57 cm

Mischa 2014
watercolour, ink and gouache on paper
182 x 57 cm

Wonky 2014
watercolour, ink and gouache on paper
182 x 57 cm

p. 39 *The ring* 2014
editor and technical producer: Declan
McMonagle
digital video animation, 16:9 ratio,
colour, sound
7:24 minutes
Courtesy of the artist, Sophie Gannon
Gallery, Melbourne, Hugo Michell
Gallery, Adelaide, Olsen Gallery, Sydney

Kerrie Poliness

p. 41 *Field drawing #1*
(under construction) 2008
line marking machine, ring binder with
95 instruction sheets in plastic sleeves,
polyester safety vest, can of line
marking paint
line marking machine: 100 x 35 x 100
ring binder (open): 45 x 76 cm

Marking the field 2012
Single-channel SD video, 16:9 ratio
colour, sound, 20 minutes
Courtesy of the artist and Anna
Schwartz Gallery, Melbourne

Khaled Sabsabi

Tawla 2012
single-channel SD video, 16:9 ratio,
colour, sound
12:00 minutes

p. 43 *Wonderland* 2013–14
dual-channel HD video, 16:9 ratio,
colour, sound
25:30 minutes
Courtesy of the artist and Milani Gallery,
Brisbane
This work was made with the assistance
of Guido Gonzalez and Saif Jari.

Gerry Wedd

p. 45 *MP (Dragon chasing)* 2014
glazed stoneware
60 x 50 x 50 cm
Courtesy of the artist and Maunsell
Wickes, Sydney
The artist would like to acknowledge the
assistance of ARTS SA in the production
of his works for the Basil Sellers Art
Prize 4, 2014.

Texts

Tony Albert

p. 18 Originally printed in *Basil Sellers Art Prize 4* exhibition catalogue, 22 July – 26 October 2014, Ian Potter Museum of Art, Melbourne, 2014, np.

Richard Bell

p. 20 Originally printed in *Basil Sellers Art Prize 3*, exhibition catalogue, 3 August – 4 November 2012, Ian Potter Museum of Art, Melbourne, 2012, p. 11

Lauren Brincat

p. 22 Originally printed in *Basil Sellers Art Prize 3*, exhibition catalogue, 3 August – 4 November 2012, Ian Potter Museum of Art, Melbourne, 2012, p. 13

Jon Campbell

p. 24 Originally printed in *Basil Sellers Art Prize 3*, exhibition catalogue, 3 August – 4 November 2012, Ian Potter Museum of Art, Melbourne, 2012, p. 15

Daniel Crooks

p. 26 Excerpt from Dr Chris McAuliffe, *Basil Sellers Art Prize 2008*, exhibition catalogue, 1 August – 26 October 2008, Ian Potter Museum of Art, Melbourne, 2008, p. 13

Gabrielle de Vietri

p. 28 Originally printed in *Basil Sellers Art Prize 4*, exhibition catalogue, 22 July – 26 October 2014, Ian Potter Museum of Art, Melbourne, 2014, np.

Tarryn Gill and Pilar Mata Dupont

p. 30 Originally printed in *Basil Sellers Art Prize 2010*, exhibition catalogue, 6 August – 7 November 2010, Ian Potter Museum of Art, Melbourne, 2010, p. 22

Shaun Gladwell

p. 32 Originally printed in *Basil Sellers Art Prize 4*, exhibition catalogue, 22 July – 26 October 2014, Ian Potter Museum of Art, Melbourne, 2014, np.

Josie Kunoth Petyarre and Dinni Kunoth Kemarre

p.34 Excerpt from Dr Chris McAuliffe, 'Basil Sellers Art Prize 2008: aesthetes and athletes,' *Basil Sellers Art Prize 2008*, exhibition catalogue, 1 August – 26 October 2008, Ian Potter Museum of Art, Melbourne, 2008, p.13

Richard Lewer

p. 36 Originally printed in *Basil Sellers Art Prize 5*, exhibition catalogue, 19 July – 6 November 2016, Ian Potter Museum of Art, Melbourne, 2016, np.

Fiona McMonagle

p. 38 Originally printed in *Basil Sellers Art Prize 4*, exhibition catalogue, 22 July – 26 October 2014, Ian Potter Museum of Art, Melbourne, 2014, np.

Kerrie Poliness

p. 40 Originally printed in *Basil Sellers Art Prize 3*, exhibition catalogue, 3 August – 4 November 2012, Ian Potter Museum of Art, Melbourne, 2012, p. 29

Khaleed Sabsabi

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Gerry Wedd

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Hosts and Partner Venues

Hazelhurst Regional Gallery and Arts Centre (NSW)
Mornington Peninsula Regional Gallery (VIC)
Devonport Regional Gallery (TAS)
UQ Art Museum (QLD)
Bunbury Regional Art Galleries (WA)
Riddoch Art Gallery (SA)
Western Plains Cultural Centre (NSW)

For further information on the tour see: netsvictoria.org.au

Exhibition Partners



Tour and Exhibition Support



Australian Government
Visions of Australia

This exhibition is supported by the Visions regional touring program, an Australian Government program aiming to improve access to cultural material for all Australians.

NETS Victoria Organisational Support



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