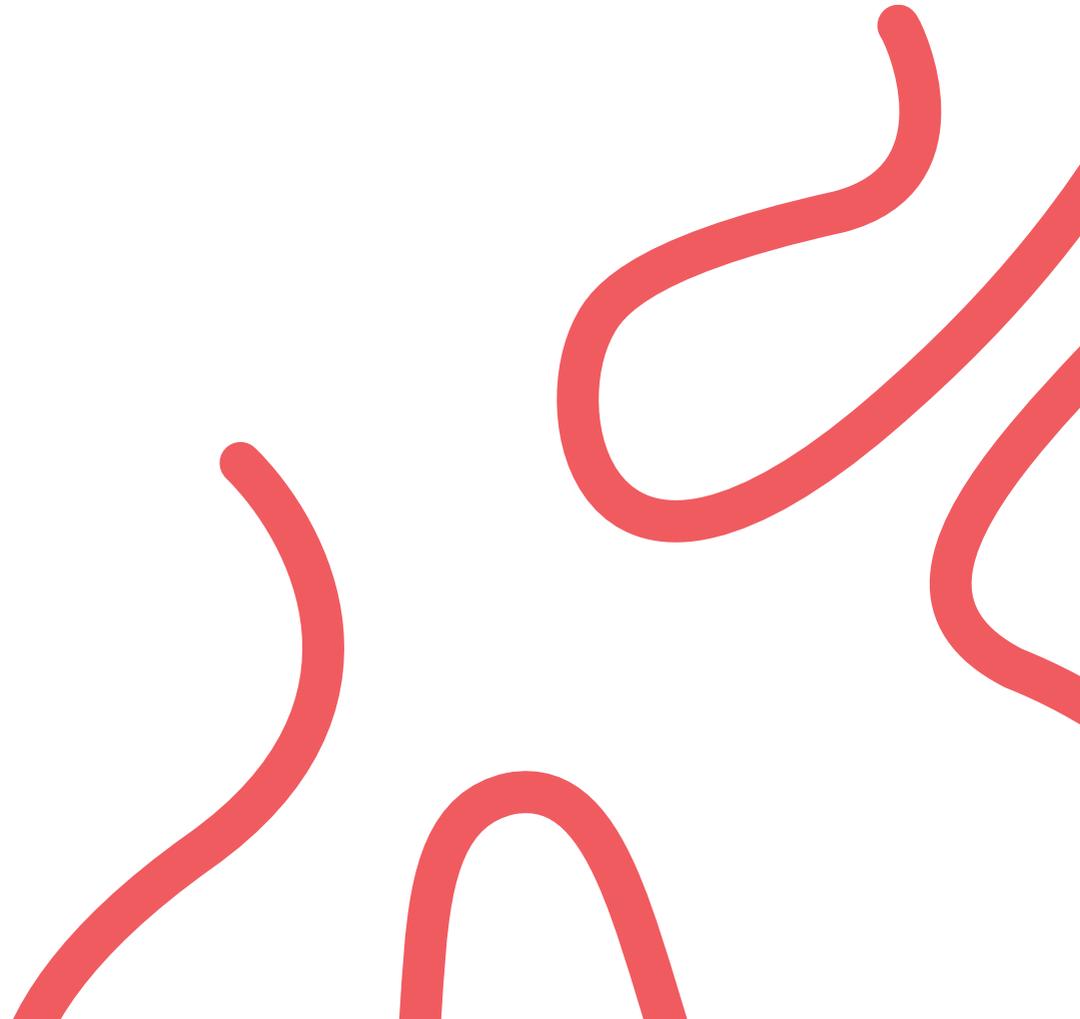
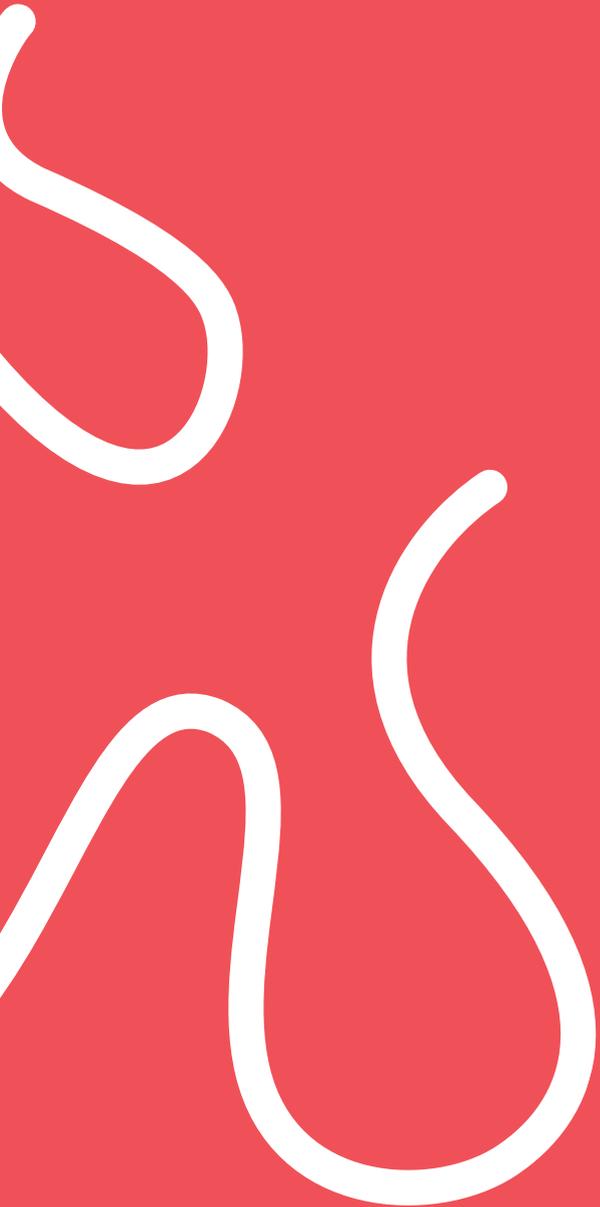


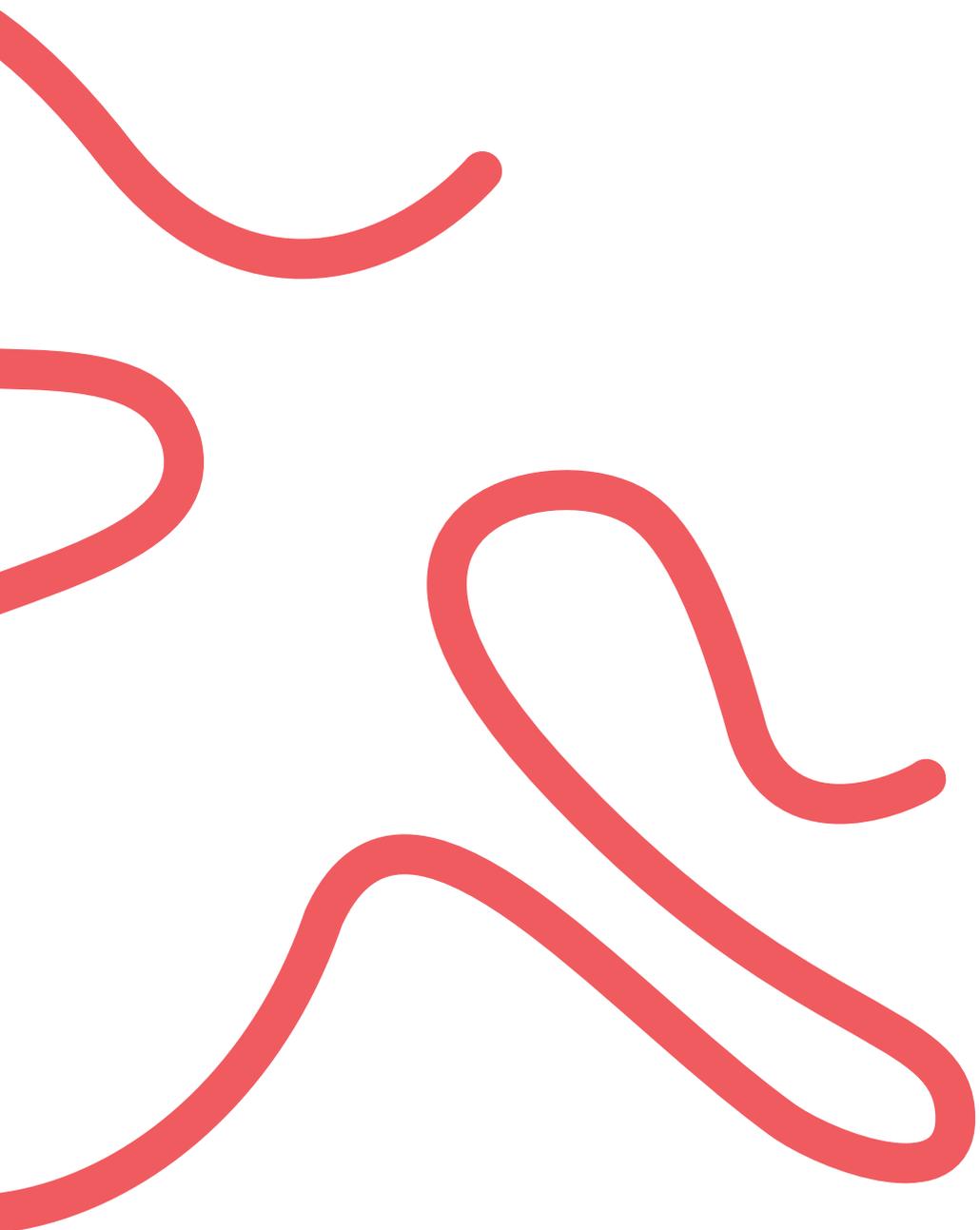
the churchie

emerging art prize

2022 Edition

We acknowledge the Traditional Custodians of the lands where the IMA now stands. We pay our respect to Elders, past, present, and emerging.





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This year marks the fourth presentation of 'the churchie' at the **Institute of Modern Art** and once again the exhibited artists offer insightful and refreshing perspectives on the contemporary moment through their works. We are thrilled to continue our partnership with the Anglican Church Grammar School (Churchie) to present the finalists' exhibition, which supports and profiles Australian artists at the earliest stages of their careers.

For 2022 the exhibition has been deftly curated by **Elena Dias-Jayasinha**, a Brisbane-based emerging curator who has thoughtfully arranged the exhibited works around the themes of sustainable practice, notions of place, systems of authority, and cultural preservation and identity. Her role has been supported by Armitstead ART Consulting.

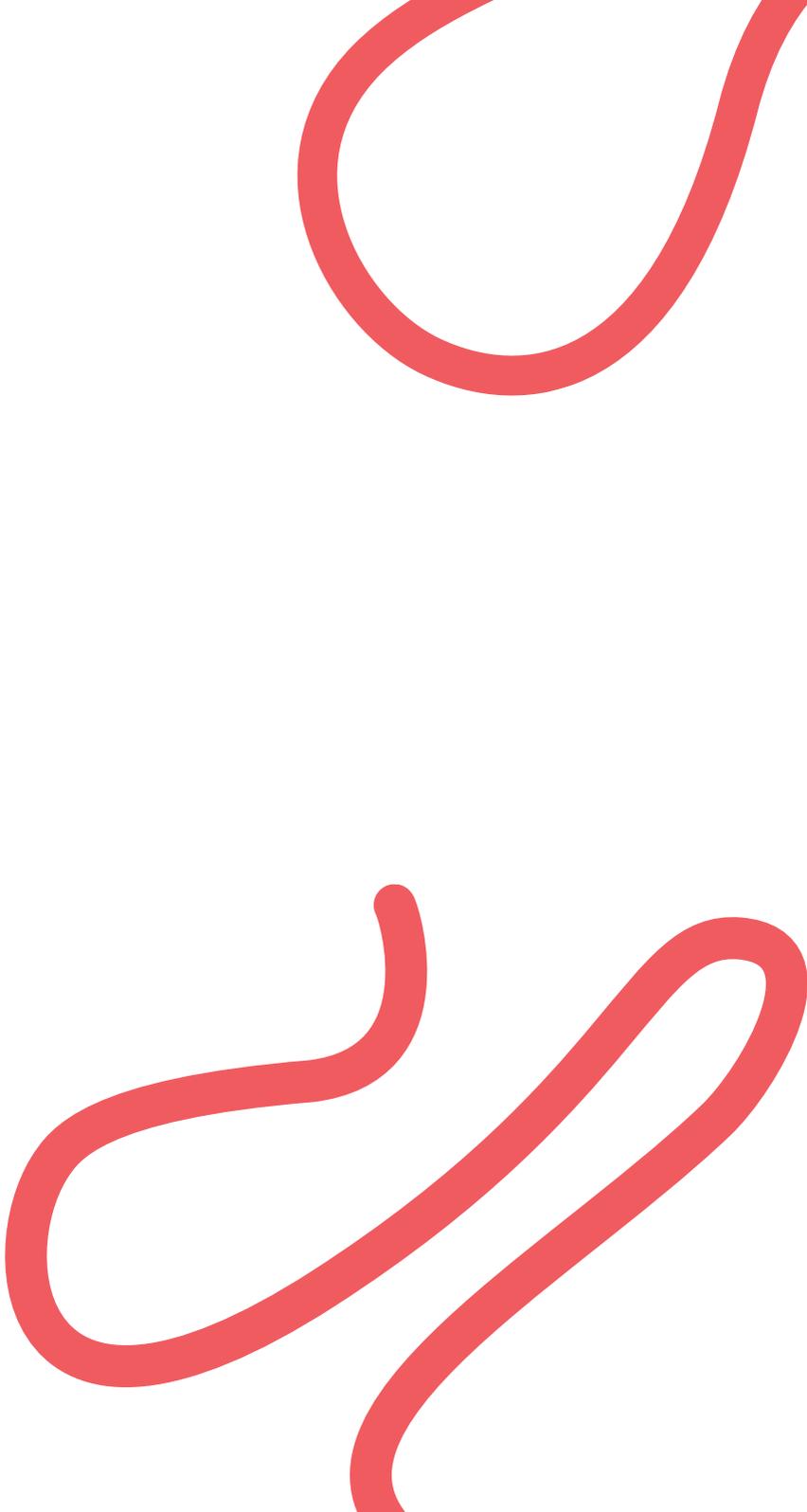
We congratulate the twelve finalists for 2022 who are working right around the country. The winners will be selected and announced by **Sebastian Goldspink**, Sydney-based independent curator and curator of the recent 2022 Adelaide Biennial *Free/State*.

'the churchie' offers a career-making opportunity for an emerging artist, with a **\$15,000 prize** provided by long-term supporters BSPN Architecture. A further three prizes are on offer: the Special Commendation Prize, donated by Fardoullys Constructions; two Commendation Prizes by Maddison Cleaning Services; who also sponsor a People's Choice Award with one lucky voter receiving a weekend away thanks to Spicers Retreats. The reception at the Prize Announcement taking place at the IMA on Friday 2 September, is supported by Chartwells.

I encourage you to view the works in the finalists' exhibition and be transported by the artists' generous perspectives on their cultures, experiences, and deep awareness of their place in the wider world.

Liz Nowell

Executive Director, Institute of Modern Art
On behalf of the IMA and 'the churchie' Committee



Since its inception in 1987, **the churchie emerging art prize** has sought to spotlight the next generation of contemporary artists from across Australia. This year boasted over 400 entries from whom twelve finalists were selected. Each finalist shares a distinctive practice that offers insight into what it means to be an artist today. The works span a range of issues, but in curating this exhibition, it has been interesting to find unexpected threads of commonality. Ideas that resonate throughout the prize speak to sustainable practice, notions of place, systems of authority, and cultural preservation and identity. While the finalists grapple with the complexities of contemporary life, a sense of hope permeates many of the works presented in this year's exhibition, and after a difficult few years, a bit of hope may be just what we need.

Making a sustainable art practice is a priority for **Lillian Whitaker**. Lillian collaborates with European honeybees to create beeswax sculptures and soundscapes, modelling a mutualistic relationship in which both the artist and the insects benefit. Lillian's work challenges the anthropocentric hierarchies that have accelerated the degradation of the environment, and instead presents 'more-than-humans' on equal footing. Integrating art and science with environmental activism, Lillian suggests a more viable future for art production. **Norton Fredericks** also advocates the importance of sustainable practice. After attending a lecture by sustainability consultant Jane Milburn in 2016, the artist's outlook on artmaking completely shifted. He began felting and using natural dyes to create textile works, such as the ones on display. These tapestries are wet felted, a process that involves rubbing wool with soapy water until the fibres bond, and utilises dyes derived from eucalyptus leaves collected at sites of significance to the artist. Once the works reach their natural end, they can be composted, returning nutrients to Country. Through his practice, Norton explores his relationship to place with a forward-thinking green approach.

Jo Chew considers place through experiences of displacement. Her paintings depict a figure carrying a portable home over challenging terrain. While the works evoke the vulnerability of displacement, they are imbued with a sense of hope. Across the series, the figure walks in the same direction, pushing forward on their journey. The works also harness the idea of mending, as they were based on collages that bring together 'exiled' fragments into the 'new home' of the overall composition. **Daniel Sherington** challenges understandings of place in Western landscape painting. His digitally rendered landscape recalls a daunting mountain range or turbulent sea, but has no equivalent in the real world. In presenting an artificially constructed space Daniel asks, what makes a landscape painting? Can a landscape painting be computer-generated, or must it represent a place that actually exists, that can be walked through and conquered? Raising such questions challenges the painterly landscapes of the late 19th century Australian Impressionists, who produced idealised scenes for a colonial audience, disregarding

the harsh conditions many faced, and conveniently ignoring the violent dispossession of Aboriginal people from their land.

Emma Buswell seeks to challenge systems of authority through her textile practice. She presents twelve knitted forms representing major events that occurred each month of 2020. They chronicle the Black Summer bushfires, pandemic tensions, the Black Lives Matter protests, the United States presidential election, and more. Emma exorcises her anxieties through knitting, while creating works that criticise the political and economic structures that led us to a year of such heartbreak. As each form is wearable, there is a hope that Emma's message will travel outside the gallery walls. **Darcey Bella Arnold** dissects another system of authority through her practice, with her focus resting on language as a construct. Her work is rooted in her relationship with her mother Jennifer, whose use of language was altered due to an acquired brain injury. As a tactic, Darcey would write signs around the house to help Jennifer locate herself. Her mother would trust in what was written, believing in the authority of language above all else. Using her personal experiences as a starting point, Darcey examines language as a system and its ultimately arbitrary relationship to the things it is used to signify.

Jan Gunjaka Griffiths' work is also grounded in her family's experiences, but speaks to intergenerational knowledge and cultural preservation. Her installation recalls her grandmother's experience hiding in a lily pond from Aboriginal trackers and a station manager rounding people up for work. The colours used in the work represent the different emotions felt by the artist's grandmother, from calmness and curiosity to anxiety and fear. First contact experiences such as these are often ignored by history books, and in retelling her grandmother's story, Jan seeks to remember and elevate the hidden history of Miriwoong Country.

Emmaline Zanelli connects to her Nonna Mila's experiences through a three-channel video that marked the artist's first foray into moving image. Across the half hour montage, Emmaline and Mila perform a series of ritualistic actions. Their choreography plays into the aesthetics of manufacturing, an industry that Mila worked in for decades. Connecting to her Nonna's experiences through shared movement, Emmaline suggests memory is a group exercise that requires effort. Her work also positions the home as a factory for intergenerational knowledge exchange.

Looking to preserve stories and culture, **Kevin Diallo** is interested in how social media and digital platforms enable connection for those living in diaspora. In particular, he explores how music streaming services helped him not only maintain but also share his culture while isolated during the pandemic. His work in the exhibition celebrates Zouglou, a musical genre that emerged in the 1990s, made by and for Ivorian youth, and played a significant role in the artist's childhood. **Linda Sok's** sculptural installation seeks to preserve elements of Cambodian culture, particularly silk weaving traditions, that were nearly erased by the Khmer Rouge. This

brutal regime ruled Cambodia from 1975 to 1979 and was responsible for one of the worst mass killings of the past century, forcing the artist's family to flee. For this exhibition, Linda presents silk fabrics sourced from Cambodian artisans 'preserved' in a saline solution, a process similar to how her parents pickle vegetables. Through her work, Linda seeks to recontextualise lost traditions and navigate the trauma embedded in the Cambodian diaspora.

Diving deep into the complexities of cultural identity, **Jacque Meng's** paintings emphasise diasporic cultural identity as dynamic and unfixed, rather than defined by any national or geographic boundary. She blurs personal experiences with imagined scenes, creating surreal landscapes filled with myriad cultural and spiritual references. With each painting rich in content, Jacquie hints at the infinite ways in which culture and spirituality can combine to form one's identity. **Agus Wijaya** explores cultural and self-identity through digital art and sculpture. His practice is rooted in his experiences as an Indonesian artist with Chinese heritage living in Australia. Filled with 'glitches' and half-formed beings, he presents a series of liminal spaces that become a place for him to reconcile the competing forces that make up his identity.

This year's finalists present striking works that provide a glimpse into art today. In suggesting alternative modes of production, challenging pre-existing structures and emphasising the passing down of knowledge, these twelve outstanding artists share an optimism for learning and growth as we continue to navigate contemporary life.

Elena Dias-Jayasinha

'the churchie' 2022 Exhibition Curator

2022 Finalists



Darcey Bella Arnold's practice examines the relationship between language, pedagogy, colour theory, and art history. Her sculptural installation comprises two paintings – *Ceci n'est pas une orange* (2022) and *Saffron* (2022) – mounted on a custom-built American red oak stand. In the former painting, two oranges are illustrated above a French phrase meaning, 'This is not an orange'. Language is the authority in the work. There is a pictorial image of two oranges, and this is denied by the sentence. Inspired by René Magritte's *The treachery of images* (1929), Darcey uses visual language to affirm the authority of language, but also emphasise its arbitrary nature. Her second painting, *Saffron*, extends upon this idea by offering an additional way in which to comprehend 'orange' as a colour.



Darcey Bella Arnold, *Saffron*, 2022, acrylic on cotton duck, 150 x 200cm.

Darcey Bella Arnold works within painting, drawing and sculpture. Her practice is informed by experience and research. Beginning with the personal as a departure point, Darcey's work drifts between language, art history and pedagogical theses. The text used in her paintings is fluid, the use of diacritic marks and misuse of the English language leaves narrative open for interpretation, intentionally, and language becomes a configuration in the creation of a compositional image. Darcey's exhibitions are often project based bodies of research, which glean from histories and theories to create broad bodies of work.

Darcey completed a Bachelor of Fine Arts (Drawing) at the Victorian College of the Arts in 2007, and Honours at Monash University in 2009. Her work has been exhibited across Melbourne at Gertrude Glasshouse, ReadingRoom, Sutton Gallery Project Space, Neon Parc Project Space, and Testing Grounds. Darcey has curated exhibitions for Rearview Gallery Project Space, and an off-site project at Princes Park Football Oval, Melbourne. Darcey is a 2020-23 Studio Artist at Gertrude Contemporary, and is represented by ReadingRoom.

Emma Buswell's *After Arachne* (2020) is an example of the artist's distinct textile practice, which draws on handicrafts and knitting techniques passed down from her mother and grandmother. Arachne in Greek mythology was a mortal woman who challenged Athena, goddess of wisdom and war, to a weaving competition. In her tapestry, Arachne depicted instances of the gods abusing mortal women's rights, causing Athena to become enraged. In disgrace, Arachne hung herself and was later transformed into a spider, bound to weave forever. Arachne's story presents weaving, knitting and other textile practices as some of the first actions available to women to contest systematic oppression and violence. Emma's work seeks to intuit this sensibility and in doing so, exorcise the events of 2020 through knitting. Her wearable artforms represent major events, both personal and political, that occurred each month of the year. Together they form a tapestry of anxiety, frustration, humour, grief and reflection.



Emma Buswell, *There's nothing unlawful about going for a run and eating a kebab*, 2020, from the *After Arachne* series, hand-knitted jumper, 80 x 130cm. The State Art Collection, The Art Gallery of Western Australia.

Emma Buswell is an artist, curator and designer fascinated with systems of government, economics and culture, particularly in relation to constructs of place, identity and community. Her current work takes inspiration from handicrafts and knitting techniques passed down from her mother and grandmother, as well as a contemplative investigation into the nature of kitsch, ephemera and national identities.

Emma has led a variety of artist-run spaces across Perth and Fremantle, and exhibited and curated exhibitions across Australia. She was resident at Fondazione Antonio

Ratti, Como in 2011 and participated in the Australia Council for the Arts' Venice Biennale Professional Development Program in 2015. Emma's work was the focus of a solo exhibition at the Art Gallery of Western Australia in 2020, and in 2021 she exhibited as part of Perth Festival and at the Australian Centre for Contemporary Art. Emma is the 2022 TILT artist at Goolugatup Heathcote, and is currently Exhibition and Engagement Coordinator at Fremantle Arts Centre.

Jo Chew's *walking house* series (ongoing) responds to experiences of displacement. Across the paintings, a figure carries a portable home over challenging terrain, inspired by the story of Liu Lingchao, the 'Snail Man'. Lingchao gained attention for his portable house made from bamboo poles and plastic sheets. He carried the house on his back during three-day trips from his hometown Guangxi to the capital city Liuzhou, where he collected rubbish to sell for recycling. Drawing on this story, Jo explores the vulnerability of displacement but retains a sense of hope—she contemplates 'home' as a practice we carry instead of a physical place. The artist's optimism is extended through process. Jo bases her paintings on small collage studies, whereby 'exiled' fragments are brought together into the 'new home' of the overall composition.



Jo Chew, *Moving*, 2022, from the *walking house* series, oil on canvas, 91.5 x 91.5cm.

Jo Chew explores ideas of vulnerability, loss, hopefulness and longing, often depicting incomplete, temporary and nomadic structures. Working across painting, collage, sculpture and assemblage, her work responds to personal experiences while also highlighting the problematic nature of dwelling, housing and connection to place in contemporary times. Although Jo's paintings are concerned with ideas of fragility, displacement and instability, they also evoke a sense of beauty and care, revealing a sense of optimism.

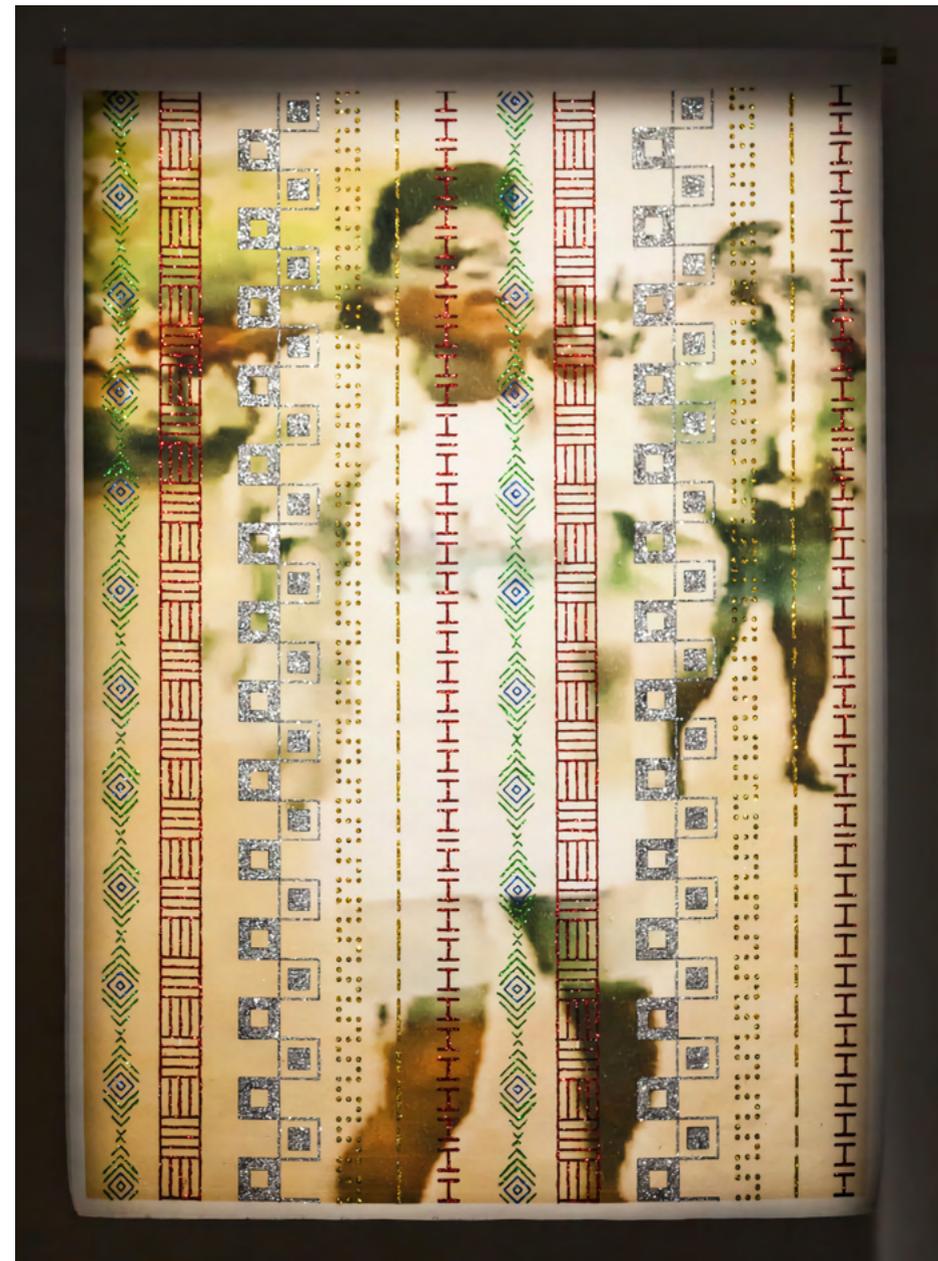
Jo was selected for the 2019 Hatched National Graduate Show at Perth Institute of Contemporary Arts, and was a finalist in this year's Glover Prize and Women's Art Prize Tasmania. Currently completing her PhD at the University of Tasmania, Jo is represented by Despard Gallery in nipaluna/Hobart where she lives and works.

Kevin Diallo's *Ode to Zouglou* (2021) investigates music as a platform for cultural connection. Each print features an enlarged screenshot of a Zouglou dance clip from YouTube, and is superimposed with hand-painted designs inspired by West African mud cloths. Zouglou is a dance-oriented style of music that emerged from the Ivory Coast in the mid-1990s. During the pandemic, Kevin reconnected with Zouglou to maintain and transmit culture, while physically isolated from family and community. YouTube played an important role in facilitating his embrace of Zouglou, and through his work, the artist recognises how digital platforms provide cultural access to those living in diaspora.

Kevin Diallo was born in Dakar, Senegal and raised in the Ivory Coast. He currently lives and works in Sydney. Kevin has held multiple solo exhibitions including *Wata*, Woollahra Art Gallery, Sydney (2022); *Blue*, Artspace Ideas Platform, Sydney (2020); *Blackness Forgive Me For My Scenes*, Tributary Projects, Canberra (2020); *Keep It Real*, Firstdraft, Sydney (2018); and *Ode to Their Words*, Alliance Française, Sydney (2017). Significant group exhibitions include: *to listen, not to preserve*, Living Museum Of The West, Melbourne (2022); *I Will Tell You My Story*, UTS Art Gallery, Sydney (2022); *Mellow Thoughts*, Aster + Asher, Brisbane (2021); *Jamming With Strangers*, Casula Powerhouse Arts Centre, Casula (2021); *Pollen*, Pari Ari, Parramatta

(2021); *Inner Worlds*, Ileana Contemporary Art x Aster + Asha, Brisbane (2021); *Unleash The Dragon*, Tributary Projects, Canberra (2020), Firstdraft, Sydney (2019) and Seventh Gallery, Melbourne (2020); *Assembly*, Next Projects, Sydney (2019); and *Speak Softly Thread Heavily*, Peacock Gallery, Auburn (2019).

Kevin holds a Bachelor of Design (Honours) in Photography and Situated Media from the University of Technology, Sydney. Most recently, he was awarded an Art and Creativity Grant by the Northern Beaches Council. Since January 2020 he has been an Artist in Residence at the North Curl Curl Creative Space managed by the Northern Beaches Council.



Kevin Diallo, *Mouho*, 2021, from the *Ode to Zouglou* series, acrylic paint on pigment printed cotton canvas, 63 x 90cm. Image courtesy the artist and Casula Powerhouse. Photo by Chantel Bann.

Norton Fredericks is a fibre artist whose sustainable practice examines themes of identity and place. For *Identity Landscape* (2022), Norton gathered eucalyptus leaves from three places of personal significance: Tulumur/Ipswich, Meanjin/Brisbane, and Yugambah/Gold Coast. He boiled the leaves to create natural dyes — or ‘extractions of landscape’ — that were used to soak wool. Norton blended the wool together through wet felting, one of the oldest techniques used to create fabric. The resulting work features botanical prints and topographic lines, forming a biographic map that demonstrates the artist’s growing connection to Country. Fully sustainable, once Norton’s work reaches its natural end, it can be composted to return nutrients to the soil.

Norton Fredericks is a queer sustainable fibre artist with Indigenous heritage working on the land of the Bullongin people. He specialises in the ancient crafts of felting and botanical dyeing, using only natural fibres and extracted dyes from Australian native plants in his work. Norton creates functional art that at the end of its life, is completely biodegradable and can return nutrients to the soil. Inspired by his surroundings, Norton’s work highlights his passion for sustainability and his deepening connection to Country.

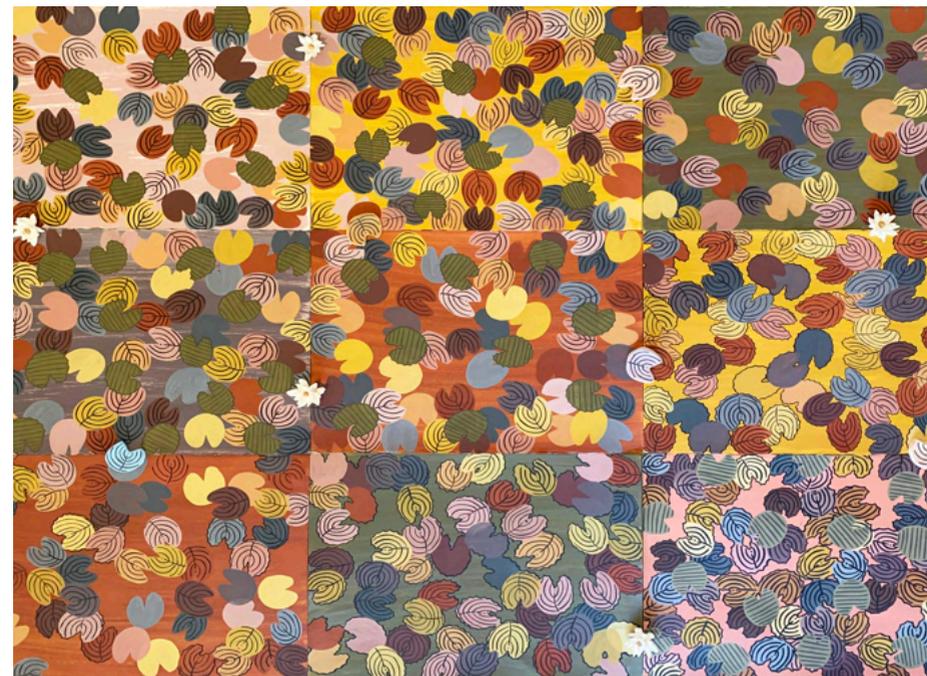
Norton was the 2022 Artist in Residence at Level Up Studio Spaces, Ormeau and 2021 Artist in Residence at Hand Bent Banana Arts and Health Centre, Tallebudgera Valley. His work and research has received support from: Eucalypt Australia’s microgrant; Fiona Duthie Workshop Scholarship; Landcare Understories Project; Black Rainbow Futures Fund; Home of the Arts, Gold Coast *Rage Against the Virus* Artist Fund; and Yandina Fibre Arts Festival’s Student Scholarship.



Norton Fredericks, *Identity Landscape*, 2022, wool felt, silk, flax, botanical dyes, 45 x 195cm.

Jan Gunjaka Griffiths maintains personal family narratives through a practice spanning ceramics, painting and installation. Her most recent series *History Beneath the Beauty* (ongoing) draws on the stories of her grandmother. Jan shares:

“Woorribem holds a history. A blast from my grandmother’s past. As a child she went to this billabong to collect the lily flowers — its bulb, mussels and other edible bush food — to take back to her family. One particular day on a usual walk she saw two strange men way off in the distance. A manager on horseback and a black tracker leading a donkey with a sack on its back. They were tracking Aboriginal, Miriwoong people to work for the manager at the station. As the men came closer, my grandmother slipped into the billabong to hide until the men were out of sight. My grandmother then got out and started running as fast as she could back to her family, but it was too late as the strange men were already approaching the camp. With mixed emotions my grandmother spoke and pointed at the same time to the strange men, but the black tracker spoke in Miriwoong language and said they were friendly people looking for workers to work at the station for sugar, tea and tobacco as rations and brought flour to make bread as a peace offering. Some Miriwoong people did go to work for the strange manager man. My grandmother and her family stayed on Country. If we don’t carry this story and tell our children the history of Woorribem and its beauty...my grandmother’s Country, will be lost and forgotten forever.”



Jan Gunjaka Griffiths, *History Beneath the Beauty*, 2022, natural pigment on paper, porcelain with underglaze, glaze, 171 x 228 x 3cm. Image courtesy the artist and Waringarri Aboriginal Arts.

Jan Gunjaka Griffiths is a Miriwoong/ Ngarinyman woman whose practice spans painting, ceramics and installation. Jan was born in Kununurra and attended school in Broome. She started her painting practice in 2015 at Waringarri Aboriginal Arts to carry on the stories of her parents, famous artists Peggy and Alan Griffiths. Jan's practice explores the forgotten and hidden histories of her people by reconstructing

personal family narratives, keeping tradition alive, and handing down stories to the next generation, and generations to come.

Jan's work has been collected by the City of Perth, Shepparton Art Museum, Bendigo Art Gallery, Kerry Stokes Collection, and Judith Nielson Collection.

Jacquie Meng

Jacquie Meng's striking paintings emphasise diasporic cultural identity as multifaceted and ever-evolving. The artist presents three surreal scenarios using an intensely vivid palette. Each work contains references to Chinese mythology and folklore, Chinese children's poems, I Ching divination, Taoist practices, urban architecture, and contemporary clothing including UGG boots and The North Face vests. While some elements are directly inspired by the artist's personal experiences as Chinese-Australian diaspora, others are completely fictionalised. Jacquie seeks to highlight the infinite ways in which culture and spirituality can intersect to form one's identity, rejecting the notion that diasporic cultural identity is limited to national and geographic categorisations.

Jacquie Meng is a Hangzhou born artist working across painting, sound art and installation. Her work redefines diasporic cultural identity beyond national and geographical specificities, rather seeing it as unfixed. Through consideration of posthumanism, performativity, and the migration of objects and imagery between cultures, Jacquie breaks down binaries of 'East'/'West', real/imagined and human/non-human. This often involves a fusing of Chinese mythology and folklore from her upbringing with memories, fictions and contemporary aesthetics.

Jacquie was recently awarded the Brett Whitely Travelling Art Scholarship from the Art Gallery of New South Wales, and was part of the 2022 Hatched National Graduate Show at Perth Institute of Contemporary Arts. She has exhibited at Canberra Contemporary Art Space (Manuka) and Tributary Projects, Canberra, as well as Gaffa Gallery, Sydney.



Jacquie Meng, *somewhere in between worlds I am driving my truck and riding my horse*, 2022, oil on canvas, 110 x 88cm.

Through drawing and digital processes, Daniel Sherington critically reframes Western conventions of artmaking, seeking to understand their value and contemporary connotations. In *untitled (bullshit landscape painting)* (2021), Daniel presents a 'landscape' that was constructed in Blender, a 3D computer graphics software, before being screenshot and digitally redrawn. Printed on vinyl mesh, the fabricated space challenges painterly modes of production often associated with colonial Australian landscape painting, asking: is a landscape painting still a landscape painting when it does not depict an existing place? An equally contrived space is presented in *interior décor_v3* (2022). Daniel depicts *untitled (bullshit landscape painting)* alongside other digital drawings in a fictionalised living room, considering the generic and capitalistic spaces art objects often inhabit. Backlit and supported by IKEA products, the work takes on the aesthetics of consumer culture.

Daniel Sherington is a Meanjin/Brisbane based artist whose work critically reframes historical conventions of artmaking to better understand their contemporary connotations. His practice filters traditional processes of making with a digital means of production. Daniel's works are often circulatory in nature, with images iterated, reworked and dispersed amongst new contexts and materials to adopt different meanings.

Daniel received a Bachelor of Visual Art (Expanded Practice), First Class Honours, and a University Medal from

the Queensland College of Art. He has exhibited locally at Onespace Gallery, Outer Space, Redlands Art Gallery and Metro Arts. He was the joint recipient of the 2021 Honours Visual Arts MAVA Industry Award, and a finalist in a variety of prizes including: STILL National Still Life Art Prize (2021 and 2019); Fisher's Ghost Art Award (2021 and 2019); Brisbane Portrait Prize (2019); and the Adelaide Perry Drawing Prize (2021). His work is part of Coffs Harbour Regional Gallery Collection and private collections in Australia and France.



Daniel Sherington, *untitled (bullshit landscape painting)*, 2022, uv inkjet print on perforated vinyl stretched, 180 x 220cm.

Linda Sok's *Salt Water Deluge (Tucoerah River)* (2021) speaks to preserving Cambodian culture and healing in the aftermath of the brutal Khmer Rouge regime. The textile installation was created in collaboration with the artist's sister Solina, and comprises 27 silk strands hung on rattan frames. Silk weaving has been part of Cambodian culture for centuries, passed down through matrilineal lines. It was one of the many art forms targeted during the Khmer Rouge regime, and came close to being erased. Linda seeks to preserve this practice, dipping each strand in a saline solution using a method similar to how her parents pickle vegetables. Harnessing the curing properties of salt and water, the artist acknowledges how trauma embeds itself within objects and individuals, and endeavours to take remedial action. Linda's approach is not to employ shock tactics, but rather, to use 'soft aesthetics' to create a safe space for contemplation and remembrance.

The water used in this work was collected with permission from Darug Elders.



Linda Sok, *Salt Water Deluge (Tucoerah River)*, 2021, Cambodian silk, water collected from Georges River, salt, rattan, 210 x 330 x 80cm.

Linda Sok is a Cambodian-Australian artist focused on investigating the culturally and personally significant period of the Khmer Rouge regime, during which her family fled Cambodia. Her practice navigates the complexities of the trauma embedded in the Cambodian diaspora and aims to shift its legacy from one focused on genocide to one of healing. With careful considerations for cultural objects, rituals, traditions and their materiality, her practice often manifests in sculptural installations. By accessing fragments of the past, she attempts to recontextualise lost traditions and culture

to allow living descendants to process the traumatic history experienced by older generations.

Linda graduated with a Bachelor of Fine Arts from UNSW Art & Design with First Class Honours and a University Medal. She has exhibited in institutions such as Artspace, Casula Powerhouse Arts Centre, Firstdraft Gallery, and SEVENTH Gallery. Linda was also a Cycle 13 Artist-in-Residence at the Textile Arts Center, Brooklyn, NY.

Lillian Whitaker's interdisciplinary practice investigates ecological balance in the context of the Anthropocene. The artist works in collaboration with European honeybees, forming a mutualistic relationship in which both parties benefit, to create sculptural and digital work. In *Mutualisms* (2022), she presents three beeswax sculptures on custom plinths, accompanied by a subtle yet compelling soundscape. To create each form, Lillian placed manipulated wax objects into hives, upon which the bees were invited to build. The artist's relationship with honeybees is rooted in an ecocentric framework that rejects the anthropocentric hierarchy of humans and nature. In Lillian's practice, the 'more-than-humans' are bestowed agency and authorship as co-creators.

Lillian Whitaker is a Meanjin/Brisbane based artist and musician whose practice adopts an environmental perspective. She uses practical fieldwork methods whereby she carefully observes ecological phenomena and links these to conducted scientific research. *Mutualisms* (2022) is part of a body of work Lillian is developing as part of a Masters of Philosophy at the Queensland University of Technology.

Lillian completed a Bachelor of Fine Arts (Visual Art) in 2020 under a Vice-Chancellor's Scholarship. In 2020 and 2021 she was nominated for the Hilde Chenhall Memorial Scholarship in Visual Arts and the NAVA Ignition Prize for Professional Practice. She was the 2020

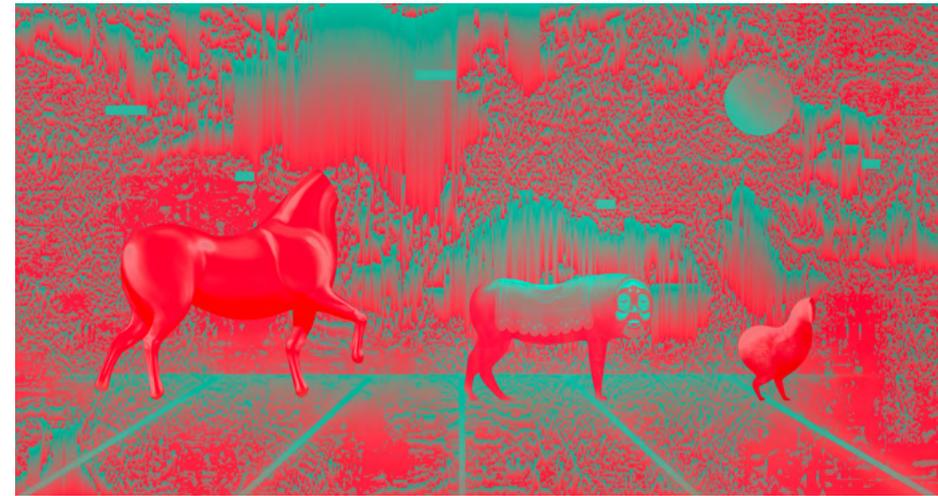
Artist in Residence at The Edge, State Library of Queensland, and from 2019-20 served as Treasurer of student initiative Post Datum. Lillian is a recipient of the Creative Generation Excellence Award (2017), Flying Arts Alliance Queensland Regional Art Award (2018), Betty Crombie Young Artist Development Award (2018), and the Flying Arts Alliance Digital Art Award (2019). She has exhibited artworks at local galleries including the Judith Wright Centre, Queensland College of Art's POP Gallery, Wreckers Artspace, and Metro Arts. Lillian's work has also been shown regionally in Hervey Bay, Moranbah, Roma, Charters Towers, Charleville, Gatton, Ingham, Toowoomba, Chinchilla, Winton, Toogoolawah and Goondiwindi.



Lillian Whitaker, *Mutualisms*, 2022, beeswax sculptures on hex-plywood plinths, dimensions variable.

Agus Wijaya explores cultural and self-identity through a practice spanning digital design, 3D printed sculpture and installation. Growing up in Cianjur, a small village in the Indonesian province of West Java, Agus was subject to prejudice for his Chinese heritage. Since Dutch colonisation, an open mistrust and violence towards Chinese Indonesians has existed. Being told he was not 'real' Indonesian, Agus became disconnected from his home country. In his art, he felt unable to draw from Indonesian or Chinese characters. Eventually, in an act of defiance, he developed his own visual lexicon as a way to reclaim his identity. His surreal figures and motifs feature in prints *Procession* (2020) and *Taksakala* (2021), and sculpture *Jejadian* (2022). All three works were created through digital media, a method that has also faced bias for not producing 'real' art.

Agus employs a hypersaturated red-green palette, giving each work the semblance of an anaglyph image. With both red and green required to render such images complete, the artist encourages us to celebrate the parts that make up the whole, perhaps a metaphor for him reconciling the cultures that form his identity.



Agus Wijaya, *Procession*, 2020, archival pigment printed on art canvas and mixed media, mounted on perspex, 86.2 x 142.4cm.

Agus Wijaya is a Cianjur artist working across illustration, and graphic and motion design. Yearning to explore more personal and contemplative matter, Agus returned to artmaking six years ago.

Since then, Agus has been a finalist in the Fisher's Ghost Art Award, the Grace Cossington Smith Art Award, and the North Sydney Art Prize. His work has been published in Australian art journals and

acquired for private collections in Sydney, Melbourne, and Perth. Agus showed his latest body of work in his third solo exhibition, *Tata Reka*, at Stanley Street Gallery in Darlinghurst.

Emmaline Zanelli's *Dynamic Drills* (2020-21) speaks to the production and transfer of memory. The three-channel video work features the artist and her Nonna Mila performing ritualistic actions that recall the repetitive gestures found in manufacturing. Mila had a diverse career in manufacturing, beginning as a knitting machine technician in Italy, before emigrating to Australia and working at a wool processing plant and a factory for shrink-wrapping poultry, among other industries. Through her work, Emmaline seeks to dissect the relationship between the body and the machine, and connect her Nonna's work history to her own labour as an artist.

In a voiceover, Mila recites excerpts from Filippo Tommaso Marinetti's *Manifesto of Futurism* (1909). Futurism was an early 20th century avant-garde movement that emphasised rapid progress and the technological triumph of humanity. Performing both futile and functional actions, Mila and Emmaline move between rejecting the Futurists' mechanical dreams and somewhat fulfilling them.



Emmaline Zanelli, *Dynamic Drills* (still), 2020-21, 3-channel video, surround sound, 00:31:00.

Emmaline Zanelli is an artist based in Tartanya, Kaurna Country/Adelaide. She uses staged imagery and layered production processes, exploring photography's connection to concepts of fabrication and memory. Her performances and sculptures are made specifically for the camera and examine the transformative abilities of the image. These performances often depict friends and family members in dioramas, costumes and choreographed scenarios.

Emmaline is a member of performance collective The Bait Fridge. She completed a Bachelor of Visual Arts at Adelaide

College of the Arts in 2015, and a Master of Arts (Photography) at Photography Studies College in 2021. Emmaline has exhibited internationally in London, Arles and Hyderabad, and in galleries across Australia, including: Art Gallery of South Australia, Adelaide Airport, Hugo Michell Gallery, FELTspace, and GAGProjects (Adelaide); Centre for Contemporary Photography, Hillvale Gallery, and Bus Projects (Melbourne); as well as Stills Gallery (Sydney).

Darcey Bella Arnold

Ceci n'est pas une orange, 2022, oil on cotton duck, 80 x 90cm.

Saffron, 2022, acrylic on cotton duck, 150 x 200cm, with American red oak stand (totalling 227 x 210 x 60cm).

Emma Buswell

After Arachne, 2020, wool yarn, metallic thread, hand knitted cardigan, beanie, and handmade counterfeit Gucci cardigan, dimensions variable.

Jo Chew

From the *walking house* series:

Tenderly, 2022, oil on canvas, 137 x 107cm.

Moving, 2019, oil on canvas, 91.5 x 91.5cm.

Strangers, 2022, oil on canvas, 122 x 122cm.

For the dreamer, 2020, oil on canvas, 61 x 86.5cm.

Kevin Diallo

From the *Ode To Zouglou* series:

Zigbo, 2021, acrylic paint on pigment printed cotton canvas, 63 x 90cm.

Au Maquis, 2021, acrylic paint on pigment printed cotton canvas, 63 x 90cm.

Mouho, 2021, acrylic paint on pigment printed cotton canvas, 63 x 90cm.

Botcho, 2021, acrylic paint on pigment printed cotton canvas, 63 x 90cm.

Norton Fredericks

Identity Landscape, 2022, wool felt, silk, flax, botanical dyes, series of 3, (1) 164 x 188cm, (2 & 3) 45 x 195cm.

Jan Gunjaka Griffiths

History Beneath the Beauty, 2022, natural pigment on paper, porcelain with underglaze, glaze, 171 x 228 x 3cm. Courtesy Waringarri Aboriginal Arts.

Jacquie Meng

spinning the coins of destiny while the devils play, 2021, oil on canvas, 100 x 140cm.

in my room there are no rules, windows breathe fire and the floor dreams of water, 2021, oil on canvas, 77 x 122cm.

somewhere in between worlds I am driving my truck and riding my horse, 2022, oil on canvas, 110 x 88cm.

Daniel Sherington

untitled (bullshit landscape painting), 2021, uv inkjet print on perforated vinyl stretched, 180 x 220cm.

interior décor_v3, 2022, uv inkjet print on synthetic polymer resin, backlit with IKEA strip lighting and mounted on IKEA wall hooks, 70 x 80 x 8.5cm.

Linda Sok

Salt Water Deluge (Tucoerah River), 2021, Cambodian silk, water collected from Georges River, salt, rattan, 210 x 330 x 80cm.

Lillian Whitaker

Mutualisms, 2022, beeswax sculptures on hex-plywood plinths, dimensions variable.

Agus Wijaya

Jejadian, 2022, mixed media installation, dimensions variable.

Procession, 2020, archival pigment printed on art canvas and mixed media, mounted on perspex, 86.2 x 142.4cm.

Taksakala, 2021, archival pigment printed on art canvas and mixed media, mounted on perspex, 43.1 x 71.2cm.

Emmaline Zanelli

Dynamic Drills, 2020-21, three-channel video, surround sound, 00:31:00.

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