

Imogen Taylor

Winner – Wallace Arts Trust Paramount Award



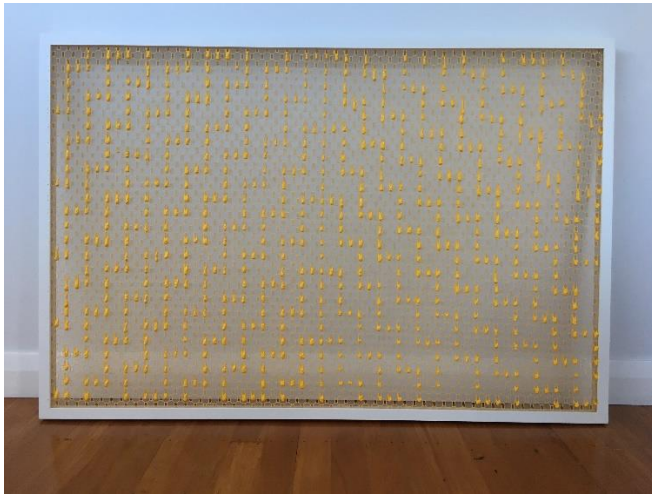
Imogen Taylor, *Refusal To Yield* (2018) Acrylic on hessian, 1100 x 2050mm

Imogen Taylor (b.1985, Whangarei) graduated at the Elam School of Fine Arts, University of Auckland, with a BFA in 2007 and a Post-Graduate of Fine Arts in 2010. Her recent exhibitions include *Pocket Histories*, Te Uru Waitakere Contemporary Gallery (2018, *Open Air*, *Still Life*, Dunedin Public Art Gallery (2017) and *Body Language* at Artspace Auckland 2015. Taylor is represented in many major public and private collections including the Wallace Arts Trust.

“‘Refusal To Yield’ is representative of my ongoing painting practice, which is primarily interested in balancing abstraction and representation, referencing Modernist art movements such as Cubism and the Bauhaus, and New Zealand Regionalism. Known for their flattened geometric configurations and for re-inscribing and subverting of traditional Modernist forms, my paintings appear to resist conceptual allegiances. Instead, they explore a collision of modernism, queer theory and the act of painting itself. By resisting traditional painting formats like still life, portraiture and landscape, and being stretched over parallelogram shaped canvases, these paintings seek to disrupt entrenched hierarchical values, proposing queer feminist alternatives to a medium that both historically and currently still favours male-dominated narratives”.

Peata Larkin

Winner - Kaipara Wallace Arts Trust Award



Peata Larkin, *They Don't Speak My Language* (2018) Acrylic on embroidered silk, 1015 x 2200 x 55mm

After receiving a BFA from Elam School of Fine Arts, at the University of Auckland in 2004, Peata Larkin graduated with a Masters in Fine Art from RMIT (Melbourne) in 2009. Larkin was the recipient of the prestigious Molly Morpeth Canaday Award and the Mazda Emerging Artists Award in 2006, and in the same year was a finalist in the Waikato National Contemporary Art Award, the Norsewear Art Award and the Wallace Art Awards. In 2013, Larkin completed a significant large-scale commission, *Piki Ake – Rise Up*, for the ANZ Tower in Auckland's CBD. 2016 was an extremely busy year for Larkin with a solo show, *Auau I Repeat*, at Pataka Art and Museum, and her selection in a curated exhibition, *Ngā aho tāruarua* at Corban Estate Arts Centre. Also in 2016 Larkin received a major grant from Creative New Zealand towards the making of new work and a publication. Larkin's work has been exhibited in Auckland, Christchurch, Dunedin, and Hawkes Bay, and is present in private and public collections throughout New Zealand including Waikato University, Massey University and the Wallace Art Trust Collection. Larkin's work also features in several international collections in Australia, United Kingdom, Dubai, and is represented in the permanent collection of the Memphis Museum of Fine Art in the United States.

"I've used many other materials as my 'canvas' such as mesh and embroidery cloth as they are ready made grids that I manipulate or warp, etc... As a painter, I'm interested in the language of painting and also that of Indigenous, especially Maori weaving patterns that are mnemonic devices used to pass down tribal information. Being of bi-cultural descent, I am also interested in European tapestries and how these visual languages amalgamate. I stretched the transparent silk inside a frame and pushed paint through from the back. I wanted to create a language between the front and the back of the work as well as connect to the embroidery".

Andrea du Chatenier

Winner - Wallace Arts Trust Vermont Award



Andrea du Chatenier, *Untitled (Celestial Blue Cave Drawing)* (2018) Porcelain, glaze and earthenware clay, 600 x 500 x 400mm

Born in Hamilton, du Chatenier completed a BFA at the University of Auckland in 1995 and Master of Fine Arts degree through RMIT, Melbourne in 1998. She has since received numerous grants and awards for her accomplished and challenging work, including selection for the Sao Paulo Biennale in 2004, a runner-up placing in the 2007 Wallace Art Awards and The Wallace Art Awards Jury prize in 2015. In 2004 du Chatenier was awarded the Tylee Cottage Artist Residency at the Sarjeant Gallery. Upon the completion of this residency she chose to remain in Whanganui, where she now teaches at UCOL's School of Fine Arts. Du Chatenier has shown widely both nationally and internationally for more than a decade.

"Just as the Earth is in a constant state of flux, it ruptures, oozes, hardens, warps, cracks, dries, disintegrates and vitrifies, clay-work contains these capabilities. My current explorations are in search of clay's potential as both an archaic form and as a futuristic substance; somewhere between mud and the crystalline, or the organic and the artificial. Clay work reinforces the problem of the separation of form from colour; one proceeds the other in the process of ceramic glazing. And yet glaze adds a materiality to colour, it's flatness or its sheen, its stasis or its flow. It's a garment which dresses form and has its own unique properties which emphasise the tactility of the medium. I hope the sensation of the work creates a synesthetic response; rather than a desire to touch, I'd like the work to be licked".

Emma Fitts

Winner – Fulbright-Wallace Residence Award Winner



Emma Fitts, *Unknown Cloak* (2018) Hand-dyed woollen underlay, 1500 x 1100mm

Emma Fitts was the recent recipient of the McCahon House Residency between April – July 2018. She completed a Bachelor of Fine Arts (Painting) at the University of Canterbury in 2002 and a Master of Fine Art from the Glasgow School of Art in 2010. Based in the UK since 2009, Fitts returned to Christchurch as the Olivia Spencer Bower awardee for 2014.

“Having looked to textiles and painting for my recent work at the McCahon House, I am now interested to use the technique of textiles and photography in the landscape. I see this alignment with photography very applicable to our contemporary situation and think it could once again be a positive relationship in giving fiber art and its haptic associations the visibility it deserves.

The landscape and ones relationship with it, has a strong history in both New Zealand and American art. From the weavings of ancient Peruvian’s made on the backstrap loom, a loom that was portable, able to be rolled up and carried on ones back through the landscape, to artist communities such as The Group in Canterbury, and their retreats into the south island, or communities such as that in New Mexico that provided support and inspiration for artists such as Agnes Martin, the landscape is a source of inspiration for a variety of practices and artistic communities. The work produced in the Headlands, would pivot around the long and entwined history the landscape and womens practice through the photography of 6 banners in the landscape. This development of photography will also allow me to work towards a print based in publication later in 2019. This new body of work – which would include the conversations, the banners, the photographs and the eventual publication, would become a valuable resource for New Zealand contemporary art and our long history and engagement with textiles and the land.”

Lucy Meyle

Winner - British School at Rome Wallace New Zealand Residence Award



Lucy Meyle, *Duck and Snail Ramps* (2018) Plywood, paint and screws, both 1800 x 1120 x 500mm

Lucy Meyle is an artist from Tamaki Makaurau. Her work is multidisciplinary, particularly located within the fields of drawing, installation, painting and sculpture. Meyle's works are often available to be dispersed into different social spaces, and she is interested in how this might interact with or disrupt experiences within those spaces. Meyle's recent exhibition *Does a Flower Rehearse for Spring?* exhibited at AUT's St Paul St Gallery in 2018 was the culmination of her practice-led PhD research.

"Terrible golden nails / Big zinc coloured glove. Those two descriptions come from a translation by Stefania Heim of a Giorgio de Chirico poem, in which he describes a hand-shaped sign that hangs from a shop front. Heim notes that de Chirico seems to delight in upsetting the rhythm of reading with such sentences that seem to only open up questions or strange images, rather than benign narratives or scenes. De Chirico intersperses French phrases into Italian lines, breaks sentences in unusual ways, unmoors adjectives, and purposefully confuses grammar. He seems to like putting his foot in the door and propping it open only to surprise us by letting it swing closed. De Chirico's paintings and poems act similarly, delighting in re-organising and re-syntaxing; obstructing a smooth mechanism of interpretation; breaking the flow with an image of a banana, a literal sun sitting on an easel, a red moon slipping out of a doorway.

If selected for the residency in Rome I intend to develop a project based on these possibilities of syntax and re-syntaxation within both language and images. This re-arrangement of the known is a misuse of infrastructure and rules. It is a miscoding that seeks to trouble (and be trouble for) the delineating edges of objects or categories of objects. Residing in a city with a language not my own would add a layer of (productive) mis-understanding, where the edges of things cannot be so easily described or communicated through words but must be questioned, drawn, gestured at. Giorgio de Chirico's particular influence on this concept of re-syntaxation would be explored through research at the foundation and museum in Rome that holds a collection of his work (Fondazione Giorgio e Isa de Chirico)."

Brett Graham

Winner - First Runner-up Award



Brett Graham, *90 00' S 00 00' E* (2018) Oak, 2000 x 2000 x 300mm

Brett Graham is a prominent contemporary New Zealand artist whose work has been included in exhibitions all over the world. Highlights include the Venice Biennale 2007, the Sydney Biennale 2006 and 2010 and the 2013 survey of international indigenous art at the National Gallery of Canada. Brett has a doctorate in Fine Arts from the University of Auckland and an MFA from the University of Hawaii. His work is in public and private collections around the world. He has also produced several major public artworks throughout New Zealand and undertaken artist residencies in Switzerland, the United States (New York and Hawaii) and Australia.

"This sculpture 90 00' S 00 00'E relates to a recent body of work of hand carved circular sculptures. The titles refer to the geographical coordinates of places where an incident of significance or a traumatic event that has occurred on the earth's surface. In an earlier series I looked at the devastating effects of Pacific tsunami referring specifically to the tsunamis of Samoa in 2009, Chile in 2010, and Japan in 2011 which were felt thousands of kilometres away, on coastlines on opposite sides of the Pacific Ocean.

In the case of this work I refer directly to the location of Antarctica and the geographic coordinates of the South Pole. It relates to a previous work I have made called 'Shield of Antarctica', which is in the collection of the National Gallery of Victoria. The NGV describes it as: "a supplication to guard our environment against destruction, as climate change threatens to alter Antarctica irreparably... While the work is imposing in its stasis, when approached its lines appear to advance and retreat in an optical illusion, imparting a sense of urgency to Graham's serious plea for environmental protection. He has created a chillingly beautiful, finely grooved, spherical wooden shield of protection for a beleaguered continent."

Yvonne Shaw

Winner – Second Runner-up Award



Yvonne Shaw, *The Residual No. 8* (2017) Pigmented inkjet print, framed, 594 x 891mm

Yvonne Shaw was born in 1971 in New Plymouth. She currently lives and works in Auckland. She graduated from Elam School of Fine Arts in 2017 with a Postgraduate Diploma in Fine Arts with Distinction, and works within the field of photography.

“The Residual No. 8’ is part of an ongoing series that investigates the psychology of relation – how we consciously and unconsciously reveal aspects of ourselves to others. A type of transference takes place in the staging of a photograph. Tensions that are evoked by proximity to others, and by the presence of the camera, are communicated through gesture and expression. An attentive photographer can try to catch this moment and preserve it within a still image”.

Paul McLachlan
Winner - Jury Award



Paul McLachlan, *Blue Lion* (2018) Rubber, merino, mohair, linen, acrylic and polyester yarns, 1600 x 2170 x 50mm

Paul McLachlan graduated with a Bachelor of Fine Arts (Honours) from Massey University, Wellington in 2008 and a Master of Fine Arts (Distinction) from the University of Canterbury, in 2011. McLachlan has exhibited extensively throughout New Zealand and internationally. In 2017 McLachlan was the Supreme Winner of the Peters Doig Marlborough Art Award, as well as the recipient of the Patron's Choice Award that same year.

"In 2016, I undertook an Asia New Zealand Foundation residency in Bangkok. This experience brought me to live in a small farming community in Cambodia, where I currently have a temporary art studio. My art practice is formed around the study of religious texts and rituals, which I interpret through the lens of mythic poeticism. Learning Khmer and working with the local artisan community has been invaluable to my research and understanding of Eastern and Western religious expression. This body of work is a suite of ten wall hangings, a collection of portraits and scenes, motivated by a Jungian approach to the Ramakein, an epic from Theravada Buddhism. The imagery is rooted within the realms of story-telling, uniting animal and human worlds".