

25 UNDER 25

2018 ART AWARD

Moores Building
Contemporary Art Gallery

24 August – 2 September 2018



Exhibition opening night
25 under 25 2017 Art Award
Photograph by Rebecca Mansell

FROM THE MAYOR

Now in its seventh year, the 25 under 25 Art Award continues to demonstrate the City of Fremantle's dedication to supporting the arts. This award gives young artists the rare opportunity to publicly exhibit their artworks alongside fellow creatives, often for the first time in their emerging careers.

Fremantle has long been recognised as a melting pot of creative souls, and I'm proud to welcome all of these compelling young artists from across the state into our historic and prestigious Moores Building Contemporary Art Gallery.

With a \$2000 prize pool, as well as a studio residency and portfolio mentorship through the renowned Fremantle Arts Centre, the 25 under 25 Art Award offers a generous boost to the deserved young winners. Jacksons Art Supplies has again donated a \$250 prize pack for the People's Choice Award, so get your votes in for your favourite artwork.

In a time of exciting change and development, the City of Fremantle maintains its place as a key destination to experience art and culture. On the street and in the galleries, your eyes and ears will be captivated by the raw energy and focussed talent of our young generation of artists.

Dr Brad Pettitt
Fremantle Mayor

FROM THE CURATOR

I've been involved with the 25 under 25 Art Award for a few years now, and before my professional engagement I was an excited visitor to this bold exhibition from its beginning seven years ago. I've seen the diversity and quality of the artworks grow each year, and the development of many artists' skill and perception as their art practices have progressed.

With 115 entries from across the state, this year's judging panel faced the hard task of narrowing down the selection to only 25. I commend their integrity and insight demonstrated through the diverse selection of finalists. For those artists that didn't make it this year, I can honestly say it was a pleasure to see your artworks and get a glimpse of your compelling creativity; don't let this stop you continuing to make and continuing to share your brilliance with the world around you!

Looking back at previous years, this exhibition really presents a snapshot of so many driven and talented young West Australian artists. Countless names jump out as those who have carried on their practices in a whole range of ways, and have continued to reach for their creative goals and achieved wide ranging successes.

I can see from the outstanding quality of this year's exhibiting artists that they'll undoubtedly continue to push their creative output and influence society around them with their brave and enlightening visions.

Tom Freeman
25 under 25 Curator

ARTIST PUBLIC PROGRAM

Sunday 2 September 12:00-3:00pm FREE

Moore's Building Contemporary Art Gallery

Presentations on opportunities, grants and networks for young artists from the Department of Local Government, Sport and Culture, Propel Youth Arts, City of Fremantle and Artsource

+

Artist talks presented by Art on the Move:

Liam Colgan talking about queer identity in their art practice, and Curtis Taylor talking about intergenerational collaboration between aboriginal artists.

THANK YOU

The City of Fremantle would like to thank this year's judges:

Emma Buswell, Yvonne Doherty, and Ric Spencer.

The people's choice award is sponsored by:

Jacksons Drawing Supplies

SALES

If you are interested in purchasing any of the artworks, please contact the curator, Tom Freeman at tomf@fremantle.wa.gov.au

EDEN BARLOW
(1997)

Tainted



Digital print
40 x 60cm

This photoset is a visual odyssey into the trials of feminine sexuality, internal experience and self-image/ego. It is a tribute to the traditionalist suppositions of female conduct and their diametric congruence with 'coming into one's own' - growing up and succumbing to or resisting the burgeoning rush of becoming a woman. Ultimately, embodying the tenacious paradox between submitting to primitive sexual instincts and simultaneously being culturally punished for not curating our desires to maintain unadulterated purity and marketability.

MOLLY BLISS
(1994)

Rooms That I Used To Go In



Video
3min 19sec

An interaction that is self-revealing and/or relationship-focused in its content. Clearly formulated adjustments of one's behaviour to the expressed needs of the other person—a product of eye contact, distance, smiling, etc. The sharing of hurt and of fears of being hurt.

AGNES BOTMAN
(1997)

Drape/Droop



Mixed media on
dropsheet

190 x 130 x 83cm

Agnes Botman is an emerging artist interested in 'bad' painting. She seeks to manipulate the processes and materials of painting to create other languages that talk about gender, sexuality, identity, and nature. She is motivated by an intense scepticism of binaries and polarities.

Photograph by Bo Wong.

BINA BUTCHER -MONSEES
(1994)

Mijn Vader



Solvent transfer,
Gesso, drafting
film, paper, digital
prints, pencil,
wooden box

9 x 29 x 21cm

Bina Butcher has never known her father to 'settle' in one place, instead he is always moving without resolve, furthering the distance in their already sporadic relationship. *Mijn Vader* explores an ambiguous and isolated father daughter relationship from a detached, voyeuristic standpoint allowing for different narratives to form about her father's past.

KATE BYRNE
(1998)

Untitled



Gouache on
watercolour paper

30 x 42cm

For the rich and famous: a giant mech that will host people off-planet for a once in a lifetime experience. Includes a small cabin and your very own forest.

JUBILEE CHAN
(2000)

Colour Me Beautiful



Digital painting
with audio

50 x 250cm

Colour Me Beautiful evolved from questioning the philosophy of body-positivity and whether the movement is inclusive of people of colour. We see Eurocentric expectations of beauty everywhere, and we've been conditioned to believe it is the epitome of beauty. We should be encouraging transformative definitions of beauty, where white is not defined as purity. We need to unlearn white as the default. Self-love has become a political act. Because of mainstream media influence, I've been taught that the ethnic features I possess are inferior to the European features always being advertised.

MADDY COLLINS
(1995)

Sink



Video

4min 42sec

The work explores the evocative nature of water and its relationship to the human body as a source of sensuality and tactility. The video's grid like composition alludes to the qualities of water, as a source of movement, transparency and fluidity, where the constantly changing images fade in and out revealing small video fragments of water cascading, rippling and flowing over various bodily surfaces.

BLAKE DOWNES
(1998)

Peculiar Dominance



Digital print

40 x 60cm

Peculiar Dominance explores the commonly unobserved elegance that is subtly hidden from the being of art. With the hero of the image bursting into an environment of unforgiving space, it offers true meaning behind what can come of authenticity. The manufactured yet engaging eruption of red represents the dependence civilisation possesses while proclaiming the necessity of originality at the same time.

OSCAR HARROLD-LHOST
(1999)

What has Happened to Wonderland?



Video installation
Variable dimensions

The ideas behind this installation emerged from my own experience of watching television as a child: the duality of reality and fantasy, and when the two combine the result can be deeply unsettling. *Wonderland* is a “Sesame Street” gone rotten, a childhood show that has been forgotten. When left to their own devices, Bun and friends indulged their vices. Down the rabbit hole and out the other side their brains were left permanently fried.

FREJA HOLMER
(2002)

Enora



Oil on canvas
35 x 27cm

This piece features my close friend Enora, staring intently at her reflection in her bathroom mirror. As she is a dancer, she spends a lot of time being critiqued and analysed, on top of the pressures of everyday life as a young woman. I wanted to capture the scene as realistically as possible, visually representing her mental processes in private.

DEVAN JOB
(1993)

Asteria Crown



Sterling silver
and niobium

20 x 20 x 1 cm

This piece was created as a tribute to Titan goddess Asteria. Asteria is associated with falling stars, oracles of darkness, astrology, prophetic dreams and necromancy. Her daughter Hecate, was a goddess associated with wilderness, magic and witchcraft. The ancient Greek religion that once worshipped these figures with gifts and offerings is virtually non-existent today, so this piece is my gift to a forgotten goddess.

JOLINA (ALINA TANG & JOHANNA ACS)
(1993)

Cheeky Sunshine Smile



Iron together
beads on
painted
foamcore

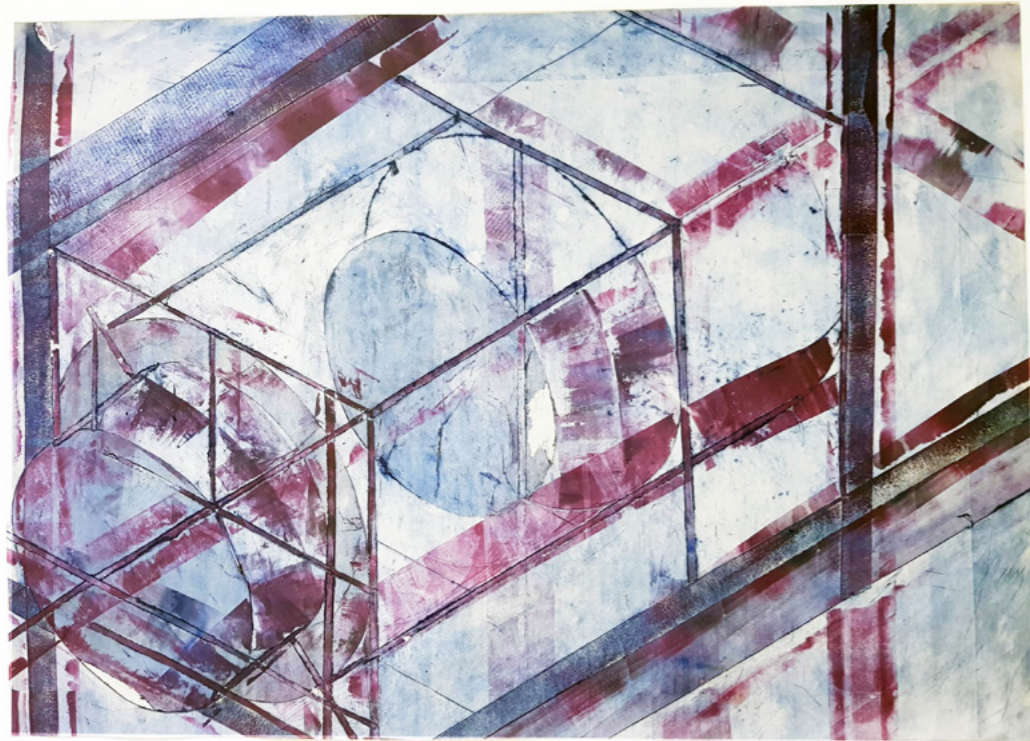
100 x 100cm

Bead Friends Forever is a collaborative project between Best Friends Forever Johanna Acs and Alina Tang. *Cheeky Sunshine Smile* is an iteration of our previous installations. Using a collection of beads in various shades of yellow and pink (Jo and Lina's favourite colours respectively), it is a sincere tribute to the simple and complex nature of Best Friendship.

Photograph by Tasha Faye.

ZAINUB KHAN
(1997)

Isometric Cylinder

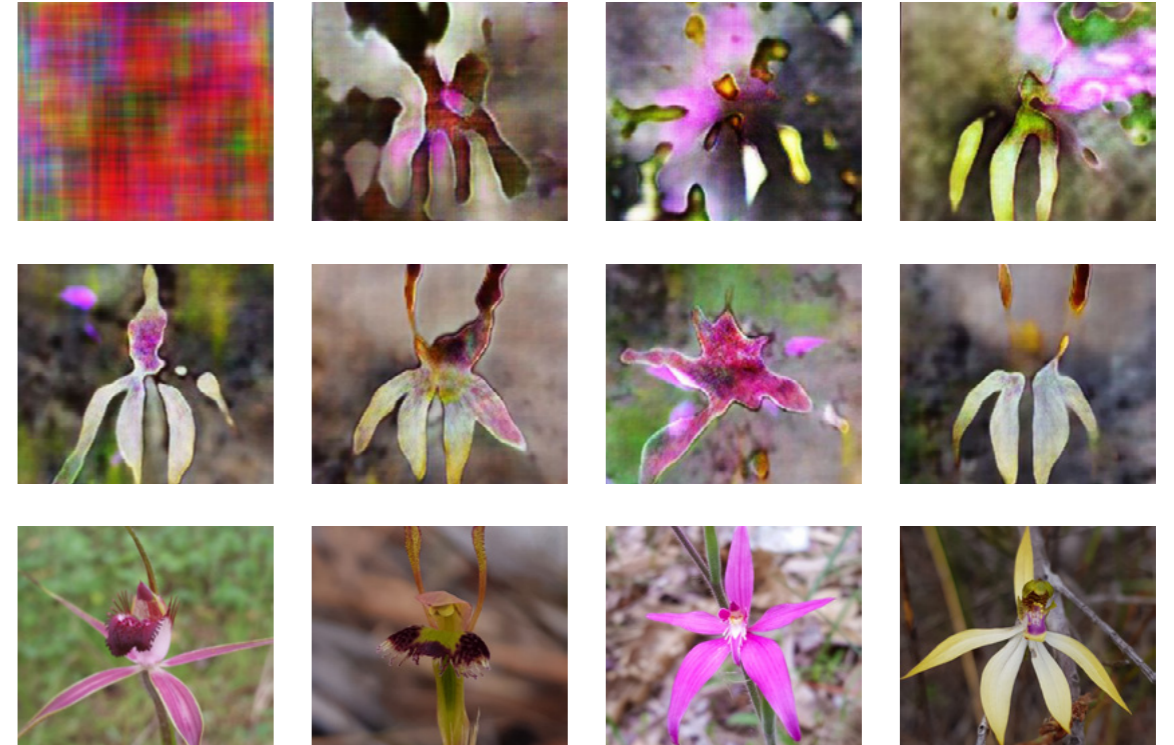


Collograph
59 x 84cm

This piece is one from a series of prints that was inspired by Mathematics. I used simple principles of geometry that evolved over many weeks into a study of engineering basics. Using the concepts of Isometric projects, I taught myself to draw simple shapes such as the cylinder and sphere then applied it to my work. I wanted the piece to represent my new found understanding of the knowledge acquired. I hoped to do this by celebrating the dimensional qualities of the shapes with layers and textures.

EMERSON LAMOND
(1993)

Can Ai dream in Electric Orchids



Multi channel
video

Variable
dimensions

This work is a combination of an exploration of the creative potential of new developments in artificial intelligence and orchids native to southwest Australia. It shows the progression of an AI as it learns how to create images of orchids, the result is a synthesis of insect, plant and machine perceptions. It's driven by a lifelong love of orchids and the exciting possibilities that AI opens up for art.

JARRAD LEVY
(1999)

Vanity of Vanities

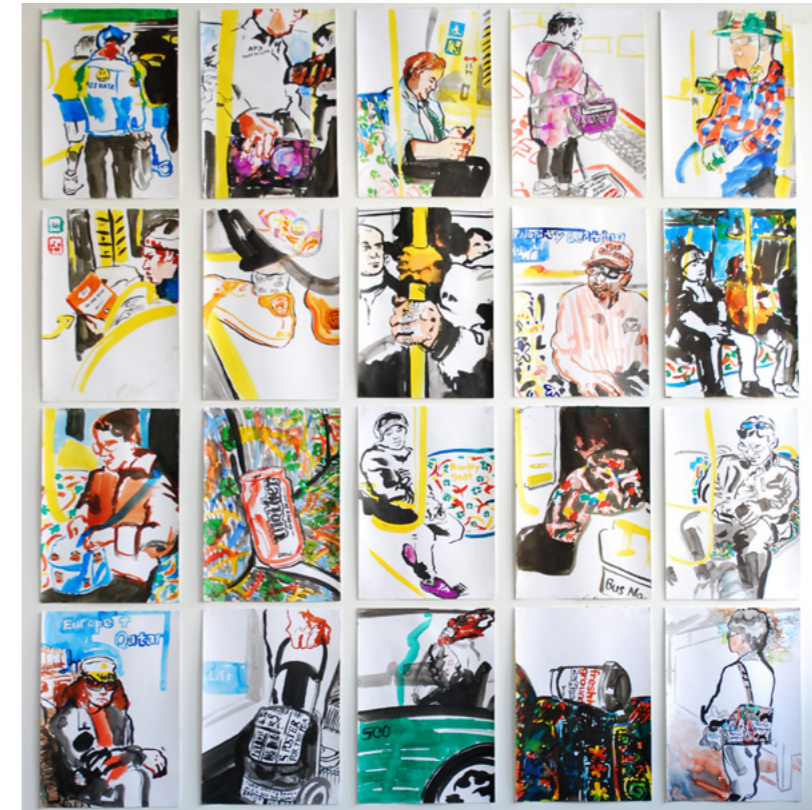


Digital print
70 x 62cm

November 4th, 1966. The Arno River bursts its banks, inundating the city. 101 people drown, thousands of works of art, rare books and artefacts are damaged or destroyed.
Drawing inspiration from Natale Carta's *Portrait of Anna and Luisa* (1852), *Vanity of Vanities* is a romanticised depiction of the devastation of the Arno River Flood. The strikingly blue head of the Myosotis, or *forget-me-not*, is representative of a plea of remembrance.

PIP LEWI
(1997)

Three Weeks of TransPerth



Ink on card,
oil on canvas
42 x 30cm,
152 x 122cm

TransPerth serves as both my subject and as a vehicle to explore the idiosyncrasies of passenger culture. The interior and exterior of buses, trains, bus stops and train station complexes offer an opportunity to observe the convergence of different people and artefacts in a shared space. Through my chosen mediums I aim to convey the visceral fluidity and motion of travel as well as the immediacy of these fleeting encounters.

GENEVIEVE MATTHEWS
(2001)

Fremantle



Paper cut, machine
embroidery

32 x 74 x 46cm

My artwork explores the identity of place through our relationships with architecture. Specifically I chose Fremantle as it is a place I am very familiar with. My sculpture looks at how places are defined by experiences, memories or feelings we associate with the infrastructure around us.

YASMINE MNAHY
(1999)

Yosi



Oil and acrylic
on canvas

92 x 70cm

Yosi is part of a portraiture series dedicated to inspiring individuals whom I know personally. I aim to portray the strengths and depths of these friends. "Being adopted from Ethiopia, I consider myself lucky as the whole process worked seamlessly for me. Growing up without a father spurred a sense of leadership and ambition within me. I now study psychology at UWA and hope to become a clinician to help out adopted children who may not have been as lucky."

REBECCA O'NEIL
(1999)

Frankenfeet



Plaster, steel,
found items

80 x 30 x 46cm

Frankenfeet is a piece where I explore the topic of the body objectified, combining organic and man-made materials to create a feeling of unease for the viewer. It was also inspired by a personal experience with sexual assault, and the feeling of being objectified by another human, however I consider this piece humorous and lighthearted despite the dark place it was inspired from.

FINN PEARSON
(1999)

Unattainable



Ink pen on
canvas

82 x 122cm

I drew on the Romantic celebration of nature's sublimity and humankind's intrinsic connection with it. I was influenced by Caspar David Friedrich in his works, and my own context as a surfer who experiences the raw might of the elements to recontextualize these concepts and make comment on the impossibility of capturing this. Humanity's fundamental obsession with attempting to recreate something so majestic through activities like mountaineering and surfing, and in depictions through art, is ultimately in vain.

SAMANTHA PILBROW
(2001)

Sense of Place



Papercut,
screenprinting
and hand
embroidery

32 x 36 x 6cm

When we are first born we are immediately impacted by the world around us, the place and space we are introduced to becomes part of who we are before we can even think. My artwork represents the geographical location of Perth, and the way in which sense of place, being my own unique collection of experiences, reflected through various colours, has developed the roots for my own identity.

ISABELLA SPEED
(1995)

Grace/Harmony



Charcoal on
paper

36cm x 56cm
each

A portrait of two young women drawn from life. Together these two drawings document the down time of two Fremantle locals, time spent lounging in a familiar and comfortable environment. With a moment to themselves they take time out, whether to effortlessly browse the internet or take an afternoon nap. Grace and Harmony's actions are completely natural, spontaneously captured through a quick and gestural method.

CECILIA UMBAGAI
(1997)

Wasps Dreaming



Acrylic and ochre
on canvas

90 x 120cm

In this painting I've done the wasps dreaming. We know that when we see a wasps painting or a dragonfly painting in a cave it will always tell us that there's a waterhole nearby. These customs are carried on today. Where you see a lot of Wandjinas they represent the laws of trees, rivers, rocks, bush fruit and animals, all creation. The Wandjinas give the law on how we have to treat and use these creations.

JADE VAN HERWAARDE
(1999)

Grandma's Hands



Oil paint, tissue
paper and glue
on canvas

122 x 76cm

My artwork communicates the transformation of women's roles over time and the erosion of traditional skills, despite the joy they may bring. My grandmother is depicted sewing in front of a distressed, worn wallpaper, with the bright flowers of the background made to appear dull and peeling. This communicates how skills, such as sewing, which were once viewed as integral for women, are slowly becoming dispensable.

JESSICA WHITEMAN
(1997)

Self Portrait 2



Drypoint and
monotype on
paper

100 x 200cm

This work is an investigation into the representation of the ever changing and layered self through the layering capabilities of printmaking. The work aims to be a 'true' representation of my identity, considering the various parts of my personality and how I conceal parts to certain people. I have layered a drypoint over the monotype to distort the face, which changes the appearance slightly, representing my changing identity.

Photograph by Emily Crawford.



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