

ROCKHAMPTON
ART
GALLERY

THE GOLD AWARD



K A T E **B** E R G I N

VICTORIA **R** E I C H E L T

MICHAEL **Z** A V R O S

B E N **Q** U I L T Y

S A L L Y **G** A B O R I

J U A N **F** O R D

K A T E **S** H A W

J A S O N **B** E N J A M I N

ROCKHAMPTON
ART
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trust

The logo for Rockhampton Regional Council features a stylized wave graphic above the text "Rockhampton" in a serif font, with "Regional Council" in a smaller sans-serif font below it.

Rockhampton
Regional Council

THE GOLD AWARD

1 JUNE - 12 AUGUST 2012

In 2010 Rockhampton Art Gallery Trust received a substantial bequest from the estate of Moya Gold (1928 – 2000) for the acquisition of Australian paintings. The Gold Award honours the memory of Moya Gold, philanthropist and educator who understood the joys and opportunities that the arts and education can bring.

Designed as an invitation award to acquire contemporary Australian art, the most outstanding work or works by an artist will be awarded a cash prize of \$50,000 and be acquired by Rockhampton Art Gallery.

The Gold Award is a premier biennial event of national significance for the central Queensland region and is a joint initiative of Rockhampton Art Gallery Trust, Rockhampton Art Gallery and Rockhampton Regional Council.

All text has been collected and revised from artist statements, and artists, galleries and dealers websites with the permission of the artists.

JASON BENJAMIN

AUSTRALIA | VIC | 1971

Jason Benjamin resists the dominance of ideas in contemporary art - he prefers to champion art as an experience. His exquisitely rendered oil paintings, with their careful distillation of light and space, invite contemplation and emotional engagement. Elusive and prophetic titles create a narrative and an attachment between viewer and painting, one based on hope and renewal.

Born in Melbourne in 1971, Benjamin had a fairly peripatetic childhood, moving from Sydney to the USA to Mexico and then returning to Sydney for high school. At 16 he received a scholarship that took him to

New York, first to the Stony Brook School to complete a diploma and then to the Pratt Institute in Brooklyn to focus solely on art.

Since his first group show in New York in 1989 Benjamin has had more than 40 solo exhibitions both in Australia and overseas. He has been a finalist in the Archibald and Doug Moran portrait prizes and his work is held in the National Gallery of Australia, National Portrait Gallery and numerous state and regional collections. A seven venue survey show *Everyone is Here* begins in Wagga Wagga in November 2013.

I thought you'd always be here 2011
180 x 120 cm
oil on linen
\$40,000

I still dial his number 2012
120 x 120 cm
oil on linen
\$30,000 (pictured)

I've seen them come. I've seen them go 2011
120 x 120 cm
oil on linen
\$30,000

Artworks courtesy of the artist and Jan
Murphy Gallery, Brisbane



KATE BERGIN

AUSTRALIA | VIC | 1968

Since graduating from the Victorian College of the Arts in 1992 Kate Bergin has had numerous solo exhibitions and her paintings are in many private and public collections including Artbank, the Art Gallery of New South Wales and Brisbane Town Hall. Awards include the Albany Art Prize and an Australia Council Residency in Italy where Bergin was able to develop her interest in traditional still life painting techniques and how to incorporate them into a contemporary Australian context.

Other influences include the “*unstill lives*” of John Brack that demonstrate how the tabletop can come alive and Ellis Rowan whose quiet, orderly paintings belie an adventurer

fascinated with the natural world and depicted it in all its detail.

Chinese Whispers is part of Bergin's ongoing series of *Tabletop Variations* where she places seemingly disparate objects together on a white cloth, offering them to the viewer to contemplate. The Australian pelican rests comfortably on the Chinese panda, referring to Australia's new ride to prosperity courtesy of China's global economic power. Where the country once rode the sheep's back, new profitable commodities and international relations have emerged. But Bergin's warning and sense of menace is ever present, with a black film noir telephone stating “In Case of Emergency Dial Ext 170”.

Chinese whispers 2012
190 x 180 cm
\$30,000 (pictured)

A suitable arrangement 2012
50 x 40cm
\$5,000

Mobile phone 2012
50 x 40cm
\$5,000

Another curious dilemma 2012
50 x 40cm
\$5,000

Artworks courtesy of the artist and Mossgreen Galleries, Melbourne. Artworks oil on canvas



JUAN FORD

AUSTRALIA | VIC | 1973

Juan Ford's practice engages with opening up new possibilities for realism in painting. He has employed many strategies which argue around the theoretical 'problems' of realism in painting. He enjoys exploiting the limited shortcomings of the dull, officially sanctioned dialogue between painting and it's would-be executioner, photography, in order to develop new potentials for realism. Consequently his work evolves and varies with every exhibition.

Recently Ford has depicted the fraught interaction between human behaviour and destruction of the natural world. Australian floral motifs – eucalypt leaves and flowering gums, banksias and kangaroo paw – are

pictured covered with melted plastic, or wrapped in hazard tape. Sinister shadows flicker across the surface of the plants, and white spots appear like parasites. Partly a reference to Ford's interest in the sub-cultures of metal music and tattooing, they also imbue a sense of menacing forces at play.

Ford was awarded a Bachelor of Fine Art (Painting) with 1st class honours at RMIT in 1998, Ford then completed a Master of Arts (Fine Art) by Research, again at RMIT graduating in 2001. A finalist in the Archibald, Wynne and Sulman Prizes, Ford has received two international residencies, and completed numerous portrait commissions.

Circular logic 2012
92 x 107 cm
oil on linen
\$16,500

Artwork courtesy of the artist, Jan Manton Gallery, Brisbane and Dianne Tanzer Gallery, Melbourne





MIRDIDINGKINGATHI JUWARNDA

SALLY GABORI

AUSTRALIA | QLD | C.1924

Dibirdibi Country 2011

198 x 455 cm

Winner 2012 Gold Award, Rockhampton Art
Gallery Collection (pictured)

Dibirdibi Country 2012

91 x 121 cm

\$6,000

Dibirdibi Country 2012

151 x 151 cm

\$12,000

Dibirdibi Country 2011

150 x 197 cm

\$16,500

Artworks courtesy the artist, Mornington
Island Art, Qld and Alcaston Gallery,
Melbourne. All works acrylic on linen.



Mirdidingkingathi Juwarnda Sally Gabori was born on Bentinck Island in the Gulf of Carpentaria, Queensland, and she belongs to the Kaiadilt people. Her Kayardilt language name Mirdidingkingathi means 'born at Mirdidingki', and Juwarnda means 'dolphin', her totem.

Gabori began painting in 2005. Her immediate love of paint and colour triggered an outpouring of ideas including depictions of her country and her ancestral stories. While recognisable as abstraction, Gabori's fascination with colour combines with her country and stories to impart an intimate sense of who Gabori is and where she is from.

This body of work focuses on the country of her late husband Pat Gabori, *Dibirdibi*, and also reveals her strong connection to him. Located on the northern coast of Bentinck Island, *Dibirdibi* is the country belonging to the Rock Cod Totem people, and it contains a vast saltpan which is scattered with mangrove swamps and rock outcrops.

Included in several international and Australia group exhibitions, Gabori also been the subject of numerous solo shows. Her work is held in state, national and international art collections.

BEN QUILTY

AUSTRALIA | NSW | 1973

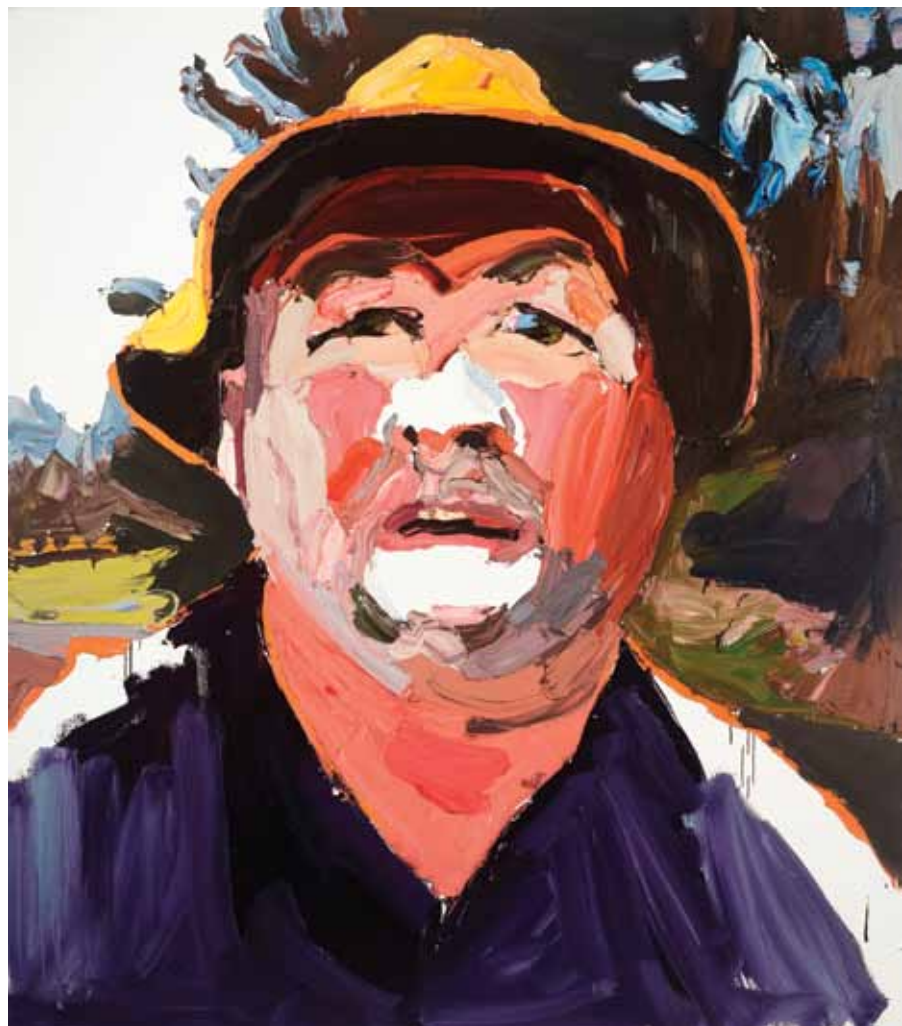
Ben Quilty likes to smear, smudge, cake and slap paint onto the picture plane with bold virtuosity and frenetic results. His rich impasto works challenge assumptions by celebrating various subjects; from early works depicting adolescent male rights of passage such as fast cars, including his LJ Torana, and his 'wasted' mates, to portraits of himself, his son Joe and Jimmy Barnes. Lately his subjects focus more broadly on Australian identity, history and 'painting' itself. Quilty has recently created portraits from his experience as Australian official war artist in Afghanistan.

He has been a finalist in the prestigious Wynne and Archibald prizes and won the Doug Moran National Portrait Prize in 2009 and the Archibald Prize in 2011 with his portrait of friend and mentor, the late Margaret Olley. His work is held in the collections of the Art Gallery of New South Wales, the Museum of Contemporary Art in Sydney, Queensland University of Technology Art Collection, and numerous corporate and private collections.

Quilty has completed residencies in several Australian centres, as well as in Paris as the winner of the Brett Whiteley Travelling Art Scholarship, and at the Australia Council, Barcelona Studio in Spain.

The Evo project, Sheep Wash Road 2012
170 x 150 cm
oil on linen
\$38,000

Artwork courtesy of the artist and Jan
Murphy Gallery, Brisbane



VICTORIA REICHELT

AUSTRALIA | QLD | 1979

Victoria Reichelt is recognised for her “*portraits*” of cultural objects such as books and magazines. Her realistic images are achieved by first photographing the objects with studio lights, similar to a fashion shoot, with images then rendered in paint.

Reichelt’s current series continues her investigation of books, but now broadens the scope to examine public libraries. Her works document the quiet beauty and dignity of the library space, and ponder the changes these institutions face.

A visit to any library today will reveal a bustling centre of learning with computer facilities, databases, historical centres and exhibition spaces, but oddly, the quietest areas tend to be those that hold the books.

Using the subtle juxtaposition of animals within the library environment to consider the changing roles of these spaces, Reichelt’s creatures wander through stacks and shelves as they would a forest, tentatively interacting with these foreign environments. They hint at the alien way, we too, may feel about rooms full of books in years to come. As the animals move in to occupy these uninhabited spaces, we are left to wonder what we would lose with their absence, and what a future without the tactile beauty of these spaces might feel like.

Fall 2012
105 x 150cm
oil on canvas
\$12,500

Climb 2012
150 x 105cm
oil on canvas
\$12,500 (pictured)

Artworks courtesy of the artist, Jan Murphy Gallery, Brisbane and Dianne Tanzer Gallery, Melbourne





KATE SHAW

AUSTRALIA | VIC | 1969

Kate Shaw's practice deals with the tensions and dichotomies in the depiction of the natural world and our relationship to it. She explores the sublime in nature whilst imbuing a sense of toxicity and artificiality in her work. The intention is to reflect upon the contradiction between our inherent connection to the natural world and continual distancing from it.

Her paintings are collages of poured paint, inks, mediums, pigments and glitter. She is fascinated by the way the movement of the paint mimics something from the natural world such as a lava flow, a landslide, or an

avalanche. Within the dried paint pour she looks for forms that appears like a tree branch, a cliff or a mountain and then cuts and collages the pieces. Her images aim to convey ideas of nature, alchemy and creation. Shaw completed a Bachelor of Arts, Fine Arts Honours (Painting) at RMIT University in 1994. She has twice been a finalist in the Wynne Prize. In 2010 she received a residency to New York through Arts Victoria and was also a finalist in the Royal Bank of Scotland Emerging Artist Award. Her work has been included in multiple group exhibitions both nationally and internationally.



Liminal dawn 2011
120cm x 240cm
acrylic and resin on board
\$15,500 (pictured)

Silver morning 2011
60cm x 180cm
acrylic and resin on board
\$6,600

Lava Lake 2011
90cm x 120cm
acrylic and resin on board
\$5,500

Artworks courtesy of the artist, Ryan
Renshaw, Brisbane and Sullivan and Strumpf,
Sydney

MICHAEL ZAVROS

AUSTRALIA | QLD | 1974

Michael Zavros grew up on the Gold Coast and acknowledges the region's obsession with wealth and perfection, beauty and youth. His exquisitely rendered paintings and drawings depict this opulence through sumptuous classical interiors filled with hunting trophies, exotic animal pelts, and fine furniture. He graduated from the Queensland College of Art with a Bachelor of Visual Arts in 1996. Zavros has been a multiple finalist in the Archibald Prize, won the Doug Moran Portrait Prize in 2010 and this year won the Bulagri Award through Art Gallery of New South Wales. He has exhibited nationally and internationally and his work is held in national, state and regional galleries across Australia.

In this series *Prince/Zavros* he has appropriated American photographer Richard Prince, whose series *Marlboro Man* (*Untitled, Cowboy*) from the early 1980s is itself an appropriation of the famous Marlboro cigarette advertisements. Prince was attracted to this perception of quintessential American masculinity as filtered through the artificial lens of advertising, and Zavros plays with the same ideas here. For a time Zavros worked as a Clerk of the Course at the Gold Coast Turf Club and thoroughbred horses are a feature of his practice. This combination of horses, male vanity, and superficial pristine veneers emerge *Prince/Zavros*.

Prince/Zavros 5 2012

23 x 12.9cm

\$14,000 (pictured)

Prince/Zavros 6 2012

15 x 10cm

\$8,000

Prince/Zavros 7 2012

14.8 x 26.5cm

\$14,000

Prince/Zavros 8 2012

30 x 20.6cm

\$22,000

Prince/Zavros 9 2012

14 x 21cm

\$12,000

Artworks courtesy of the artist and Philip Bacon Galleries, Brisbane. All works oil on board.





Rockhampton Art Gallery
62 Victoria Parade
Phone (07) 4936 8248
E-mail gALLERY@rrc.qld.gov.au