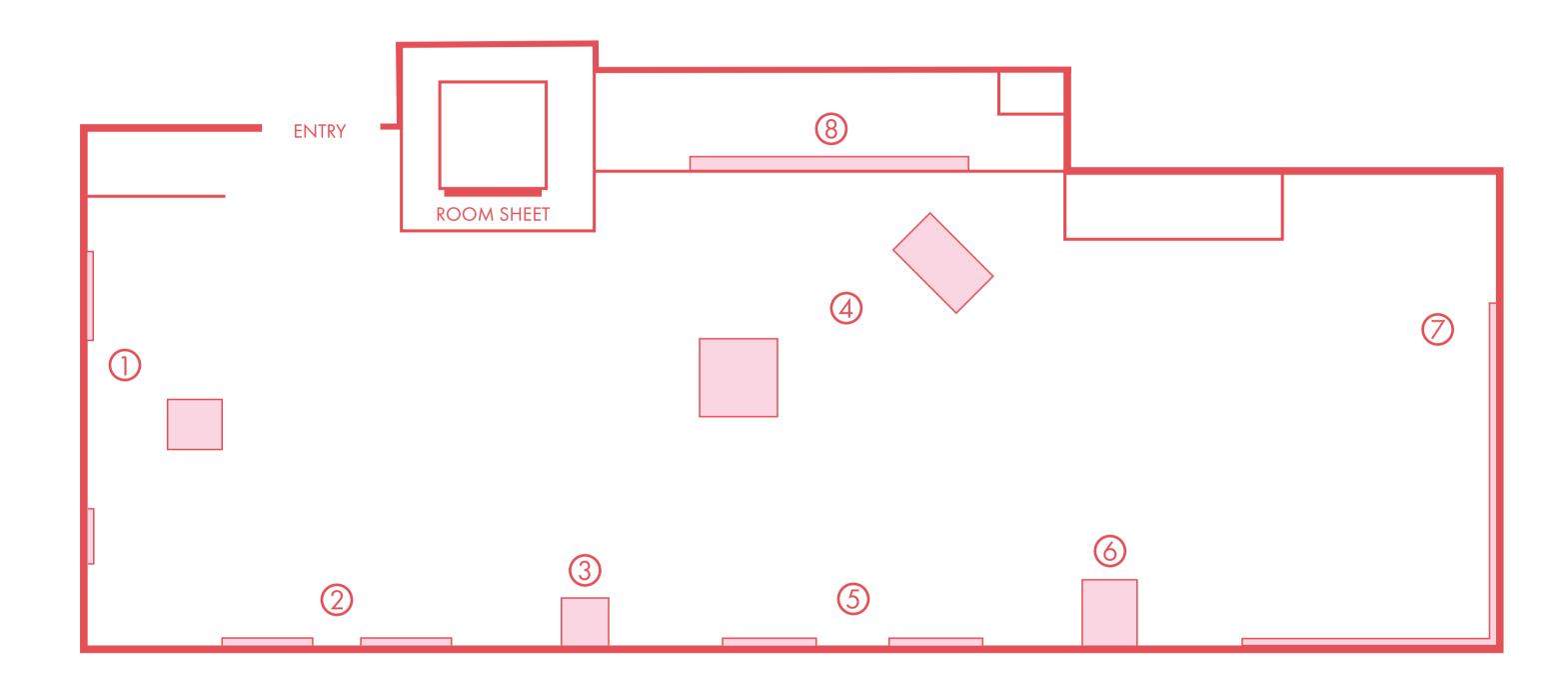
GALLERY ONE - ROOM SHEET

Metro Arts

the churchie emerging art prize

the churchie emerging art prize 2024



. Chrystal Rimmer

Shallow, Deep, Shallow Again, 2024, lost wax cast aluminium waste.

Farewell Warning, 2024, lost wax cast aluminium waste. Light, Dark, Light Again, 2024, lost wax cast aluminium waste.

2. Sid Pattni

A fly in the milk I, 2024, oil, synthetic polymer on canvas. A fly in the milk II, 2024, oil, synthetic polymer, sequins, beads on canvas.

3. Claire Ellis

Australian fossil fuel subsidies costing taxpayers \$65 billion a year: IMF, 2023, recycled earthenware, second life basalt.

4. Nick Breedon

Fantasy Sword, 2023, hand cast, stolen brass "love locks" (padlocks).

Woah I'm Kind of Hyper, 2023, custom etched and anodised hand machined aluminium.

5. Joel Arthur

Borrowed Space, 2023, oil on linen.

The Lunar and the Social Path, 2023, oil on linen.

6. Josina Pumani

Maralinga, 2024, clay and underglaze.

Marion Abraham

Joyride Series

We've Been Talking, 2024, oil and copper leaf on linen. Blood Is Tender, 2024, oil and copper leaf on linen. Five Year Plan, 2024, oil and copper leaf on linen.

8. Edwina McLennan

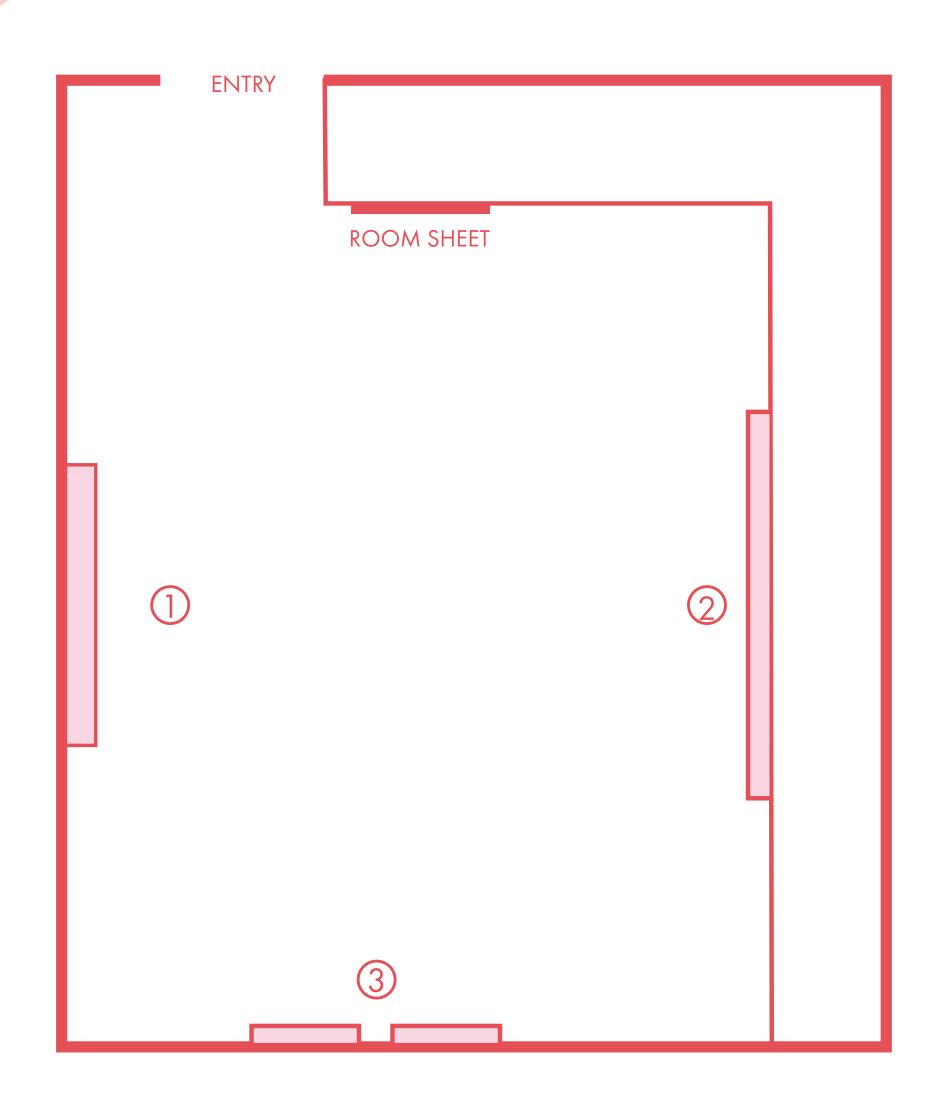
Urban Garden, 2024, sublimation dye, acrylic, sequins, thread on mixed textiles.

GALLERY TWO - ROOM SHEET



the churchie emerging art prize

the churchie emerging art prize 2024



Shannon O'Hara

Crooked Teeth, 2024, acrylic on satin.

2. Ming Liew

Questions About a Word, 2024, single-channel video, 00:15:14.

3. Melissa Stannard

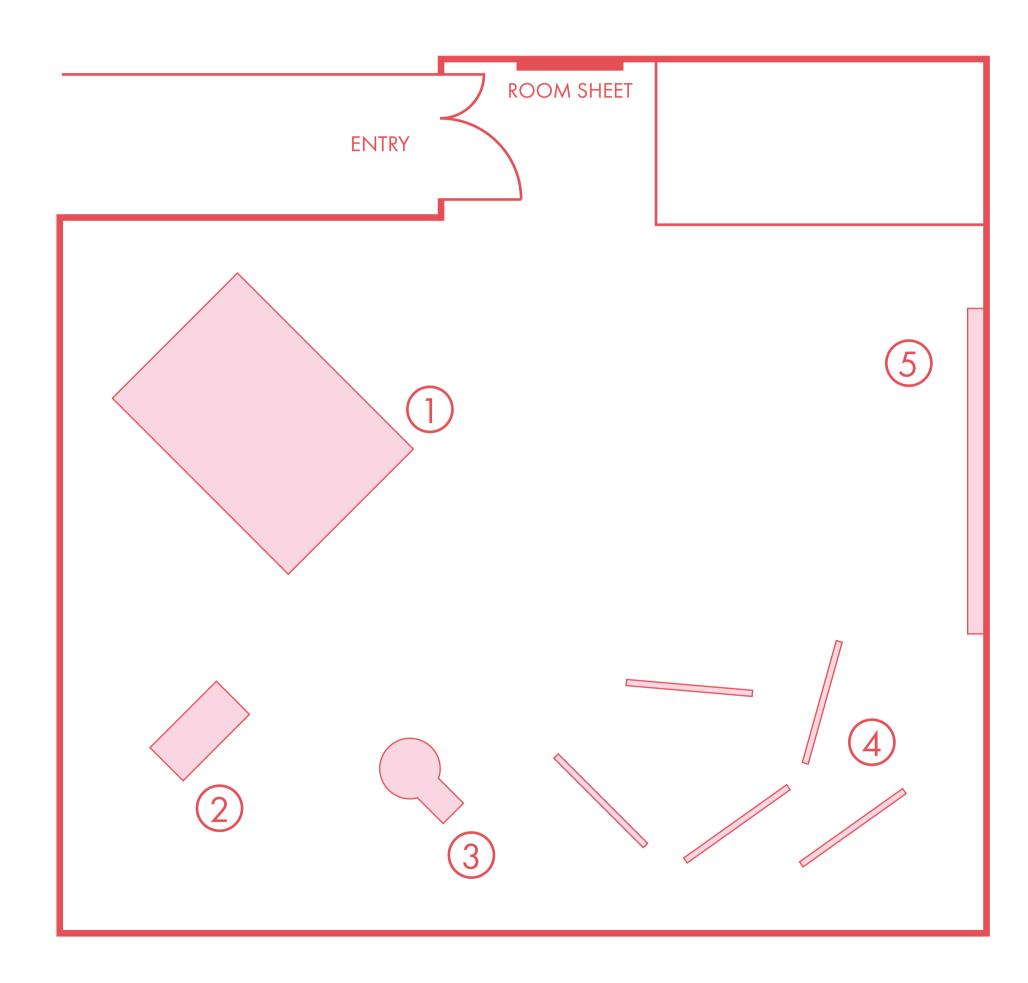
ngarrangarrali yurrun (mind look after-scar), 2024, archival red tape and rust dyed cloth, dyed from metal stationary ephemera extracted from QLD State Archives documents through their preservation team, dhinawan (emu) feathers, ochre, WW2 army puttees on WW2 military stretcher.

ngarrangarrali giigal (mind look after- scab), 2024, WW2 military bandoliers (50 calibre), WW2 wool felt puttee/bandages and WW1 shell dressing bandage pack, horsehair, echidna quills, ochre, eucalyptus eco-dyed bandage, cotton cloth rust dyed with historic metal stationary elements (brads, staples, paperclips etc) from QLD State Archives on WW2 military stretcher.

NEW BENNER THEATRE - ROOM SHEET



the churchie emerging art prize 2024



. Prita Tina Yeganeh

My Soil Farsh فرش (Carpet), 2024, hand-ground red loamy soil, imprinted with 3D-printed traditional Farsh motifs.

2. Samantha Dennis

Anatomy Lessons I, 2023, porcelain, bronze, handmade chain with charms in sterling silver, 18ct gold plating, lamp-worked glass, found steel tools and tray.

Anatomy Lessons II, 2024, porcelain, bronze, handmade lockets in sterling silver, 18ct gold plating, found and altered faux pearl necklace, found steel tools and tray.

3. Nicholas Smith

idol, 2024, burnished terracotta, beeswax, foam (salvaged caravan cushions), floristry ribbons (inherited from artist's grandmother), pine, cardboard

4. Chun Yin Rainbow Chan

Girl in the Gloaming 墓夕, 2024, silk dye on habotai silk, wax resist, decolourant, 14ct gold thread, linocut print, cotton, series of 5.

5. Josie Alexandra

Compass in Hand, 2023, single-channel video, 00:09:00.



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In 1987 the first iteration of the churchie emerging art prize ('the churchie') was held at Anglican Church Grammer School. The prize was formed by a volunteer committee with the driving goal of promoting and benefitting emerging artists.

In the nearly four decades that followed, 'the churchie' continued to grow and evolve alongside the artists it supported. As 'the churchie' matured and cemented its place as the longest running emerging art prize in Australia, the annual exhibition became a key stepping stone for early-career artists.

For the occasion of the 20th anniversary in 2007, a retrospective exhibition showcasing 20 artists from across the prize's history was held at the Museum of Brisbane.

In the years that followed, 'the churchie' partnered with several prominent galleries; Griffith University Art Gallery (2010–2015), QUT Art Museum (2016–2018), and the Institute of Modern Art (2019–2023). Finalists from across the prize's history have gone on to become some of Australia's most recognisable contemporary artists, supported by the exposure, connections, and prize money afforded by 'the churchie'.

2024 marks the 37th annual exhibition of 'the churchie' and is a notable year for the prize with a new gallery partnership, record entries, and record prize money – sponsored by long term supporters BSPN Architecture.

This year's exhibition is held for the first time at Metro Arts, an institution similarly known for a dedication to cultivating Australian arts practice.

Over 500 artists entered this year's 'the churchie', with 16 finalists being chosen to exhibit at Metro Arts and be considered for over \$40,000 in prizes. The finalists in the 2024 exhibition showcase a diversity of mediums, interests, career paths, and the breadth of what it means to be an emerging artist today.

At this key moment in their arts practice, these artists have been brought together in a group exhibition celebrating their achievements and looking towards their futures in the arts. From its humble beginnings 37 years ago, the churchie emerging art prize continues in its mission to highlight and support emerging artists.

Kaylee Watson 'the churchie' Project Coordinator

2 • THE CHURCHIE 2024 FOREWORD • 3

We Are All Contemporary

The terms 'Contemporary' and 'Contemporary Art' are dangerously slippery terms frequently used as generalised aesthetic descriptions characterised by multiple shifting meanings and interpretations. Yet these are both influenced by various historical contexts and perceptions within the overarching Canon/s of Art itself. Use of the terms Contemporary and Contemporary Art lead us to fascinating paradoxes and a complexity of ascribed meaning which requires clarification. The word 'Contemporary' traditionally refers to 'created by living artists,' whilst the term 'Contemporary Art' refers to works produced post 1970. For example if an artist produced a work last year, the work is considered to be contemporary in time, however if the artist themselves passed away, the artist is not considered to be contemporary as they are no longer 'living'.

To further muddy the waters, the term Contemporary Art is also often bandied about as a sort of proxy generic descriptive for an overall aesthetic, where artworks appear to kick against the prick of common familiarity and defy categorisation by the general public. For example, a recent traditional realist painting of flowers in a vase is Contemporary in time but may not be considered Contemporary Art. Whereas a visually challenging work of flowers in a vase may be considered to be of a Contemporary Art aesthetic, though if produced prior to 1970, is not considered to be Contemporary Art.

This year the world celebrated the 100th anniversary of the formation of Surrealism: an art movement often referred to by the public as Contemporary Art. Even Marcel Duchamp's groundbreaking artwork 'Fountain' a found urinal placed into a gallery which reshaped the landscape of Modern and Contemporary Art and continues to spark countless discussions around what constitutes art itself and the role of the artist, was produced almost 110 years ago. Duchamp (and the Surrealists) now deceased is no longer contemporary and the work produced pre 1970 is not considered contemporary art, yet it is often considered Contemporary in its aesthetic.

Just as being able to calculate 1 + 1 = 2, doesn't make one a mathematician, similarly Contemporary Artists (those making art now) don't neccessarily make Contemporary Art. Contemporary Artworks are a manifested outcome of the understood compacted and condensed histories of the great study and investigation of Art, and the churchie emerging

art prize celebrates and recognises these developing new voices that add and expand the greater evolutionary interrogation and development of ART.

What then constitues an emerging artist? This is also somewhat muddied with various terms and inferences applied. Emerging artists are also known as early-career artists, new artists and/or artists on the rise. However the guiding principles used in the curation of the churchie emerging art prize are aligned with both the Australian National Association for the Visual Arts (NAVA) early stage career descriptor and generalised accepted industry definitions of artist career stages.

NAVA states early career artists are: 'increasing public and industry awareness of their practice and reputation, seeking representation and beginning to develop networks and collaborate creatively', whilst industry career stage terms note 'unless someone has had a lot of early national success, an emerging artist likely has been practicing for less than 10 years, regardless of age or education'.

The exhibition embodies the dynamic spirit of the great terminologies of the Emerging artist and Contemporary Art. It presents a carefully curated exhibition from among the overwhelming number of entrants throughout Australia that harnesses and expands upon the above definitions whilst encapsulating innovation, conceptual engagement and historical and prevailing aesthetic currents of our time. The selection reflects a multitude of forms, materials, and expressions, inviting viewers to engage in a dialogue about Artwork and its place within the broader arts landscape. They resonate with and respond to established global art historical contexts, seeking to both challenge and contribute to an ever growing and evolving discourse.

By presenting such a diverse array of works and practices, 'the churchie' celebrates the multiplicity of perspectives that define emerging Contemporary Art and invite viewers to explore the intersections of thought, emotion, materiality and culture, in the now as we look to the future. The exhibition invites us to recognise that the journeys of Art and Artist are expansive and multifaceted, reflecting the diverse experiences and perspectives of our communities. By navigating these interpretations together, we embrace the notion that Art is not a static entity but an ever-evolving dialogue — one that continues to shape our understanding of the world around us and our place within it.

Daniel Clifford
Artistic Associate - Visual Arts, Metro Arts

4 • THE CHURCHIE 2024 WE ARE ALL CONTEMPORARY • 5



2024 Finalists

Marion Abraham

Josie Alexandra

Joel Arthur

Nick Breedon

Chun Yin Rainbow Chan

Samantha Dennis

Claire Ellis

Ming Liew

Edwina McLennan

Shannon O'Hara

Sid Pattni

Josina Pumani

Chrystal Rimmer

Nicholas Smith

Melissa Stannard

Prita Tina Yeganeh

Judge

Samantha Littley

Samantha Littley, Curator of Australian Art, Queensland Art Gallery | Gallery of Modern Art (QAGOMA) has been invited by 'the churchie' Committee to select the recipients of the Overall Winner and Commendation awards. Samantha has enjoyed a varied career as a curator, writer, and educator at a range of cultural institutions, including the National Gallery of Australia, Australian National University, and The University of Queensland Art Museum.

Marion Abraham

Marion Abraham is a painter living and working in lutruwita (Tasmania) who investigates inner workings of the self. Embracing a fiercely tangible approach to the medium, Abraham infuses traditional painting techniques with subversive qualities to execute dynamic compositions of the body in the landscape.

Guided by feminist instinct and a dark sense of humour, her paintings meld romantic and escapist notions, familiar clichés and art historical references with the muddiness of the natural world.

Parallel to these themes, the artist's practice also operates as a rebuttal to seductive feelings of despair and the mysterious longing she feels between her family's Lebanese lineage and birthplace in rural Australia. These underlying tensions lead her works from lightness into darkness, then back again, navigating ideas of the soul, reimagining power structures and centring the valorising of care.

Joyride is a series of three paintings that defy nihilistic uncertainty and depressive inaction. Each rural scene is from my birthplace lutruwita (Tasmania), an island with tremendous natural beauty, struggling national literacy levels, a place that has been brutalised, colonised and also a place that founded an international environmental movement through civil protest.

Themes that reoccur in my works are rebuttals to seductive feelings of despair and the mysterious longing I feel between my family's Lebanese lineage and my birthplace in rural Australia. I was shown oil paintings in my local museum growing up and felt their beautiful power to convince an audience of an alternate reality. Now, combined with a critical view of those museum works, I have focused my studies on learning how to use those same painting techniques to represent my own modern life and times.

The first work in this series is We've Been Talking, it is a depiction of pure joy and ecstatic disobedience in the face of the status quo. A portrait of my sister and I, Blood Is Tender embodies the sheer cheek required to continue resisting and protesting with good humour. The landscape continues to reform into the final work Five Year Plan, a scene that asserts your community is your family ultimately the only thing we have for protection is each other. It is a messy fight for positive change, there is nothing predictable or safe in the fray. But I can see it happening from here, and I paint accordingly, with the antarctic winds blowing across my paddock and the internet ablaze in my hand.

Marion Abraham, Joyride (series), 2024. Oil and copper leaf on linen, series of 3, each III x 183cm. Photography Rémi Chauvin. Courtesy of Contemporary Art Tasmania and Sullivan+Strumpf.







8 • THE CHURCHIE 2024 MARION ABRAHAM • 9



Josie Alexandra is an experimental trans-disciplinary artist currently based in London. They are the founder and director of Aeaea Studios, whose artistic projects strive to generate narratives of complexity and multidimensionality: informed by their fascination with relationality as sites for reclamation and transformation within world-making processes during our civilisational crisis'. 'Compass in Hand' is the first of seven moving-image works in their durational project 'Considered Dialogues'. 2024 projects include: 'POWER IN FLUIDITY' a group exhibition which they co-produced and co-curated with Bold Mellon Collective in partnership with Finsbury Park Picturehouse.

Compass in Hand is a 9 min experimental cinematic-sonic experience which departed from the perspective that 'I was born in a wasteland of other peoples' dreams' - aka the paradigm of the neo-liberal cis-het white supremacy patriarchy.

Through processes of re-mythologisation, performance, ritual and the blurring of the medical and other realms within the pluriversal existence, **Compass in Hand** is the acknowledgment and reclaiming of agency and epistemology of the survivor, the neurodivergent, and the gender fluid beings within the spiral of time.

This project was assisted by: The Australian Government through the Australia Council, its arts funding and advisory body; The Victorian Government through Creative Victoria - Music Works and The Ian Potter Cultural Trust.





Josie Alexandra, Compass in Hand, 2023. Single channel video, 00:09:00. Project documentation by Will Hamilton Coates.

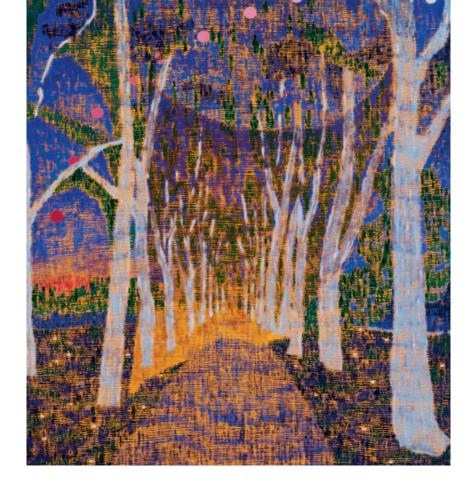
10 • THE CHURCHIE 2024



Joel Arthur responds to urban parks in his practice, countering problematic landscape traditions. This year, THIS IS NO FANTASY (VIC) held Arthur's first solo exhibition as his representing gallery. In 2024, he was also selected as a finalist in the Fisher's Ghost Art Award (NSW), Len Fox Painting Award (VIC), Mosman Art Prize (NSW), Waverley Art Prize (NSW), and the Bayside Painting Prize (VIC). Arthur graduated from ANU School of Art and Design with a Bachelor of Visual Arts (Hons) in 2014 and is undertaking a Master of Fine Arts by Research at UNSW School of Art and Design.

Joel Arthur's practice considers complications within the genre of landscape painting while questioning certain assumptions of the urban park. The urban park is a cultivated and faux-natural environment that accommodates various activities, such as social and political gatherings or can provide rest from a city's concrete environment. Arthur examines the landscaped settings through painting, questioning how these sites are perceived. In Australia, green spaces often present as European gardens, planted on contested and unceded land. Paradoxically, the modern park has been designed for the use of everyone, yet these grounds have been established through colonisation and dispossession. Just as the urban park is a falsified nature, Arthur's paintings challenge certain cultural falsifications within the landscape genre.

For instance, within landscape is the problematic notion of 'wilderness', a continued misconception that presents the environment as previously untouched or unmanaged. In another case, pastoral painting has celebrated overcoming an 'oppressive' nature and promoted land as a colonised possession. To depart from these practices, Arthur responds to urban parks and their link to the human. He draws on observations of these places, and how people use and shape them. He uses the imagery of these environments to stage further falsifying, inserting unfamiliar forms and structures. Arthur's practice reminds and cautions the viewer of the mediation of painting, showing how the genre of landscape painting naturalises fictive visual spaces as a cultural construction.



Joel Arthur, The Lunar and the Social Path, 2023. Oil on linen, 92 x 81cm. Photo by Simon Strong. (Above)



Joel Arthur, Borrowed Space, 2023. Oil on linen, 61 x 76cm. Photo by Simon Strong. (Right)

12 • THE CHURCHIE 2024 JOEL ARTHUR • 13

Nick Breedon

Nick Breedon's practice works references from pop culture, and art history through meta narratives about desire and alienation, incorporating lived experience, personal narrative and dark humour. Nick incorporates a vast array of material processes and making techniques from the western canon of sculpture; craft, painting, textiles and video to make ritual-like objects, with extreme attention to detail.

Woah I'm Kind of Hyper and Fantasy Sword were created in response to the challenges of avoiding the fetishisation of trans identity in figurative representation.

Fantasy Sword is a golden sword made from molten 'love locks' – padlocks which are locked onto a bridge, typically (though not always) by a cisgender, heterosexual romantic couple. The locks were removed using bolt cutters, molten into ingots, then cast by the artist into the various parts using the gravity sandcasting technique in a backyard foundry set up with the help of friends. The parts were then machined, the blade bevel cut, sharpened and polished by the artist.

Woah I'm Kind of Hyper is a stylised gun featuring colours of the trans pride flag, which appears to be made from Monster Ultra energy drink cans. The work is a remix of a meme which insinuates that drinking Monster Ultra would make you transgender, and a trend of chronically online young people making stylised guns from the empty cans. Woah I'm Kind of Hyper is made from aluminium salvaged from 'city bikes', and new aluminium turned using custom ground form tools made by the artist on a manual metal lathe. All machining, casting, electro-etching and anodizing was undertaken by the artist.

Representation of trans and queer identity in popular culture is frequently pointed to as an important factor for diversity, affirmation, and consequently trans liberation, however literal figurative representation of an idealised trans identity risks creating new norms around queer aesthetics, or fetishizing transness. Instead of seeking to affirm transness through figurative representation, these works offer magic tools with which to disrupt the forces of oppression which make public space alienating or trans and queer people.





Nick Breedon, Woah I'm Kind of Hyper, 2023. Custom etched and anodised hand machined aluminium, 70 x 10 x 50cm.



14 • THE CHURCHIE 2024 NICK BREEDON • 15

Chun Yin Rainbow Chan

Chun Yin Rainbow Chan (陳雋然) is an interdisciplinary artist, singer and music producer based in Naarm (Melbourne). Her work bridges contemporary visual art with a background in popular music, exploring themes of cultural representation, creative (mis)translation and matrilineal histories. Chan creates immersive installations that combine silk paintings, traditional weaving, sound and performance. Central to her recent projects is the revitalisation of women's folk songs from the Weitou people, Hong Kong's original settlers.

Reflecting her deep ancestral ties to Weitou women, Chan's works contemplate the connection between memory, love and loss. She has exhibited nationally and internationally at the 8th Yokohama Triennale, Cement Fondu, FELTspace, Blindside, Firstdraft, 4A Centre for Contemporary Asian Art, I-Project Space (Beijing) and is currently part of 'Primavera 2024' at the MCA.

In **Girl in the Gloaming** 墓夕, Chan delves into the tradition of bridal laments passed down through the women of the Weitou community, who are the earliest settlers of Hong Kong. Drawing from her own Weitou ancestry, Chan connected with community Elders in 2017 to learn about this fading oral tradition. Historically, Weitou women sang bridal laments in a public ritual before they entered arranged marriages. In this liminal space, the bride expressed bitterness towards the patriarchal rule and the sorrow of losing oneself before submitting to her fate of becoming a wife. Chan revisits these Weitou laments from a diasporic and intergenerational perspective. Her work highlights the rare moments of defiance the laments offered, as well as the paradox of change.

Girl in the Gloaming 墓夕 draws on a particular lament where a bride says her final farewell to her family. Chan explores an urban legend in which the bride, rather than returning to her new husband's home, chooses death in the canola fields of her childhood. While full of despair, Chan re-invests this lament with hope, celebrating it as



Chun Yin Rainbow Chan (陳雋然), Girl in the Gloaming 墓夕, 2024. Silk dye on habotai silk, wax resist, decolourant, 14 carat gold thread, linocut print, cotton. Series of 5: each 305cm x 140cm. Courtesy the artist. Photo by Jessica Maurer.

fierce moments of protest, counter-narrative to assumed subservience that otherwise prevails. She uses silk dyes, cold wax, and salt resist to create gestural layers that play with absence and presence. The lament's lyrics are transformed into abstract calligraphy across four panels, while in a central panel, a figure reaches for the sky, holding embroidered scissors created with vintage gold thread. Hand-dyed and burnt silk canola flowers scattered on the floor echo the dramatic ending of the legend, symbolising both tenderness and violence. Breathing new life into this lament, she further offers an affecting meditation on the liminal moment of transition between homelands as a metaphor for modern-day diasporic experiences.

16 • THE CHURCHIE 2024 CHUN YIN RAINBOW CHAN • 17

Samantha Dennis

Samantha Dennis is a visual artist working in lutruwita (Tasmania). Sam is fascinated by the ways society has sought to explain and order the phenomena of life. Her work navigates themes from natural history and the material qualities of fine crafts, such as goldsmithing and ceramics, to reflect on the relationship between people and nature, with a particular interest in how we conceive animals that are often considered unrelatable, undesirable, unfamiliar. Sam's practice has been supported by a range of project funding through the Regional Arts Fund, Australia Council for the Arts, and Arts Tasmania. Currently, Sam is in the final stages of a PhD project with UTas.

Isn't it interesting how the gaze changes when dead things are decontextualised from their natural habitat and preserved to be displayed in a box or a drawer or a jar. There are animals that, in their natural habitat, can make us feel uncomfortable because of the way they move or because we perceive them as some kind of threat. But once those animals have been collected, preserved, labelled, and grouped, they are looked upon with wonder. Is it knowing that the creature is dead, or is it knowing that the creature Is Known, which grants a sense of comfort strong enough to allow curiosity to overcome fear or disgust? How fascinating that the traditions of natural history, with its institutionalism and tropes of display, can so readily transform the ordinary into the extraordinary.

Anatomy Lessons I & II examine the transformative power of specimen logic. In the rat, the organs are already arranged on a bracelet, as charms, though the chain is hidden until extracted from the body. In the toad, the intestines are represented by a faux-pearl necklace (found and altered) and the charms are separate and large in size, with a hook to hang as 'enhancers' (a pendant-like costume jewellery element which attaches to a string of pearls). The lungs, heart, and kidneys of the toad open as locket-like vessels, with visible hinges and clasps acting as a point of temptation to explore.



Anatomy Lessons I, Samantha Dennis 2023. Porcelain, bronze, handmade chain with charms in sterling silver, I 8ct gold plating, lamp-worked glass, found steel tools and tray. Photographed by Melanie de Ruyter (Melanie Kate Creative).

Anatomy Lessons II, Samantha Dennis 2024. Porcelain, bronze, handmade lockets in sterling silver, I 8ct gold plating, found and altered faux pearl necklace, found steel tools and tray. Photographed by Melanie de Ruyter (Melanie Kate Creative).



When exhibited, the rat and toad are displayed on a tray with a set of medical-like tools at the ready, implying the imminent 'dissection'. This set up conjures the push and pull of seduction and disgust that can be encountered in the anatomical specimen, evoking feelings of morbid curiosity. Anthropocentric notions of preciousness, value, and intimacy are revealed in the objects, inviting the audience to question why and how those notions operate.

18 • THE CHURCHIE 2024

SAMANTHA DENNIS • 19

Claire Ellis

Claire Ellis is a Canadian-born ceramic artist based in Naarm (Melbourne). Influenced by her former career as a chef, her practice is informed by a focus on local existing resources and deep experimentation. In 2022 her work won the innovation award at the Warrandyte Pottery Expo and was a finalist in several environmental art and design prizes. Her work has been exhibited internationally and has been published in magazines, journals and books. An invited guest speaker at several events, Claire is passionate about climate justice and aims to create opportunities for catharsis and political change through her work.

My art practice delves into environmentalism, activism, and catharsis through ceramics. I focus on material research and development to address social and environmental issues related to mined ceramic materials while highlighting Australian climate politics. My previous career as a chef influences my work, emphasising supply chains and experimentation. I integrate transformed 'waste' materials into my pieces, including glass, plastic, food waste shells, ceramic sink trap waste, broken ceramics, and rock byproducts. Initially, I aimed to inspire innovation in ceramics and enhance the value of discarded materials, viewing material reuse as a form of activism.

Climate change mitigation demands political action beyond individual behaviour changes. To stay engaged with the climate crisis without succumbing to despair, I create work inspired by distressing news articles I wish to spotlight. My pieces draw from the aesthetics of fossil fuels, coal rocks and deformed landscapes, using innovative techniques to foster moments of pause and curiosity. By incorporating reclaimed materials, I highlight the need for sustainable practices and grassroots activism in ceramics and beyond. My approach blends despair, optimism, curiosity, and compassion, rooted in my exploration of the human condition. I aim to prompt viewers to consider the complexities of material provenance and production processes, leveraging art as a contemplative medium for processing news and inspiring change.



Claire Ellis, Australian fossil fuel subsidies costing taxpayers \$65 billion a year: IMF, 2023. Recycled earthenware, second life basalt, 66 x 26cm. Image courtesy of Craft Victoria.

20 • THE CHURCHIE 2024 CLAIRE ELLIS • 21



Ming is a lens-based artist and PhD candidate at the Royal Melbourne Institute of Technology. Ming's practice draws upon his lived experience as a first-generation Chinese-Australian to examine the immigrant identity in contemporary Australia. Ming employs a novel methodology integrating autoethnography and lens-based practices, to create video essays that reflect upon his hybrid identity within contemporary and historical Australian contexts.

By accentuating the paradoxes between lived and prescribed sociocultural realities, Ming's work offers a hybrid perspective, advocating for a deeper understanding that transcends cultural, social and political barriers.

Ming holds a Master of Fine Art from the Royal Melbourne Institute of Technology. He has exhibited in Australia since 2022, including at Blindside ARI, MARS Gallery, Melbourne Design Week, Testing Grounds, Kings Artist-Run, Felt Space, and Run Artist-Run.

He has been recognised with several awards, including first prize in the fortyfivedownstairs Emerging Artist Award, Footscray Art Prize (finalist), Incinerator Art Award (finalist), and NAVA Ignition Prize.

Ming completed a residency at the Centre for Contemporary Photography in 2024 and is currently an ACMI-X creative resident at the Australian Centre for the Moving Image.



Ming Liew, Questions About a Word, 2024. Single channel video, 00:15:14.

Questions About a Word is a video essay exploring linguistic barriers.

It investigates a language learning technique that annotates English phonetics with Chinese characters, a technique that was adopted by Chinese gold miners and myself, despite being over 150 years apart.

By associating the Chinese-English linguistic ephemera from the Victorian goldfields with my lived experience of learning English as a second language, this video essay sheds light on the enduring linguistic challenges faced by generations of Chinese immigrants. It invites audiences to join an imaginary conversation, to contemplate upon a question - In what ways can we overcome linguistic barriers, to foster dialogue and understanding on the path to a future of multicultural flourishing?

22 • THE CHURCHIE 2024 MING LIEW • 23

Edwina McLennan

Edwina McLennan (b. 1990) is a Brisbane based visual artist working with mixed media, textiles, painting, installation and soft sculpture. Her practice is positioned at the intersection of textiles, painting, consumerism, and digital culture.

Originally trained in fashion design at the Royal Academy of Antwerp, McLennan deconstructs imagery of mass consumption, sourced largely from fashion magazines. Employing a combination of handmade, mechanical, and digital processes, her works take the form of reconstructed Surrealist landscapes, occupying a liminal space between the natural and digital worlds and serving as a commentary on the impact of consumerism upon identity construction.

Edwina McLennan is represented by The Renshaws' gallery in Brisbane and occupies an art studio at STEAMM Studios. McLennan has a Bachelor of Visual Art (Honours) from the Queensland College of Art and Design, Griffith University. Her work has been acquired by Artbank and is held in personal collections both nationally and internationally.

McLennan has participated in solo exhibitions at the Melbourne Art Fair (2024), Fish Lane Window Vitrines (2023, Brisbane), The Renshaws (2022, Brisbane), Outer Space (2022, Brisbane), and selected group exhibitions include Sit Back Relax and Enjoy the Apocolypse (2022, La Vallee, Belgium), Stayless (2022, POP Gallery, Brisbane) and Variations on Tape (2021, POP Gallery, Brisbane).

McLennan employs methods of analogue and digital collage to reference the non-linear way in which society consumes data and stores memory. The cut and paste, layering and manipulative digital techniques inherent in much of the media we consume today are explored via physical gestures of collaging, painting and sewing.





Edwina McLennan, Urban Garden, 2024. Sublimation dye, acrylic, sequins, thread on mixed textiles, 143 x 202cm.

Urban Garden (2024) is a mixed media surreal-scape that ponders the transient and communal nature of such metropolitan green spaces. They are lively pockets of wilderness amongst the rigidity of the urban scape where people go to connect, to play, to dream, to reflect, to hide and to seek. These naturally enchanting hotspots are planted with memory.

24 • THE CHURCHIE 2024 EDWINA MCLENNAN • 25

Shannon O'Hara

Shannon O'Hara is a Brisbane-based artist exploring contemporary abstraction and its relationship to materiality, textiles and the body. Producing often large-scale hard-edge abstract paintings that use satin rather than canvas as the support, O'Hara considers how an emphasis on the sensuous textile and tactile material surface can facilitate an embodied visual experience.

Engaged in an ongoing conversation about abstraction's relevance and evolution, O'Hara investigates how textile materiality can offer alternative sensorial viewing experiences unfamiliar to the hard-edge painting genre.

Her paintings aim to create a conversation between a decorative methodology, abstraction and the body, where satin is adorned with paint and bodily shapes remind the viewer of flesh.

Crooked Teeth (2024) is a large-scale hard-edge abstract painting on a satin support. Here on the fabric surface, an embrace of haptic textures such as wrinkles, uneven tension and creases, prompts a sensuous viewing experience concerned with touch and the body. Crooked Teeth aims to resonate with the viewer by deploying bodily association through surface and anthropomorphic or corporeal forms. The rounded shapes in this painting are carved out of negative space against solid painted patches of bright colour and remind the viewer of a fleshy body or teeth. While O'Hara's hard-edge paintings retain the bounded shapes familiar to formalist and Greenbergian abstraction, these works offer the viewer an alternative to disembodied flatness by holding flat abstraction and bodily textiles in suspension with each other.

Through the use of negative space, colour, and gesture, O'Hara aims to allow the materiality of the textile surface and painted surface to exist equally, pushing the visual systems of high abstraction and feminine textiles onto the same plane, to reunite two historically opposed visual systems, that of abstraction and decoration.



Shannon O'Hara, Crooked Teeth, 2024. Acrylic on Satin, 152 x 137cm. Photo by Louis Lim.

While **Crooked Teeth** maintains a strong connection to the art historical canon, it investigates how bodily connotations can be evoked through form and how the use of a decorative methodology may counter established visual hierarchies embedded in hard-edged painting by challenging flatness and disembodiment.

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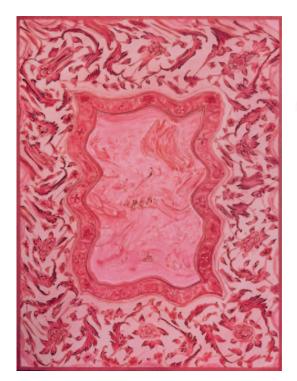
Sid Pattni

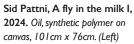
Sid Pattni (b. 1986) is an Australian artist of Indian descent who unpacks the intricacies of identity, culture, and belonging within a post-colonial framework. Working primarily in painting and textiles, Sid aims to contribute to the ongoing discourse surrounding art and its role in communicating the complexities of diasporic identity.

He has participated in numerous group exhibitions, including the Emerging Exploration Exhibition (2024), Nadiya (2023), All The Rage (2023), and held several solo exhibitions. He was awarded the Kennedy Prize (2023), Flinders Lane Gallery Exploration Award (2024), Khōj Cross-Hatchings Residency, New Delhi (2024), and was the recipient of the Minderoo Artist Fund Grant (2022). Sid was invited to speak at TEDx in 2021. His work is held in private collections across Australia.

My practice engages with the complexities of identity, positioning myself at the intersection of cultural memory, post-colonial narratives, and diasporic histories. Engaging with layers of belonging, displacement, and historical erasure, my work operates as a form of reimagination and resistance.

Central to my practice is the desire to examine the deeply embedded systems that shape how individuals, particularly from diasporic and post-colonial backgrounds, come to understand themselves. I engage with histories that have been systematically marginalised or altered, uncovering narratives that question how identity is constructed, negotiated, and often suppressed within the larger framework of colonial power. These explorations are not just academic or conceptual – they are intensely personal. For much of my life, I found myself sidelining my Indian heritage in order to assimilate into Australian culture, a process that left me grappling with a sense of cultural void. My creative work seeks to respond to what was lost.



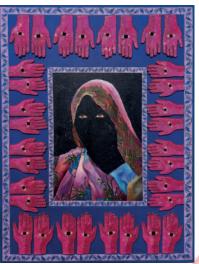


Sid Pattni, A fly in the milk II, 2024. Oil, synthetic polymer, sequins, beads on canvas, 101 x 76cm. (Below)

an interdisciplinary approach. I work across a range of media, including painting, textiles, and mixed media, allowing me to manipulate and reconstruct traditional forms in ways that challenge their historical narratives. By recontextualising cultural symbols, I probe the ways in which identity is framed through both internal and external forces. Through this process, I aim to destabilise the binary thinking that has historically categorised identities into

oppositional terms.

Methodologically, my practice is driven by



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Josina Pumani is a Pitjantjatjara woman, who was born in Mimili on the APY Lands in South Australia. Her mother, the late Ngupulya Pumani and her grandmother Kunmanara (Milatjari) Pumani were two of the founders of Mimili Maku Arts. Both women taught Josina much about cultural leadership, but also about the strong connection with their Country of Antara.

Josina began painting in 2009 at Mimili Maku Arts and in 2023 she relocated to Adelaide and now works out of the Collective Art Centre. Josina began working with clay in 2024 and was awarded the Emerging Artists Prize at the 2024 NATSIAAs for her work Maralinga.

Josina's pots tell the Maralinga story. Maralinga was the site of British nuclear tests in the mid-1950s that covered an area of 3,300 square kilometres across the remote north of South Australia. The effects of Maralinga were severe and have had lasting impacts on the Anangu people whose lives, lands and livelihood were destroyed. 'Maralinga hurt our lands and people and our story needs to be told,' said Josina.

Josina recounts how the Maralinga story is within all her people and that 'we think about it all the time. Why did this happen to us?' Nearly 70 years on the damage still informs the lives of Anangu people on the APY Lands. Josina's uncle Yami Lester was blinded by the nuclear testing and her grandparents often spoke about the impacts of the bombing and how so many people lost their land, homes and lives. Notably the welts and burns people suffered.

Josina hand built this pot. The red represents the fires the bombs caused and the grey represents the smoke. The texture and detail on the exterior of her pot conveys the story of the smoke and how it travelled and stretched across the APY Lands.



Josina Pumani, Maralinga, 2024. Clay and underglaze, 36 x 34 x 30cm. Photo by APY Art Centre Collective.

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Chrystal Rimmer

Chrystal Rimmer's practice explores the confluence of nature, trash, and entropy. Rimmer's practice draws on speculative narratives of future geologies and ecosystems, investigating the ways in which waste and detritus function as symbols of resilience. Through the poetic use of 'waste' materials, Rimmer challenges traditional notions of object and subject, dissolving nostalgic ideologies to contemplate a more inclusive understanding of nature. Rimmer completed a Bachelor of Fine Arts at The National Art School, Sydney in 2015 and was awarded the Aboriginal Internship Residency Program.

On graduation of her Master of Fine Arts in 2019, Rimmer was awarded the prestigious Lift Off Award which fully funded two international residencies including Miet AIR in Beers, The Netherlands where she continued her study of plastic waste and explored the material properties of recycled aluminium. In addition, she participated in a research residency with Sail Britain across the remote Western Isles of Scotland collecting data and collaborating with academics on the effects of micro plastics in bodies of water.

Dedicated to a greater understanding of nature and the human condition, my practice uses industrial waste as a medium to engage with contemporary discourses in art and natural philosophy. Intrigued by speculative narratives of past and future ecologies, my work is concerned with the inherent inclusion of trash and entropy as descriptors of the contemporary landscape and our relationship to nature.

My practice critiques problematic ideologies rooted in Modernist dogma, particularly the oversimplification of nature as an entity opposed to the human experience. By examining 'the post natural' and challenging misrepresentations of 'wilderness' and the 'pristine', I aim to shift the focus from human centrality to honour ecological narratives which exist within the symbiotic relationships of plants, animals and fungi.



Chrystal Rimmer, Farewell Warning, 2024. Lost wax cast aluminium waste, 40 x 13 x 12cm.



Chrystal Rimmer, Light, Dark, Light Again, 2024. Lost wax cast aluminium waste, 90 x 54 x 9cm.



Chrystal Rimmer, Shallow, Deep, Shallow Again, 2024. Lost wax cast bronze, 100 x 100 x 10cm.

Through the poetic use of industrial waste, such as ocean plastic and aluminium, I immortalise fragile species of native flowers, algae and molluscs. This intermingled flux of synthetic and organic matter poses new questions about the hierarchy of matter, of bodies and the relationships we prioritise within the complex structure of ecologies.

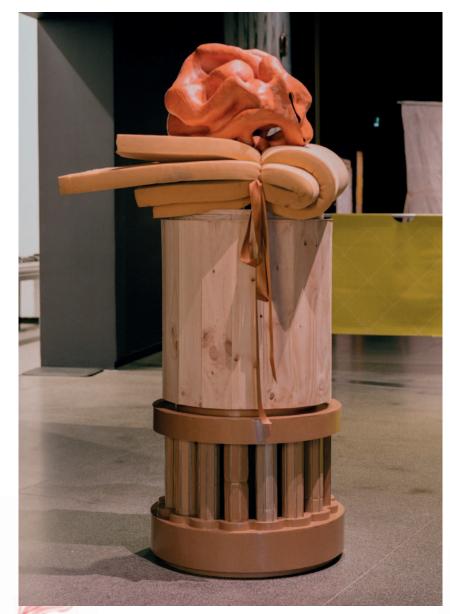
32 • THE CHURCHIE 2024 CHRYSTAL RIMMER • 33

Nicholas Smith

Nicholas Smith is a visual artist based in Naarm (Melbourne). His work investigates sexuality, queer identity and memory. Ceramics form the basis of his practice and are augmented with painting and sculptural elements fashioned from found materials. His materially rich assemblages weave references to personal aesthetic and material inheritances, including the interiors and decor of regional suburban homes, symbolism and imagery associated with the Roman Catholic Church, crafts that have been passed down by maternal family members, along with twentieth century décor and artistic lineages.

In 2022 Smith graduated with a Master of Fine Art from ArtCenter College of Design, Los Angeles. His works have been included in major exhibitions including Future Remains: The 2024 Macfarlane Commissions, Australian Centre for Contemporary Art, Melbourne; The National 4: Australian Art Now, Museum of Contemporary Art Australia, Sydney (2023); and Queer: Stories from the NGV Collection, National Gallery of Victoria, Melbourne (2022). In 2019 he was awarded the American Friends of the National Gallery of Australia AusArt Fellowship in support of his education in California. His work is held in the National Gallery of Victoria's collection. He is represented by Haydens Gallery, Melbourne, Australia.

With a keen interest in histories of décor, Smith has constructed a charged tableau. The ceramic is arranged in dialogue with a sculptural object or plinth made from 'poor' materials, including cardboard, salvaged timber and caravan cushions. The assembled forms oscillate between the utilitarian and the decorative, the ornamental and the functional. Imbued with personal and cultural connotations, they put into question preconceived notions of status and hierarchy within artistic production and culture more broadly.



Nicholas Smith, idol, 2024. Burnished terracotta, beeswax; foam (salvaged caravan cushions), floristry ribbons (inherited from artist's grandmother); pine, cardboard. Image courtesy of Vivian Nilan.

34 • THE CHURCHIE 2024 NICHOLAS SMITH • 35

Melissa Stannard

As a Yuwaalaraay, Gamillaraay and Koama multi-disciplinary artist, poet and jeweller, storytelling is an important part of Melissa Stannard's cultural heritage. As an avid researcher, the subject matters Stannard explores are often confronting, however her aim is to balance truth telling, educating with empathy, with finding poetic healing for herself and her community. Recurring themes in Stannard's practice are identity/belonging, memory/trauma, but ultimately resilience and survival. Stannard graduated from CAIA in 2019, with a Bachelor of Fine Arts and First class Honours in 2023, and was awarded the University Medal for academic excellence and Best in Show Industry award. In 2024 Stannard was selected for PICA's Hatched National Graduate Exhibition.

Military World War 2 stretchers, historic bureaucratic 'red tape' and metal bindings from the Queensland State Archives are melded together to tell the overlooked stories of injustice and discrimination faced by Aboriginal soldiers enlisting, serving, and returning from military duty. These artworks invite the viewer to recognise the fallibility of the past, as seen and recorded from a monocultural dominant perspective, questioning the bias of authority and the cold factuality of bureaucratic records and ledgers. This naturalisation of structural and psychological violence within Australian society directly informed the experiences of Aboriginal soldiers and their families for generations. Highlighting the resulting scabs and scars from the ongoing impacts of colonialism, prejudice, exclusion, discrimination, and resulting intergenerational trauma. Spotlighting the need for recognition of the courageous contribution of Aboriginal soldiers, and to redress the post-war injustices suffered, by recognising their service, loyalty and determination. Turning wounds into wisdom, our resilience shines through with Truth-telling, Recognition and Respect.

Working with found objects to explore the historic silencing of Aboriginal issues, I use military, medical and archival objects from my collections alongside donated historical materials from Queensland State Archives; red tape, brads/split pins, staples etc. Rust



Melissa Stannard, ngarrangarrali yurrun (mind look after- scar), 2024. Archival red tape and rust dyed cloth, dyed from metal stationary ephemera extracted from QLD State Archives documents through their preservation team. Dhinawan (emu) feathers, ochre, WW2 army puttees on WW2 military stretcher. Image courtesy the artist. (Left)

Melissa Stannard, ngarrangarrali giigal (mind look after- scab), 2024. WW2 Military; bandoliers - 50 calibre, WW2 wool felt puttee/bandages and WWI shell dressing bandage pack, horse hair, echidna quills, ochre, eucalyptus eco-dyed bandage, cotton cloth rust dyed with historic metal stationary elements (brads, staples, paperclips etc) from QLD State Archives, on WW2 Military stretcher. Image courtesy the artist. (Below)

dyeing fabric with these archival metal stationary elements speaks to the lasting stains these bureaucratic controls have had on Aboriginal people's lives. Highlighted with actual bureaucratic 'red tape' that bound government documents symbolises the constant jumping through hoops Aboriginal people have endured while still being rejected or denied basic human rights, respect and treatment, the tubular stained cloth reminiscent of a traditional scar tree shows the impact and wounding these policies have had, yet the centre is full of billowing dhinawan (emu feathers) and ochre referencing the resilience and healing work we do instinctively through connecting with country and culture. Although these artworks explore traumatic themes and overlooked histories within Australian society, my intention is to create reparative works of art that speak of injury and repair as an important reminder that truth-telling and national healing are still recognised as unfinished business.



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Prita Tina Yeganeh

Prita Tina Yeganeh is an artist, facilitator, and educator of Iranian ancestry. Growing up in India and Australia, she draws on lived experience as a refugee and migrant-settler to explore personal, relational, collective, and systemic repair, healing, and transformation. Through research-based experiments with family and community, Yeganeh reactivates Iranian Indigenous principles, uncovering new coordinates for belonging and tools for place-making, community-building, acts of reciprocity, and cultural transmission on stolen land. Her work combines engineering expertise with practice-based research in heritage artisan crafts to create immersive, sensorial forms spanning colour, pattern, scent, light, organic materials, and spatial considerations.

I am drawn to my ancestral homeland of Iran, despite never having lived there. This connection stems from the cultural coordinates deeply embedded in the familial environment that nurtured my sense of belonging as a child, anchoring my identity from afar. Growing up in 'Australia' however, amidst a dominant culture of individualism and the separation of bodies from ecosystems, I struggled to preserve coordinates of ritual, kinship, and community-building. Over time, this erosion left me feeling disoriented and lonely in adulthood.

For the past year, through a series of family- and community-engaged activations, I found a tool that altered this experience: my Farsh فرش. This familiar cultural object, used for centuries in my homeland's gathering rituals to foster interconnectedness and social cohesion, had sat dormant in my home for years, reduced to an ornament.

Re-activating this cultural object through a ritual-of-gathering transformed it into a transitional space — a tool for community-building and a vessel for collective place-making. Its borders served as physical and emotional boundaries, marking a shift from the outer world into an intimate space of communion. Here, within the rhythm of togetherness — shared food, woven stories and memories, and quiet pauses — cultural cues resurfaced, reviving the practices of intra- and interdependence I had lost.



Prita Tina Yeganeh, 'My Soil Farsh فرش (Carpet)', 2024. Hand-ground red loamy soil, imprinted with 3D-printed traditional Farsh motifs. Detail. Photography by Thomas Oliver.

This experience transformed my sense of loneliness and belonging, deepening my understanding of the struggles faced by other communities striving to protect and sustain their culture within 'Australia'.

To translate this experience, I repurposed 45 kilograms of red loamy soil discarded in my community in Magan-djin (Brisbane) and spent 175 hours hand-grinding and sieving the soil into a fine powder. This soil profile mimics the red soils of southern Iran and South-East 'Queensland'. The time spent preparing the material mirrors the labour involved in gathering materials for Farsh فرش weaving. My Soil Farsh فرش was laid with soil and hand-imprinted with 30 3D-printed traditional Farsh فرش motifs, forming a visual language that speaks to my own cultural story.

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Marion Abraham

From the **Joyride** series:

We've Been Talking, 2024, oil and copper leaf on linen, III x 183cm. Blood Is Tender, 2024, oil and copper leaf on linen, III x 183cm. Five Year Plan, 2024, oil and copper leaf on linen, III x 183cm.

Josie Alexandra

Compass in Hand, 2023, single-channel video, 00:09:00.

Joel Arthur

Borrowed Space, 2023, oil on linen, 61 x 76cm.

The Lunar and the Social Path, 2023, oil on linen, 92 x 81cm.

Nick Breedon

Fantasy Sword, 2023, hand cast, stolen brass 'love locks' (padlocks), $170 \times 30 \times 10$ cm. Woah I'm Kind of Hyper, 2023, custom etched and anodised hand machined aluminium, $70 \times 10 \times 50$ cm.

Chun Yin Rainbow Chan

Girl in the Gloaming 基夕, 2024, silk dye on habotai silk, wax resist, decolourant, 14ct gold thread, linocut print, cotton, series of 5, each 305 x 140cm.

Samantha Dennis

Anatomy Lessons I, 2023, porcelain, bronze, handmade chain with charms in sterling silver, 18ct gold plating, lamp-worked glass, found steel tools and tray, dimensions variable.

Anatomy Lessons II, 2024, porcelain, bronze, handmade lockets in sterling silver, 18ct gold plating, found and altered faux pearl necklace, found steel tools and tray, dimensions variable.

Claire Fllis

Australian fossil fuel subsidies costing taxpayers \$65 billion a year: IMF, 2023, recycled earthenware, second life basalt, $66 \times 26 \times 26$ cm.

Ming Liew

Questions About a Word, 2024, single-channel video, 00:15:14.

Edwina McLennan

Urban Garden, 2024, sublimation dye, acrylic, sequins, thread on mixed textiles, 143 x 202cm.

Shannon O'Hara

Crooked Teeth, 2024, acrylic on satin, 152 x 137cm.

Sid Pattni

A fly in the milk I, 2024, oil, synthetic polymer on canvas, 101 x 76cm.

A fly in the milk II, 2024, oil, synthetic polymer, sequins, beads on canvas, IOI x 76cm.

Iosina Pumani

Maralinga, 2024, clay and underglaze, 36 x 34 x 30cm.

Chrystal Rimmer

Shallow, Deep, Shallow Again, 2024, lost wax cast bronze, $100 \times 100 \times 10$ cm. Farewell Warning, 2024, lost wax cast aluminium waste, $40 \times 13 \times 12$ cm. Light, Dark, Light Again, 2024, lost wax cast aluminium waste, $90 \times 54 \times 9$ cm.

Nicholas Smith

idol, 2024, burnished terracotta, beeswax, foam (salvaged caravan cushions), floristry ribbons (inherited from artist's grandmother), pine, cardboard, dimensions variable.

Melissa Stannard

ngarrangarrali yurrun (mind look after- scar), 2024, archival red tape and rust dyed cloth, dyed from metal stationary ephemera extracted from QLD State Archives documents through their preservation team, dhinawan (emu) feathers, ochre, WW2 army puttees on WW2 military stretcher, dimensions variable.

ngarrangarrali giigal (mind look after- scab), 2024, WW2 military bandoliers (50 calibre), WW2 wool felt puttee/bandages and WW1 shell dressing bandage pack, horsehair, echidna quills, ochre, eucalyptus eco-dyed bandage, cotton cloth rust dyed with historic metal stationary elements (brads, staples, paperclips etc) from QLD State Archives on WW2 military stretcher, dimensions variable.

Prita Tina Yeganeh

My Soil Farsh فرش (Carpet), 2024, hand-ground red loamy soil, imprinted with 3D-printed traditional Farsh motifs, dimensions variable.

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ARTWORK DETAILS • 41



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