In 2008 I launched the Basil Sellers Art Prize with the Ian Potter Museum of Art with the intention of bringing together two of the things I am most passionate about—art and sport. Since then, the prize has gone from strength to strength. It continues to attract Australia’s finest and most accomplished contemporary artists working across a variety of mediums, and to present the highs and lows, the passion, discipline, determination and sometimes, controversy, that underpin sport for both spectator and participant. I am pleased that the exhibition has introduced the widest possible audience to the joys of looking at and appreciating art. By the time of this fourth biannual exhibition, over 1,000 artists will have submitted entries and 62 artists will have had the opportunity to show major bodies of work on the theme of sport at the Potter. Exhibiting artists are then in the running for the $100,000 prize—a sum that is intended to make a very real difference to the life and career of the worthy recipient.

I am also pleased to continue my support of the biannual National Sports Museum Basil Sellers Creative Arts Fellowship, which is awarded to one of the shortlisted artists in the exhibition. I congratulate the 2013–14 artist Louise Hearman, and look forward to sharing the results of her fellowship with the public in due course.

I thank all of the artists who submitted entries for the 2014 exhibition and congratulate each of the 16 shortlisted artists for their important contribution. I also wish to thank the Ian Potter Museum of Art and the University of Melbourne for their ongoing enthusiasm for and commitment to the exhibition and for working so closely with each of the artists to produce the best possible outcome. I hope you enjoy the Basil Sellers Art Prize for 2014.
The Ian Potter Museum of Art is delighted to present the fourth Basil Sellers Art Prize, which in 2014 showcases the work of some of Australia’s most interesting and talented contemporary artists who have each enthusiastically embraced the theme of sport within their work. Since the launch of the first exhibition in 2008, the Basil Sellers Art Prize has become one of the well-regarded mainstays of the nation’s visual arts calendar. Its arrival every two years is greeted with expectation from audiences as they anticipate the announcement of the shortlisted artists and experience the exhibition and the unique and varied perspectives on sport and sporting culture that the art works provide.

From the outset, the exhibition and award were intended to provide significant benefits to artists. The exhibiting artists are supported to make new work for the exhibition over the course of a year and are in the running for the major prize of $100,000—which is awarded to a single work—along with the $5,000 Yarra Trams People’s Choice award and the National Sports Museum Basil Sellers Creative Arts Fellowship. Since its establishment, the Basil Sellers Art Prize has achieved great things: it has changed the lives of the past three winners—Daniel Crooks (2008), Tarryn Gill and Pilar Mata Dupont (2010) and Jon Campbell (2012)—and firmly established sport as a legitimate, serious and rewarding subject within contemporary art.

We would like to thank the overwhelming number of artists who submitted their work for consideration for this year’s exhibition and thank and congratulate our 2014 finalists: Tony Albert, Narelle Autio, Zoe Croggon, Gabrielle de Vietri, Ivan Durrant, Shaun Gladwell, Richard Lewer, William Mackinnon, Rob McHaffie, Noel McKenna, Rob McLeish, Fiona McMonagle, Raquel Ormella, Khaled Sabsabi, Jenny Watson and Gerry Wedd. We are grateful to the artists for their commitment and their contribution to both the exhibition and this e-book, which is the Potter’s first electronic publication, and to their representative galleries. We also warmly thank this year’s judges—Elizabeth Ann Macgregor OBE, Director of the Museum of Contemporary Art, Sydney; Robert Cook, curator of modern and contemporary photography and design at the Art Gallery of Western Australia; Michael Hawker AM, distinguished businessman, veteran of 25 Australian rugby test matches and now Chairman of Australian Rugby Union; Dr Chris McAuliffe, consultant for the Basil Sellers Group; and Basil Sellers AM for their generous involvement and expertise.

We are pleased to be able to continue the Yarra Trams People’s Choice Award with the support of Yarra Trams and also acknowledge City of Melbourne, Inlink Media, Shelmerdine Wines and Coopers, and thank them for their support.

We extend thanks to and congratulate the Potter’s curatorial team: Dr Vincent Alessi, Joanna Bosse and Suzette Wearne for their work on the exhibition and this publication, and acknowledge all of the Potter staff for helping to ensure the exhibition’s success.

Finally, heartfelt thanks go to Basil Sellers for his generous and passionate support of the exhibition, the prize and the Potter; for sharing his love of art and sport, and for making a difference while doing it.
In 2011 I organised for a group of thirty international delegates to attend an AFL game as part of their cultural induction to Australia and in particular Melbourne. This was no ordinary football match. Taking place before a sold out crowd at the Melbourne Cricket Ground, it was a battle of heavyweights: Carlton versus Collingwood. As expected, within the first few minutes, our guests were curious to understand the rules of the game and, where at all possible, the nuances of this strange spectacle.

Left to a colleague, a sociologist, a group of the delegates were instead schooled on the social history, the cultural context and the endless metaphorical readings of the game. Carlton was a side which represented the elites, the bluebloods of society, and included in their supporters a number of distinguished businesspeople and even a former Prime Minister. Collingwood, on the other hand—a suburb only kicking distance away from that of Carlton—was a club for the working class, the knock-about larrikin, supported throughout its history by both petty and heavy criminals and other notorious types. According to the sociologist, the history of spite and at times open hatred between these two old clubs had at its core the social hierarchy of class. While Australia had become a nation populated in the majority by the middle class since the founding of Australian rules football, these old identity politics were difficult to shed.

The explanation of the game continued, described as a chaotic sort of ballet where the narrative included hope, tragedy and above all else, a primeval battle between two sides seeking a position of power for their tribe. The sub-plots included characters that had triumphed against all odds, born leaders who willed their teams to greatness, traitors and loyalists, and those who had fallen from grace and were seeking redemption. Football was culturally significant for the city from which it had grown to become a national icon. It shaped the conversations and energy of fans throughout the winter and spring months. It provided people with an identity and a community to which to belong. The game was more than a sport. It was a microcosm of the world in which we lived, dealing with everything from violence, racism, sexism, drug and alcohol use, and destabilising characteristics such as greed and narcissism.

Such a view, while arguably framed within an academic construct, allows a deeper appreciation not only of Australian rules football but many other sports which are played throughout the year by both amateurs and professionals. Rugby union has always been seen as the domain of private school boys, while its close sibling, rugby league, is for the working class. Polo is for the rich, lawn bowls for the old, cycling for middle-class middle-aged men, and soccer, at least in this country, a game loved and played by those with European ancestry. While these assertions are based on stereotypes, they are founded in the history of these sports, and where they have traditionally fitted into societal hierarchies and constructs. Sport is not only entertaining and participatory, it is a powerful window through which we can view, assess and understand all societies; and in that context it is not far removed from that thing we call ‘high culture’: art.
While it has always been argued that art is cultural and an expression of and response to the society in which it is made, sport on the other hand has been relegated to simply a spectacle, a pastime and sheer entertainment. In spite of this, sport, in all its manifestations, is central to the cultural health and identity of communities and more broadly, nations. Historian Richard Cashman argues that ‘sport is one form of culture that contributes to the imagined nation, particular in recent centuries, in that it helps both define a nation, and other perceived friendly and even hostile nations, defining what the nation is and what it is not.’ In an Australian context, one only has to consider any of the national sporting teams to find evidence of imbued nationalistic characteristics and fervour. Australian teams and sports stars are often portrayed as battlers and underdogs, hard-working and blue collar, fighters but always fair, and never taking themselves too seriously. These traits parallel how we see ourselves and how we promote ourselves internationally. Moreover, they reflect the origins and genesis of the founding of a federated nation state: one established without violence or revolution but instead governed by pragmatism and simplicity. The importance of fairness, of a rising self-confidence and an awareness of the need to grow and develop a cohesive society is manifest in two Melbourne icons: Australian rules football and the Melbourne Cup. Established in 1861 with little fanfare, the Melbourne Cup quickly rose to prominence. Fostered by the wealth generated on the goldfields, it became a symbol of progress and, as John Ryan has observed, emblematic of Melbourne’s ‘new-found importance’. However, this now internationally recognised race was not about the best horses competing unimpeded (a contradiction to the capitalist dogma). Rather it was, and still is, a handicapped event, espousing the notion of a fair go and equal opportunity, concepts which symbolised colonial Australia. Likewise, Australian rules football—developed from the local Indigenous ball game marngrook—was readily accepted as both participatory and a spectator sport because of its egalitarian nature. Access to watch games was public and free, it had strong community/suburban links, and cut across class, gender and race. It was a game ‘that nurtured a colonial self-confidence’ and espoused ‘a vision of what a new society could be’. Moreover, football clearly set itself apart from the imported sports, not only as a point of difference, but also as a sign of a growing maturity and independence within the constructs of a society based on fairness and the notion that the class hierarchies which defined older cultures could be rejected.

Throughout history, artists have understood the power and relevance of sport and as such it has been an endlessly represented subject. Francisco Goya’s *Tauromaquia* series (1815–16) of 33 etchings depicted the Spanish love of bull-fighting. Pablo Picasso turned to the same subject as spectacle but also, in *Guernica* (1937), as a metaphor for the destruction and violence of war. Edgar Degas’ intimate scenes of horse racing were a response to its elevation as a fashionable activity and domain of Parisian bourgeois society. During the 1920s the Grosvenor School of Modern Art in London embraced sport as a signifier of modernity. In Australia, artists such as ST Gill turned their attention to capturing the activities of the everyday rather than illustrating a romanticised landscape: boxing bouts on the Ballarat goldfields and horse racing carnivals in Adelaide. Russell Drysdale’s *The cricketers* (1948), originally commissioned to enter the Englishman Walter Hutchinson’s National Collection of British Sports and Pastimes, went beyond the mere depiction of the sport. It was instead a meditation on Australian country life—isolated, dry and hot—a celebration of friendship and self-reliance, and the egalitarianism and informality of Australian culture. Sidney Nolan’s equally iconic *Footballer* (1946), unidentifiable as both an individual and the team for which he plays, transcends the game, becoming part of the Australian narrative and identity and forming, along with Ned Kelly and Burke and Wills, Nolan’s trinity of national icons. Furthermore, it draws a parallel between the artist and the sportsman: solitary combatants playing in a field no longer governed by everyday rules.
While it is often argued that art and sport are polar opposites and in constant competition for relevance, the Basil Sellers Art Prize takes the lead in challenging this position. In this year’s Basil Sellers Art Prize, artists have tackled sports as diverse as boxing, surfing, horseracing, cricket and Australian rules football. However, many of the works go beyond the mere depiction of a sport, instead using it as a vehicle to investigate greater issues such as racism, sexism, community, and notions of discipline, nation building and identity.

Sport and particular sporting moments have the capacity to define a nation and have played roles in shaping identity, both collectively and individually. Jenny Watson pays tribute to the racehorse Black Caviar who, like Phar Lap decades earlier, became a national hero and a source of hope and enjoyment in times of financial crisis. Noel McKenna’s painting revisiting cricketer Trevor Chappell’s famous underarm delivery against New Zealand depicts a moment of madness and cowardice which has ensured those involved are now recognised as a source for the ongoing tone of mistrust, antagonism and competition between Australia and New Zealand. Narelle Autio, like William Mackinnon and Gerry Wedd, turns to the ocean, that great definer of Australia’s national identity. Her large-scale photographs, seductive in their composition and aquamarine tonality, celebrate the role of Australia’s Surf Live Saving clubs and in particular the colloquially named Nippers. These works are as much a homage to those photographed as to what they represent: a free spirited, water bound, sun-loving Australia.

The Surf Life Saving club has become a national institution. It is a beacon of pride as much for its sense of community as for the image it portrays of the sun-drenched, bronzed Aussie. The notion of community is central to Australia’s view of itself as fair and welcoming and this is epitomised in local sporting clubs, not only those photographed as to what they represent: a free spirited, water bound, sun-loving Australia.

This sense of social cohesion and tolerance continues to be challenged both in Australia and internationally by ongoing racism. Sport is not immune to the stains of such behaviour and has taken an active role in attempting to educate and eradicate racism as an accepted norm within the community. In 1993, after a game throughout which he was racially vilified, St Kilda footballer Nicky Winmar lifted his jumper and proudly pointed to his black skin in a moment of defiance. Captured on film and gracing the front page of the next day’s newspapers, this simple but powerful gesture was the catalyst for the AFL administration to take a stand against racism in its sport, both on and off the field. There was an acknowledgement that even in the field of professional sport where Indigenous people are celebrated for their excellence, racism continues to linger, and reflects the persistence of ignorant ideology which plagues society at large. Tony Albert addresses inherent generational racism towards Indigenous Australians using sporting events as mechanisms to alert people of the continued existence of such attitudes and to encourage change. Daddy’s little girl (after Gordon Bennett) (2010) responds to the story of an NRL coach excusing his reference to an Indigenous player as a ‘black c…’ as merely a casual remark and clubroom banter with no malice, while the more recent Once upon a time (2013–14) was made following abuse directed towards AFL footballer Adam Goodes; 20 years after Nicky Winmar’s iconic moment. The four year period between the making of both works, while brief, is nonetheless analogous to the persistence of racism in the community; how it is a learnt behaviour handed down from generation to generation, and the ultimate slowness of stamping out such views and behaviour in society more broadly. Albert, who for both works penned a letter to the late artist Gordon Bennett, declares his frustration with the fact that intolerance and racism continues to exist.
Eloquently and with great humanity and pride, he also celebrates the role of sports people and artists alike, writing ‘there are so many heroes who stand up for our people, and it is those heroes—people like you, Adam Goodes and Nicky Winmar—who inspire me to carry on.’ He concludes, ‘as I write these words, Adam Goodes has been named Australian of the Year. Just like my inclusion in the Basil Sellers Art Prize, such wonderful news is cause for optimism.’

While sporting codes continue to reflect the issues of racism and intolerance in society, they also mirror the legacy of sexual inequality and the efforts made to effect change. Artists likewise have been engaged throughout history in this debate, particularly in the feminist art movement both within Australia and internationally. Fiona McMonagle’s delicately crafted watercolours of female boxers defy both the physicality of the sport and the debate surrounding its appropriateness and legitimacy. The work makes comment on the absence of the sport in professional competitions—female boxing was only included in the Olympics in 2012—and by extension the issue of equality of women in sport more broadly. Rob McHaffie’s cubist-inspired paintings of female tennis players reveal the objectification and stereotyping present in the reporting of female sport. Created from images and events sourced from the 2013 Australian Open, McHaffie amplifies the shallowness of the simplification and characterisation of three stars of the court: Victoria Azarenka is depicted in the media as a cold, spoilt and unloved cheat, Maria Sharapova as charming, beautiful and universally-liked, and Serena Williams—one of tennis’ most accomplished players—as volatile and emotional. McHaffie’s highlighting of these media stereotypes challenges them, and argues for a celebration instead of the technical skills, determination, spirit and competitiveness of these female sporting stars.

The Basil Sellers Art Prize is uniquely important because it understands the complexity of both art and sport as cultural reflectors and cultural shapers. It asserts that art and sport can be uttered in the same sentence and that people can comfortably move between one and the other. It champions the idea that the exhibition provides an entry to the art world for those who are not regular visitors, and likewise, an introduction to sport for those who neither participate nor watch. Both art and sport are culturally important in their own ways and they play significant roles in community: in personal and joint enrichment and enjoyment, in helping us to understand more about ourselves, and most importantly, in comprehending and analysing the world in which we live and play.

4 Cashman, 2002, p. 50.
5 http://threeteams.net/?page_id=2
TONY ALBERT
NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB McHAFFIE
NOEL McKENNA
ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD
Once upon a time... 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components, installation (variable): 200 x 300 cm
Courtesy the artist and Sullivan + Strumpf, Sydney
Photograph: Viki Petherbridge
In 1993 two Indigenous Australian rules footballers, Nicky Winmar and Gilbert McAdam, endured a day of racial abuse at the hands of Collingwood supporters at the notoriously inhospitable Victoria Park football ground. At the conclusion of the game, Winmar lifted his guernsey and pointed to his black skin in a moment of defiance and pride. Captured by photographer Wayne Ludbey, the image graced the front pages of the next day's newspapers under the headline: ‘Winmar: I’m black and I’m proud’. This historic moment is now rightly recognised as the catalyst for the movement against racism in Australian football both on and off the field. Twenty years later, during the week that the same sport celebrated the contribution of Indigenous players, a thirteen-year-old girl called Sydney Swans footballer Adam Goodes an ape: evidence that the fight against racism has a long way to go.

Tony Albert’s two works *Daddy’s little girl (after Gordon Bennett)* (2010) and *Once upon a time* (2013–14) investigate the ongoing racism in Australian sport and its continued presence in society more broadly. These two works have as their genesis individual moments of racism in national sports (AFL and NRL). *Daddy’s little girl (after Gordon Bennett)* responds to the story of an NRL coach excusing his reference to an Indigenous player as a ‘black c…’ as merely a casual remark and clubroom banter with no malice, while the more recent *Once upon a time* was made following the crowd abuse directed towards AFL footballer Adam Goodes mentioned above. While the making of these two works is separated by only four years, this short period is an analogy of the ongoing racism present in society. Moreover, it is also a comment on the fact that racism is a learnt behaviour, passed down through generations. This is clearly evident in *Daddy’s little girl (after Gordon Bennett)* where a young girl sits on the lounge room floor arranging her alphabet blocks into the words ‘black c…’ as she looks approvingly at her father who watches a game of rugby league on the television.

Both works are anchored by letters Albert sent to the late Gordon Bennett, one of Australia’s leading contemporary artists and a champion of Indigenous rights. In the first letter, which forms part of *Daddy’s little girl (after Gordon Bennett)*, Albert writes of his admiration for Bennett and his influence on his work and his commitment to his art practice. In the latter work, the letter (which sits to the right of a collage of images) asks why after the endless achievements of Indigenous sports people racism remains prevalent and continues to exist. Despite this, the letter concludes with hope and a strong sense of pride. Albert writes ‘despite the challenges I face as a Blak man, I will never give up on the fight against racism. There are so many heroes who stand up for our people, and it is those heroes—people like you, Adam Goodes and Nicky Winmar—who inspire me to carry on.’

Tony Albert’s work is a complex interrogation of the human condition, memory and representation. An avid collector and investigator of both high and pop culture, Albert’s works are political and confronting and continue to ask questions of both the viewer and the broader public. He asks us to consider how Aboriginal people have been treated throughout history and challenges the racial stereotyping, cultural misrepresentation and the long-standing power imbalance between the colonisers and the colonised.

Vincent Alessi
BASIL SELLERS ART PRIZE

BENEFACCTOR’S WELCOME

FOREWORD

TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

ARTISTS

TONY ALBERT
NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB McHAFFIE
NOEL McKENNA
ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

LIST OF WORKS

ACKNOWLEDGEMENTS

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Once upon a time... (detail) 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components, installation (variable): 200 x 300 cm
Courtesy the artist and Sullivan + Strumpf, Sydney
Once upon a time... (detail) 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components, installation (variable): 200 x 300 cm
Courtesy the artist and Sullivan & Strumpf, Sydney
Once upon a time... (detail) 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components, installation (variable): 200 x 300 cm
Courtesy the artist and Sullivan+Strumpf, Sydney
Dear Gordon Bennett

1969 was my last year of high school and the year I went to see your exhibition. I knew it was the fine art exhibition at the Art Gallery of NSW and that was the day I decided to be an artist. It was the first time I saw the real thing, the actual paintings, that were so beautiful and so rare. I was inspired, just as I am sure you were when you first saw Picasso. I saw the art and there was a feeling of freedom, but also a feeling of the unknown. I had to learn how to be an artist, to make art, and to make art that was my own. I was terrified, but also excited. I knew what I wanted to do.

I have always been fascinated by the idea of art and the role it plays in society. I wanted to be part of that, to make art that people would understand and appreciate. I wanted to be part of the world of art, to be a part of something greater than myself.

I hope you are well and happy. I am always thinking of you, always thinking of the day I saw your exhibition. I am still inspired by your work, by the way you used to be, and I hope you are too.

With love,
Tony Albert

Tony Albert is represented by Sullivan+Strumpf, Sydney.
NARELLE AUTIO

Nipper I 2013
Type C photograph
110 x 160 cm
edition of 5
Courtesy the artist, Stills Gallery, Sydney, and Hugo Michell Gallery, Adelaide
The beach and the ocean are so many different things to so many different people, for reasons epic and never-ending.


Australian photographer Max Dupain (1911–1992) produced arguably the most iconic images of Australian beach culture. Dupain’s famous 1937 photograph, *Sunbaker* almost palpably conveys the subject’s connection to the heat and energy of the sun. Narelle Autio’s underwater photographs equally arouse a powerful bodily sensation or memory. Large in scale and richly luminous, they are absorbing and immersive works that evoke the solitary moments many of us have experienced in the limitless space under the waves—where a breath separates us from life and death.

Over the last fifteen years, Autio has produced an impressive body of work that explores the significance of coastal landscapes in the Australian psyche. Having worked for over a decade as an award-winning photojournalist, Autio is attuned to moments of heightened tension. Her photographs capture the un-staged moments of ordinary people with a poetic sensibility that pushes the limits of the photo-documentation genre.

For the Basil Sellers Art Prize, Autio explores the beach as a site of competitive sport, creating three large-scale photographs that depict the activities of the Australian Surf Lifesaving juniors, the Nippers. Spending much of her time at the beach, Autio is acutely aware of the important role surf lifesavers play patrolling and undertaking surf rescue, and it is the Nippers program that breeds the next generation: ‘[t]hey are the future of this very selfless Australian tradition of patrolling the coastlines to keep all of us that use it, safe’.

Surf lifesaving originated in Sydney in 1907 and in addition to the voluntary lifeguard service it is now well established as a competitive surf sport in Australia and New Zealand (and increasingly in Canada and Europe). Competitive surf carnivals evolved from training activities designed to keep members fit and skilled at rescue and can lead participants to highly competitive events such as the elite iron man/woman world championships. A staple of surf club life, the surf carnival is a key activity for building friendships and community spirit and provides the opportunity and incentive for skill development.

From under the waves, Autio gives us a rare glimpse of fluid, even frenetic moments in stasis. Autio’s camera captures figures submerged beneath dramatic, billowing clouds of churning surf in a glassy sea of ultramarine. Here, under the water, the field of competitive play is reduced to a study of the human form in a dream-like arena. The Nippers have the poise of dancers as they undertake their important ‘beach swim’ leg of competition—their budding athleticism an indication of the potential physical prowess to come.

Joanna Bosse
Nipper II 2013
Type C photograph
110 x 160 cm
edition of 5
Courtesy the artist, Stills Gallery, Sydney, and Hugo Michell Gallery, Adelaide
Nipper III 2013
type C photograph
110 x 160 cm
edition of 5

Courtesy the artist, Stills Gallery, Sydney, and Hugo Michell Gallery, Adelaide
Narelle Autio was born in Adelaide in 1969. In 1990 she completed a Visual Arts degree at the University of South Australia. Solo exhibitions include *Water hole*, Stills Gallery, Sydney, and Hugo Michell Gallery, Adelaide (2012); and *The summer of us*, Stills Gallery and Hugo Michell Gallery (2009) and *Watercolours* in (2004). She has participated in numerous group exhibitions, including *To the sea*, Stills Gallery and Hugo Michell Gallery (2013); *FotoFreo*, Western Australian Maritime Museum, Fremantle (2010); *Light sensitive: contemporary Australian photography from the Loti Smorgon Fund*, the Ian Potter Centre: NGV Australia, Melbourne (2006–07); *Fifth Leica/CCP documentary award*, Centre for Contemporary Photography, Melbourne (2006); *Art Cologne*, Germany (2005); and *Summer life*, Alice Austin House Museum, New York (2003). Autio was a photographer at the Sydney Morning Herald between 1998 and 2003, during which time she was awarded two Walkley awards for excellence in journalism and two World Press Photo awards. In 2002 she was awarded the prestigious Leica Oskar Barnack Award.

Narelle Autio is represented by Stills Gallery, Sydney; and Hugo Michell Gallery, Adelaide.
ZOE CROGGON

Both flesh and not #1 2013
photocollage
70 x 83 cm
Courtesy the artist and Daine Singer, Melbourne
ZOE CROGGON

Beauty is not the goal of competitive sports, but high-level sports are a prime venue for the expression of human beauty. The human beauty we're talking about here is beauty of a particular type; it might be called kinetic beauty. Its power and appeal are universal. It has nothing to do with sex or cultural norms. What it seems to have to do with, really, is human beings' reconciliation with the fact of having a body.1

David Foster Wallace's article on Swiss tennis champion Roger Federer is one of the American writer's best essays. The article investigates the phenomenon that is 'Roger Federer' and speaks about his speed, grace and 'liquidity' on the court—the kinetic beauty he embodies and the pleasure that the spectator gains just from watching him.

Zoe Croggon is fascinated with the idea of kinetic beauty, and the titles of her collage works in the Basil Sellers Art Prize reference Wallace's essay (which was republished under the title 'Both flesh and not'). Croggon's work aims to distil the aesthetic beauty of the moving body into a single static image. In a relatively short amount of time (Croggon has been exhibiting for only four years), she has become well-known for her two-panel photocollages that cleverly match figurative and architectural or natural components to form a totality that, despite the striking contrast, is (strangely) satisfyingly harmonious. Her images are taken from printed sources such as sports encyclopaedias or dance catalogues and modernist architectural magazines and she painstakingly trials and edits combinations of images until there is alignment. Croggon's work is an investigation into how we create order and meaning via the process of perception and the communicative power of her work relies on the viewer's compulsion to make connections between things at a subconscious level.

For the Basil Sellers Art Prize, Croggon has made five new colour collages and a short film. The subject of the film is a young Chinese martial arts student carrying out a barehanded, or weaponless, routine. His track-suited figure performs the angular, precise movements in a minimal environment, and the rhythm and flow of his body through space is the sole focus. It is here that Foster Wallace's phrase 'human beings' reconciliation with the fact of having a body' makes perfect sense, as we observe a body being used as a tool, a weapon, a vessel to embody culture and tradition—and importantly for Croggon—as a moving form to create positive and negative shapes.

The collages convey the elusiveness of the static form in fast-paced sports such as tennis and basketball. Here, Croggon combines the flat, simplified shapes and empty spaces of modernism with fragments of the competitors during play. The players themselves are elusive—an arm, a foot, a hand is transformed into compositional elements and elongated shadows execute actions in the pictorial space that has already been exited by the performers themselves. Manifested by its absence, the body is a mere cipher of a solid presence. Croggon's focus on the players' shadows make us reflect on their supernatural speed and agility—it is as though they are too fast to capture. The thematic of the shadow also gives rise to more philosophical thoughts about the individual in sport: whether her legacy will remain, or fade.

Joanna Bosse

Both flesh and not #2 2014
photocollage
70 x 92 cm
Courtesy the artist and Daine Singer, Melbourne
BASIL SELLERS ART PRIZE

BENEFACTOR’S WELCOME

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GERRY WEDD

LIST OF WORKS

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SUPPORTERS

Both flesh and not #3 2014
photocollage
70 x 168 cm
Courtesy the artist and Daine Singer, Melbourne
Both flesh and not #4 2014
photocollage
70 x 130 cm
Courtesy the artist and Daine Singer, Melbourne
TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

BASIL SELLERS ART PRIZE

BENEFACCTOR’S WELCOME

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ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

LIST OF WORKS

ACKNOWLEDGEMENTS

SUPPORTERS

Both flesh and not #5 2014
photocollage
20 x 67 cm
Courtesy the artist and Daine Singer, Melbourne
Barehanded wushu routine (video still) 2014
single-channel HD video, 16:9 ratio
colour, sound
4:33 minutes
Courtesy the artist and Daine Singer, Melbourne
Zoe Croggon was born in Melbourne in 1989. In 2011 she completed her Bachelor of Fine Art (Honours) at the Victorian College of the Arts. Solo exhibitions include Deuce, Daine Singer, Melbourne; Pool, West Space, Melbourne (2013) and Zoe Croggon, Daine Singer, Melbourne (2012). Group exhibitions include Melbourne now, the Ian Potter Centre: NGV Australia, Melbourne (2013); Dodecahedron, Platform Contemporary Art Spaces, Melbourne; Liquid archive, Monash University Museum of Art, Melbourne; Future now, The Substation, Melbourne; Exploration 12, Flinders Lane Gallery, Melbourne; Tenancy 3, blackartprojects, Melbourne (2012); Consultancy, NGV Studio, Melbourne; Mainly everything, TCB Art, Melbourne; and Here is where we meet, Seventh Gallery, Melbourne; and Debut VII, Blindside, Melbourne (2011).

Zoe Croggon is represented by Daine Singer, Melbourne.
GABRIELLE de VIETRI

Three teams 2013–14
dual-channel HD video, 16:9 ratio
colour, sound
30:07 minutes
Courtesy the artist
Photograph: Viki Petherbridge
In 2010, the AFL Laws of the Game committee proposed a rule change. The change, which has since been implemented, restricts the number of interchanges allowed by each team during a match. The AFL Players' Association protested the ‘interchange cap’, as did most coaches. Sports journalists dedicated column upon column to vivisection and opinion on the change. Talkback phone lines and online forums ran hot. What was at stake, argued many, was the natural momentum of the game, even competition and player safety. The ‘interchange cap’ and its ensuing controversy revealed how hotly contested a battleground the game of Aussie rules can be.

Conceptual artist Gabrielle de Vietri attended her first game of Aussie rules around the time the ‘interchange cap’ was proposed. Sitting in the grandstand of the MCG, unencumbered by detailed understanding of the rules, de Vietri was struck by the binary, oppositional nature of the contest before her. It occurred to her that most team sports shared this familiar, two-team structure. She reflected on other social constructs which are limited by society's emphasis on theoretical opposites and competition, such as gender and the two major party system of contemporary Australian politics.

That day, de Vietri began to contemplate an idea far more radical than anything the Laws of the Game committee could dream: What if there were three teams, instead of only two? Would the field be a different shape? Would it be triangular or round? How would the rules change? What would happen to a competition if collaboration were one of its elements?

In 2012, de Vietri commenced a major project aimed at developing and staging a three team game. For the location of her re-invention of one of Australia’s most loved sports, de Vietri selected a rural community located in one of the country’s most conservative Federal seats. During the consultation phase she took to the streets of Horsham, in northwest Victoria, with two companions, a video camera, and a drawing board. Wimmera locals and passers-by were persuaded to suspend their skepticism and give feedback and suggestions. In October 2013, the first ever game of three team Aussie Rules took place between the Horsham RSL Diggers, Taylors Lake and Noradjuha-Quantong. With the highest score after overtime at the end of the last third—the game was divided into three ‘thirds’, rather than the conventional four quarters—the jubilant Taylors Lakes players were presented a three-handled trophy. A dual channel video work documenting the community consultation and the game is exhibited in the Basil Sellers Art Prize.

Asked in the lead up to the first game of three team football, whether she thought it would ‘work’, she responded:

‘Working’ could mean complete chaos on the field, but engaged and ongoing conversations between Melbourne and Horsham, between art enthusiasts and sports fans, between hipsters and farmers. The project does not have to prove or disprove a hypothesis, only to conduct an experiment and interpret the results.

Gabrielle de Vietri is an artist who investigates human perception, interaction, and the rules that govern behaviour. Typically, de Vietri’s works are process-oriented and are reliant upon audience participation that is meaningful and invested, rather than fleeting or frivolous. Her work may take the form of a workshop or series of workshops, or their documentation. Whatever the outcome, her modus operandi is uniquely open-minded and inquisitive, and designed to engender the same spirit in the broadest possible audience.

Suzette Wearne

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1 Emma D’Agostino, New game in pipeline, Wimmera Mail Times, 2 July 2013
Three teams (production still) 2013–14
dual-channel HD video, 16:9 ratio
colour, sound
30:07 minutes
Courtesy the artist
Photograph: Kiarash Zangeneh
Three teams (production still) 2013–14
dual-channel HD video, 16:9 ratio
colour, sound
30:07 minutes
Courtesy the artist
Photograph: Kiarash Zangeneh
Three teams (production still) 2013–14
dual-channel HD video, 16:9 ratio
colour, sound
30:07 minutes
Courtesy the artist
Photograph: Kiarash Zangeneh
Three teams (production still) 2013–14

dual-channel HD video, 16:9 ratio
colour, sound
30.07 minutes

Courtesy the artist
Photograph: Tarni Rees
Gabrielle de Vietri was born in Kalgoorlie, Western Australia, in 1983. She lives and works in Melbourne. In 2010 de Vietri completed her Master of Fine Arts at Monash University, Melbourne. Solo exhibitions include Mysterema, Künstlerhaus Bethanien, Berlin; CAPTCHA, Institute of Modern Art, Brisbane (2012); Things I’ve learnt, Perth Institute for Contemporary Arts; and Philosophy for kids, The Goat Gallery, Natimuk, Vic. (2011). De Vietri’s work has featured in group exhibitions including Direct democracy, Monash University Museum of Art, Melbourne (2013); Twice told tales, O’Born Contemporary, Toronto; Talk American, Museum of Contemporary Photography, Chicago (2012); Mortality, Australian Centre for Contemporary Art, Melbourne; Canadian pharmacy, Neon Parc, Melbourne (2010); And the difference is, Gertrude Contemporary, Melbourne, and National University of Singapore Museum; The Enlightenments, National Galleries of Scotland, Edinburgh (2009); and Contemporary Australia: optimism, Queensland Art Gallery/Gallery of Modern Art, Brisbane (2008). De Vietri was a recipient of an Australia Council Visual Arts New Work grant in 2012.

This project has been assisted by the Victorian Government through Arts Victoria and the Australian Government through the Australia Council for the Arts, its arts funding and advisory body, and by the Visual Arts and Craft Strategy, an initiative of the Australian, State and Territory Governments.
BASIL SELLERS ART PRIZE

By five lengths 2014
synthetic polymer paint on composition board
100 x 168 cm
Courtesy the artist

IVAN DURRANT
Ivan Durrant earned the moniker ‘Ivan the terrible’ for depositing a cow he had just slaughtered at the entrance to the National Gallery of Victoria in 1975. A radical ‘happening’ in any period, in 1975 it was unthinkable as art, and it took a long time for people to forgive what was such a confronting, objectionable statement. It remains his best-known artwork. When asked about this in a recent interview Durrant replied, ‘I wanted the philosophy behind it to last and I think it’s actually gotten better … With the cow, I wanted to take a busload of people to the abattoirs but I knew they wouldn’t come. So I had to take it to the public.’

Durrant has been involved with animals all his adult life in Victoria: running cattle and horses in Melbourne in the 1960s, training race horses in Flinders in the 70s, breeding horses in the 1980s at Nar Nar Goon, and most recently farming beef cattle near Benalla. Now retired from farming, Durrant still owns a small herd of cattle and loves to observe and spend time with them; putting it simply, he enjoys their company. The affinity Durrant has with animals developed at a very early age, and cows, horses, pigs, and pigeons have played the lead roles in Durrant’s work for nearly 45 years. Motivated by the beauty of animals as well as a desire to increase people’s awareness of their own interactions with them—whether as a food source, or, in the case of horseracing, entertainment—Durrant has created both loving portraits and confronting death masks over the last five decades of his practice.

Horseracing first appeared as a subject in Durrant’s work in 1971. His three large-scale paintings for the Basil Sellers Art Prize depict extreme close-ups taken from televisual coverage of the racetrack. For the last few years Durrant’s source material has been drawn from on screen coverage of sporting events—his works shortlisted for the 2008 Basil Sellers Art Prize were blurred images of Australian rules football matches. As he did in those paintings, here Durrant again reduces the spectacle of horseracing to a tightly-cropped image in high-key colour and blurred almost to the point of non-recognition. The saturated colour and claustrophobic composition suggests the intensity of the trackside experience. The gloss of the jockey’s silks is amped up to the max, as is the starkness of the artificial lighting that renders a highlight on a horse’s hoof a glowing crescent in the shadows. In the absence of the full experience—the thunderous soundtrack of horses hooves on the track, the smell of churned-up earth, the kinematic phenomenon of the race—Durrant provides an overload of the visual, so much so that his images are almost unreadable in terms of what we are looking at—horse, jockey, track and spectator become one in a blur of colour and form.

Photorealism is a painted depiction that is so faithful in its rendering of reality as to make it hyper-real, and therefore strangely un-real. It is a style that is commonplace today, but Ivan Durrant was likely the first Australian artist to paint this way. In these three paintings, Outside run, Sprint, By five lengths, Durrant manages to give us images that are on the brink of familiarity; as consumers of countless sporting events on screen, the language is recognisable even if the performers are not.

Joanna Bosse
Outside run 2013
synthetic polymer paint on composition board
100 x 160 cm
Courtesy the artist
Sprint 2013
synthetic polymer paint on composition board
100 x 168 cm
Courtesy the artist
Ivan Durrant was born in Melbourne in 1947 and currently lives in Blairgowrie, Victoria. His first exhibition was held at Tolarno Galleries, St Kilda, 1970, where he continued to exhibit throughout the 1970s. More recent solo exhibitions include Ivan Durrant: Landscapes and horses, Mornington Peninsula Regional Gallery, Vic. (2011); Rainbow cowboy, Wangaratta Art Gallery Workshop, Vic. (2011); Boundary rider, Ballarat Fine Art Gallery, Vic., and tour (2007–10); Paddock to plate: Ivan Durrant 1968–2004, Monash Gallery of Art, Melbourne, and tour (2004); and Racing paintings, the Australian Racing Museum, Melbourne (2004). Group exhibitions include Naked ladies, Benalla Art Gallery, Vic. (2013); How now cow, Ballarat Fine Art Gallery, Vic. (2007); VietNam voices, Casula Powerhouse Arts Centre, Sydney, and tour (2001–03); and Horses for courses, Mornington Peninsula Regional Gallery, Vic. (1999). Durrant has initiated a number of performance events, including the well-known Slaughtered cow happening in the forecourt of the National Gallery of Victoria in 1975. Ivan Durrant was a finalist in the inaugural Basil Sellers Art Prize in 2008.
BASIL SELLERS
ART PRIZE

BENEFACCTOR'S WELCOME

FOREWORD

TOO CLOSE TO CALL:
THE DISTANCE BETWEEN
ART & SPORT

ARTISTS

TONY ALBERT
NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB McHAFFIE
NOEL McKENNA
ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

LIST OF WORKS

ACKNOWLEDGEMENTS

SUPPORTERS

SHAUN GLADWELL

The archer (after Chuang Tzu) (production still) 2014
single-channel HD video, 16:9 ratio
colour, sound
10:47 minutes
Courtesy the artist, Anna Schwartz Gallery, Melbourne, and Arenamedia
For several decades, artists, writers and filmmakers have been using sportspeople and sporting events to critique social behaviors and values. Early examples are David Williamson’s prescient play *The club* (1977) about sporting bureaucracy and the abuse of power in a football club, and *Phar Lap* (1983), which is a film as much about the conservative depression era and nation-building as it is about a champion racehorse. More recently, the film *Australian rules* (2002) captured the hardship of growing up in rural Australia and Christos Tsiolkos’ novel *Barracuda* (2013), about a working class boy on a swimming scholarship at an exclusive high school, explored failure and success, and the class system of contemporary Australia.

Shaun Gladwell’s 11 minute video work *The archer (after Chuang Tzu)* brings to life a character from Tim Winton’s 2005 novel *The turning*. The first part of Gladwell’s film introduces Frank ‘Jack in the Box’ Leaper, a young man on the cusp of professional sporting success in a preliminary AFL final during his second season with the Sydney Swans. In the dying minutes of the game, Frank is awarded a free kick, and lines up for a goal to secure his team a place in the Grand Final. For reasons known only to himself—and to the horror of his teammates and the crowd—Frank releases the ball from his grasp, and walks slowly from the field. The video’s second part marks a dramatic shift in tempo and mood. The narrative arc is replaced with a slow, contemplative ocean sequence that provides the gentlest allusion to the consequences of Frank’s actions and to the path of self-discovery that might await him.

Gladwell is an artist for whom the line dividing art and sport barely exists. His early reputation was forged through spare yet potent video depictions of skateboarding and freestyle BMX-riding virtuosity. He comes from a family of high-achieving athletes who have, for one reason or another, sacrificed the opportunity to excel on an international stage. Gladwell’s grandfather was forced to give up his career playing Sheffield Shield cricket to serve in World War II. Decades later, Gladwell’s father had aptitude and prospects in rugby league but forfeited opportunities when he chose to serve in the Vietnam War. He has since become an ultra marathon runner. A champion skateboarder, Gladwell has recently begun to acknowledge the inexorable and corrosive effect that age has on fitness. It is these biographical details that account for Gladwell’s abiding interest in the stories of those on the margins of sporting triumph and glory.

Gladwell’s *The archer (after Chuang Tzu)* was inspired by the poem of the same name by the 4th century Chinese philosopher Chuang Tzu, read at the beginning of the film by Meyne Wyatt, the actor who plays Frank Leaper.

> When an archer is shooting for nothing, he has all his skill. If he shoots for a brass buckle, he is already nervous. If he shoots for a prize of gold, he goes blind or sees two targets— He is out of his mind! His skill has not changed. But the prize divides him. He cares. He thinks more of winning than of shooting— And the need to win drains him of power.

Gladwell’s cinematic work invites viewers to contemplate value and personal honour. *The archer (after Chuang Tzu)* is not merely about the impact of distraction on skill. It is about our need to discover and achieve the purpose for which we each exist.

*Suzette Wearne*
The archer (after Chuang Tzu) (production still) 2014
single-channel HD video, 16:9 ratio
colour, sound
10:47 minutes
Courtesy the artist, Anna Schwartz Gallery, Melbourne, and Arenamedia
The archer (after Chuang Tzu) (video still) 2014
single-channel HD video, 16:9 ratio
colour, sound
10:47 minutes
Courtesy the artist, Anna Schwartz Gallery, Melbourne; and Arenamedia
The archer (after Chuang Tzu) (video still) 2014
single-channel HD video, 16:9 ratio
colour, sound
10:47 minutes
Courtesy the artist, Anna Schwartz Gallery, Melbourne, and Arenamedia
The archer (after Chuang Tzu) (video still) 2014
single-channel HD video, 16:9 ratio
colour, sound
10.47 minutes
Courtesy the artist, Anna Schwartz Gallery, Melbourne, and Arenamedia
Shaun Gladwell was born in Sydney in 1972. He has undertaken international residencies and commissions in Europe, North and South America, and the Asia Pacific Region. Solo exhibitions include Shaun Gladwell: Cycles of radical will, the De La Warr Pavilion, UK (2013); Shaun Gladwell: Afghanistan, Australian Embassy, Washington; Morning of the earth, Anna Schwartz Gallery, Melbourne (2013); Broken dance (Beatboxed), Art Gallery of New South Wales, Sydney (2012); Perpetual 360° sessions, SCHUNCK* Heerlen, The Netherlands; Shaun Gladwell: Matrix 162, Wadsworth Atheneum, Connecticut; Stereo sequences, ACMI, Melbourne (2011); Portrait of a man: alive and spinning/Dead as a skeleton dressed as a Mountie, Georgia Sherman Projects, Toronto, Canada; and Interior linework/Interceptor intersection, Campbelltown Arts Centre, Sydney (2010).

Group exhibitions include Australia, Royal Academy, London; California-Pacific Triennial, Orange County Museum of Art, California; Video forever, Palais de Tokyo, Paris, and tour; Walking sideways, Institute of Contemporary Arts, London (2013); Parallel collisions, 12th Adelaide Biennial of Australian Art, Art Gallery of South Australia, Adelaide; The floating eye, 4a Centre for Contemporary Asian Art, Sydney; Between form and movements, Galleria Enrico Astuni, Bologna, Italy; and Video/Choreo, University of Hawaii Art Gallery, Honolulu (2012). Gladwell was Australia’s representative at the 53rd Venice Biennale in 2009. He was awarded both the Josephine Ulrick and Win Schubert Photography Award and the Shirley Hannan National Portrait Prize in 2014. Gladwell was a finalist in the inaugural Basil Sellers Art Prize in 2008.

Shaun Gladwell is represented by Anna Schwartz Gallery.
In the blue corner 2014
oil on board, enamel, steel, timber rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3.40 minutes
14 components, installation (variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne; Hugo Michell Gallery, Adelaide; and Gow Langsford Gallery, Auckland
Photograph: Viki Petherbridge
Boxing is regarded as both a brutal sport and a disciplined pursuit. Its participants range from the fitness focussed, to the amateur pundit, to the professional sportsman. And the boxing clubs which train them, regardless of the end goal, cater for all. These clubs, like any sporting club around the country, go beyond their athletic purpose. They are homes for some, places of meaning and acceptance for others, churches of structure and discipline, but above all else, they are communities.

Richard Lewer has been part of such a community for over a decade. In 2001 he committed to a four-month intensive training regime at the Northside Boxing Gym in preparation for his first and only boxing bout with fellow artist Luke Sinclair. A performance piece, the boxing match was held in the confines of the hallowed white cube, as part of Lewer’s exhibition Adrift at Conical Gallery in Melbourne. The work, Fist a’ cuffs, highlights Lewer’s artistic practice: embedding himself fully into his subject matter in order to understand its nuances and to respond critically and with insight and intelligence.

Lewer has remained part of this community, progressing from boxer to boxing trainer. In the blue corner (2014), a compendium of objects, video and paintings, brings together Lewer’s equal passions of art and sport and explores the leap from amateur to professional sportsperson; the role, influence and human traits of trainer and coach; and the parallels between boxing and art-making.

Lewer’s video is displayed on a monitor against a blue wall, and its footage follows Lewer’s boxers both in the gym and in his studio for a day-long drawing class. Jumping between both environments Lewer draws out the parallels between art-making and sport. There is a ready acceptance by the fighters to trust Lewer in the studio, a core quality required between a boxer when he is in the ring and his trainer in the corner. We witness the dedication and discipline of training to the making of drawings and paintings from a live model. We hear Lewer draw parallels between how an artist warms up with five-minute pencil drawing sessions, and the warm-up exercises required prior to the vigorous activity undertaken in the gym. The boxers offer ruminations on how they express themselves in the ring, each different to the next. One boxer reflects on how boxing is an artform, how it requires discipline, practice and endless drills in the pursuit of excellence. Another observes the feeling of isolation in the ring declaring ‘when you do something good everybody sees it, you do something weak everybody sees it, there’s no hiding in there’. Another states that you find out about your strengths and weaknesses in boxing and how these attributes are used in the pursuit of excellence and perfection. Lewer doesn’t need to draw the links between art and sport for us in this video, they are inadvertently articulated by his accepting fighters.

Lewer’s video is surrounded by paintings inspired by the gym—a collage of images giving a sense of the training environment. Paintings after classic images of Muhammad Ali and local boxers are juxtaposed with a text-based work outlining the rules of the gym. Sitting amongst these paintings, a small timber rack houses mouthguards, each unique to its owner: a collection of modern day portraits. Viewed in its entirety, In the blue corner takes us into the gym, while also bringing the gym to the art world.

Richard Lewer has a passion for both art and sport and throughout his life they have crossed over and pollinated each other. Sports other than boxing that have influenced his artistic practice include table tennis, fly-fishing, and champion woodchopping. These sports are not merely subjects to be superficially depicted. They are instead allegories for the discipline required in any pursuit, and perhaps more importantly, the extremes and resilience of the human condition.

Vincent Alessi
In the blue corner (detail) 2014
oil on board, enamel, steel, timber rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3:40 minutes
14 components, installation (variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne;
Hugo Michell Gallery, Adelaide; and Gow Langford Gallery, Auckland
RULES TO THIS GYM

1. THE TRAINER IS ALWAYS RIGHT
2. NO SPITTING
3. NO SWEARING
4. NO BLUDGING
5. NO SMOKING

In the blue corner (detail) 2014
oil on board, enamel, steel, timber rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3:45 minutes
14 components, installation (variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne; Hugo Michell Gallery, Adelaide; and Gow Langsford Gallery, Auckland
In the blue corner (detail) 2014
oil on board, enamel, steel, timber rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3:40 minutes
14 components, installation (variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne;
Hugo Michell Gallery, Adelaide; and Gow Langford Gallery, Auckland
In the blue corner (detail) 2014
oil on board, enamel, steel, timber rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3:40 minutes
14 components, installation (variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne; Hugo Michell Gallery, Adelaide; and Gow Langsford Gallery, Auckland
Richard Lewer was born in Hamilton, New Zealand, in 1970, and arrived in Australia in 1997. He lives and works in Melbourne. He recently became an accredited boxing coach.


Richard Lewer is represented by Utopian Slumps Melbourne, Hugo Michell Gallery, Adelaide and Gow Langsford Gallery, Auckland.
WILLIAM MACKINNON

The passage 2014
synthetic polymer paint, oil and automotive paint on canvas
dyptych: 300 x 200 cm
Courtesy the artist and Utopian Slumps, Melbourne
An undercurrent of magic realism streams through William Mackinnon's paintings. A slightly jarring combination of the real and the imaginary, his landscape scenes are a touch out of register, and Mackinnon delights in breaking the pictorial rules of the real world to register something of its emotional reality. Drawing on experiences from his immediate life, Mackinnon instills prosaic moments such as driving, playing football or surfing, with a palpable sense of emotion.

Subtle tricks enhance the otherworldly quality of Mackinnon's paintings. Flat desert scenes become twisted wonderlands with the addition of acid colours, florescent tape and dramatic lyrical skies. Droplets of solvent flicker across dark nightscapes. Spray paint is sparingly used for shadow and texture. Consistent with his work of the past ten years, Mackinnon's three large-scale paintings in the Basil Sellers Art Prize are an intriguing balance of representation and abstract surface qualities.

Mackinnon's entry in the Basil Sellers Art Prize focuses on the sport of surfing—a 25-year pursuit for the Melbourne-based artist. Growing up in Victoria's west, Mackinnon spent much of his adolescence surfing the wildly beautiful coastline of western Victoria. He continues to make the long drive from Melbourne to the coast and, not surprisingly, the view of the unfurling road ahead has been a leitmotif in his paintings for over a decade. However his fascination with the road is metaphysical as well as pictorial: it stands for the journey, the uncertain path to self- and artistic-knowledge.

It is the journey, or more precisely the moment of arrival, that Mackinnon captures in his large-scale painting The break (2014). Depicting an ocean vista as it’s revealed through the trees, the scene is a glorious morning full of promise. The softly glowing sun, lush foliage and the painting’s rich luminescent palette encapsulate the feelings of liberation and the pleasurable assault on the senses that one experiences after a long car ride to the coast (for many an unavoidable part of the surfing experience).

Created using four almost equal bands that appear like geological strata, the painting has a severe verticality that consumes viewers in its splendor. Mackinnon’s tendency to allude to melancholic emotional and psychological states is visible here by the presence of the shaded hollow of human habitation.

In Lull (2014), Mackinnon depicts the long moments in between the adrenalin-fuelled peaks of riding the wave. In a tightly cropped tall vertical composition, a loose cluster of surfers wait out the full of the ocean. Above them the sea extends, long and narrow towards an impossibly moody overcast sky. Lull succeeds in conveying a sense of the vastness of the ocean, as well as the contemplative quiet moments common in the surfing experience.

The imposing vertical format of Mackinnon’s three paintings intentionally tower over the viewer, a pictorial device he uses to mimic the intensity of an individual’s encounter with the overwhelming might of the ocean. This device achieves its climax in The passage (2014). Here, Mackinnon’s wave is a monstrous mountain-like presence in an otherwise flat ocean, its power and scale terrifying against the tiny figures at the base of the painting. The wave itself references art history’s most famous wave, Hokusai’s ukiyo-e woodblock print The great wave off Kanagawa (c. 1830), and also brings to mind the devastating tsunamis of recent years. As Mackinnon has said, ‘these paintings resonate with the exhilaration of surfing: the fear and adrenaline in the unsettling scale of landscape.’

The experience of surfing is full of highs and lows, but rarely is anything other than the exhilaration and drama of riding the wave depicted in popular culture. Here, Mackinnon chooses to describe the non-heroic moments that sustain the thrilling peaks: the journey, the lull and the fear.

Joanna Bosse
BENEFACtor’s WELCOME

FOREWORD

TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

ARTISTS

TONY ALBERT
NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB McHAFFIE
NOEL McKENNA
ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

LIST OF WORKS

ACKNOWLEDGEMENTS

SUPPORTERS

BASIL SELLERS ART PRIZE

Lull 2014
synthetic polymer paint, oil and automotive paint on canvas
260 x 150 cm
Courtesy the artist and Utopian Slumps, Melbourne
The break 2014
synthetic polymer paint, oil and automotive paint on canvas
diptych: 300 x 200 cm
Courtesy the artist and Utopian Slumps, Melbourne
William Mackinnon was born in Melbourne in 1978. In 2008 he completed a Master of Visual Arts at the Victorian College of the Arts, Melbourne. Solo exhibitions include On the edge of knowing, Utopian Slumps, Melbourne (2013); Paintings conceived while driving, Horsham Regional Art Gallery, Vic. (2012); The great indoors, Utopian Slumps, Melbourne (2012); The black dog, Boutwell Draper Gallery, Sydney (2011); The lucky country, Utopian Slumps, Melbourne (2011); Moving, Boutwell Draper Gallery (2010); Mountains, streams and cave dreams, Joint Hassles, Melbourne (2008); and The covers album, Joint Hassles, Melbourne (2007). Group exhibitions include Landscape of longing, Mornington Peninsula Regional Gallery, Vic. (2013); The painting group, Milani Gallery, Brisbane, and Utopian Slumps, Melbourne (2010–11); Hell’s bottom drawer, Hell Gallery, Melbourne (2010); Contemporary collage, John Buckley Fine Art, Melbourne (2008); Under the influence, Warrnambool Art Gallery, Vic. (2007); Going under, Joint Hassles (2007); and Empire strikes back, Hewer St Studios, London (2006). In 2008 Mackinnon received a Marten Bequest Travelling Scholarship, and travelled throughout the Kimberley working for Papunya Tula Artists (Northern Territory) and Mangkaja Arts, (Western Australia).

William Mackinnon is represented by Utopian Slumps, Melbourne.
The atmosphere is electric 2014
oil and synthetic polymer paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney;
and Brett McDowell Gallery, New Zealand
The genesis of tennis can be dated back to the 12th century when French monks devised a game where the ball was struck with the palm of the hand. It was not until the 16th century in France and England that rackets replaced hands as the instrument of choice. Modern tennis, the sport we now watch and play, was established in the mid-19th century when it was played on lawn for the first time. The Australian Open began in 1905 as the Australasian Championships, cementing itself as a major world circuit tournament by 1924. The professionalisation of women’s tennis on the international stage occurred only in 1970 when Billie Jean King and eight other renegades established the Women’s Tennis Association. In 2013 the women’s competition of the Australian Open was remembered as much for the drama engulfing the players on the court as it was for their technical skill and immense athleticism.

Rob McHaffie has always had an interest in tennis, ever since he began playing as a child every Saturday morning. While his enthusiasm for playing the sport waned after a few years his commitment as viewer has continued; he enjoys the annual summer tradition of watching the Australian Open over a two week period. In 2013 he was enthralled as a young Sloane Stevens triumphed over her hero Serena Williams. He watched Victoria Azarenka stall her opponent’s momentum by staging a dubious meltdown and Li Na, through sheer courage and optimism persist through the final, despite her damaged ankle. His love for the sport is also based on its artistic qualities. Tennis is a sport played on a clear space where the inherit qualities of people are clearly on display. The flat blue court (specific to the Australian Open) is reminiscent of his pristine painting backgrounds. The competitors, two isolated people battling it out on a court, are the ideal subjects for a portrait painter.

In Her own harshest critic (2014) Serena Williams is depicted in a moment of rage, smashing her racquet as the match slips away. Floating against the solid blue background of the court, McHaffie captures her isolation, on view for the world to see, clearly demonstrating her passion, strength and angst. In the four panel work The atmosphere is electric (2014), we are presented with a view of all the key stakeholders of a match: two players, the innocuous and hard-working ball boy and the vocal and passionate crowd. It draws attention to the branding of the players, embraced and amplified by the fans: Azarenka the cold, spoilt and unloved cheat, and Sharapova the charming, beautiful and universally-liked champion.

The works are also a deliberation on the stereotyping and objectification of women in sport. Neither work shows the players in action, but rather reference images captured and shown continuously by the media when reporting on the tournament. The players’ dexterity, athleticism, skill and competitiveness is downplayed for the fetishisation of their temporality, vulnerability and perceived hysteria, characteristics common to all, but only ever applied to women in a sporting context.

Rob McHaffie draws on his immediate environment and images from his travels and the media for his inspiration. He also references the art historical canon, particularly artists such as Pablo Picasso and Henri Matisse, evident in his style and technique. However, he is no mere copyist. Rather, his work is considered, personal and insightful; aiming to capture and celebrate his wonderment at the world in which he lives in all its shades and complexity.

Vincent Alessi
The atmosphere is electric (detail) 2014
oil and synthetic polymer paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney;
and Brett McDowell Gallery, New Zealand
The atmosphere is electric (detail) 2014
oil and synthetic polymer paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney;
and Brett McDowell Gallery, New Zealand
Tony Albert
Narelle Autio
Zoe Croggon
Gabrielle de Vietri
Ivan Durrant
Shaun Gladwell
Richard Lewer
William Mackinnon
Rob McHaffie
Noel McKenna
Rob McLeish
Fiona McMonagle
Raquel Ormella
Khaled Sabsabi
Jenny Watson
Gerry Wedd

The atmosphere is electric (detail) 2014
oil and synthetic polymer paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney; and Brett McDowell Gallery, New Zealand
The atmosphere is electric (detail) 2014
oil and synthetic polymer paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney;
and Brett McDowell Gallery, New Zealand
Her own harshest critic 2004
oil and synthetic polymer paint on canvas
92 x 92 cm
Courtesy the artist, Darren Knight Gallery, Sydney; and Brett McDowell Gallery, New Zealand

Rob McHaffie is represented by Darren Knight Gallery, Sydney; and Brett McDowell Gallery, Dunedin.
NOEL McKENNA

The underarm bowling incident of 1981
2014
synthetic polymer paint on canvas
180 x 150 cm
Courtesy the artist, Niagara Galleries, Melbourne;
and Darren Knight Gallery, Sydney
When cricket was first played the ball was delivered by the bowler as an underarm throw with the moment of release never ascending the waist line. Through natural evolution this was replaced by the more accurate, faster and competitive overarm action, commonplace in contemporary cricket. However, the underarm delivery was not immediately ruled out of the game. Instead it remained a dormant aspect, relegated to the confines of history. Towards the end of the 20th century the International Cricket Council, the sport’s governing body and custodians of its rules, finally declared the underarm delivery illegal, stating in rule 24.1 for Test Match cricket: the bowler may not deliver the ball underarm. If a bowler bowls a ball underarm the umpire shall call and signal no ball, and the ball is to be re-bowled overarm.

This revision and ultimate expulsion of an historical relic was brought on by a moment of madness when in a One Day International played at the Melbourne Cricket Ground, Australian Trevor Chappell bowled the last ball along the ground, denying New Zealand the opportunity to tie the match. The dramatic finish to the game was roundly criticised as unsportsmanlike and in the words of commentator, Richie Benaud, ‘one of the worse things I have ever seen done on a cricket field’. Years later, Greg Chappell, brother of Trevor and the captain who instructed him to bowl underarm, confessed that his decision was clouded by mental and physical fatigue: ‘I was mentally wrung out, I was physically wrung out. And I was fed up with the whole system. All my frustrations boiled over on that day’. The action, from which neither brother has ever been able to escape was, in the words of Greg Chappell, ‘a cry for help’.

Noel McKenna’s painting The underarm bowling incident of 1981 (2014) revisits this notorious incident. Composed of visual and text elements, the work is both a depiction of the event and a comment on the pressures faced by professional sportspeople. Sourced from the iconic television vision of the match, McKenna depicts the point of no return as the ball is released from the bowler’s hand. The image is stripped backed to its bare essentials; the figures are ghost-like, the playing arena has disappeared, and the maddening crowd no longer exists. All that is left is a moment of silence, where this unthinkable, cowardly and disgraceful act is suspended in time as an allegory for the failings of a winning at all cost ethos. The small vignette of a white cricket ball resting on a patch of grass, symbolises Greg Chappell’s failure of courage and sportsmanship. Its link to the pale horseman of death references the temporary death of Australian cricket. The depiction of the Baggy Green, the hallowed cap handed to Australian players when they make their debut for the national test side, is a counterpoint to the white ball and horseman and a reminder of the responsibility to uphold the code of fairness and to always compete in good spirit.

Through his practice Noel McKenna celebrates the ordinary and investigates the nuances of the everyday. He has painted suburbia, its homes and inhabitants—human and animal alike. He reveals frailties and struggles, always with empathy and insight. His works highlight the positive and the beautiful, but also the dark and disturbing, a reminder that an understanding of one is dependent on an acknowledgement of the other.

Vincent Alessi
The underarm bowling incident of 1981 (detail) 2014
synthetic polymer paint on canvas
180 x 150 cm
Courtesy the artist, Niagara Galleries, Melbourne; and Darren Knight Gallery, Sydney
1 February 1981 at the Melbourne Cricket Ground Greg Chappell told his younger brother Trevor Chappell to bowl the last ball of the match underarm along the ground. The New Zealand batsman Brian McKechnie as a result had no chance to score the 6 runs needed to tie the match. Trevor Chappell and Rodney Marsh the Australian wicketkeeper did not want to go through with it but Greg was the captain and it went ahead. Not an illegal action at the time, it was viewed by most people as unethical, unsportsmanlike and to some cheating.
Noel McKenna was born in Brisbane in 1956 and lives and works in Sydney. He has been exhibiting since the early 1980s and has held numerous solo exhibitions in Australia and New Zealand. Recent solo exhibitions include Brisbane: My home, Heiser Gallery, Brisbane; Quiet room, mother’s tankstation gallery, Dublin at Art Basel, Hong Kong; A walk from one tree hill to half moon bay, Two Rooms, Auckland (2014); Twelve old, twelve new, Niagara Galleries, Melbourne (2013); The piano of my brother, Darren Knight Gallery, Sydney; Travel notes 2, Heiser Gallery, Brisbane (2012); All that heaven allows, Greenaway Art Gallery, Adelaide; homes 4 sale NZ, Niagara Galleries, Melbourne (2011); Noel McKenna, Michael Reid, Sydney; and Drawings from the bath, Darren Knight Gallery (2010). Recent group exhibitions include South of no north: Laurence Aberhart, William Eggleston, Noel McKenna, Museum of Contemporary Art, Sydney (2013); ANIMAL/HUMAN, University of Queensland Art Museum, Brisbane; Volume One: MCA Collection, Museum of Contemporary Art, Sydney (2012); Minding animals, John Paynter Gallery, Newcastle; Avoiding myth & message: Australian artists and the literary world, Museum of Contemporary Art, Sydney (2009); Who let the dogs out—the dog in contemporary Australian art, Lake Macquarie City Art Gallery and Hazelhurst Regional Gallery and Arts Centre, NSW (2008); Snap freeze: still life now, TarraWarra Museum of Art, Healesville, Vic.; and De Overkant/Down under, The Hague Sculpture, The Hague, the Netherlands (2007). McKenna was a finalist in the 2010 Basil Sellers Art Prize.

Noel McKenna is represented by Niagara Galleries, Melbourne; Darren Knight, Sydney; Heiser Gallery, Brisbane; Greenaway Gallery, Adelaide; and mother’s tankstation gallery, Dublin.
ROB McLEISH

Gainer 2014
Steel, screenprint on aluminium, epoxy resin, epoxy clay
6 components, installation (variable): 230 x 300 x 300 cm
Courtesy the artist and Neon Parc, Melbourne
Photograph: Viki Petherbridge
Apparatus gymnastics is a sport that requires strength, endurance, flexibility, control and grace. It aims to draw attention to and celebrate the body when in states of transition: balancing, bending and moving. Unlike dance or other rhythmic activities it does not allow for individual expression, rather competitors are constrained by predetermined rigid conventions which are sculptural and architectural in form. Judged against such criteria, the aim is to achieve perfection, both with the body as object and in harmony with the equipment. In 1976 at the Montreal Summer Olympics the fourteen year-old Romanian, Nadia Comăneci, became the first ever female gymnast to achieve ‘perfection’, awarded a score of 10 for a routine. Throughout the rest of the competition she would register a further six perfect results, a record yet to be broken. Four decades later Comăneci remains a household name and has come to embody the pinnacle of gymnastics, an example of the beauty and sublime possible within the sport.

Rob McLeish is fascinated by the image of the gymnast, returning to it constantly in recent years in drawing, collage and sculpture. He sees in it the tension in the aspiration for universal perfection in the face of inevitable bodily decay; the pursuit of a beautiful and idealised form is always fraught when the tool used is far from flawless. In his multi-component sculptural work images of gymnasts, silkscreened on sheets of white coated aluminum, are twisted and turned replicating their movement when in full flight. The violence and severity of the crumpling acts as a metaphor for the tension and stress that both the body and the equipment it is engaged with are placed under during a gymnastic routine. The positioning of these folded sheets as supports for the larger steel structures to which they are attached is a further analogy of the fine line between perfection and decay.

The dexterity and contorted image of the gymnast’s body and the equipment which they perform on have strong sculptural elements. McLeish’s work pays homage to the art historical canon, in particular minimalist sculpture. A set of uneven bars is deconstructed and simplified to a sparse steel structure standing in the middle of the composition. A precariously balanced rod which pierces a gym mat is an example of formalist sculpture recalling the work of Richard Serra and Carl Andre. The replica black folded gym mats, easily identifiable, echo Donald Judd’s monotone and industrially made stacks.

Rob McLeish has continually challenged his audience with work that oscillates between the figurative and the abstract, the useful and the useless, and the beautiful and brutal. He seeks to challenge notions of idealism and perfection which are often attached to creativity, instead making work which is ambiguous, contradictory and often in tension. His drawings and sculptures celebrate blemishes, which, rather than being happy accidents, are stylised and controlled.

Vincent Aiessi
TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

BASIL SELLERS ART PRIZE

BENEFACCTOR’S WELCOME

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NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB McHAFFIE
NOEL McKENNA

ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

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GAINER (detail) 2014
steel, screenprint on aluminium, epoxy resin, epoxy clay
6 components, installation (variable): 230 x 300 x 300 cm
Courtesy the artist and Neon Parc, Melbourne
Photograph: Viki Petherbridge
Gainer (detail) 2014
steel, screenprint on aluminium, epoxy resin, epoxy clay
6 components, installation (variable): 230 x 300 x 300 cm
Courtesy the artist and Neon Parc, Melbourne
Photograph: Viki Petherbridge
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NOEL McKENNA

ROB McLEISH
FIONA McMONAGLE
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

Gainer (detail) 2014
steel, screenprint on aluminium, epoxy resin, epoxy clay
6 components, installation (variable): 230 x 300 x 300 cm
Courtesy the artist and Neon Parc, Melbourne
Photograph: Viki Petherbridge
Rob McLeish was born in Melbourne in 1976. In 2010 he completed his Master of Fine Arts at Monash University, Melbourne. Recent solo exhibitions include Concept fatigue, db Projects, Sydney (2012); Gravity stole my eyelid, Neon Parc, Melbourne (2011); Bung eye, Studio 12, Gertrude Contemporary, Melbourne (2010); and Pissing in the infinity pool, Ocular Lab, Melbourne (2009). McLeish was the only Australian artist to be shown at Art Los Angeles Contemporary, Santa Monica, in 2013. Group exhibitions include Negotiating this world: contemporary Australian art, the Ian Potter Centre, NGV Australia, Melbourne (2012–13); Parallel collisions, 12th Adelaide Biennial of Australian Art, Art Gallery Of South Australia, Adelaide; The drawing room, BREENSPEACE, Sydney; Figure and ground, Utopian Slumps, Melbourne (2012); Inside gymnast, New Art Dealers Alliance (NADA) Art Fair, Miami Beach; Flowers in the attic, TCB Art Inc., Melbourne; and Tapeworm, Neon Parc (2010). McLeish was a studio artist at Gertrude Contemporary, Melbourne from 2009 to 2010.

Rob McLeish is represented by Neon Parc, Melbourne.
FIONA McMONAGLE

The ring (video still) 2014
digital video animation, 16:9 ratio
colour, sound
7:24 minutes

with the following:
Courtesy the artist, Helen Gory Galerie, Melbourne;
Olsen Irwin, Sydney; and Heiser Gallery, Brisbane
The training a boxer undertakes is one of the most focussed and rigorous, the preparation to step inside the ring and take up the fight demands both mental and physical prowess, self-discipline and dedication. A boxer trains in order to be fearless, and I am fascinated by the courage of such professional sportswomen.

Fiona McMonagle, artist’s statement, Basil Sellers Art Prize entry, 2013.

The sport of female boxing has a history that stems back to women’s involvement in London’s bare-knuckle fights in the early 18th century. As a professional sport, however, it has been banned in most countries until recently—considered by some to be either a novelty act or far too violent for a female sport. Only recently has it gained legitimacy through its inclusion in the 2012 Olympic Games—a landmark that provides long-overdue recognition for professional female boxers. The sport continues to grow in popularity, and Australia’s contingent for the 2014 Commonwealth Games in Glasgow includes three women and eight men.

For her entry in the Basil Sellers Art Prize, McMonagle focusses on this low-profile but increasingly popular sport. Her work breaches the territory of gender politics and raises the issue of equality of women in sport, but it is also a pure celebration of the sport and the women who love to box. Three life-size watercolour and ink portraits and an animation—her first, which she describes as ‘a moving watercolour’—bring the sport to life with a pathos and gravitas typical of McMonagle’s work.

Drawn from her own suburban upbringing, McMonagle’s subjects over the last fifteen years comprise a motley crew of disaffected youth, their bruised expressions at turns disturbingly vacuous and cunning. Her protagonists are always guarded, resilient and ready to fight back, so it is not surprising that boxing has captured her interest both intellectually and physically.

McMonagle started ‘boxercise’ classes over ten years ago, and her aptitude led her to start training at professional boxing gyms. The paradoxical nature of boxing—that it’s cooperative as well as conflict-driven, that it requires psychological stamina as well as physical resilience—give it complexity and a compelling intensity that McMonagle finds both exciting and confronting. The watercolour medium, with its inherent fluidity and intimacy, conveys the combination of vulnerability and strength analogous to the sport, and McMonagle exploits watercolour’s ‘blush’ and ‘bruising’ to dazzling effect, conveying a potent sense of bodily presence without the distractions of detail.

McMonagle’s three large-scale portraits are confronting in their directness. Adopting a classic ‘game on’ stance, veteran Australian champion Mischa Merz poses bare-fisted while current world number one Diana Prazak holds her red-strapped hands firm at her chest; they pulsate with the residue of action. Aspiring boxer and McMonagle’s sparring partner, Wonky, features in the third portrait, and her lack of posturing provides a poignant contrast with the well-rehearsed bravado of both champion and veteran. Each subject’s candid pose reveal the frankness of the relationship between her and McMonagle, and she states: ‘although there are many layers to this work, at the core it’s about women who love to box. There are no pretences, they are really genuine about it and I didn’t want to over analyse that too much. I wanted to keep it real.’

McMonagle’s animation The ring (2014) takes us from the repetitive training activity of the gym to the drama and adrenaline-fuelled moments of ‘fight night’. We witness the dedication, passion and perseverance of Wonky, Myrtle, Mischa and McMonagle as they train and prepare for the ring. To produce the hundreds of watercolour stills that are stitched together to create the 6-minute film, McMonagle adopted a rigorous production schedule, setting herself hourly, daily and weekly targets. Her practice became a structured routine not dissimilar to endurance training. As she explained towards the end of the production phase: ‘sometimes it hurts, but you have to keep going’. Exercise and weekly massages helped her body to cope with the extremes of such an unrelentingly sedentary process. That McMonagle has the desire as well as the capacity to undertake such an ambitious yet repetitive work regime reveals a mental toughness and single-minded will to succeed—qualities shared by sportspeople and professional artists alike.

Joanna Bosse
TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

BASIL SELLERS ART PRIZE

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GERRY WEDD

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SUPPORTERS

The ring (video still) 2014
digital video animation, 16:9 ratio
colour, sound
7:24 minutes
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane
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Diana 2014
watercolour, ink and gouache on paper
182 x 57 cm
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

Mischa 2014
watercolour, ink and gouache on paper
182 x 57 cm
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

Wonky 2014
watercolour, ink and gouache on paper
182 x 57 cm
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane
Fiona McMonagle was born in Letterkenny, Ireland, in 1977. She lives and works in Melbourne. McMonagle completed a Bachelor of Fine Art (in painting) at the Victorian College of the Arts in 2000, after completing an Associate Diploma of Visual Arts at RMIT University, Melbourne, in 1997. McMonagle has held solo exhibitions at Rex Irwin Art Dealer, Sydney, (2008, 2009 and 2011) and Kaliman Gallery, Sydney (2003 and 2004). Other solo exhibitions include Parklife, Olsen Irwin, Sydney (2013); and Undertow, Heiser Gallery, Brisbane (2011). Recent group exhibitions include The sixth, West Space, Melbourne (2013); Man and beast, Rex Irwin Art Dealer (2012); Self conscious: contemporary portraiture, Monash University Museum of Art, Melbourne; The Shilo project, the Ian Potter Museum of Art, the University of Melbourne; and Change, Monash University Museum of Art (2010). McMonagle was awarded the Australia Council studio residency in London in 2010.

Fiona McMonagle is represented by Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane.
RAQUEL ORMELLA

Wealth for toil | 2014
synthetic polymer paint, hessian, metallic thread and ribbon
220 x 270 cm
Courtesy the artist and Milani Gallery, Brisbane
Banners are complex signifiers, at once associated with conflicting notions of encouragement and resistance, and patriotism and protest. No stadium crowd is complete without its hand-held messages of support, and the hoisting of each team’s banner is a formal part of every Australian Football League game. At the same time, recent anti-Abbott government protests in major cities across Australia have demonstrated the vitality of the home-made protest banner, exhibiting the gamut from the verbose and the vitriolic, to the artistic and satirical.

For Raquel Ormella, an artist dedicated to the exploration of the social and political climate and preoccupied with the capacity of art to effect social change, the banner is an ideal medium. In the Basil Sellers Art Prize, Ormella is exhibiting two banners, each titled *Wealth for toil*. A shimmering yet tatty flag-like structure almost three metres long, *Wealth for toil I* bears the images of the southern cross and the federation star and the words ‘golden promises’. Ormella constructed the work with hessian, ribbon, tinsel, glitter and gold paint and then literally de-constructed it through a process of stripping areas of fibre back, recomposing parts using other materials, and then stripping parts back again.

*Wealth for toil I* addresses the problematic idea of national identity. The hyper-material ‘golden promises’ text invokes the importance of gold, both as precious metal and as symbol, in the formation of Australia’s identity. The discovery of gold in Victoria in the mid-nineteenth century was transformative to Australia’s economy, population, and culture, but most goldfields were depleted by the end of the century. The question of what happens to an economy based on mineral wealth when those assets dry up has become salient again in recent times. The title of the work questions the relevance of a national anthem that was penned in a bygone era. Enshrined in our anthem are the words ‘for those who’ve come across the seas we’ve boundless plains to share’—a direct contradiction of current bipartisan support for Australia’s refugee policy, the ‘Pacific solution’. Ormella’s provocations are weighty and discomforting.

Ormella’s dismantling of the ‘Golden promises’ idiom has another connotation. In 1976, after Australia’s least successful Olympics performance in modern times, the Fraser Government undertook to reorganize the administration of sport, establishing the Australian Institute of Sport and pouring tax payer dollars into elite Olympic-oriented sports. Part of a model which has since been adopted in other countries, these measures have nonetheless attracted controversy. The bitter public response to the Australian Swimming team’s poor performance at the 2012 London Olympics, revealed its curious sense of entitlement. Audiences might recall how quickly the media reduced the issue to one of dollars and cents.

Ormella’s works in the Basil Sellers Art Prize are part of an ongoing series of banners exposing the bizarre doublespeak that has become a component of Australian politics. Ormella’s previous banner works prompted audiences to contemplate the seemingly innocuous Howard-era terms ‘Mutual obligation’ and ‘Core promises’. Ormella addresses her viewer directly, reminding us of our agency in national discourse, and the need for criticality, and action.

Suzette Wearne
TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

BASIL SELLERS ART PRIZE

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ROB MCHAFFIE
NOEL McKENNA
ROB McLEISH
FIONA McMONAGLE
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JENNY WATSON
GERRY WEDD

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WILLIAM MACKINNON

FIONA McMONAGLE

ART

Wealth for toil I (detail) 2014

synthetic polymer paint, hessian, metallic thread and ribbon

220 x 270 cm

Courtesy the artist and Milani Gallery, Brisbane
Wealth for toil | (detail) 2014
synthetic polymer paint, hessian, metallic thread and ribbon
220 x 270 cm
Courtesy the artist and Milani Gallery, Brisbane
Wealth for toil II
2014
cotton fabric, synthetic polymer paint, Australian coins
190 x 210 cm
Courtesy the artist
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Wealth for toil II (detail) 2014
cotton fabric, synthetic polymer paint, Australian coins
190 x 210 cm
Courtesy the artist
Raquel Ormella was born in Sydney in 1969, and lives in Sydney. Solo exhibitions include *New constellation*, Milani Gallery, Brisbane (2013); *Feeders*, Canberra Contemporary Art Space, Canberra (2012); *130 Davey Street and Walking through clear fells*, Contemporary Art Spaces Tasmania, Hobart (2011); *Walking through clear fells*, Uplands Gallery, Melbourne, and Milani Gallery, Brisbane (2010); and *She went that way*, Artspace, Sydney (2009). Group exhibitions include *Direct democracy*, Monash University Museum of Art, Melbourne (2013); *The floating eye*, 4a Centre for Contemporary Asian Art for the 9th Shanghai Biennale; *Social networking*, Queensland Art Gallery/Gallery of Modern Art, Brisbane (2012); *Erased: contemporary Australian drawing*, National Art School Gallery, Sydney; *Iteration again*, Sawtooth ARI, Launceston, Tasmania (2011); *Since we last spoke*, VCA Margaret Lawrence Gallery, Melbourne (2010); *Contemporary Australia: optimism*, Queensland Art Gallery/Gallery of Modern Art, Brisbane (2008); and *International geographic*, Artists Space, New York (2005). Her work has been included in the 1st California Pacific Triennial (2013); the 1st Aichi Triennial, Nagoya, Japan; the 16th Biennial of Sydney (2008); the 8th Istanbul Biennial (2003); and the 25th Sao Paulo Biennial (2002). Ormella is a lecturer and Honours Convener in the School of Art at Australian National University, Canberra.

Raquel Ormella is represented by Milani Gallery, Brisbane.
KHALED SABSABI

Wonderland (video still) 2013–14
dual-channel HD video; 16:9 ratio
colour, sound
25.30 minutes
Courtesy the artist and Milani Gallery, Brisbane
The history of the Western Sydney Wanderers Football Club is known to many as that of a fairytale. Despite its enormous social investment in soccer, the community of Western Sydney was overlooked when Australia’s premier soccer league was established in 2004. After years of lobbying, they entered the A-league in the 2012–13 season, and have since become something of a cultural phenomenon. The Wanderers have gained substantial membership as well as attracting huge, culturally diverse crowds. They’ve enjoyed record breaking winning streaks, and, in their debut season, rapid ascension to the finals.

For Khaled Sabsabi, the success story of the Wanderers is the success story of one of the most culturally diverse and politically significant communities in Australia—that of Western Sydney. Born in Tripoli, Lebanon, and raised in Western Sydney, Sabsabi is an installation, video and sound artist whose practice explores themes as grand as cultural encounter, shared humanity and ‘the central transfigurative power of ceremony’. His practice is both politically charged and contemplative. At its core is a willingness to give people and communities the opportunity to express their own concerns.

The simplicity of Wonderland, Sabsabi’s minimally edited, single vantage point video work is specious. On the face of it, it is a tribute to the many hundreds of fans comprising the formidable Red and Black Bloc (RBB), the Wanderers’ official supporter group. Yet Sabsabi’s footage of the crowd’s vociferous chanting and impassioned grandstand surveillance, gives rise to a breadth of ideas. It’s as though what the viewer sees and hears occupies only a superficial part of the work’s whole. In this work, the Red and Black Bloc are the exposed aspect of a much larger project about unity, transformation, identity, power and wonderment. Wonderland suggests that the unbridled fanaticism of the RBB stems as much from a pride in its wider, largely migrant community as of its beloved team’s on-field performance. This is a triumph of a sporting team, and the triumph of self-determination.

Tawla, the second of Sabsabi’s Basil Sellers Art Prize works, was filmed in Beirut in 2011. It is a single channel video showing various stages in a domestic game of backgammon, or tawla (table) as it is known in the Middle East. Players’ hands enter the screen from all edges and corners, sliding the checkers from point to point and throwing dice across the wooden board in a rapid-fire kaleidoscope of movement. The film, presented like Wonderland on loop, captures fluid and seemingly constant movement.

Tawla is a game understood to be some thousands of years old. Equal parts chance and strategy, tawla is taken by Sabsabi as a metaphor for the complex and deeply embedded relationships between countries in the Middle East. For Tawla, Sabsabi positioned the camera squarely over the board. The effect is an unassuming, unprejudiced quality that belies a density of ideas and encourages a revision of perspective.

Suzette Wearne

BENEFACTOR'S WELCOME

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BASIL SELLERS ART PRIZE

WONDERLAND (video still) 2013–14
dual-channel HD video; 16:9 ratio
colour, sound
25.30 minutes
Courtesy the artist and Milani Gallery, Brisbane
Too Close to Call: The Distance Between Art & Sport

Basil Sellers Art Prize

Tawla 2012
Single-channel SD video, two leather seats; 16:9 ratio
colour, sound
12 minutes
Courtesy the artist and Milani Gallery, Brisbane

Artists
Tony Albert
Narelle Autio
Zoe Croggon
Gabrielle de Vietri
Ivan Durrant
Shaun Gladwell
Richard Lewer
William Mackinnon
Rob McHaffie
Noel McKenna
Rob McLeish
Fiona McMonagle
Raquel Ormella
Khaled Sabsabi
Jenny Watson
Gerry Wedd

Acknowledgements

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Foreword

Tawla 2012
Single-channel SD video, two leather seats; 16:9 ratio
colour, sound
12 minutes
Courtesy the artist and Milani Gallery, Brisbane
Khaled Sabsabi was born in Tripoli, Lebanon in 1965, and moved to Australia in 1978. He lives and works in Sydney. Solo exhibitions include *Syria*, Mosman Art Gallery, Sydney; *70,000 veils*, Milani Gallery, Brisbane (2014); *Khaled Sabsabi: recent works*, Milani Gallery, Brisbane; and *Mush*, Artspace, Sydney (2012). Group exhibitions include *Re-emerge towards a new cultural cartography*, the Sharjah Biennial 11, United Arab Emirates (2013); *All our relations*, 18th Biennale of Sydney; *The floating eye*, 4A Centre for Contemporary Asian Art, Sydney, for the 9th Shanghai Biennale; *Taboo*, Museum of Contemporary Art, Sydney; *Shifting sand*, Contemporary Art Centre of South Australia, Adelaide (2012); *Generations*, Wollongong City Gallery, Wollongong, NSW (2011–12); *Edge of elsewhere*, 4A Centre for Contemporary Asian Art, Sydney, and Campbelltown Arts Centre, Sydney (2009–12); *Present tense: an imagined grammar of portraiture in the digital age*, National Portrait Gallery, Canberra (2010); *Out of place*, Kunstverein Tiergarten, Berlin; *Making it new: focus on contemporary Australian artists*, Museum of Contemporary Art, Sydney; *Integration, assimilation and a fair go for all*, 4A Centre for Contemporary Asian Art, Sydney (2009). Sabsabi was awarded the Blake Art Prize in 2011 and in 2009 he received the Helen Lempriere Travelling Art Scholarship.

Khaled Sabsabi is represented by Milani Gallery, Brisbane.
JENNY WATSON

Speed (A study in oil and acrylic) 2014
oil and synthetic polymer paint on canvas
162 x 184 cm
Courtesy the artist, Roslyn Oxley9 Gallery, Sydney, and Anna Schwartz Gallery
In the early 1930s while Australia was suffering the worst of the Great Depression, a racehorse by the name of Phar Lap captured the nation’s attention and imagination. Still regarded as one of Australia’s greatest ever thoroughbreds, Phar Lap provided joy and was a symbol of hope to a society dealing with high unemployment and wide-spread poverty. If the Melbourne Cup was the race that stopped a nation, then Phar Lap was the horse that brought the nation together. While horseracing has seen many champions and favourites since Phar Lap, only recently has there been a horse who has come to rival him in admiration and national significance.

Black Caviar debuted at Flemington Racecourse in 2009 winning her first race by five lengths. By the end of her career, just four years later, she had won every one of the twenty-five races in which she had competed. Like Phar Lap, Black Caviar competed in an era of international financial hardship after the collapse of Wall Street, becoming a symbol of hope, unity and enjoyment. She quickly became known as the ‘people’s champion’ and the ‘queen of the track’. She had, as her trainer Peter Moody said on the day of her retirement, ‘brought interest to our sport that hasn’t been there for decades’, selling out race meetings and capturing the public’s attention.

Jenny Watson captures the power and beauty of Black Caviar in her painting *Speed (a study in oil and acrylic)* (2014). Showing the thoroughbred in full flight, the painting suggests the raw speed only experienced by the horse and jockey. The large-scale work is a portrait of a national icon, composed in the painting and photographic tradition of depicting a race horse, side on in full flight, alone on the track.

This painting is a return to the artist’s earlier practice of working in a photorealist style. The work is based on a photograph of Black Caviar, which has been gridded and scaled up for the final composition. This substructure is still evident, the artist happy to divulge the technique employed. Each square of the grid upon closer inspection reveals itself as a small expressionistic painting, particular evident in the lush green grass of the racetrack. Creating a tension between the distant and intimate viewing of the work, it is, as the subtitle declares, ‘a study in oil and acrylic’. It is both a portrait of a champion race horse and a conceptual exercise where the artist has investigated her own painting practice and history.

Watson is known for her ongoing investigations of personal experience. She delves into moments of daily life capturing them with simplicity and humility. Watson broke away from photorealist painting and moved towards a more naïve style which often incorporates fabric to signify geographical, cultural and historical histories. She has often included the image of the horse in her work, a reference to its importance in her life as both companion and partner in riding.

Vincent Alessi
ARTISTS

TONY ALBERT
NARELLE AUTIO
ZOE CROGGON
GABRIELLE de VIETRI
IVAN DURRANT
SHAUN GLADWELL
RICHARD LEWER
WILLIAM MACKINNON
ROB MCHAFFIE
NOEL McKENNA
ROB McLEISH
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Jenny Watson was born in Melbourne in 1951. She lives and works in Brisbane. Watson has been exhibiting regularly throughout Australia and internationally since 1973. Recent solo exhibitions include Jenny Watson: here, there and everywhere, the Ian Potter Museum of Art, the University of Melbourne; Other lives, Tomio Koyama Gallery, Tokyo; Layerings, Anna Schwartz, Melbourne (2012); Striped paintings and undercover, gimpel fils, London; Five paintings about a mobile phone, Greenaway Art Gallery, Adelaide (2011); The daisy show, Roslyn Oxley9 Gallery, Sydney; Jenny Watson, CIAP Gallery, Hasselt, Belgium (2010); and Material evidence, Kunstverein Rosenheim, Germany (2009).

Group exhibitions include Mix tape 1980s: Appropriation, subculture, critical style, the Ian Potter Centre, NGV Australia, Melbourne (2013); Contemporary Australia: Women, Queensland Art Gallery/Gallery of Modern Art, Brisbane (2012); We call them pirates out here, Museum of Contemporary Art, Sydney; Melbourne>Brisbane: Punk, art and after, the Ian Potter Museum of Art, the University of Melbourne (2010); Avoiding myth and message: Australian artists and the literary world, Museum of Contemporary Art, Sydney (2009); and The Brisbane sound, Institute of Modern Art, Brisbane (2008).

Jenny Watson is represented by Roslyn Oxley9, Sydney; and Anna Schwartz Gallery.
Pottery is an ancient art form. Along with malleability and elasticity, one of the unique characteristics of clay is durability. The capacity of ceramics to outlast countless other mediums gives it a unique standing—ceramic relics have survived for millennia, revealing technological advances and iconography that give remarkable insights into the ways of life of past civilizations.

This role of ceramics as an age-old marker of society is not lost on Gerry Wedd—it suits his dry sense of humour to occasionally fantasise what the civilizations of the future will learn from his teapots, vases, platters, figurines (and ceramic thongs!). Like the ancient Greek vases that chronicle wondrous mythologies, Wedd's vessels are ascribed with detailed vignettes of anecdotes from contemporary popular culture—today's myths-in-the-making. Wedd's ceramic objects reflect and provide commentary on events that mark today's society, and he cleverly uses ubiquitous domestic vessels to tap into people's consciousness.

Wedd's four large-scale ceramic urns shortlisted for the Basil Sellers Art Prize record moments in the careers of surfing champions Bernard ‘Midget’ Farrelly, Nat Young, Wayne Lynch, Peter Drouyn and Michael Peterson. Importantly, Wedd has chosen these individuals as much for their legendary exploits on the water as for their place within the popular consciousness of surf culture: ‘My particular interest is in those individuals who have contributed in a major way to that culture but have been sidelined or written out of its history for eccentric or aberrant behaviors.’ Scrutinizing heroism more than celebrating it, Wedd maintains a healthy skepticism of public persona and his work offers intelligent reflections of the construction of contemporary sporting mythologies.

The first thing that strikes viewers of Wedd's work is their extraordinary scale and detailed surface decoration. Wedd's tendency to adorn objects with a heavily decorated surface design is a 'thumbing the nose' gesture to the purity of Greenbergian Modernism, which completely disavowed kitsch and therefore emptied the decorative arts tradition of much of its ornate individuality. The other striking quality of Wedd's work is his identifiable reference to Chinese 'Willow pattern' design (the distinctive blue and white stylised landscape design) that has, since 1995, provided Wedd with the perfect language for his exploration of symbolic meaning, mythological narrative and the everyday.

The images and text references on Wedd's urns come from the endless supply of print media associated with surf culture. He gleans from popular culture and ‘nerdy surf magazines’ such as 1960s 'SURF' and 'Surfing Life', which reproduce iconic photographs by John Witzig, Paul Witzig, Martin Tullemans, Hoole/McCoy, Andrew Kidman and Jack Eden, provide particularly rich source material. However, Wedd's perspective on surfing culture is that of an insider—he's been a competitive and recreational surfer for over 40 years, and his choice of subject and imagery provides a personal link to his own long engagement with the sport.

Wedd's monumental urns are wry memento mori that pay tribute to Australian surfing heroes. They are a reflection on fame and myth-making, and astutely combine the endurance and longevity of the ceramic medium with the transience of the individual—an unavoidable truth even for those heroes among us.

Joanna Bosse
BASIL SELLERS ART PRIZE

BENEFACtor’S WELCOME

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TOO CLOSE TO CALL: THE DISTANCE BETWEEN ART & SPORT

Midget versus Nat 2014
glazed stoneware
57 x 42 x 42 cm
Courtesy the artist
Photograph: Grant Hancock
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BENEFACTOR’S WELCOME

MP (Dragon chasing) 2014
glazed stoneware
60 x 50 x 50 cm
Courtesy the artist
Photograph: Grant Hancock
WAYNE’S WORLD 2014
Glazed stoneware
48 x 41 x 41 cm
Courtesy the artist
Photography: Grant Hancock
**Westerly Change** 2014
Glazed stoneware
18 x 45 x 45 cm
Courtesy the artist
Photograph: Grant Hancock
Gerry Wedd was born at McLaren Vale, South Australia, in 1957. He lives and works in Port Eliott, South Australia. He completed a Master of Visual Art at the University of South Australia in 2009 and a Bachelor of Design (ceramics) at the South Australian College of Advanced Education, Adelaide in 1986. Solo exhibitions include Rip: surf and sea, Gold Coast City Art Gallery, Gold Coast, Qld.; In the woods, Craft Victoria, Melbourne (2011); and Deep in the woods, Damien Minton Gallery, Sydney (2010). He has participated in group exhibitions including Horizon, National Museum of Art, Architecture and Design, Oslo, Norway (2013); Designing craft/Crafting design: 40 years of JamFactory, JamFactory, Adelaide (2013–ongoing); Ein tag am strand, Handwerk Gallery, Munich, Germany (2011); Blue, Object, Sydney; and CLASH: contemporary sculptural ceramics, Newcastle Art Gallery, Newcastle, NSW (2010). Wedd was a designer for Mambo Graphics between 1991 and 2005. He was awarded the City of Hobart Art Prize in 2010 and the Sydney Myer Fund Ceramics Award in 1998.

The artist would like to acknowledge the assistance of ARTS SA in the production of his works for the Basil Sellers Art Prize.
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TONY ALBERT
born Townsville, Queensland, 1981; lives Sydney

Daddy’s little girl (after Gordon Bennett) 2010
watercolour and pencil on paper, printed ink on paper, painted timber blocks
3 components: 20.9 x 21 cm, 29 x 21 cm, 9.6 x 15 x 25 cm
Courtesy the artist and Sullivan+Strumpf, Sydney

Once upon a time... 2013–14
watercolour, gouache, printed book covers, collage, paper, wooden blocks, plastic figurines, vinyl
27 components, installation (variable): 200 x 300 cm
Courtesy the artist and Sullivan+Strumpf, Sydney

NARELLE AUTIO
born Adelaide 1969; lives Adelaide

Nipper I 2013
type C photograph
110 x 160 cm
edition of 5
Courtesy the artist, Stills Gallery, Sydney; and Hugo Michell Gallery, Adelaide

Nipper II 2013
type C photograph
110 x 160 cm
edition of 5
Courtesy the artist, Stills Gallery, Sydney; and Hugo Michell Gallery, Adelaide

Nipper III 2013
type C photograph
110 x 160 cm
edition of 5
Courtesy the artist, Stills Gallery, Sydney; and Hugo Michell Gallery, Adelaide

ZOE CROGGON
born Melbourne 1989; lives Melbourne

Barehanded wushu routine 2014
camera: Zoe Croggon and Martin King
editor: Zoe Croggon and Martin King
colourist: Rueben Schmidt
sound: Martin King
performer: Charles Low
single-channel HD video, 16:9 ratio
colour, sound
4:13 minutes
Courtesy the artist and Daine Singer, Melbourne

Both flesh and not #1 2013
photocollage
70 x 83 cm
Courtesy the artist and Daine Singer, Melbourne

Both flesh and not #2 2014
photocollage
70 x 92 cm
Courtesy the artist and Daine Singer, Melbourne

Both flesh and not #3 2014
photocollage
70 x 168 cm
Courtesy the artist and Daine Singer, Melbourne

Both flesh and not #4 2014
photocollage
70 x 130 cm
Courtesy the artist and Daine Singer, Melbourne

Both flesh and not #5 2014
photocollage
70 x 67 cm
Courtesy the artist and Daine Singer, Melbourne

GABRIELLE de VIETRI
born Kalgoorlie, Western Australia, 1983; lives Melbourne

Three teams 2013–14
camera and sound: Kiarash Zangeneh, Lydia Springhall, James Phillips and Filip Milovac
video editor: Lydia Springhall
project assistant: Renae Fomiatti
dual-channel HD video, 16:9 ratio
colour, sound
30:07 minutes
Courtesy the artist

This work was made with the assistance of the Taylors Lake Football Club, the Noradjuha-Quantong Football Club, the Horsham RSL Diggers Football Club and the Wimmera Umpires Association.
Tony Albert
Narelle Autio
Zoe Croggon
Gabrielle de Vietri
Ivan Durrant
Shaun Gladwell
Richard Lever
William Mackinnon
Rob McHaffie
Noel McKenna
Rob McLeish
Raquel Ormella
Khaled Sabsabi
Jenny Watson
Gerry Wedd

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ROB McLEISH
RAQUEL ORMELLA
KHALED SABSABI
JENNY WATSON
GERRY WEDD

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SUPPORTERS

ARTISTS

IVAN DURRANT
born Melbourne 1947,
lives Blairgowrie, Victoria

Outside run 2013
synthetic polymer paint on composition board
100 x 160 cm
Courtesy the artist

Sprint 2013
synthetic polymer paint on composition board
100 x 168 cm
Courtesy the artist

By five lengths 2014
synthetic polymer paint on composition board
100 x 168 cm
Courtesy the artist

RICHARD LEWER
born Hamilton, New Zealand, 1970;
lives Melbourne

In the blue corner 2014
oil on board, enamel, steel, timber
rack, mouthguards, monitor
single-channel HD video, 16:9 ratio
3.40 minutes
15 components, installation
(variable): 200 x 300 cm
Courtesy the artist and Utopian Slumps, Melbourne

The passage 2014
synthetic polymer paint, oil and
automotive paint on canvas
diptych: 300 x 200 cm
Courtesy the artist and Utopian Slumps, Melbourne

Lull 2014
synthetic polymer paint, oil and
automotive paint on canvas
260 x 150 cm
Courtesy the artist

WILLIAM MACKINNON
born Melbourne 1978,
lives Melbourne

The break 2014
synthetic polymer paint, oil and
automotive paint on canvas
4 components: 85 x 170 cm
Courtesy the artist, Darren Knight Gallery, Sydney; and Brett McDowell Gallery, New Zealand

The atmosphere is electric 2014
oil and synthetic polymer paint on canvas
92 x 92 cm
Courtesy the artist, Darren Knight Gallery, Sydney; and Brett McDowell Gallery, New Zealand

SHAWN GLADWELL
born Sydney 1971,
lives London and Sydney

The archer (after Chuang Tzu)
2014
camera: Jeremy Rouse
editor: Jesse Watt at Pundersons
Gardens, London
producer: Katherine Slattery at LITTLE WINDOW PICTURES
sound: Kazumichi Grime
underwater photographer: Tim Tregoning
single-channel HD video, 16:9 ratio
colour, sound
10:47 minutes
Courtesy the artist, Anna Schwartz Gallery, and Arenamedia Pty Ltd

Parts of this work were originally used in the production of the 2013 motion picture The turning, Arenamedia Pty Ltd, distributed by Madman Entertainment.
This work was made with the assistance of Screen Australia and the Melbourne International Film Festival.

ROB McHAFFIE
born Melbourne 1978,
lives Melbourne

Her own harshest critic 2014
oil and synthetic polymer paint on canvas
92 x 92 cm
Courtesy the artist, Darren Knight Gallery, Sydney; and Brett McDowell Gallery, New Zealand

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ACKNOWLEDGEMENTS

SUPPORTERS
NOEL McKENNA  
born Brisbane 1956,  
lives Sydney  

The underarm bowling incident of 1981 2014  
synthetic polymer paint on canvas  
180 x 150 cm  
Courtesy the artist, Niagara Galleries, Melbourne; and Darren Knight Gallery, Sydney

ROB McLEISH  
born Melbourne 1976,  
lives New York and Melbourne  

Gainer 2014  
steel, screenprint on aluminium,  
epoxy resin, epoxy clay  
6 components, installation (variable): 230 x 300 x 300 cm  
Courtesy the artist and Neon Parc, Melbourne

FIONA McMONAGLE  
born Letterkenny, Ireland, 1977;  
lives Melbourne

Diana 2014  
watercolour, ink and gouache on paper  
182 x 57 cm  
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

Mischa 2014  
watercolour, ink and gouache on paper  
182 x 57 cm  
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

Wonky 2014  
watercolour, ink and gouache on paper  
182 x 57 cm  
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

The ring 2014  
editor and technical producer: Declan McMonagle  
digital video animation, 16:9 ratio  
colour, sound  
7:24 minutes  
Courtesy the artist, Helen Gory Galerie, Melbourne; Olsen Irwin, Sydney; and Heiser Gallery, Brisbane

RAQUEL ORMELLA  
born Sydney 1969;  
lives Sydney

Wealth for toil I 2014  
synthetic polymer paint, hessian, metallic thread and ribbon  
220 x 270 cm  
Courtesy the artist and Milani Gallery, Brisbane

Wealth for toil II 2014  
cotton fabric, synthetic polymer paint, Australian coins  
164.5 x 206 cm  
Courtesy the artist and Milani Gallery, Brisbane

JESSE PEARSON  
born Melbourne 1988;  
lives Melbourne

Dusk 2014  
synthetic polymer paint on aluminium,  
colour, sound  
120 x 180 cm  
Courtesy the artist, Roslyn Oxley9 Gallery, Sydney; and Anna Schwartz Gallery

RAQUEL ORMELLA  
born Sydney 1969;  
lives Sydney

Wealth for toil I 2014  
synthetic polymer paint, hessian, metallic thread and ribbon  
220 x 270 cm  
Courtesy the artist and Milani Gallery, Brisbane

Wealth for toil II 2014  
cotton fabric, synthetic polymer paint, Australian coins  
164.5 x 206 cm  
Courtesy the artist and Milani Gallery, Brisbane

KHALED SABSABI  
born Tripoli, Lebanon, 1965;  
lives Sydney

Tawla 2012  
single-channel SD video, two leather seats: 16:9 ratio  
colour, sound  
12 minutes  
Courtesy the artist and Milani Gallery, Brisbane

Wonderland 2013–14  
dual-channel HD video; 16:9 ratio  
colour, sound  
25:30 minutes  
This work was made with the assistance of Guido Gonzalez and Saif Jani  

JENNY WATSON  
born Melbourne 1951,  
lives Samford Valley, Queensland

Speed (A study in oil and acrylic) 2014  
oil and synthetic polymer paint on canvas  
162 x 184 cm  
Courtesy the artist, Roslyn Oxley9 Gallery, Sydney; and Anna Schwartz Gallery

GERRY WEDD  
born McLaren Vale, South Australia, 1957;  
lives Port Elliot, South Australia

Midget versus Nat 2014  
glazed stoneware  
57 x 42 x 42 cm  
Courtesy the artist

MP (Dragon chasing) 2014  
glazed stoneware  
60 x 50 x 50 cm  
Courtesy the artist

Wayne’s world 2014  
glazed stoneware  
48 x 41 x 41 cm  
Courtesy the artist

Westerly change 2014  
glazed stoneware  
58 x 45 x 45 cm  
Courtesy the artist

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Michael Hawker AM
Chairman of Australian Rugby Union
Dr Chris McAuliffe
Consultant for the Sellers Group
Elizabeth Ann McCrindle OBE
Director of the Museum of Contemporary Art, Sydney
Basil Sellers AM

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