



REFRAME

2022 QUEENSLAND REGIONAL ART AWARDS
TOURING EXHIBITION

Presented by

FLYING ARTS
ALLIANCE INC



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Cover Image: Kellie O'Dempsey, *Wish You Were Here 1* (still detail), mixed media collage and projection, 2021. Image Credit: Courtesy of the artist.

THE QUEENSLAND REGIONAL ART AWARDS

The Queensland Regional Art Awards (QRAA) is Flying Arts Alliance's signature annual art awards for established and emerging artists living in regional, rural and remote Queensland.

The awards aim to showcase new artworks while providing a platform for artists to receive both cash prizes and further professional development opportunities.

ABOUT REFRAME

In 2022, the QRAA invited artists to explore the concept of *Reframe*. This prompt called for artworks inspired by recent experiences and observations, with *Reframe* offering artists an opportunity to see from a different perspective, consider alternative ways of working and learn from the stories of others.

The artworks entered spoke to our present moment and our rapidly changing world. Taking into consideration the widespread economic and environmental impacts on the arts sector in recent times, the QRAA was an occasion to express and share the creativity and imagination thriving in the regions.

REFRAME JUDGING PANEL

Judge and Curator – Aven Noah Jr.

Curator, NorthSite Contemporary Arts, Bulmba-ja Arts Centre, Cairns.

Judge – Rebecca McDuff

Gallery Director, Bundaberg Regional Galleries, Bundaberg.

Judge – Elisabeth Findlay

Director, Queensland College of Art, Griffith University, Brisbane.

Judge – Hamish Sawyer

Independent curator and writer, Brisbane.



THE QRAA EKPHRASIS CHALLENGE

Flying Arts Alliance is delighted to continue its collaboration with Queensland Poetry. Queensland Poetry's mission is to support artists to inspire, entertain and challenge audiences through poetry and spoken word, to create stronger communities and improve people's health and wellbeing through the power of poetry.

To further that mission, Flying Arts Alliance collaborates with Queensland Poetry, to co-produce the QRAA Ekphrasis Challenge. We invited poets Australia-wide to respond to the winning artworks in the Queensland Regional Arts Awards.

In 2022, the selected poet for each of the nine categories was awarded a publication fee for their writing, which is featured on the Queensland Poetry website and published as a didactic panel alongside the corresponding artwork as part of *Reframe* the touring exhibition.

The 2022 QRAA Ekphrasis Challenge category winners are Donna Best, Brent Cantwell, Isabella G. Mead, Rosanna Licari, Sam Morley, Julie Jedda Janson, Damien Becker and Magdalena Ball.

2022 EKPHRASIS CHALLENGE JUDGE

Judge – Marjon Mossammaparast

Marjon Mossammaparast is a secondary school English teacher in Melbourne. Her first collection of poetry, *That Sight* (Cordite Books) won the 2019 Mary Gilmore Award, was shortlisted for the 2019 Queensland Literary Awards and was commended in the 2018 Anne Elder Award. Her second volume, *And to Ecstasy*, was released in March 2022 through Upswell Publishing. Marjon has lived in Iran, Italy, China and Macau.



2022 QUEENSLAND REGIONAL ART AWARDS

'ART FOR LIFE' AWARD

\$10,000 non-acquisitive cash prize, thanks to Holding Redlich.
\$10,000+ in-kind print and digital editorial opportunity thanks to Artist Profile.

Winner - *Kellie O'Dempsey - Wish you were here 1*

THE MERVYN MORIARTY LANDSCAPE AWARD

\$4,000 non-acquisitive cash prize, thanks to Consolidated Properties Group.
(This artwork is currently part of *The Mervyn Moriarty Landscape Award Exhibition* at Consolidated Properties Group Brisbane office).

Winner - *Jan Strudwick - Sunday Morning - Ukraine*

THE ANNIE TAN MEMORIAL WATERCOLOUR AWARD

\$3,000 non-acquisitive cash prize, thanks to The Booth Memorial Fund of Annie Tan (Yuh Siew) and the Geoff Booth Foundation.

Winner - *Jule Polkinghorne - The Swimming Lesson*

ART EDUCATOR AWARD

\$2,500 non-acquisitive cash prize thanks to Queensland College of Art, Griffith University.

Winner - *Rose Rigley - Cataloging Absence*

ENVIRONMENTAL ART AWARD

\$2,000 non-acquisitive cash prize thanks to Turner Family Foundation.

Winner - *Julie Field - Signed Planet Earth*

2022 QUEENSLAND REGIONAL ART AWARDS

FIRST NATIONS ARTIST AWARD

\$2,000 non-acquisitive cash prize, thanks to Mitchell Fine Art.

Winner - *Rosella Namok - My Place (Sea Green)*

TAKE FLIGHT ART AWARD

\$1,000 non-acquisitive cash prize, thanks to Onespace Gallery.
\$1,000 in-kind career development opportunities, including editorial promotions and a career consultation with Onespace Gallery Director, John Stafford. For artists aged 15 – 25 years.

Winner - *Alexandra Baxter - I know how you must feel, Brad*

TEXTILE ART AWARD

\$1,600 non-acquisitive cash prize, thanks to an 'Art for Life' Donor.

Winner - *Dr Karike Ashworth - Who Gives a Crap*

REMOTE ART AWARD

\$1,600 non-acquisitive cash prize, thanks to Woolloongabba Art Gallery.

Winner - *Helen Dennis - Resilience*

PEOPLE'S CHOICE AWARD

\$1,250 non-acquisitive cash prize for Adults, thanks to TAFE Queensland.
\$750 non-acquisitive cash prize for Youth Artists (aged 15 – 25 years), thanks to TAFE Queensland. (These artworks are not part of the *Reframe* exhibition).

Winner (Adult) - *Christina Lowry - New Normal*

Winner (Youth Artist) - *Mikayla Parrotta - Moments Before Disaster*



MEDIA Mixed media collage and projection
LOCATION Coolum Beach
DATE 2021

DIMENSIONS 120 x 120 cm
PHOTOGRAPHER Kellie O'Dempsey

Supported by



ARTIST PROFILE

KELLIE O'DEMPSEY

Winner - 'Art for Life' Award

WISH YOU WERE HERE 1

Wish You Were Here 1 began as a re-imagining of post-pandemic life. Here the uncanny collides with the uncertain. In search of progress a figure attempts to travel, yet goes nowhere.

Wish You Were Here 1 is a moving drawing of collaged works on paper with projection. Using repetitive rhythm and monotonous loops, in a non-specific location and an unspecified time, this work blends the physical and the psychological for a moment of hypnotic and absurdity in an attempt to find balance in an uncertain world.

DONNA BEST

Winner - Ekphrasis Challenge

A TRAVELLER THROUGH SPACETIME WISHES TOMORROW

A lone, not quite front-on figure, unconscious of any wings of support, of any wands of privilege, or any moving water that turns the wheel, makes rings around the monotony of travel of standing-still-thoughts. Imagine one hand opposing coups, discords and doubts, tossing them into the curvature of earth, departing on the boot of mars while life loops back to licked lips laden with new, to fair, and to glimpses of sweet minds. I wish, oh I wish. Come early please, and flood with the rhythm of tomorrow's promise. Fling it atop day's fire; physical, recurring and restlessly absurd, or left alone, one might fall before you arrive.



MEDIA Textile
LOCATION Buderim
DATE 2022

DIMENSIONS 90 x 1 x 17 cm
PHOTOGRAPHER Louis Lim

Supported by



JAN STRUDWICK

Winner - The Mervyn Moriarty Landscape Award

SUNDAY MORNING
- UKRAINE

The injustice of “war” in the Ukraine has touched people worldwide. What can we do? Lobby politicians? Donate money? Pray?

This work depicts an elderly Ukrainian woman, who has lost all hope, faith, and belongings, beside young children, playing in the dirt, who can only live in the present, and hope for a future.

It is made from repurposed textiles, free machine embroidery and quilting.

BRENT CANTWELL

Winner - Ekphrasis Challenge

SUNDAY MORNING IN MARIUPOLE

no words for the *flattened-* for the *bombed-out-* for the *about to give-*
for the interrupted, compounded, portmanteau-ed families pushed to the
border, to the wings –

those who stay get new words like *boarded-up* and *buried-under*,
invented words like *she-was-my*, *it-was-my*, and *it-was-my-but-they*;
hospital means *pile-of-the-broken* now, the stage of Mariupol, *a-place-to-hide* –

in a *theatre-of-war*, Sunday mornings are re-scripted and re-staged,
an involuntary ensemble of boys and girls and teddy-bears cast upon broken steps,
where a mother sits and delivers someone else's *ruin* sentences –

the no-words and new-words of a scrunched-up page –



MEDIA Watercolour and gouache on paper
 LOCATION Tinbeerwah
 DATE 2021

DIMENSIONS 79 x 0.3 x 67 cm
 PHOTOGRAPHER Louis Lim

Supported by

The Booth Memorial Fund of Annie Tan (Yuh Siew)
 and the Geoff Booth Foundation.

JULE POLKINGHORNE

THE SWIMMING LESSON

Winner - The Annie Tan Memorial Watercolour Award

I see the theme *Reframe* as an analogy for my artwork, *The Swimming Lesson*, a grid where swimmers move in, around and through the water. The dark waters symbolise the fears and challenges of the unknown. Stills of a video of my family swimming in an indoor hotel swimming pool provided the imagery. It was warm and private, the voices echoed in the enclosed space. The vignettes touch on containment, relationship, isolation, connection, intimacy, support and encouragement.

I see *Reframe* as the mind shift we needed at the time with human connection driving the change.

ISABELLA G. MEAD

LIGHT ON WATER (SOUND ON)

Winner - Ekphrasis Challenge

When light and water conspire, we know
 we must swim up to where sound ripples out.
 When light reverberates, flecks its soft photons
 through a glistening wave, a child's voice can be heard
 calling clearly through the din of clear green water.
 Sound and light converge to wash away a perimeter.
 In the eaves of sound and light, I swim you: small shockwave.
 A splash resounds. Buoyed, unbodyed:
 in water's bright turbulence joy rises briskly,
 breaks through a surface like blue light at daybreak.



MEDIA Artist book assemblage, mixed media, found object, machine and hand stitching
 LOCATION Whitfield
 DATE 2021

DIMENSIONS 15 x 17.5 x 13.5 cm
 PHOTOGRAPHER Louis Lim

Supported by



ROSE RIGLEY

CATALOGING ABSENCE

Winner - Art Educator Award

Absence is different from non-existence. Absence allows that a person still exists but is not currently present. Absence gives rise to an awareness that we are in a state of being "without".

Last year, my sister found items she had kept that had belonged to our mother. This salmon-coloured "Pandora" box and our mother's old hand-turning Singer sewing machine were among the assorted collection. In my commitment to reframing my relationship to memory and loss, I used both items – mending, stitching, assembling, filling, and stuffing – as the basis for this work.

ROSANNA LICARI

MY ATHENAEUM

Winner - Ekphrasis Challenge

Simplicity brings a naked affection as honest as rainwater. Stitching up the spine to hold the core of you, these paperbacks are modest, unlike the vellum manuscripts decorated with gold-leaf and intricate marginalia. No oak gall ink or quills described you, only my dried tears. Filing fills the lack and retains the parts I don't want to lose: recollections of patterns pinned to fabric on the floor, you bent over the sewing machine. Always thrifty, make-do, can-do. There was so much I wanted to say, and the cards keep the words close to my heart. Strings of letters that can only be uttered quietly, but maybe you are here listening in this room of tiny diaries.



MEDIA Ceramic sculpture on timber stand
LOCATION Eumundi
DATE 2022

DIMENSIONS 36 x 14 x 35 cm
PHOTOGRAPHER Louis Lim

Supported by
Turner Family Foundation

JULIE FIELD

SIGNED PLANET EARTH

Winner - Environmental Art Award

In February 2021 Jessica Blackwells' home was burned to the ground in the WA Wooroloo bushfires. In a miraculous story of survival, Jessica found the remains of this sculpture in the ashes.

The artwork was returned to my studio to be reimagined and rebuilt. The unpredicted third firing from the bush fire resulted in the glaze taking on a completely new form showing coppers, unique tonal variations, and remnants of melted objects. The horse remained a symbol of strength and the bird a phoenix rising from the ashes. I restored the sculpture using Kintsugi which is based on the philosophy – when you think you are broken, you can pick up the pieces, put them back together, and learn to embrace the cracks. Like Jessica, it is now even more beautiful and robust transformed through suffering. I feel this piece also represents rebuilding and re-framing for a more optimistic future.

SAM MORLEY

SIGNED PLANET EARTH

Winner - Ekphrasis Challenge

Look long enough, there is Gauguin
in a flank, searing tar prints emerald
under heat. Porcelain pencils a hairline
crack, then clicks together the uptrend
slit across a muzzle. At the dock is a dove
clucking grey hope above the mottles
of cancer. Sizzle and streak, this colt
keeps bolting, mustang musk floating
legless on infernos, craters of carbon
barrel loaded over choked ground.



MEDIA Bronze and patina
LOCATION Cairns
DATE 2022

DIMENSIONS 47 x 10 x 39 cm
PHOTOGRAPHER Louis Lim

Supported by



ROSELLA NAMOK

MY PLACE (SEA GREEN)

Winner - First Nations Artist Award

Rosella's artistic practice continues to reflect both traditional stories and contemporary themes associated with cultural, social and environmental concerns. In *My Place*, she uses geometric patterning to reference urban development in Aboriginal communities (especially, recent construction in her native country, Lockhart River). Themes and variations arise from the artist's personal response to lifestyle changes for her family and communities, including concerns with urban development, amidst her reflections on the timeless charm of her homeland. The expansion of housing and infrastructure is portrayed as an inevitable force of nature and change within the artist's own visual language.

Her sculptural works have developed from her paintings, in particular her signature finger-patterned linear arrangements which are created by pulling her fingers through the paint. This technique was inspired by watching her grandmother drawing in the sand.

JULIE JEDDA JANSON

SEA GREEN SERPENT

Winner - Ekphrasis Challenge

Gudjugudju the Serpent came to Gimuy-walbarra yidi country
already approaching to take her home
A glistening giant snake to eat people, create life, disgorge its children and all animal life
It churned up sand, a swirling geometric pattern in damp sand, drawn by granny
Copied in patina bronze, shimmering green like the sea
The Serpent left sighing fissures in creeks, billabongs, mighty rivers
The great eye blinked
luring her away, she ate gimuy, a blue luscious fig
soothing and caring because no human could at that moment of death, offer succour
she threw herself into Babinda rushing white water,
where she drew a last breath



MEDIA Cyanotype and screenprint on cold
pressed paper
LOCATION Townsville
DATE 2021

DIMENSIONS 22 x 0.8 x 22 cm
PHOTOGRAPHER Louis Lim

Supported by
onespace

ALEXANDRA BAXTER

I KNOW HOW YOU MUST
FEEL, BRAD.

Winner - Take Flight Art Award

I know how you must feel, Brad., investigates how popular historical media might relieve the young contemporary artist of their simulated engagement with the world – of saudade: nostalgia or longing for a lost nature. Through the reframing of found images of the mid-century modern man of leisure – the Golfing Gentleman, the artist looks to realise how his seduction endures. Attempting to consciously unbind from the digital system, or come closer/see more clearly the illusory history, the artist reaches for old imaging technologies and printing processes whose outcomes paradoxically condemn/recover, romanticise/vilify the Golfing Gentleman.

I know how you must feel, Brad., is most concerned with how historical media fashions a nuanced form of nostalgia that is negative and regressive, but also tempting, alluring, handsome. Above each blueprint sits another, less obvious in its physicality, requiring ultraviolet light to be seen. What is visible romances, what is unseen attempts sensibility.

DAMIEN BECKER

MINOR STRINGS

Winner - Ekphrasis Challenge

Admired for fine stylings of filigree spider weave, modern man a master of cunning restraint, breaks moulds from the plaster, casts a fly line past the time, painted whitewash in lime faded beige by the conch call, fallen lights and tight nylon, your father was a different person back in those pants. Haha the fashion I don't know what.

DR KARIKE ASHWORTH

WHO GIVES A CRAP

Winner - Textile Art Award

In an extraordinary act of care, 400 blooms are embroidered from a roll of Who Gives a Crap toilet paper (200 unpaid hours). Initially conceived as COVID-commemorative flowers, the artist now sees the blooms as individual care workers—medical workers, mothers, childcare workers, teachers, aged-care workers; those that clean our galleries, houses, offices, hospitals. All are endlessly exploited; seemingly disposable, but most of all beautiful, fragile, and necessary.

In this installation, each bloom stands erect and proud ready for what is to come. In this pandemic moment, political leaders have turned care labourers into soldiers of sacrifice in exploitative service to capitalism. It may feel like care to valorise the “sacrifices” of our “brave”, “front- line” workers but a reframe is urgently needed. Real care would be to carefully assess and restructure a system that undervalues and marginalises care workers, and give them the processes and resources they deserve.



MEDIA Toilet paper, stabiliser and thread
LOCATION Samford Valley
DATE 2022

DIMENSIONS 206 x 209 cm
PHOTOGRAPHER Dr Karike Ashworth

Supported by

The Booth Memorial Fund of Annie Tan (Yuh Siew)
and the Geoff Booth Foundation.

ISABELLA G. MEAD

REMNANTS (MORNING WALK)

Winner - Ekphrasis Challenge

Springtime: panicles of crimped, white flowers.
Caressed, discarded by wind. Down the street
we walk our infants, a flurry of light. Bright-
eyed, they are taking it all in: red car, white car.
Clouds nursing sky back to blue. A body
crumples when it moves. We've been working
the night shift. The day shift, too. Longest shift
of our lives. Fatigue creases our smiles: seams
exposed. We say: *take care!* We mean: *give it up!*
Children form committees to restore wind-torn
petals. We collect and salvage. Slowly, we recover.



MEDIA Acrylic on canvas
LOCATION Chinchilla
DATE 2022

DIMENSIONS 76 x 3 x 61 cm
PHOTOGRAPHER Louis Lim

Supported by
Woolloongabba Art Gallery

HELEN DENNIS

Winner - Remote Art Award

RESILIENCE

Along our creek, stands an ancient eucalypt, its roots exposed by decades of floods and heavy rains; a network of lateral roots anchor it in place; sinker roots blindly seek sustenance and security; huge buttresses support the tree, allowing it to gradually taper skywards.

Like the resilient eucalypt, the challenges we face constantly push us to reframe our life goals. Having resilience enables us to view life from a different perspective, drawing on our personal experiences and observations to problem solve and evolve.

After the reality of lockdowns in urban areas, rising costs of living and food insecurity, we no longer look to 'retire' away from the farm. Remaining on our property for the next 20 years has become our goal. We had our lateral and sinker roots in place, our buttress roots strong. All that was needed was a re-assessment of the freedom and opportunities that rural living provides.

MAGDALENA BALL

Winner - Ekphrasis Challenge

SOIL HORIZON (O)

Decoherence, a heat bath of Dresden blue, Azurite, Pompadour, rising in brown pink. In the garden, light receptors form a membrane in the cells, the motion of undergrowth, sharp below bare feet. This is chemical communication. Shared carbon and nitrogen, filamentous network, the way leaves curl upward when touched, touch back. Proffered in skin, between litter and humus, an accumulation of bacteria, decomposition.

Orange and grey ochre, weathered bedrock, ink strokes against memory, ancestral ghosts, spike mosses, a true horizon, kept whole in the flickering shade, unpicking of time. Its illusory lens refracts through deep roots, radiating energy upward through the singularity. If we survive long enough, this is the shape of transformation, dispersing and combining into new shapes, recognising how closely entwined we are, with loam, insects, the tall eucalypt with peeling bark, lichen-covered boulder. We will look back with newly strange eyes, recognition expressed solely through colour, sound and shape, and know by our shame that we have succeeded.

PRINCIPAL SUPPORTERS



AWARD PARTNERS

onespace



ARTIST PROFILE



Flying Arts Alliance Inc. gratefully acknowledge the Booth Memorial Fund of Annie Tan (Yuh Siew) and the Geoff Booth Foundation, Turner Family Foundation, Woolloongabba Art Gallery, private donors and the government, philanthropic and corporate supporters and Award sponsors who help make the Queensland Regional Art Awards possible.

This project is supported by the Queensland Government through Arts Queensland.

Flying Arts Alliance Inc. (Flying Arts) acknowledges the Traditional Custodians of the lands and seas on which we work, live and create. We pay our respects to Elders, past, present and emerging. We acknowledge the unending connection of First Nations peoples to this country. We support the aspirations of Aboriginal and Torres Strait Islander peoples to Voice, Treaty and Truth.

We value the contributions of First Nations artists, creatives, artisans, practitioners and communities to the work we do.

Flying Arts is honoured to acknowledge the Governor of Queensland, Her Excellency the Honourable Dr Jeannette Young AC PSM as our Patron. We also acknowledge Mr Tim Fairfax AC and Mrs Gina Fairfax AC as our Cultural Patrons.

Flying Arts is a not-for-profit organisation inspiring the appreciation, practice and professional development of the visual and media arts as a lifetime interest or career throughout regional and remote Queensland.

Flying Arts is supported by the Queensland Government through Arts Queensland. Flying Arts is supported by the Tim Fairfax Family Foundation and receives funds from Creative Partnerships Australia through the Australian Cultural Fund. Flying Arts is supported by corporate partners and benefactors.

Flying Arts is the administrator in Queensland of the Regional Arts Fund (RAF), an Australian Government program provided through Regional Arts Australia.

SUPPORT FLYING ARTS VISION

Join Flying Arts as we continue to inspire and support artists, educators and communities across Queensland, by providing opportunities to participate in quality art programs. Together we can encourage Queenslanders to sustain a lifelong interest or career in the arts, regardless of age, background or location.



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Alternatively, visit flyingarts.org.au/donate to fill out the online contribution form, or contact Flying Arts on 07 3216 1322 or admin@flyingarts.org.au.

Flying Arts Alliance is a not-for-profit association with core funding provided by the Queensland Government through Arts Queensland. Our services are supported by program revenue, corporate partnerships and philanthropy. We have Donor Gift Recipient (DGR) and Tax Charity Concession (TCC) status.



2023 REFRAME TOURING DATES

Mulga Lands Gallery, Charleville	29 March - 23 April 2023
Longreach Library, Longreach	17 May - 28 May 2023
Bushmans Art Gallery, Blackall	15 June - 2 July 2023
Coalface Art Gallery, Moranbah	26 July - 13 August 2023
Botanic Gardens Visitor Centre, Cairns	1 September - 24 September 2023

REFRAME TOURING ACKNOWLEDGEMENT

This project is supported by the Queensland Government through Arts Queensland. Flying Arts Alliance was a recipient of the Touring Queensland Fund - Round 1a 2023 to deliver *Reframe* the touring exhibition of the 2022 Queensland Regional Art Awards, collaborating with Queensland Music Festival Music Trails, Opera Queensland, Queensland Symphony Orchestra concerts, Queensland Poetry and local arts organisations.

SALE OF ARTWORKS

To purchase an artwork or make an enquiry, contact Flying Arts Alliance on 07 3216 1322 or email programlead@flyingarts.org.au to receive a Purchase Enquiry Form to complete. Purchased artworks will not be available for collection until the exhibition tour concludes in September 2023. Flying Arts Alliance acts as an agent for the artist who is the seller of the work.

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