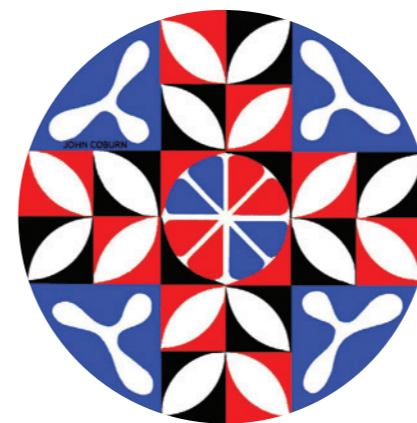


- | | | |
|----|---|---|
| 1 | Ken and Julia Yonetani | <i>Sense of Vision</i> |
| 2 | Owen Leong | <i>Bloodline</i> |
| 3 | John A Douglas | <i>Body Fluid – Levitation</i> |
| 4 | Abdul-Rahman Abdullah | <i>I want to hold your hand</i> |
| 5 | Tamara Dean | <i>The Edge #1</i> |
| 6 | Amanda Parer | <i>Lumos</i> |
| 7 | DongWang Fan | <i>Dragon in the Water</i> |
| 8 | Cowboy Loy Pwerl | <i>Bush Turkey Dreaming</i> |
| 9 | Trevor Nickolls | <i>Metamorphosis</i> |
| 10 | Jumaadi Jumadi | <i>Dusk</i> |
| 11 | Faridah Cameron | <i>Between two points:
one journey</i> |
| 12 | Andrew Nott | <i>Golgotha</i> |
| 13 | Jill Orr | <i>The Promised Land
(moving)</i> |
| 14 | Mary Costello | <i>Saint Melangelo</i> |
| 15 | Ric Abel | <i>Ruminari</i> |
| 16 | Kerry Holland | <i>Freedom in Finite</i> |
| 17 | Sherna Teperson | <i>Sunrise (The throwing
of the bones)</i> |
| 18 | Paul Ryan | <i>My Real Daddy is
a Priest</i> |
| 19 | Anita Larkin | <i>Faith</i> |
| 20 | Cathy Staughton | <i>Annabella Mary said
Angels</i> |
| 21 | Abdul-Rahman Abdullah | <i>Al Falaq</i> |
| 22 | Mihajlo (Michael) Galovic | <i>I have always wanted to
paint the Yellow Christ
by Paul Gaugin</i> |
| 23 | Liam Benson | <i>Santa</i> |
| 24 | Nell | <i>TODAY –
a baby is born</i> |
| 25 | Tom O'Hern | <i>Sheela Na Gig</i> |
| 26 | Franz Kempf AM | <i>The Outrageous Has
Become Commonplace</i> |
| 27 | Rodney Pople | <i>Night Dance</i> |
| 28 | David Capra | <i>Year of Jubilee</i> |
| 29 | Dani Marti | <i>Butterfly Man</i> |
| 30 | Michael Strum | <i>Jerusalem above,
the temple within</i> |
| 31 | Michael Cardacino | <i>A Mind of
Enlightenment</i> |
| 32 | Adam Norton | <i>We Are Not Alone</i> |
| 33 | Micky Allan and
Steenus Von Steensen | <i>Micky and the Whale</i> |

POETRY

- | | |
|-------------------|---|
| Ross Gillett | <i>River Lines</i> |
| Jennifer Harrison | <i>Grand Final</i> |
| Amanda Joy | <i>Almost Pause/Pareidolia
(highly commended)</i> |
| Anthony Lawrence | <i>Appellations
(winner)</i> |
| Anthony Lawrence | <i>Nocturne
(highly commended)</i> |
| Anthony Lawrence | <i>The Pines</i> |
| Lizz Murphy | <i>Prayer: Quick and Dirty
(highly commended)</i> |
| Christine Paice | <i>The Quality of Light</i> |
| Chloe Wilson | <i>Ars Moriendi
(highly commended)</i> |



BLAKE PRIZE

exploring the religious and spiritual in art and poetry

**Touring
Exhibition**

62nd BLAKE PRIZE TOURING EXHIBITION
at the University Gallery 11 June to 19 July 2014

THE UNIVERSITY
GALLERY

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and public programs.



The Blake Society Ltd

THE NSW
writers
CENTRE



NMF
NELSON MEERS
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GRACE
FINE ART

INTRODUCTION – THE BLAKE CONVERSATION

Each year the Blake provides a platform for artists and poets to explore the nature of the spiritual and religious imagination through a wide range of artistic responses. These responses explore the nature of human knowledge as well as our responsibilities to the wider creation and specifically issues of human justice. While some works focus on the substance of religious tradition, there are many artists and poets who are drawn to illuminate the nature of the human project, its health and its survival. This involves both inspiration and irritation within the creative process as artists and poets demonstrate the wider social function of the arts. A healthy society welcomes and nurtures this imagination of alternatives.

In recent years the Blake Prize has transformed into the Blake Conversation. This involves not only a touring exhibition but also a range of events and talks that includes a strong online presence and education program for schools. We are thrilled to begin a partnership this year with the College of Fine Arts (COFA)

at the University of NSW. We acknowledge a common vision to platform the best innovations and research in contemporary arts practice. We welcome the hospitality of COFA through a partnership committed to contemporary art practice that is open to the wider meanings of art in society.

The Blake Conversation demonstrates the shifting meanings that occur around the idea of spirituality. No longer tied to notions of mysticism or the specifics of a religious tradition, spirituality is finding more mainstream recognition as cultural resource. How do societies imagine their sense of human thriving, their ideas of justice and fairness, how do they form human beings in a manner where they reach their fullest potential? This conversation makes the Blake a place of important cultural value. The Blake Conversation proves to be a dynamic, and sometimes prickly one that offers resources for the conversation about what it is to be human. This is a culture forming conversation worth sustaining.

Rev Dr Rod Pattenden
Chairperson, The Blake Society Ltd

Winner
62nd
Blake
Prize



Trevor Nickolls
Metamorphosis
Acrylic on linen
91.5 x 91.5 cms
2011
courtesy estate of Trevor Nickolls and
Engelike Tyrone, AIARTS

Winner John Coburn
Emerging Artist Award



David Capra
Year of Jubilee
Video installation
7min 60sec
2011
courtesy of the artist

Winner MUA Blake Prize for
Human Justice



Frank Kempf AM
*The Outrageous Has Become
Commonplace*
Oil on linen
102 x 120 cms
2011
courtesy of the artist

Winner Blake Poetry Prize *Appellations* by Anthony Lawrence

JUDGES' COMMENTS

62nd Blake Prize and John Coburn Emerging Artist Award

Celebratory, contemplative, critical, challenging: the artists selected for this year's Blake Prize exhibition reflect the religious diversity of Australia. Their works encapsulate the complex debates about faith, its history, personal meaning, community role and place in broader ethical and global relations that is a dynamic feature of our cultural discourse. Religion is not necessarily an easy theme for reflection for artist or viewer; although as a number of pieces in this selection attest, such ruminations can result in gentle and inspiring works. It also results in works sparkly, funny, scary and bold statements as well as shrewd, skeptical insight.

"Metamorphosis" by Trevor Nickolls has been awarded the 62nd Blake Prize. The judges were unanimous in appreciation for both the painting's artistic expertise and its resonant engagement with the specific theme of the art prize. As the title implies, this work engages with ideas of transformation and the interrelationship of worldly elements and spirit. In the accompanying artistic statement, Nickolls (now deceased) closes by also highlighting his relation to kin: "My people come from the Murray River, Ireland and Afghanistan." Religion is very much a matter of relation.

The John Coburn Emerging Artist Award has been given to David Capra, whose "Year of Jubilee" – an installation of video and six banners – reflect upon a religious community as well as his own practice. In particular his work examines the agency attributed to various forms of religious activity, especially as instigating healing."

Lisa Havilah
Tim Johnson
Dr Jay Johnston.

The MUA Blake Prize for Human Justice

Three works stood out in their ability to raise questions and explore themes of human justice:

Alana Hunt's "Cups of Nun Chai: A memorial"

This wonderful collection of photographed hands holding cups of Nun Chai. The work suggested a community of suffering, struggle and hope. It connected the life story/narrative/experience of many people and suggested a deep and profound strength found in the most mundane of human routines and the support and peace found in the whole, of shared community.

Jill Orr's photograph, "The Promised Land (moving)"

This work can be read in many different ways. It opens questions of who Australians are in relation to the land and where we, as a people, might be heading. At the same time there are references to refugees and other diaspora that have found their way here by boat or ship in Australia's history and present.

The strongest work, was **Franz Kempf's spare and powerful, "The Outrageous Has Become Commonplace."**

It is this work that has been awarded the MUA Blake Prize for Human Justice in 2013. With a career spanning over 50 years, Kempf is well-known for his commitment to exploring human justice, religious and spiritual themes.

Influenced by a quote from Rev John Bachman (1790-1874), founder of Newberry College, this piece is a prophetic voice from Kempf's wisdom of years and experience, holding up to the society at large a concern that we do not forget the awful mistakes of history. He said: "The war is no longer declared but contrived. The outrageous has become commonplace. So what has changed? We are now confronted by a disdain for diplomacy, and a reliance on military or paramilitary forces to settle disputes with little concern for the innocent victims. Collateral damage". "The Outrageous Has Become Commonplace" is a deserving winner and a stark challenge to us to recognise the great human tragedy of failing to heal the gouges, wounds and gaps in the delivery of a secure and pervasive protection against human rights abuse."

The MUA Human Justice prize is proudly sponsored by the Maritime Union of Australia (MUA) who have a long history of working with artists and filmmakers to break new ground in challenging the perceptions we have about the Society in which we live. The MUA represents around 15,000 Australian stevedoring workers, seafarers and port workers. As a key affiliate of the International Transport Workers' Federation, it also helps represent 320,000 of the world's seafarers, who depend on ITF affiliates like the MUA for wage justice and protection against human rights abuses. Further information about the MUA can be found at www.mua.org.au

Paddy Crumlin
National Secretary MUA

Rev Dr Doug Purnell OAM
Director Blake Society

The Blake Poetry Prize

Of the 500+ poems we read through we were impressed with the number of poems describing personal spiritual experiences which were mediated through descriptions of death, travel, illness, even intoxication. However in some poems the religious elements outweighed the poetic attributes. About thirty poems were particularly notable for their developed narrative and/or lyric craft and it was from this group that we selected nine exceptional poems, four of which have been highly commended, and a clear winning poem – *Appellations* by Anthony Lawrence.

Citing the self-confessed poet Ishmael from Melville's *Moby Dick*, the narrator of *Appellations* keeps the reader in suspense with an intriguing tale of nostalgia, mystery, intoxication, doubt and belief. The tone is by turns ironic and lyrical, with an imagistic control of the abstract. Dynamic and unexpected occurrences unfold with ease; appearances and disappearances are both discrete and inter-connected making the poem edgy, breathtaking, intoxicating to read and highly skilful.

Robert Adamson
Michelle Cahill
Eileen Chong