Aaron Butt
Alinta Krauth
Anna Louise Richardson
Anna Madeleine
Anthony Bartok
Brooke Ferguson
Catherine or Kate
Charlie Donaldson
Cyrus Tang
David Greenhalgh
Dean Cross
Elizabeth Willing
Harriet Body
Jack Mitchell
Katherine Clayton
Kenny Pittock
Katherine Clayton
Meagan Streader
Robert Fielding
Sara Morawetz
Tracey Lamb

20 AUGUST—13 NOVEMBER 2016

UPPER ROW L-R:
Tom Freeman
Double face and triple stick with shelf
2016
glazed stoneware, ink on paper, plywood
Courtesy of the artist

Catherine or Kate
I hate the way I don't hate you
2015
dart board, ed. 3 of 98
Courtesy of the artists

Brooke Ferguson
No. 8 (for J.W.)
2015
gouache and pencil on paper
Courtesy of the artist

Elizabeth Willing
Pink poles
2016
icy poles
Courtesy of the artist

Dean Cross
PolyAustralis #19
2016
hahnmule archival cotton photorag
Courtesy of the artist

Jack Mitchell
untitled
2016
oil on timber
Courtesy of the artist

Aaron Butt
Missed encounter
2016
digital images
Courtesy of the artist

Katherine Clayton
A flower
2016
various woods
Courtesy of the artist

Harriet Body
Sticks and stones
2015
Handmade pigment from sandstone on handmade paper from kozo bark fibres
Courtesy of the artist

Anthony Bartok
Stripper / Factory
2016
acrylic on canvas
Courtesy of the artist

Lisa Sammut
For the time being
2015/2016
pine, elm, birch, balsa, wire, brass, paper, digital collage on ply, ink, acrylic paint, pencil, photo collage, found images, clockwork mechanisms, rock, twine
Courtesy of the artist

Charlie Donaldson
Stones
2015
watercolour on paper and board
Courtesy of the artist

LOWER ROW, L-R:
Cyrus Tang
In memory's eye, we travel (Part 1, 2 and 3)
2016
HD video loop, ed. 2 of 5
8:33 mins
Courtesy of the artist and ARC ONE Gallery, Melbourne

Tracey Lamb
Sold exclusively through Woolworths
2016
timber, plastic laminate, plaster, cotton and bronze
Courtesy of the artist

Alinta Krauth
Cartology apology
2016
digital video projection onto mixed media
Courtesy of the artist

David Greenhalgh
Essay (On opposition)
2016
video collage
5:19 mins
Courtesy of the artist

Leo Coyte
Mystic misfits
2015
oil and acrylic on canvas and linen
Courtesy of the artist and Galerie pompom, Sydney, and Nicholas Thompson Gallery, Melbourne

Anna Madeleine
At a rate of knots
2016
quartz clock movements, string, ribbon and swivels
Courtesy of the artist

Meagan Streader
W-inter
2016
electroluminescent wire
Courtesy of the artist

Robert Fielding
Western Arrernte/Yankunytjatjara
In our hands
2016
inkjet print on archival paper
Courtesy of the artist

Sara Morawetz
How the stars stand (All sols)
2015
Lambda print, hand typed letters (performance documentation)
Courtesy of the artist

Anna Louise Richardson
Waiting for Dad
2016
graphite, paper and perspex
Courtesy of the artist and MARS Gallery, Melbourne

Kenny Pittock
31 dinner options while waiting for the last train home
2016
acrylic and enamel on ceramic, wood, perspex, mirror, steel and fluorescent light
Courtesy of the artist
Are emerging artists always ‘young’? Are they ‘new’? How can we define an ‘established artist’? As Kent Business School in the UK argue, art fairs are playing an increasingly important role in the contemporary art world. According to Oliver Watts, ‘emerging’ is not defined as simply being young or being new — it is an obfuscation to lay all association with newness into young or newly established artists. What does this mean in practice? Art fairs provide a platform for emerging artists to gain exposure, but are they the only way to do so? This article seeks to explore the concept of emerging artists, their roles in the art world, and how they are defined.

Under a guise of mocking humour, the video points to art’s obsession with youth as a placeholder for the future. I am aware of the criticisms that youth, or emerging artists, are being used as a means to legitimize art, but the distinction of the ‘established’ from the ‘emerging’ cannot be eliminated. In fact, the percentage of the art world occupied by emerging artists has increased significantly over the past three decades owing to the establishment of a new actor: art fairs. The world is waiting… for someone… The next artist, the next genius, the future is here! It is no longer an artist who will define the art world, but the next generation of artists who will define the audience. As concluded in a recent study by the Museum of Modern Art, “Defining the term ‘emerging art’ is difficult. Art is a fluid field, and the line between ‘established’ and ‘emerging’ is often blurred.”

An ‘Emerging Art’ Prize

In the summer of 2014, the Australian painting exhibition ‘Churchie National Emerging Art Prize’ was launched by the Australian National Gallery’s (ANG) Institute of Modern Art (IMA) in Brisbane, which began as a ‘best of graduates’ show—created in 2011 to provide support and opportunities for emerging artists, curators and writers. Established in 1891, IMA is a world leader in supporting local and international emerging artists, and it is a hub for creative experimentation for artists and other innovators alike. Another space known for creative experimentation is the Artist-Run Initiative (ARI), which is also frequently referred to as a facilitator of creative experimentation for artists and other innovators alike. While the Churchie NERA provides a platform for emerging artists, the ARIs also provide support and opportunities for emerging artists. As concluded in a recent study by the Museum of Modern Art, “defining the term ‘emerging art’ is difficult. Art is a fluid field, and the line between ‘established’ and ‘emerging’ is often blurred.”

Katherine Dionysius
Katherine Dionysius is a curator, writer and critic of contemporary art. Her writing has been published in Dis Magazine, Artforum International, the Journal of Contemporary Art, and 89plus. She co-founded and co-directed Current Projects ARI from 2011 to 2014. She has contributed to publications by Fondation Cartier, Musée d’Art Moderne, Moderna Museet, New Delhi Art Project, IMA before. She could list many more opportunities aimed at emerging artists. To be eligible for the Churchie NERA artists need to have completed their studies within the last year; and the now-obsolete Platform for Leading Galleries, which features close-ups of several women caressing their bare breasts. This is one of the most salient attributes of emerging artists — they are often seen as ‘new’ to the art world, but not in a finite sense. The ‘emerging’ label is often used to describe artists who are just starting out in their careers. The ‘emerging’ label is often used to describe artists who are just starting out in their careers. But what does this mean? Is it because their work is breaking new ground or experimenting with and questioning artistic conventions of form or approach, who regularly seeks to reinvigorate his artistic conventions of form or approach, who regularly seeks to reinvigorate his