2019
olive cotton award
for photographic portraiture

12 July – 22 September 2019

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The Olive Cotton Award for photographic portraiture is a $20,000 biennial national award for excellence in photographic portraiture dedicated to the memory of photographer Olive Cotton. The winning work is acquired for the Gallery's collection. The exhibition is selected from entrants across Australia and is a significant opportunity for photographers living and working in Australia.

The Award was launched in 2005, and is funded by Olive Cotton's family and dedicated to her memory as one of Australia's leading twentieth century photographers. The Award has grown and gained national recognition attracting entries from established and emerging photographers across Australia. The Award boasts a major acquisitive biennial prize of $20,000, selected by the Award Judge. In addition, the Friends of the Tweed Regional Gallery and Margaret Olley Art Centre Inc. fund $4000 for the acquisition of portraits chosen by the Gallery Director for the collection. Visitors to the exhibition may also vote for the 'People's Choice Award' of $250 for the most popular portrait.

The Gallery thanks art dealer Josef Lebovic and photographer Sally McInerney, Olive Cotton's daughter, for their ongoing support of the Award. Thanks also to the Friends of the Gallery committee for their contributions, both financial and practical, to the Award and opening event.

2019 Judge: Marian Drew

Marian Drew is Adjunct Associate Professor at the Queensland College of Art, and is one of Australia's most influential and significant photo-media artists, with a practice spanning more than thirty years.

She has held over thirty solo exhibitions and numerous group shows in Australia, New Zealand, USA, Germany, France, China, Dubai, Hong Kong, Taiwan, Switzerland, the United Kingdom, Mexico and Peru. Her work is held in collections that include the John Paul Getty Museum, Los Angeles, Museum of Photographic Art, San Diego, National Gallery of Australia, Art Gallery of South Australia, Gallery of Modern Art, Queensland, Murdoch University, and University of Queensland.

She represented Australia in the First Asia Pacific Triennial 1993, Pingyao International Photography Festival, China 2010 and Dubai Photo 2016, curated by Alasdair Foster, and *Photoquai*, Musée du Quai Branley, Paris 2001.

Recent exhibitions include *Wall Power: Contemporary Australian Photography*, shown in Cologne, Berlin, London and Paris, 2017/2018, *Still Life,* Casula Powerhouse, 2017 and *Marian Drew Survey*, Andrew Baker Gallery, Brisbane, 2019.

A statement of existence in a lineage of existence
Marian Drew

The ideas and history of the portrait are ancient and fascinating. This person existed in this way, at this time. Sounds simple but it's not. In the *Olive Cotton Award for Photographic Portraiture* exhibition, we look and try to find the person inside the performative stage. We navigate a photographic language informed by almost 180 years of photography and by painting before that. In the context of the millions of portraits taken every day through smart devices, what do we look for in a portrait exhibition? A counterpoint to the happy 'selfie'? As a judge, I'm looking for something genuine, reflective, curious and fragile — ideas and images that lie at the edge, generating diversity and subtlety.

It seems difficult to push too many boundaries around the portrait because we are so attached to the face, to see ourselves in history, and to find a kind of beauty in people. Objectified by the nature of photography, portraits allow us to stare at people, even though we were taught it's rude. However, it's not an interesting person we are looking at; it is an interesting photograph. We rely on the craftiness of the photograph to sell the story. Through street photography, collections of objects, environmental and studio portraiture — explored through analogue and digital photography — and more recently photogrammetry[1], the idea of the portrait has been to tell us something about a

person, through their body, environment or the performative photographic process.

Fashioned into every portrait is the maker of the image. We may see them reflected in the expression of the person photographed or in the strategies, techniques and ideas that produce the photograph. Through the individual or group portrait, the viewer uses metaphor to extrapolate broader social themes, social anxieties, thresholds, prejudice and fear of one's temporality. The function of the portrait is to see oneself in context with others.

The photographer and the subject have collaborated to create an image that we hope is sincere. As we stare, we see a lot of different people similar to ourselves. The familiarity is heartfelt. The indexical portrait is a protest against nihilism, a statement of existence in a lineage of existence. If portraiture does anything, it tells us that we are not alone. We mediate ourselves to communicate with others and, although the image changes, much of the story does not. Even in this image-mediated world, we still tend to trust the face. We have learned to read it with such subtlety.

As one that has worked with photography for decades, I am interested in how the photographic process solicits a particular response. A friend wielding a camera is enough to snap to attention our self-conscious photo face. We understand its

power, how it may be used for good or bad. We have learned from a young age to see others and ourselves through the camera lens, constructed to fit various social and personal norms of how we should look and act. Happy, rich, glamorous, thoughtful, intelligent, relaxed people dominate the social pages of Facebook and Instagram. Exhibitions like the *Olive Cotton Award*, that represents 432 entries and 79 selected exhibitors, deepen our sense of shared history and present a more nuanced and critical view of emotions, status and humanity, represented through contemporary photography.

Because of the nature of the medium, there is nearly always a combination of chance and necessity. Necessity is as much generated through cultural rules as it is the mechanical or programmed apparatus. Changes in necessity, that is the world we live in, as well as the chance of experimentation, intentional misuse or technological accidents, keep photography evolving. Chance and necessity work together to evolve the language of photography and the genre of portraiture.

It's obvious to say, but there's so much humanity in an exhibition of portraiture. We understand this humanity through various lenses: historical lenses bring experience and experimentation to the fore; metaphoric lenses reveal beauty, symbol and poetry; or a forensic lens that looks for

evidence to determine what is going on. Viewers employ analysis and metaphor to search for meaning in the photograph.

In an exhibition like the *Olive Cotton Award*, one may recognise shifts in popular culture and slow-moving socio-emotional currents over time. One becomes aware of power structures, the photographer-'model' relationship, the gallery-audience relationship, the idea of a winner. Photography contributes to inquiry and knowledge, individually and as a society, within certain set shared rules and frameworks. The portrait genre creates an ancestral lineage that potentially reflects not only the changes in technology and fashion, but shifts in cultural norms, a kind of sociocultural litmus test.

Looking at portraits, one holds a mirror to oneself. Importantly it's what the viewer brings to the image that gives it meaning. So if one makes an effort to look carefully and critically, a portrait may tell something of the sitter, the photographer and the viewer. It's important to question the ideologies and processes that form the portrait and help shape this visual experiment of shared experience.

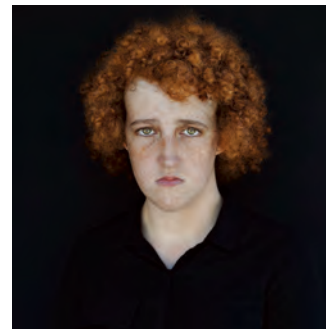[1] Using photographs to create a map, a drawing, a measurement, or a 3D model
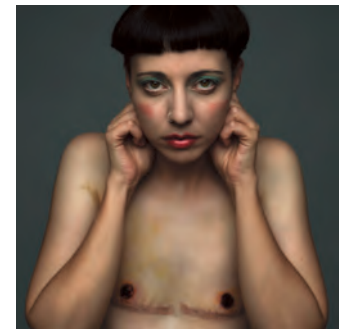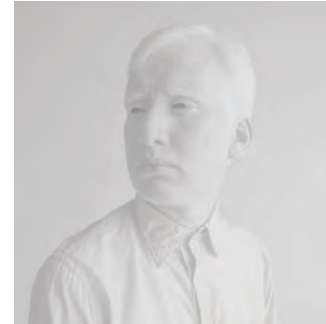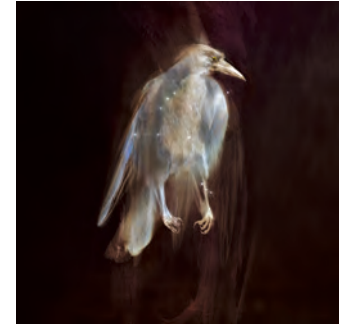
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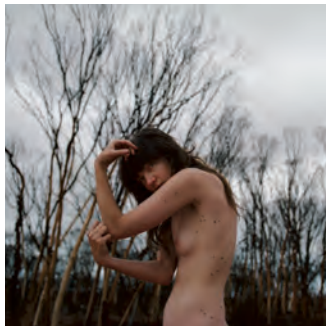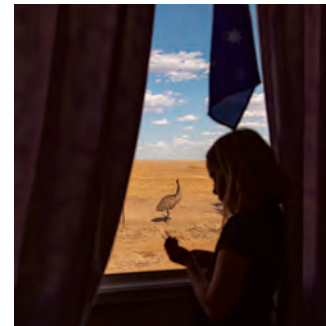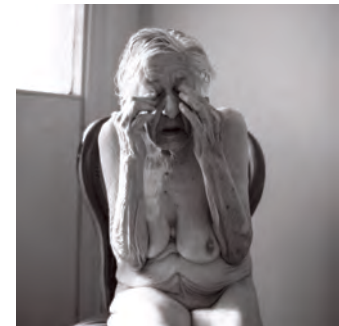

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1 **Hoda Afshar**
born 1983, lives and works in Melbourne, VIC
*Portrait of Shamindan & Ramsiyar
Manus Island* 2018
inkjet print

2 **Melissa Anderson**
born 1974, lives and works in Brisbane, QLD
Rosie 2018
silver gelatin print

3 **Riste Andrievski**
born 1973, lives and works in Wollongong, NSW
Elisabeth Cummings — The Artist Studio 2018
inkjet print

4 **George Angelovski**
born 1974, lives and works between
Melbourne, VIC and Singapore
suBconscious fat 2018
cabo print on white opal glass, opalotype

5 **Simon Bernhardt**
born 1976, lives and works in Sydney, NSW
Now I Know Why 2019
type C print

6 **Isaac Brown**
born 1980, lives and works in Brisbane, QLD
Transition 2018
inkjet print

7 **Chris Budgeon**
born 1955, lives and works in Melbourne, VIC
Dr. Rodney Syme 2018
chromogenic print

8 **Margaret Ellen Burns**
born 1983, lives and works in Perth, WA
Leith on the Hyden-Norseman Road 2018
inkjet print

9 **Steve Bush**
born 1958, lives and works in Brunswick Heads,
NSW
Couple 2018
inkjet print

10 **Brett Canet-Gibson**
born 1965, lives and works in Perth, WA
Ella — Beautifully Sad 2019
inkjet print

13 **Francis Cloake**
born 1969, lives and works in Byron Bay, NSW
Swim 2019
ultra chrome pigment print

16 **Gerwyn Davies**
born 1985, lives and works in Sydney, NSW
Hedge 2017
inkjet print

11 **Dave Carswell**
born 1983, lives and works in Melbourne, VIC
Alan Adler 2018
inkjet print

14 **Michael Corridore**
born 1962, lives and works in Sydney, NSW
Jassim 2017
pigment print

17 **Agnieszka Davis**
born 1979, lives and works in Brisbane, QLD
*School Window* 2018
digital art print

12 **Peter Cheng**
born 1990, lives and works in Perth, WA
Untitled 2019
giclée fine art print

15 **Judith Nangala Crispin**
born 1970, lives and works in Wamboin, NSW
*Lily returns to Altair, the brightest of Aquila's stars,
wearing the body of a crow* 2019
Lumachrome glass print, cliche-verre, chemigram.
Roadkill crow, ochres & dandelion seeds on fibre
paper. 32 hours sunlight under marked perspex.

18 **Isaebella Doherty**
born 1993, lives and works in Castlemaine, VIC
Pearl, In Retrospect 2017
pigment print

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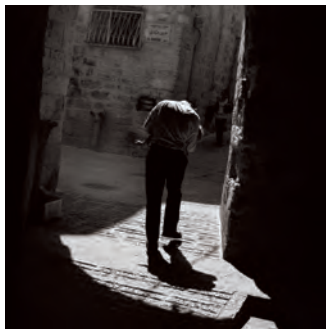
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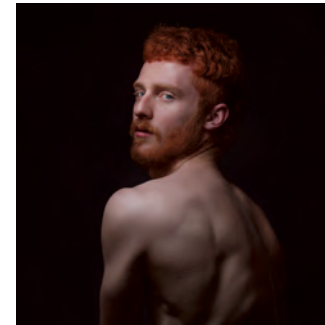
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19 **Ella Dreyfus**
born 1960, lives and works in Sydney, NSW
Tobias Shine 2018
giclée archival print with UltraChrome pigment
inks on Canson Photographique paper

20 **Stephen Dupont**
born 1967, lives and works in Scarborough, NSW
Man and child 2017
inkjet print

21 **Justin Ealand**
born 1971, lives in Farrants Hill,
works in Murwillumbah, NSW
Ellie May & Benjamin William McDonald Law 2018
inkjet print

22 **Jacqueline Felstead**
born 1976, lives and works in Melbourne VIC
Loss in a simulated environment 12 2017
pigment print of flattened 3D photogrammetric
model made from 250 photographs

23 **Steph Fuller**
born 1992, lives and works in Adelaide, SA
Stargazer 2019
archival giclée print on cotton rag paper,
framed with museum glass

24 **Douglas Gibson**
born 1984, lives and works in Sydney, NSW
Jim Joe, seated with hose 2019
archival pigment print

25 **Gary Grealy**
born 1950, lives and works in Sydney, NSW
*Dr. Ted Gott, Senior Curator of International Art,
NGV* 2018
inkjet print

26 **Natalie Grono**
born 1997, lives and works in Lennox Head, NSW
Yahndi the Dance Warrior 2018
inkjet print

27 **Imogen Hall**
born 1963, lives and works between Bermagui,
NSW and Melbourne, VIC
Elder Robert Foster at Horseshoe Bay 2018
digital type C print

28 **Geoff Harvey**
born 1954, lives and works in Sydney NSW
Workshed self-portrait 2019
digital type C print

29 **Petrina Hicks**
born 1972, lives and works in Sydney, NSW
Cleopatra 2019
pigment print

30 **Kalyanii Holden**
born 1978, lives and works in Brisbane, QLD
Winter 2018
pigment print

31 **Vanessa Howells**
born 1988, lives and works in Brunswick, VIC
*Woman In Another Landscape,
A Modern History of Art* 2019
pigment print on cotton rag

32 **Shea Kirk**
born 1985, lives and works in Melbourne, VIC
Chelsea Wheatley (left and right view) 2019
pigment print

33 **David Knight**
born 1971, lives and works in Sydney. NSW
John 2019
digital type C print

34 **Lisa Kurtz**
born 1971, lives and works in Brisbane, QLD
Aidan 2018
inkjet print

35 **Kellie Leczinksa**
born 1982, lives and works in Sydney, NSW
Nelson Earl — The Ephemeral Nature of Dance
2018
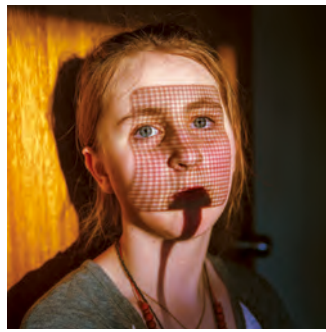inkjet print on platine

36 **Jane Long**
born 1970, lives and works in Brisbane, QLD
Time Immersion 2019
archival inkjet print on photo rag

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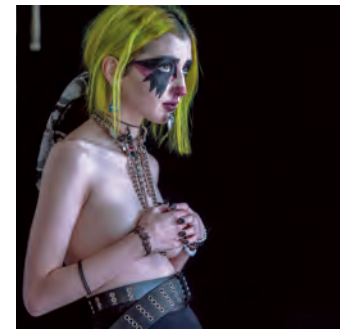

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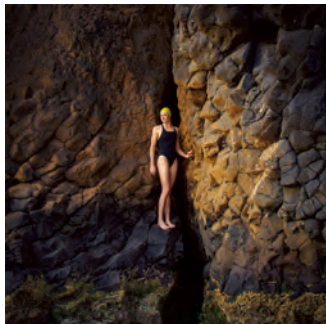40 *

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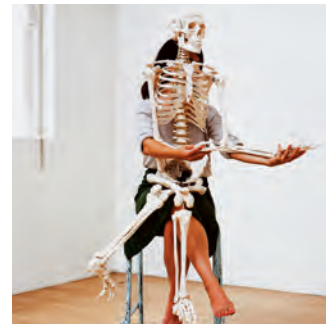50 *

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37   **Robyn MacRae**
born 1965, lives and works in Tumut, NSW
The Son 2017
inkjet print

38   **Garrie Maguire**
born 1965, lives and works in Melbourne, VIC
Tony an Australian 2018
inkjet print

39   **Paula Mahoney**
born 1972, lives and works in Melbourne, VIC
Lola 2019
giclée print

40   **Belinda Mason**
born 1971, lives and works in Church Point, NSW
Taken 2019
lenticular

41   **Mia Mala McDonald**
born 1982, lives and works in Naarm/
Melbourne, VIC
Courtney wearing a green shirt 2018
inkjet print

42   **Andrew Merry**
born 1967, lives and works in Katoomba, NSW
Fire figure stereograph, Euan Macleod 2019
pigment print

43   **Mario Mirabile**
born 1959, born lives and works in Melbourne, VIC
Stephen McLaughlan 2018
pigment inkjet print

44   **Brett Moffatt**
born 1973, lives and works in Gold Coast, QLD
Cate 2018
digital chromogenic print

45   **Fiona Morris**
born 1972, lives and works in Thirroul, NSW
Family Portrait of Sisters 2019
pigment print on cotton paper

46   **Cameron Neville**
born 1979, lives and works in Guanaba, QLD
Rural Firefighter 'Red' from the long term project
'Into The Fire' 2019
digital pigment print

47   **Tyrone Ormsby**
born 1989, lives and works in Adelaide, SA
Rodrigo Pinheiro, Lisboa 2018
inkjet print

48   **Judith Parrott**
born 1960, lives and works in Brisbane, QLD
Nina 2019
archival pigment inkjet print

49   **Ilana Payes**
born 1982, lives and works in Melbourne, VIC
Portrait of my Son 2019
mounted giclee print

50   **Martine Perret**
born 1970, lives and works in Margaret River, WA
Margillee 2018
pigment ink on archival etching paper

51   **Viki Petherbridge**
born 1954, lives and works in Fitzroy, VIC
A sign of the times 2019
black and white photograph

52   **Clare Rae**
born 1981, lives and works in Melbourne, VIC
Untitled (self portrait in life drawing studio) 2019
type C / chromogenic print

53   **Sissy Reyes**
born 1982, lives and works in Sydney, NSW
The Unborn 2019
pigment print on archival photo paper

54   **Renate Rienmueller**
born 1989, lives and works in Sydney, NSW
Katie Rose — the time in between 2019
gold toned silver gelatin print
(printed from wet plate collodion negative)
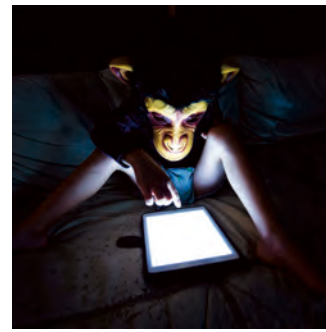
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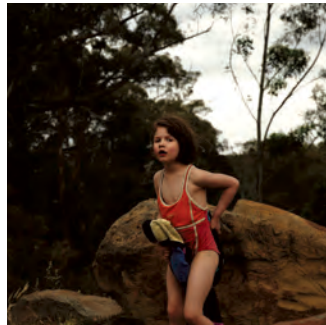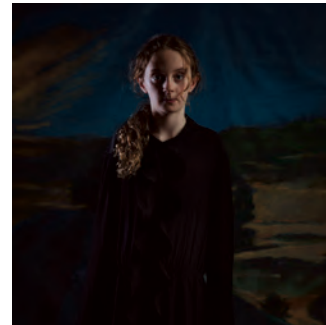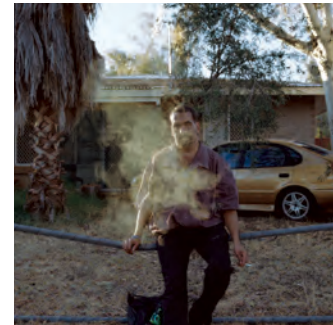

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55 **Allison Rose**
born 1957, lives and works in Fitzroy, VIC
Community Elder 2018
pigment inkjet print

56 **Annette Ruzicka**
born 1978, lives and works in Melbourne, VIC
First Response 2017
inkjet print

57 **Karl Schwerdtfeger**
born 1961, lives and works in Sydney, NSW
Eileen 2019
inkjet print

58 **Robert Scott-Mitchell**
born 1954, lives and works in Coorabell, NSW
Communion — Lindy Lee with pack 2019
pigment print on museum rag

59 **Sam Scoufos**
born 1979, lives and works in Brisbane, QLD
Portrait of an elderly man and daughter 2019
giclée print

60 **Krystal Seigerman**
born 1982, lives and works in Melbourne, VIC
Mirror image 2019
inkjet print

61 **Russell Shakespeare**
born 1963, lives and works in Gold Coast, QLD
Tim Fairfax 2018
digital type C / digital chromogenic print

62 **Damien Shen**
born 1976, lives and works in Adelaide, SA
One Percent 2019
analogue multimedia tintype photograph,
charcoal drawing and etching

63 **Stephanie Simcox**
born 1986, lives and works in Sydney, NSW
*The waterhole* 2018
inkjet print

64 **Jeremy Simons**
born 1973, lives and works in Sydney, NSW
Son of the Chief   2019
inkjet print

65 **Chris Sinclair**
born 1978, lives and works in Brisbane, QLD
Evolved 2019
digital metallic inkjet print

66 **Grant Smith**
born 1982, lives and works in Sydney, NSW
The Chill 2017
giclée print on photo rag

67 **Lisa Sorgini**
born 1980, lives and works in South Golden
Beach, NSW
Untitled #1 from the series *Motherland* 2019
giclée print

68 **Marc Stapelberg**
born 1981, lives and works in Lismore, NSW
Together as One 2019
digital print

69 **David Stefanoff**
born 1974, lives and works in Sydney, NSW
George Stefanoff 2019
digital type C / digital chromogenic print

70 **Tristan Still**
born 1980, lives and works in Stanmore, NSW
Raynen 2018
archival pigment print

71 **Jacqui Stockdale**
born 1968, lives and works in Melbourne, VIC
Matilda 2018
type C print on aluminium

72 **Nathan Stolz**
born 1987, lives and works in Melbourne, VIC
Mark, Alice Springs 2018
chromira type C print

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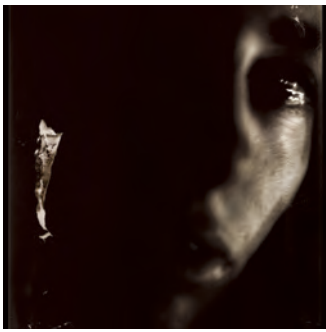
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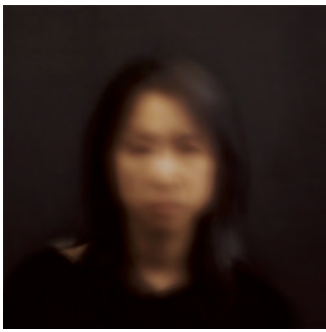
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73 **Darren Tan**
born 1991, lives and works in Melbourne, VIC
Visage 2018
archival pigment print

74 **Cyrus Tang**
born 1969, lives and works in Melbourne, VIC
Summer Snow — 108 mins 2018
archival pigment print

75 **Craig Tuffin**
born 1969, lives and works in Banora Point, NSW
Revisiting Tindale 2019
type C / chromogenic print from 10" x 8" negative

76 **Greg Weight**
born 1946, lives and works in Sydney, NSW
Den, Across the Old Table 2017
inkjet print

77 **Tamara Whyte**
born 1976, lives and works in Nhulunbuy, NT
Mt Catt Morning 2018
inkjet print

78 **Yiorgos Zafiriou**
born 1971, lives and works in Sydney, NSW
Reborn 2019
pigment print on canvas

79 **Anne Zahalka**
born 1957, lives and works in Sydney, NSW
*The Ambassadors* 2017
pigment print on canvas

Olive Cotton

Olive Cotton (1911–2003) discovered the art of photography during childhood and was committed to the practice throughout her life. After gaining an Arts degree, she worked successfully as a photographer at Max Dupain's Sydney studio until the end of World War II. She was married to Dupain from 1937–1939 and then in 1944 married Ross McInerney and moved to the bush near Koorawatha, NSW.

For 20 years she had no access to darkroom facilities, but continued taking photographs. In 1964 Cotton opened a small studio in Cowra and in 1985, after a 40 year absence, re-emerged with her first solo exhibition at the Australian Centre for Photography in Sydney. She then concentrated on rediscovering and printing her life's work. In 2000 the Art Gallery of NSW showed *Olive Cotton*, a major retrospective of Cotton's work, curated by Helen Ennis, lecturer at the Australian National University, Canberra School of Art.

In 2016–17 Cotton was featured in the National Gallery of Australia's touring exhibition *Max & Olive: The Photographic life of Olive Cotton & Max Dupain* curated by Dr Shaune Lakin.

Portrait of a Girl 1931
Olive Cotton by Max Dupain

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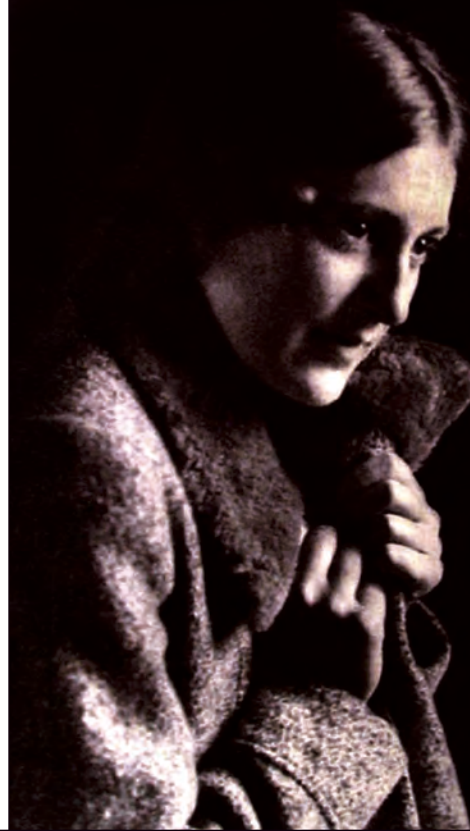
Previous Winners

2005
Ella Dreyfus
The Lads: Nadz and Dax (detail)

Judge: Sally McInerney

2006
Siri Hayes
Monty / Sally

Judge: Dr Gene Sherman

2007
George Fetting
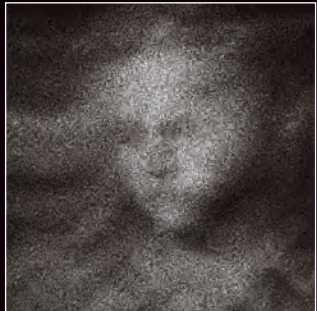*Sheik Taj Din al-Hilali, former Mufti of Australia – Lakemba* (detail)

Judge: Richard Moore

2008
Emily Portmann
The Stone (detail)

Judge: Rex Dupain

2009
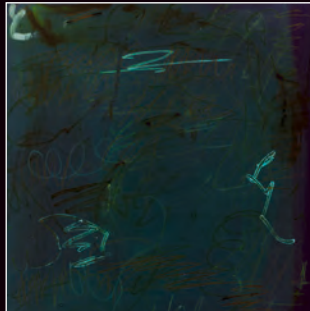**Richard O'Farrell**
Savitri (detail)

Judge: Dean Sewell

2011
Tamara Dean
Damien Skipper (detail)

Judge: Naomi Cass

2013
Trent Parke
Candid portrait of a woman on a street corner (detail)

Judge: Helen Ennis

2015
Natalie Grono
Pandemonium's shadow (detail)

Judge: Stephen Dupont

2017
Justine Varga
Maternal Line (detail)

Judge: Dr Shaune Lakin

TWEED REGIONAL GALLERY
& MARGARET OLLEY ART CENTRE | MURWILLUMBAH

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