



2022 Macquarie Group  
Emerging  
Artist Prize

# Billy Bain

[billybain.com](http://billybain.com)  
[@billy\\_bain](https://www.instagram.com/billy_bain)

Billy is a contemporary Indigenous Australian artist of Darug descent, the traditional Aboriginal people of Greater Western Sydney. His practice unpacks and challenges presumptions of Australian Identity, in this case reimagining the March Past that is held during surf lifesaving carnivals and which in many ways reflects a colonialist attitude of ownership over the beach. Bain's lifesavers are all of First Nations descent and are reclaiming the often contested spaces of Australia's beaches.



**Mick, 2022**  
ceramic terracotta with glaze  
and underglaze  
74 x 35 x 20cm  
\$4,000



**Ralph, 2022**  
ceramic terracotta with glaze  
and underglaze  
62 x 33 x 22cm  
\$3,300



**Sally, 2022**  
ceramic terracotta with glaze and  
underglaze  
64 x 35 x 20cm  
\$3,300



**Patty, 2022**  
ceramic terracotta with glaze  
and underglaze  
69 x 35 x 23cm  
\$3,600



**Malcolm, 2022**  
ceramic terracotta with glaze and  
underglaze  
73 x 35 x 21cm  
\$4,000

# Margaret Campbell

[bindiart.com.au](http://bindiart.com.au)

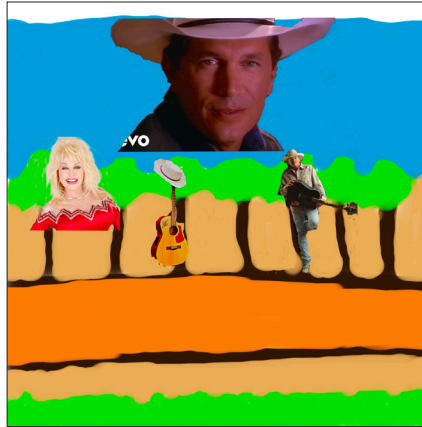
[@bindi.mwerre.anthurre.artists](https://www.instagram.com/bindi.mwerre.anthurre.artists)

Margaret is a Luritja artist who has been working with Bindi Mwerre Anthurre Artists in Papunya since 2020. Her innovative digital prints are about her relationship to Country, depicting creatures and people in landscapes of desert and rivers. They provide quirky insights into aspects of home life and of the drive from Papunya to Mparntwe (Alice Springs). Margaret's great storytelling comes to light through her colourful evocation of everything in her life, from cheeky animals to her love of country music.



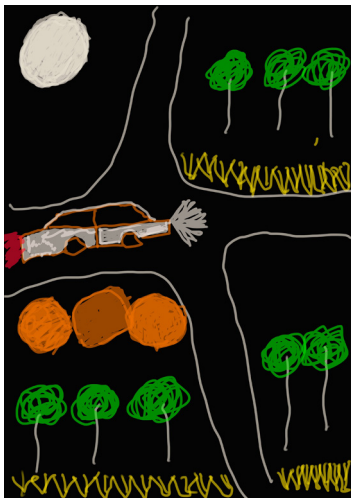
**Driving to Papunya, 2022**

digital painting print on paper  
40 x 40cm  
\$400



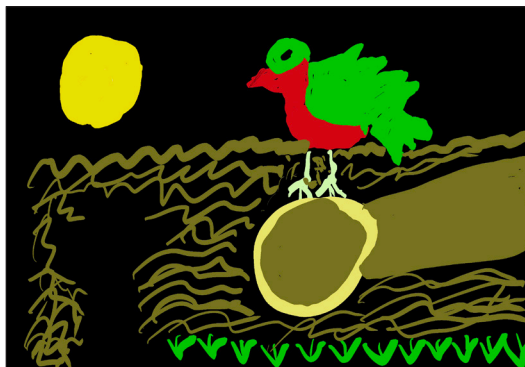
**Country Music, 2022**

digital painting print on paper  
20 x 20cm  
\$200



**Night drive to Papunya, 2022**

digital painting print on paper  
42 x 59cm  
\$600



**Cheeky Bird, 2022**

digital painting print on paper  
46 x 31cm  
\$400

# Hannah Cooper

[sundaywoven.com](http://sundaywoven.com)

[@sundaywoven](https://www.instagram.com/sundaywoven)

By juxtaposing a hastily-shot photograph with the slow and laborious process of naturally-dyeing and weaving silk, this work is a metaphor for our increasingly detached interactions with nature. Travelling along the Stuart Highway between Mparntwe (Alice Springs) and Uluru at 130kph, the image celebrates endless red dirt and big blue skies, a desert lush with green after unseasonal rain in early 2022. According to the artist, "In our rush to memorialise landscape in digital form, we pixelate it, share it and wait for the likes to ping in, but miss the feel and essence of the place".



***An hour out of Alice  
(landscape at 130kph), 2022***

handwoven mulberry silk, naturally  
dyed with plants and insects  
65 x 96 x 3cm  
\$2,000

# Sophie Dumaresq

sophiedumaresq.com  
@sharkie\_dee

Sophie uses photographic juxtaposition to consider the impacts of farming and technology on the natural world. The Hairy Panic photographs are of sculptures placed in drought-stricken farmlands near Lake George, Gundungurra people's land. The pink tumbleweeds are made of industrial fencing steel and human hair. The name comes from media coverage of the 2016 invasion of Wangaratta by 'Panicum effuse', a native species of tumbleweed toxic to livestock. The Roadster Crash series references Elon Musk's Tesla Roadster that was launched into space and is currently in orbit around the Sun. Staged at sunrise and sunset, it was filmed and photographed in Yuin Country on the south coast.



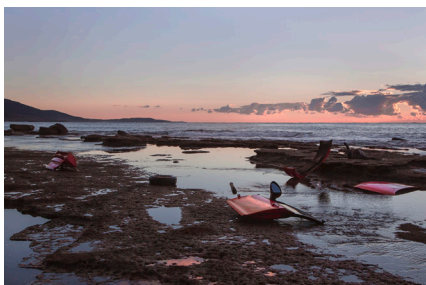
***The Hairy Panic, untitled #7, 2019-2020***  
Rag Photographique, ed 2/3  
83 x 116cm  
\$3,500



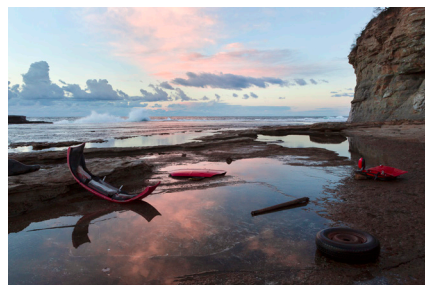
***The Hairy Panic, untitled #8, 2019-2020***  
Rag Photographique, ed 2/3  
116 x 83cm  
\$3,500



***The Hairy Panic, untitled #10, 2019-2020***  
Rag Photographique, ed 3/3  
83 x 116cm  
\$3,500



***Roadster Crash Still #2, 2021***  
Rag Photographique, ed 3/3  
83 x 116cm  
\$3,500



***Roadster Crash Still #5, 2021***  
Rag Photographique, ed 3/3  
83 x 116cm  
\$3,500

# Harry Merriman

[harrymerriman.net/about](http://harrymerriman.net/about)  
[@harrymerriman](https://www.instagram.com/harrymerriman)

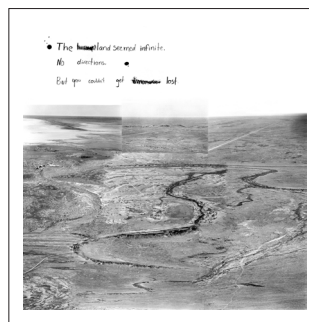
Despite the well-documented impacts of climate change on our natural environments, in those landscapes we pass through regularly, change is not always immediately evident. Harry's artwork "questions how our constructed memory of the landscape is often very different to glanced reality, yet when we look closer we can see the scars of our actions". The combination of collaged photographs and text creates a fictional scenery born out of the artist's memory and dreams. In these works, the landscape of his childhood merges with the landscape of our present, creating an image that is completely invented and yet familiar.



***It Seems Quiet Now, 2022***  
photo collage  
50 x 120cm  
\$650



***All I've Ever Wanted, 2022***  
photo collage  
60 x 80cm  
\$750



***The Land Seemed Infinite, 2022***  
photo collage  
100 x 100cm  
\$1,200



***Doesn't Everything Last Forever, 2022***  
photo collage  
80 x 50cm  
\$800

# Xanthe Muston

[xanthemuston.com.au](http://xanthemuston.com.au)  
[@xanthe.muston](https://www.instagram.com/xanthe.muston)

Influenced by Raymond Carver's short story 'What We Talk About When We Talk About Love', Xanthe's painting explores a psychological entanglement between the everyday and the uncanny, and the surreal aspects of human connection which we all experienced coming together again in the recent post-lockdown period. The painting is imbued with intangible meaning and a quiet stillness, a time, in the artist's own words "when the gin is empty and the conversation is done, when no one moves, or speaks, not even when night arrives."



***Not Even When the Room Went Dark, 2022***

gouache, ink and watercolour on paper  
88 x 120cm  
\$2,000

# Lyn Nixon

[lynnixon.com/about](http://lynnixon.com/about)  
[@lynnixon\\_](https://www.instagram.com/lynnixon_)

This work describes the tension between the way humans inhabit and develop the environment, and our impact on the plants and animals with which we co-exist. It comprises over sixty prints of plants and animals. All are from Western Australia's Peel region, originally home to the Bindjareb Noongar people, and all are classified as vulnerable, endangered or highly endangered. Lyn's images are printed onto porcelain houses, installed on a ground that references how the landscape has been modified and natural habitats destroyed over time. The use of a fragile material such as porcelain to create the houses reminds us that it is not just the plants and animals that are endangered.



***Fragile Existence, 2022***  
220 porcelain houses, each 5x7x3cm,  
plinth 190 x 120cm  
each bundle of 10 houses \$320



# Abel Pareroutja

[hermannsburgpotters.com.au](http://hermannsburgpotters.com.au)  
[@hermannsburgpotters](https://www.instagram.com/hermannsburgpotters)

Having joined Hermannsburg Potters just this year, Abel is already bringing his own unique style to a craft that has defined the small NT group of Western Arranta artists for over thirty years. Abel's great, great grandfather was a landscape painter who worked with well-known First Nations artist Albert Namatjira, and his grandfather in turn learnt to paint from these two men. The tree featured on the pot grows in the Finke River in Hermannsburg: Abel has observed since it was small, surviving a series of floods to grow into a big tree.

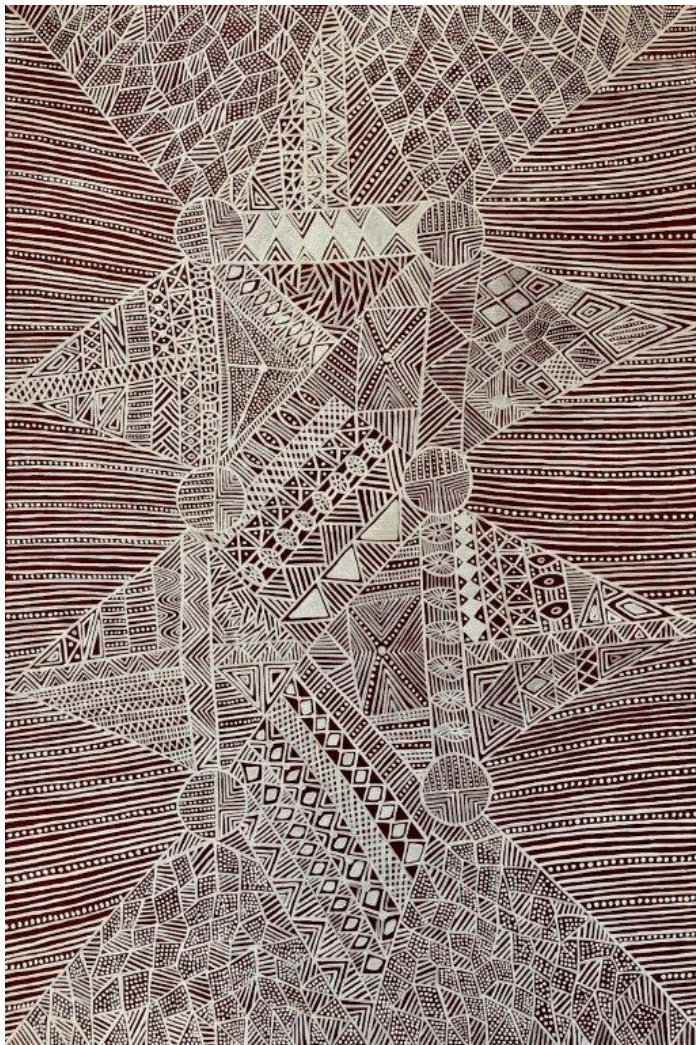


***Hermannsburg Mountain and  
That Little Tree There, 2022***  
terracotta clay and ceramic underglaze  
50 x 24 x 24cm  
\$3,300

# Simplicia Tipungwuti

**[munupiart.com](http://munupiart.com)**  
**[@munupiarts](https://www.instagram.com/munupiarts)**

Tiwi artist Simplicia was born on Bathurst Island but since has lived her adult life on Melville Island, where she joined Munupi Arts & Crafts three years ago. Her paintings are rendered in 'Jilamara' (Tiwi design) and depict the body painting used in traditional ceremonies. Much of her work refers to 'Mundungkala' or 'long-time / old people', conveying traditional stories. This one is about an elderly woman who went in search of water and created the Tiwi islands.

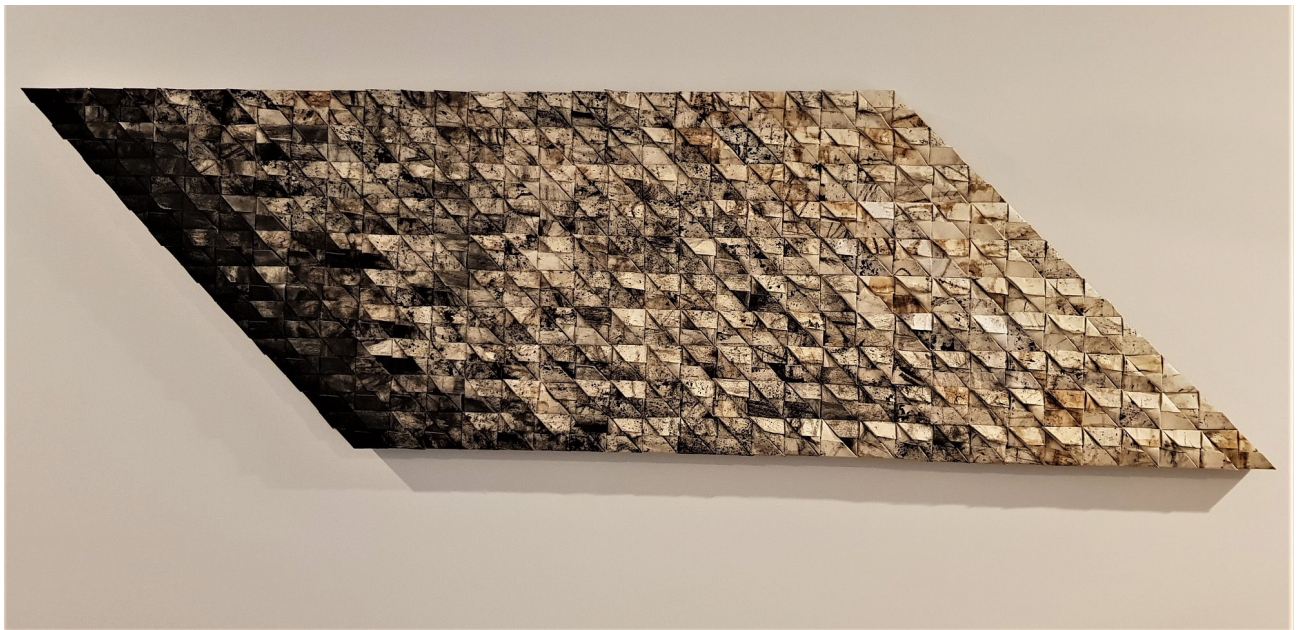


***Mundungkala, 2020***  
natural ochres on canvas  
180 x 120cm  
\$7,500

# Jodi Woodward

**@jodilwoodward**

This handcrafted work was inspired by the artist's firsthand observations of environmental disasters. After the 2017 catastrophic bushfires on Bundjalung Country in northern NSW, Jodi attached sheets of paper to burnt trees, having soaked them in a local tea tree lake. They were exposed to the elements for several weeks. Five years later, she has returned to the paper, flattening and leaving it in the rains which resulted in the devastating 2022 floods. Jodi then cut and folded the paper to make this work, the evolving nature of the material invoking flux and the need for sustainable approaches in the face of climate change.



***Paperbark II, 2022***

charcoal, tannins, paper mounted on  
board  
170 x 50 x 5cm  
\$7,500



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Email us  
**art@macquarie.com**

**Disclaimer**

The payment for the artwork is directly between the buyer and the artist, with no involvement from Macquarie;

The artist's price for each work is GST inclusive;

Macquarie has not added commission to the artist's price; and

The costs for packing and/or transport are not included in the price, with arrangements to be mutually agreed between the buyer and seller.