

# 2007~2017

## The story so far...

TRINH VU

CYRUS TANG

PHILIP BROPHY

ROSS COULTER

LINDA TEGG

BROOK ANDREW & TRENT WALTER

INEZ DE VEGA

JAMES GEURTS

CATHERINE EVANS

GEORGES  
MORA  
FELLOWSHIP

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GEORGES | MORA | FELLOWSHIP

acuity: sharpness & keenness of  
thought / vision / perception / humour

# GEORGES MORA 1913–1992

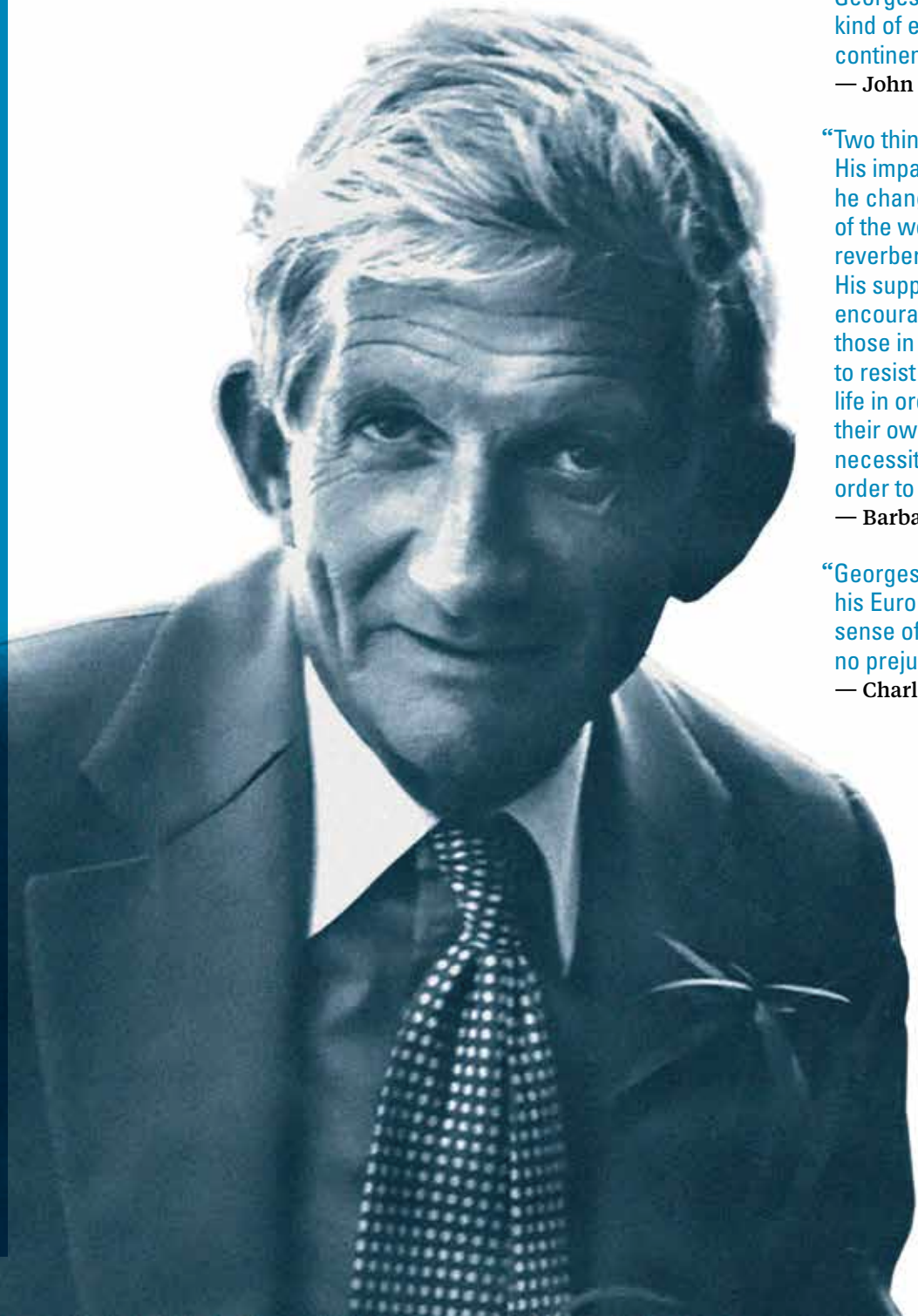
Georges Mora led an exceptionally active life. Born in Germany of Jewish-Polish heritage, he later became a refugee in Paris, a member of the Resistance and the Foreign Legion, a patent dealer and a French national.

On moving to Australia in the 1950s Georges became a famous restaurateur, art dealer, patron and mentor, and an Australian. A catalyst in the Melbourne art and cultural scene, he was pivotal in the re-establishment of the Museum of Modern Art (at Heide) and was a strong voice on issues around multiculturalism.

Georges sold key works into national, state, regional and corporate collections and, for many years, was the Australian agent for Wildensteins, then the world's most influential art dealer. A founding member of the Australian Commercial Galleries Association, he was also instrumental in setting up the First Contemporary Australian Art Fair in 1988, and was an inaugural exhibitor.

His many exhibitions at Tolarno Gallery in South Yarra showcased artists of local and international standing, including Charles Blackman, Sidney Nolan, John Perceval, John Brack and Howard Arkley, along with the work of modern French masters.

A valuable emissary of French art in Australia, he was made a Chevalier des Arts et Lettres in 1989. He was still operating Tolarno Gallery at the time of his death in 1992.



“Georges was really a kind of emissary from the continental world.”  
— John Brack

“Two things about Georges: His impact on Melbourne – he changed people’s view of the world and this effect reverberates over time... His support of artists – he encouraged artists and those in the arts continuum to resist the erosion of daily life in order to believe in their own voice and the necessity of change in order to articulate this.”  
— Barbara Tucker

“Georges brought with his European culture a sense of the future, and no prejudices.”  
— Charles Blackman

# GEORGES MORA FELLOWSHIP

## 2007~2017...

### A WORD FROM OUR FOUNDER

**Caroline Williams Mora**

Georges was a touchstone. He oriented us towards what we could imagine ourselves doing and recognised the potential for excellence and self-generated action. He provided a template with which we could measure possibility and expand our horizons.

A bulwark against parochialism, he recognised capacities in people and groups and showed them what was possible in themselves and what was possible here in Melbourne. What had been viewed as risky became the accepted imperative. He offered a challenge with the safety net of his support.

I founded the Georges Mora Fellowship with two distinct aims: to carry on the legacy of my husband Georges, who understood that new and independent thinking is required for the development of art; and, to provide a voice and platform for the discussion of ideas behind art in Australia.

Since its inception in 2007 to now in 2017, the Fellowship has provided ten contemporary artists with both financial and important in-kind support with the aim to assist them to ignite their ideas in art and create work that is bold, powerful and beautiful.

Enjoy the diversity of the artists' stories and artworks in the following pages. Georges would be tickled pink to know his vision for a strong contemporary art scene in Australia is being kept alive by your support and I thank you for that.

### THE STORY SO FAR...

**Clive Scott** Chair, Georges Mora Fellowship

It takes courage for an individual to pursue new thinking, to veer from the known to the unknown, to investigate an idea. However, should an individual have the time, space, commitment and support to develop ideas, the results can be profound in their ability to expand possibilities, to intrigue and inspire further development.

The Georges Mora Fellowship is a small but active not-for-profit cultural organisation that aims to ignite courage and fresh thinking in art, and is dedicated to the promotion of contemporary art and artists in Australia.

Since its establishment in 2007, the Fellowship and our supporters have sought to honour Georges Mora's legacy by regularly granting an artist valuable funds and access to resources that allow them to explore fresh thinking and research new ideas.

We place no requirements on the artist – they may complete the project they propose, or something entirely different. Our role is as a catalyst for growth.

This publication showcases some of the ideas explored by the artists who have been awarded the Georges Mora Fellowship. We hope you are as inspired by the diversity and strength of their ideas as we are, and we thank you for your support.



# GEORGES MORA FELLOWS



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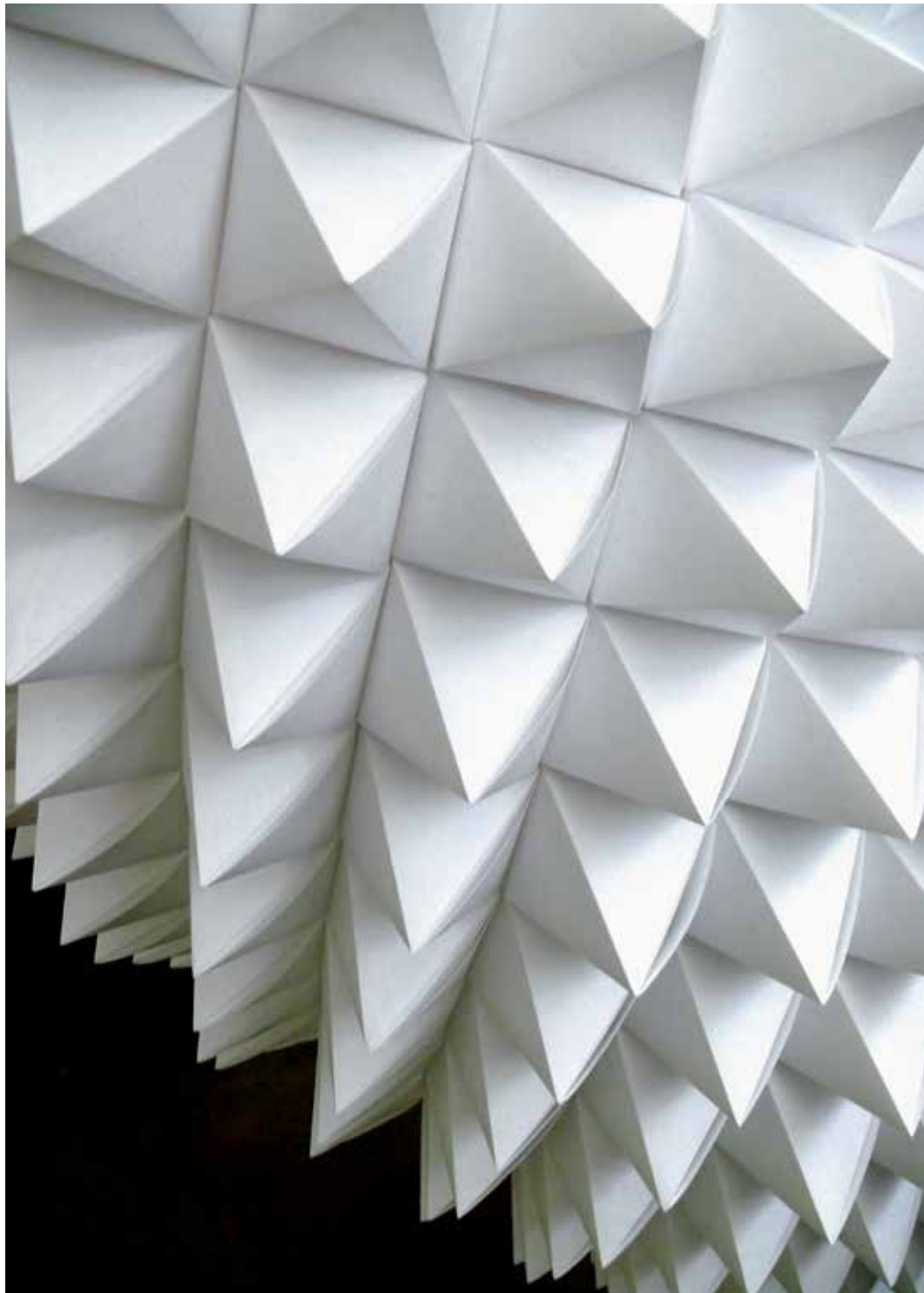
# TRINH VU

## 2007

Our inaugural Fellow, [TRINH VU](#), trained in fine art and multimedia, and her work has always been engaged with the relationship between art and technology. Vu works across a range of creative disciplines encompassing painting, 3D printing and spatial structure. Since her Fellowship, she has been awarded a Doctor of Philosophy from the University of Melbourne (2012) and currently works as a Senior Lecturer at Monash University's centre for Art, Design and Architecture (MADA). Her ongoing projects are focused on using 3D computer graphic technology to explore different techniques of generating synthetic images in the Fine Arts.

V >

*Facing East*, 2009,  
folded paper and MDF  
(full work and detail)



### PROPOSED FELLOWSHIP PROJECT

With the use of digital technologies now common practice in art and design, artists have become more accustomed to the culture of digital tools and techniques, and have developed new methods of working. For her 2007 Fellowship project, Vu investigated how 3D digital technologies, primarily developed for the design and entertainment industries, have been adopted in the fine arts. The project emphasised the use of digital means exclusively to generate ideas, drawings and 3D objects. This project invited contemplation of the nature of human existence in a time marked by technological change.

“The Fellowship gave me the opportunity to take up a studio residency at the Cité Internationale des Arts in Paris and a Creative Fellowship program at State Library Victoria. Both programs provided me with more than just time to work, access to the Paris galleries and museums, and the State Library's collections; being in places different from my everyday environment allowed me to shift my focus, experience the unexpected and absorb new and raw materials. The Fellowship is a unique experience for artists to develop new ideas and methods of working.”



# CYRUS TANG

## 2008



< *Cyrus*, 2012, chromogenic print, 105 x 70cm. Courtesy of the artist and ARC ONE Gallery



∨ *Uninhabitable Places*, 2008, digital image. Courtesy of the artist and Anna Pappas Gallery



∧ Still from *Remote Nation*, 2007, HD video, duration 8 mins 15 secs.

### PROPOSED FELLOWSHIP PROJECT

Using water as an agent of loss – in this instance the loss of childhood memory – Tang displaced and deconstructed mementos and other material evidence of the past to depict the anxiety of immigrants unable to revisit their childhood except in the imagination. Miniaturising the place (the nursery) and the person (herself as a child), Tang re-enacted her desire to regain the ground of her past via her vision of these events, presenting this as a multimedia performance that communicates a strong curiosity tied to a desire to restore the self through memory.

“The Georges Mora Fellowship gave me the opportunity to develop my practice and explore new directions, providing me with the time, space and resources to conduct my research and review my art. The residency at the Cité Internationale des Arts in Paris has been invaluable to my art career in that it encouraged me to step out of my comfort zone and to draw inspiration from new environments. It has also greatly helped me build my networks.”

# PHILIP BROPHY

## 2009



Born in the Melbourne's northern suburbs PHILIP BROPHY is a musician, composer, sound designer, filmmaker, writer, graphic designer, curator, educator and academic. His practice traverses an extensive and accomplished array of projects in film, video, sound, installation and performance with key interests in pop, sex and music. Brophy's work often constitutes reworking pre-existing media, composing film, music and soundscapes, and mixing, mastering, installing and presenting audiovisual work in surround sound environments. He is also a highly regarded author and speaker who writes regularly for national and international publications, as well as publishing books on audio-visual concepts through the British Film Institute.

^  
Stills from *Northern Void*, 2007, digital video with quadraphonic audio, dimensions variable. Courtesy of the artist.

“The Georges Mora Fellowship offered me the rare opportunity to focus on a large-scale research project which developed into *Colour Me Dead*. My travel to Paris and the time spent there in the city's museums, plus my engagement with the community at the Cité Internationale des Arts, enabled me to deepen my research and practice with this project. It certainly has been among the most productive instances of support I have received.”

*Colour Me Dead* — Chapter 2:  
*The Lady in the Lake* (parts 1–3), 2013 (detail).  
1 of 4 digital prints, originating from a vector drawing.

∨

### PROPOSED FELLOWSHIP PROJECT

Brophy proposed *Colour Me Dead* as an exploration of images from both high art and popular culture to reveal ways in which artists have obsessively ‘imagineered’ the human body. He undertook extensive research at State Library Victoria and in various galleries and museums in Europe with the plan to create a suite of animations which would be presented as a multi-screen video installation. When it was exhibited at the Ian Potter Museum of Art at the University of Melbourne in 2013, *Colour Me Dead* consisted of six new digital works, created in parallel to the first six chapters of Brophy's examination of over 3,000 artworks, which became an 18-chapter book of the same name – a virtual tome which examines how the nude has historically been posed, lit, depicted, rendered and transformed.





# ROSS COULTER

## 2010

ROSS COULTER is a contemporary artist based in Melbourne who primarily uses photography and video in his practice. He completed a Bachelor of Fine Arts (Honours) in 2007 and a Master of Fine Arts in 2014, both at the Victorian College of the Arts. He has exhibited widely across a variety of artist-run initiatives and public institutions in Australia, and has received a number of awards and grants including the Georges Mora Fellowship. Coulter recently concluded a two-year residency at Gertrude Contemporary and in 2017 he exhibited his series titled *Audience* at the National Gallery of Victoria.

“Receiving the Georges Mora Fellowship was a life-changing event. The *10,000 Paper Planes* project would never have been realised without the support of the Fellowship. It enabled me to undertake an ambitious artwork that was over 10 years in the making. The project involved over 200 people and culminated in the production of a multi-channel video work, large format photographs and the creation of a number of artist books. These artworks have led to many further opportunities, both here and abroad, and have enriched my life and development as a contemporary artist.”

### PROPOSED FELLOWSHIP PROJECT

While the Domed Reading Room of State Library Victoria is a place of reflective contemplation, it is also a space for action: reading, writing and thinking. As a former staff member and patron, Coulter had long reflected on the space and the thoughts that might occupy it; a reflection which coalesced into the concept for his project. On March 14, 2011, in a choreographed event recorded by nine video cameras, 165 people launched 10,000 paper planes into the space of the Domed Reading Room. With the form of the dome echoing the shape of a cranium, the resulting video can be seen as a visual representation of the thought patterns that may have occurred in the Room, and the flight paths of the paper planes, as mimicking the movement of information through space and time.



^  
*10,000 Paper Planes*  
– *Aftermath #3*, 2011,  
type C photograph,  
156 x 200 cm.

<>  
*Audience*, 2013–16,  
silver gelatin prints,  
each 20 x 25 cm.

<<  
*Audience*, detail  
10.11.14 #1  
*Audience*, detail  
26.4.15 #2

>  
*Audience*, detail  
15.8.13 #4





# LINDA TEGG 2012

LINDA TEGG uses photography, performance, video, and installation practice to investigate the contingent viewing conditions through which we orient ourselves in the world. Currently an Artist in Residence at the School of Geography at the University of Melbourne, Tegg was the Samstag Scholar of 2014 and has received numerous Australia Council and Creative Victoria Grants. She has degrees from The School of The Art Institute of Chicago, the University of Melbourne, and RMIT University, and has exhibited in Melbourne, Adelaide, New York, Chicago and Mexico City.

## PROPOSED FELLOWSHIP PROJECT

Produced during a residency at the Centre Intermondes, France, with the support of the Georges Mora Fellowship, *Choir* is a two-part video work that focuses on the interplay between real and performed behaviour, as well as the struggle to find one's own voice amongst others. Tegg then went on to create the *Grasslands* installation at State Library Victoria.



“The Fellowship encompassed more than two years of research and production. During this time, I followed my curiosity surrounding what State Library Victoria had replaced in its founding, and worked with their knowledge and networks to grow over 15,000 plants to form a pre-settlement grassland on the steps. Throughout the many stages of this ambitious project the Georges Mora Fellowship supported the thinking, the management, and the risk-taking that makes art like this happen.”



^  
*Grasslands*, 2014, installation,  
State Library Victoria.  
Photo: Matthew Stanton

<<  
Stills from *Tortoise*, 2013,  
HD Video, duration 11 mins.

>  
Still from *Choir*, 2013,  
HD Video, duration 7 mins.



# BROOK ANDREW & TRENT WALTER 2013

**BROOK ANDREW** is an interdisciplinary artist who examines dominant narratives, often relating to colonialism and modernist histories. Through museum and archival interventions he makes forgotten stories visible and offers alternative choices for interpreting history. Exhibiting internationally since 1996 he was recently awarded a Smithsonian Artist Research Fellowship. Andrew has been a Photography Residencies Laureate with the Musée du Quai Branly, Paris, and he has been recognised with a solo exhibition at the National Gallery of Victoria.

**TRENT WALTER** is an artist, printer and publisher working at the intersection of contemporary art and printed matter. In his work he combines multiple ready-made sources (textual, pictorial and/or sculptural) to explore narrative, history and time. Through his imprint, Negative Press, Walter publishes limited edition prints and artists' books by contemporary Australian artists.

## PROPOSED FELLOWSHIP PROJECT

Andrew and Walter aimed to re-order and juxtapose the way in which we usually 'see' images of humanity. They created *Dual/Duel* – an artists' book in four parts that combines hand- and mechanical reproduction printing techniques exposing new versions of old images to the public. By creating and interrogating these pictorial connections, they explore our image associations and the ways in which we explain the history our images conjure.



*Dual/Duel*, 2014, Artist book, page spread details.



“Receiving the Georges Mora Fellowship provided me with the chance to work with great focus on a single project for an extended period of time. It also marks the first collaboration between Brook and I on an artwork and raised so many interesting questions about the archive: the way institutions collect and make images available, and our responsibilities as artists in using them.” – TRENT WALTER

“The Fellowship was integral to my collaboration with Trent and the Library, specifically with the photographic collections and Koori Librarian Maxine Briggs. It was an exciting process as we created new work together that explored juxtapositions of cultural and visual photographic images. The culmination is an invigorating shake up of how we can connect photographic histories in alternate ways, outside a dominant Western narrative.” – BROOK ANDREW



# INEZ DE VEGA

## 2014

INEZ DE VEGA completed a Bachelor of Arts (Honours) at the Victorian College of the Arts in 2011. She has since exhibited across Australia and in Milan, Paris, Chicago, Chongqing and Berlin. Prior to the Fellowship, de Vega was the recipient of the Lionel Gell Scholarship and the Maude Glover-Fleay Award in 2010; the Orloff Family Scholarship in 2011; an Australia Council grant in 2012, and the Art Gallery of NSW Moya Dyring Memorial Studio Scholarship in 2013. She had her second residency at the Cité Internationale des Arts in Paris in 2015.

### PROPOSED FELLOWSHIP PROJECT

In order to explore transgression in contemporary and historical Australian art, de Vega created the character of Lillian Temple-Dumble, who describes herself as a cross between an art consultant, educator and counsellor. Using the vast resources of State Library Victoria, de Vega proposed to uncover stories of transgressive female artists and performers in our history about whom the public may know little. Moving from the historical to the present day, she aimed to interview contemporary Australian artists who are dealing with



the transgressive in their work. During the course of her research, de Vega shifted her focus to another project based on the life and art of filmmaker Leni Riefenstahl.



“Receiving the Georges Mora Fellowship was a great honour that provided me with the opportunity to research current and historical theories of trauma at State Library Victoria. This culminated in a solo exhibition across three gallery spaces at the Alliance Française in 2016. The exhibition, *The Gifted Child: Leni Riefenstahl and the Beyond*, explored the arc of trauma and recovery through the lens of the stellar but controversial filmmaker Leni Riefenstahl.”



Still from *My Father the Fool*, 2011, HD Video, duration 15 mins.



Still from *Lillian Temple-Dumble: The Art of Feeling*, 2014, video uploaded to YouTube, 4 mins 28 secs.



*The Gifted Child: Leni Riefenstahl and the Beyond*, 2016, performance still (detail).

# JAMES GEURTS 2016

Based in Melbourne and the Netherlands, **JAMES GEURTS** conceives work that follows his interest in conceptual lines of perception and markers of place, such as meridians, tidal zones, horizons and orbitals. Geurts completed his Master of Art at RMIT University Melbourne in 2009, and his work has been presented internationally since 2002 by galleries including White Cube, London; GEMAK, Den Haag; Centre for

## PROPOSED FELLOWSHIP PROJECT

Geurts proposed to create a conceptual line along Melbourne's Yarra River, or Birrarung as it is known to the Wurundjeri people, through a series of installations at key cultural sites to draw out the river's ecological currents and cultural significance. In addition to the installations, he produced a coinciding publication containing a critical essay about the project and a map outlining each of the sites. During his residency at State Library Victoria he completed extensive research about Birrarung, uncovering the histories, hydrodynamics, ecology and phenomena, which have and continue to influence our relationship with the river.



*Aperture 1: Shallow Inlet, 2015, site and time-specific light installation.*

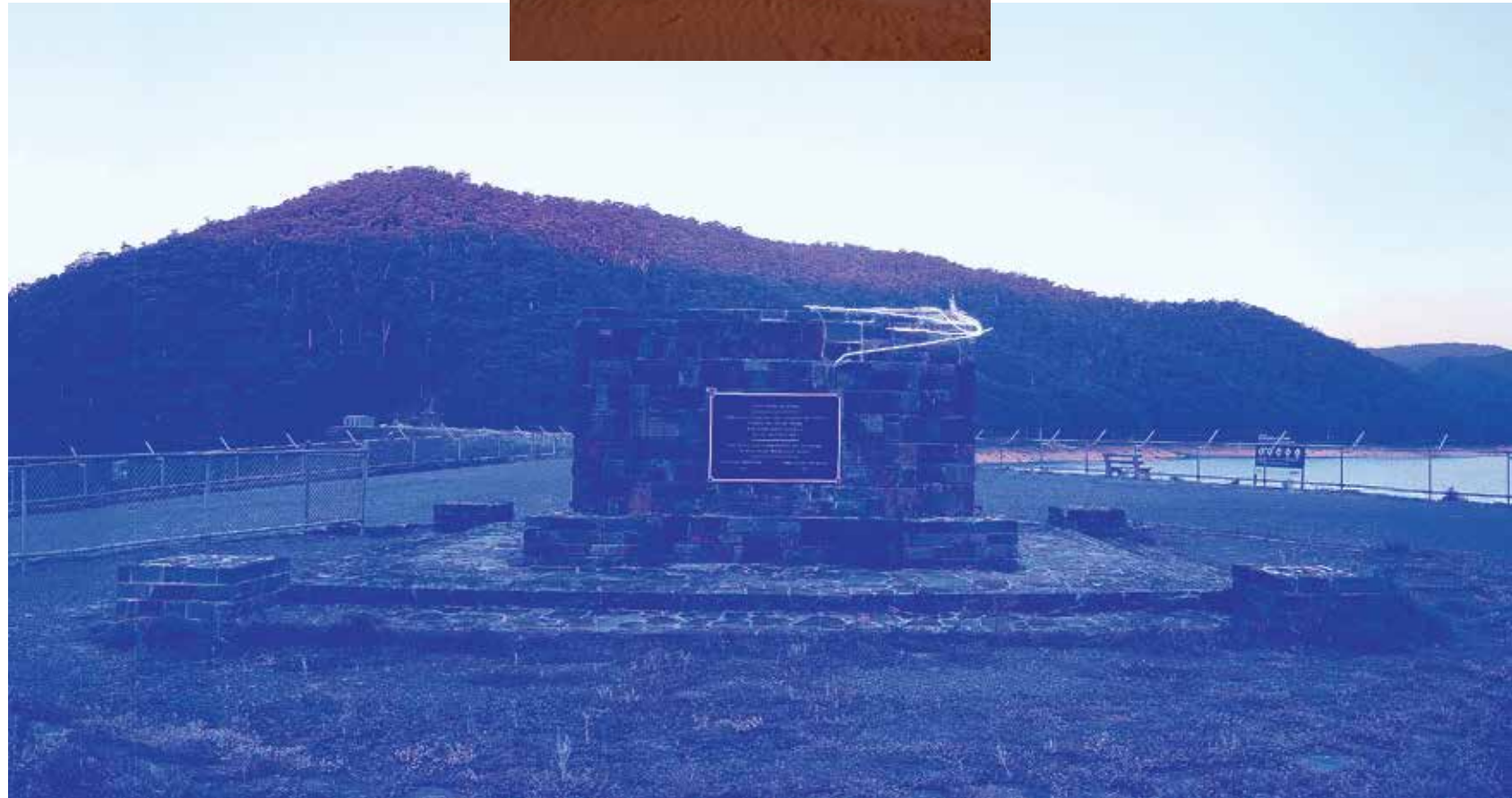


*Floodplain 01 – Upper Yarra Dam, 2017, site specific installation.*

Contemporary Art, Tel Aviv; Art Gallery of South Australia, Adelaide; La Chambre Blanche, Quebec; and the Australian Centre for Contemporary Art, Melbourne. In 2011, Geurts established the ongoing conceptual project *Embassy for Water*, which was recently commissioned for the European Capital for Culture in Leeuwarden, The Netherlands, 2018. James Geurts is represented by GAGPROJECTS/Greenaway Art Gallery, Adelaide/Berlin; Zhulong Gallery, Dallas; and Contemporary Art Society, London.



“The Fellowship has facilitated focused research on the *Floodplain* project with State Library Victoria and assisted in identifying specific sites where the Yarra (Birrarung) River has been significantly altered to address the potential of flooding. My research examined the powerful force and impact of floods, and their transformative residue. Archival material in the library deepened my knowledge of the river, expanded the space of the project, and shaped the experimentation of light installations at the river sites.”





# CATHERINE EVANS

## 2017

CATHERINE EVANS is a contemporary visual artist currently dividing her time between Melbourne and Berlin. After studying Science and Asian Studies at the Australian National University, she completed a Bachelor of Fine Arts (First Class Honours) at the Victorian College of the Arts in 2011. Previous awards and grants include the National Gallery of Victoria Trustees Award (2010), an ArtStart grant from the Australia Council (2012), and the inaugural VCA Graduate Mentorship (2013) with Australian sculptor Susan Jacobs, in partnership with Creative Victoria. In 2015 she was the inaugural Artist in Residence at the Bundoora Homestead Art Centre in Melbourne. Evans' current studio research investigates the intersection of human and geological timescales and sites of exchange between the body and material. Her most recent project, *Irrstern*, was exhibited in early 2017 to high acclaim at tête, Berlin.

“I am most looking forward to spending time in the State Library Victoria collection. I've never had the opportunity to work directly with library staff in finding original documents, archival photographs and different types of stories in a collection. I know it will sustain my practice for many years, uncovering a real patchwork of ideas that can feed into many different projects.”



*Irrstern*, 2017, quartz crystal on carpet, (detail and installation view), 380 x 400 cm.

### PROPOSED FELLOWSHIP PROJECT

Evans proposed an ambitious, cross-disciplinary artwork that examines how we can attempt to reconcile our perspective of history from the vantage point of time and distance. The work, *The View from Mount Disappointment*, uses the Hume and Hovell expedition of 1824 as a poetic metaphor for how someone can reflect critically on their homeland's history. Evans will access archival material in the State Library Victoria collections to explore the history of Mount Disappointment, with special attention to overlooked histories, especially Indigenous perspectives. This research will inform the production of a large-scale installation using materials and elements collected from the Mount Disappointment area, such as rocks and other geological material including chalk or coal. These items will then be mounted on a wall of midnight dark carpet in a pattern, constellation, or map form to be determined during the research.

# GEORGES MORA FELLOWSHIP

## Support us

We are passionate about continuing Georges Mora's remarkable legacy of supporting Australian contemporary art. Through our annual Fellowship, we endeavour to provide artists the time, space and resources they need to be courageous, to progress their ideas and innovations, and to pursue fresh thinking in their chosen field.

But our work is only possible with the generous financial support of our fellow art lovers. Your donation, no matter how large or small, will make a tremendous difference to the next generation of Australian artists.

If you believe, as we do, in the vital importance of supporting Australian art now and into the future, we encourage you to get in touch with us and learn more about how you can be involved.

Email [info@georgesmorafellowship.org.au](mailto:info@georgesmorafellowship.org.au) or visit [georgesmorafellowship.org.au/donations](http://georgesmorafellowship.org.au/donations) to download a copy of our donation form.\*

Thank you to all our current and past donors for their generous support of our work. We hope that as you look through this publication you feel proud of what your contribution has helped to achieve.

\*The Georges Mora Fellowship is a registered not-for-profit organisation, and all donations over two dollars are tax deductible.

## Our Partners

We are immensely grateful to the following organisations for their continued support of the Georges Mora Fellowship and our Fellows.

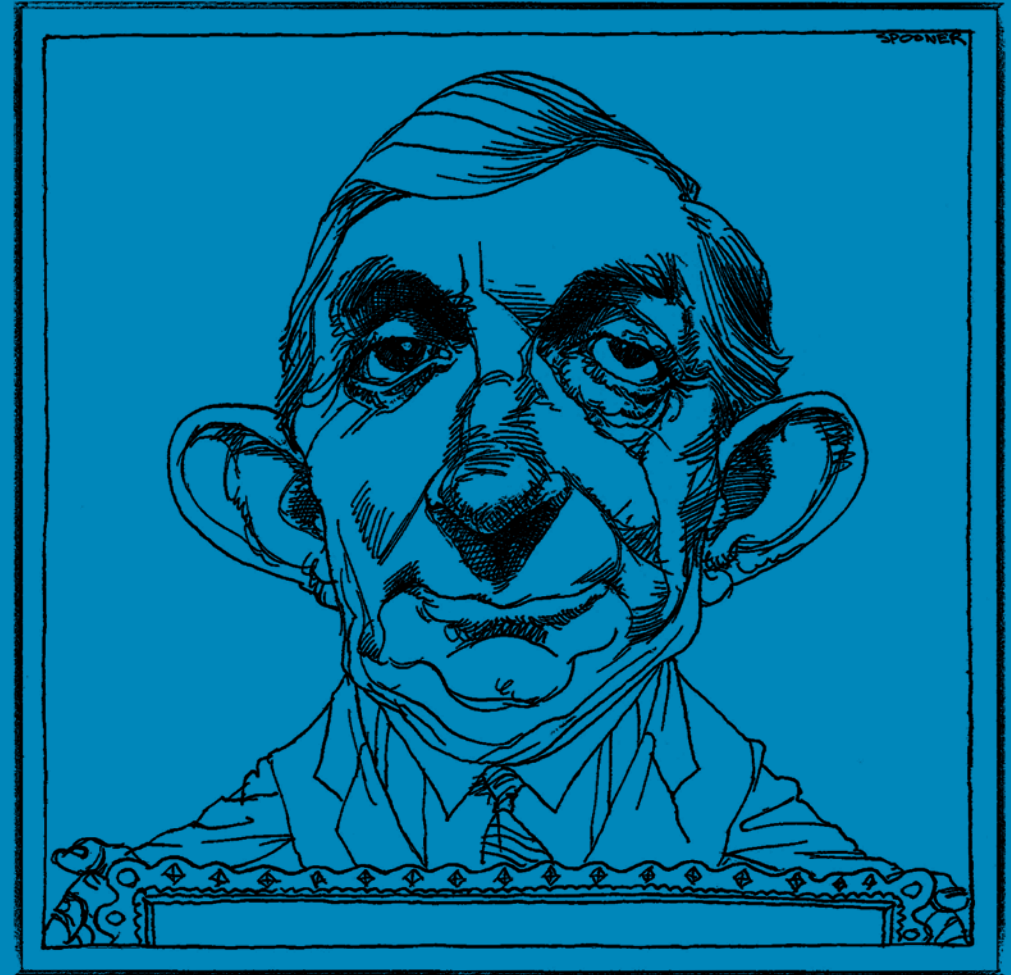


Alliance Française



STATE LIBRARY  
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What's your story?

We recognise the significant and inspirational contribution of our former beloved Patron, the late Dame Elisabeth Murdoch, AC DBE, who supported the Fellowship from its inception.



Georges Mora by John Spooner (undated sketch)