

**MEDIA RELEASE
WINNER OF THE
GOLD COAST ART PRIZE
2014 ANNOUNCED**

2014 Judge Dr Chris McAuliffe has awarded Melbourne-based artists Sonia LEBER & David CHESWORTH, winners of the 2014 Gold Coast Art Prize for their video work *We are printers too 2013*.

Gold Coast Art Prize 2014
6 Dec 2014 – 8 Feb 2015
Gallery 1 and Foyer Gallery
Free Entry

McAuliffe commented:

'For me, there was a clear winner; Sonia Leber and David Chesworth's video *We are printers too 2013*. Communications technology shapes our world but the artists' video of an abandoned newspaper building shows how far and fast technology moves; yesterday's high-tech is today's junk. In trashed offices and workshops, the artists discover all manner of redundant communication technologies: rotary dial telephones, Morse code devices, Linotype machines, ticker tapes. They show that the urgency of communication has shaped innovation, economics and social experience for almost two centuries. I was struck by the artists' eye for detail; there isn't a scene in which there isn't a label, a sign or a meter ... a reminder that, even before internet mobile phones, our entire environment was flooded with communications. In the end, the work isn't just an elegy for the printing press; it's a reminder that communication is our life blood.'

The artwork has been acquired by Gold Coast City Gallery Collection.

The following works were also acquired for Gold Coast City Collection:

Prudence FLINT, *Bathroom* 2014
Greg FULLERTON, *Home school for foreigners* 2013
Deborah WALKER, *The phone* 2013
Yao ZHANG, *Selfie - In front of a Chinese painting* 2014

Works not acquired are for sale. Illustrated catalogue \$2

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WINNER: Sonia LEBER & David CHESWORTH,
We are printers too 2013
HD video

16min

Courtesy of the artists and Fehily Contemporary, Melbourne

Artist statement:

'*We Are Printers Too* is a high-definition video set in the former Age newspaper headquarters in Melbourne. Speculative and archaeological, the work accelerates and decelerates through this vacant, purpose-built building that once produced the daily news, from its pre-digital technologies and lost modes of communication.

It begins with a lone drummer walking through the abandoned spaces beating rhythmic codes on her drum, evoking announcements and early forms of long-distance communication. Other percussionists inexplicably appear among the silent machines, multiplying the messages, and deaf/blind people 'talk' in sign language about the act of communicating.

Exploring the material and sonic by-products of communication, Leber and Chesworth punctuate the work with typesetting, telex, relay mechanisms of a pre-digital telephone exchange, morse code and the sound of a voice struggling to speak.'