



John Moores

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It is now nearly 50 years since the first John Moores Liverpool exhibition was held at the Walker Art Gallery. In 1957, the date of the inaugural show, both the Walker and the exhibition looked very different, but the essential principles of the exhibition, to encourage young painters and to bring the best of contemporary art to Liverpool, have remained unchanged.

The exhibition continues to play a significant part in the regeneration of Liverpool: the profile it gave to contemporary art in the city was a key factor in the decision to locate the first Tate venue outside London here in Liverpool. More recently, the development of the Liverpool Biennial was built round the presence of the John Moores Liverpool exhibition. The designation of Liverpool as European Capital of Culture in 2008 is a tribute to the variety and richness of the city's cultural offer of which the John Moores exhibition is an essential component.

In 2004, we made an important change to the first prize, increasing its value to the winner by removing the condition that made it a purchase prize. Alexis Harding, winner of John Moores 23, received the £25,000 prize money and sold his prize-winning work to the Walker. We are pleased to say that this year's winner has been purchased for the Walker Art Gallery's collection and joins the distinguished group of previous winners as a permanent and proud record of the exhibition.

Once again we would like to thank the Trustees of National Museums Liverpool, the Trustees of the John Moores Liverpool exhibition and the Moores family for their commitment and support. We are very grateful for the continued support of the A Foundation, especially for providing the

warehouse where the second stage of judging takes place, and also to the Radisson SAS Hotel Liverpool for their support as official hotel partner for John Moores 24. Thanks also to the many staff from National Museums Liverpool who have worked to make the show a success.

We would particularly like to thank the jury for their exceptionally hard work in selecting the exhibition. All judging takes place anonymously, without the names of the artists being revealed to the jurors. We received 2,300 entries, the highest number since 1963. From the slides submitted the jury shortlisted 268 paintings which were brought to Liverpool for the final stage of judging. As ever, there was much passionate debate amongst the jurors, and inevitably many works of merit were rejected in the process of reaching the final selection of 52 paintings. Each of them has something unique to contribute. We are delighted to present them to you in this year's exhibition, a tribute to the vitality, inventiveness, imagination and sheer variety of work being produced by some of the best painters in Britain today.

Lady Grantchester

John Moores Liverpool Exhibition Trust

Julian Treuherz

Keeper of Art Galleries
National Museums Liverpool

Emily Wolfe

The Silent Treatment 2006

Oil on linen
66 x 86.5 cm

The primary focus of my work is the interior space, with a particular interest in the domestic interior. These are always unpopulated spaces where there is some suggestion of a human presence. My current body of work is broad in its range of subjects, from tatty wallpapered rooms and windows hung with patterned net curtains through to a range of domestic ornaments and objects, as in *The Silent Treatment*. But the common thread connecting these paintings is the constant reference to artificial forms of nature.

In a number of the paintings of interiors, references to the natural world are made through the inclusion of wallpapers and fabrics patterned with landscape motifs. There is the suggestion that nature has been transplanted indoors into a domestic environment where it exists only in a symbolic form.

The interior space in *The Silent Treatment* is that of a bird cage. In this cage there is the usual paraphernalia associated with bird keeping, but the bird itself is absent. Instead, all that remains is an artificial bird, a decoy.

Biography

Emily Wolfe was born in Auckland, NZ in 1972. She studied at Elam School of Fine Art University of Auckland New Zealand 1993-96 and the Slade School of Fine Art (with Ryoichi Sasakawa Scholarship Massey University NZ 1999) London 1998-2000. Group exhibitions include *Art Futures* (Contemporary Art Society) Barbican London 2000, *'Diversions', Recent Acquisitions from the University Collection* Auckland University NZ 2001, *Chockerfuckingblocked* Jeffrey Charles London 2003, *Beyond the Black Sun* The Agency London 2005. Selected solo shows held at Vavasour/Godkin Gallery Auckland NZ 1998, Onetwenty Gallery Ghent Belgium 2005 and Anna Bibby Gallery Auckland NZ 2002, 2006.

