

**glover**  
**PRIZE**

AUSTRALIA'S  
MOST  
PRESTIGIOUS  
LANDSCAPE  
ART PRIZE®



**20**  
**21**



The Glover defines landscape painting in its broadest sense. The aim is to stimulate conversations about the meaning and possibilities expressed in the words landscape, painting and Tasmania. The Glover is open to artists from anywhere in the world.



## Glover Prize 2021

Falls Pavilion  
Evandale Tasmania  
[johnglover.com.au](http://johnglover.com.au)

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The Board of The John Glover Society wishes to commend the artists, and thanks the judges and all those involved with presenting the exhibition for their enthusiasm and commitment.

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## From the Chair



### **Peter Woof**

Chair

The John Glover Society Inc.

After a year that could be classed as anything but normal, there's a welcome sense of familiarity as we get underway with the 18th annual Glover Prize.

In 2020, we were fortunate in the timing of the March event; narrowly avoiding significant restrictions. We're very grateful that this good luck with timing has continued, as the Glover Prize 2021 opens as one of the first major Tasmanian events to go ahead in the new year.

In a year that found many of us with more spare time than we knew what to do with, artists across Australia evidently capitalised

on this opportunity - spending their dreary months of lockdown working, building, and creating art of all forms. While not easy to find a silver lining in the situation, these artists' ability to find inspiration in a difficult time reflects their work ethic, enthusiasm, and drive.

The significant spike in entries received this year reflects this. The Glover Prize 2021 attracted a total of 640 entries - up from 563 in 2020. In addition to receiving entries from every Australian state and territory, a total of 16 international artists submitted artwork, demonstrating the Prize's continued growth.

Of this year's Glover Prize entries, more than half (358) came from artists based in mainland Australia, while the number of Tasmanian entries (266) has also increased. We're delighted to see not only the expansion of the Prize's reach across the mainland but also the ever-increasing awareness on a local level. As an event that began in 2004 very much as a grass-roots initiative, the local community has long played a significant role in the Glover Prize. We are truly grateful for the support from visitors, volunteers and others who contribute to the event each year.

There are many others without

whom the Glover Prize would not be possible; amongst these are our partners. The Farrell family and Federal Group, at+m marketing, Victoria's Cosmetic Medical Clinic, and all our other corporate and media partners have been vital in allowing us to put together the Glover Prize each year.

While we always love to see increased entry numbers, the flip side of this is that it makes the judges job that much harder! Narrowing down over 600 artworks to just 42 finalists is no small feat, especially given the careful deliberation that our judging panel displayed. We are incredibly appreciative of Philip Bacon AM, Tracy Puklowski, and Julie Gough for their time and thoughtful consideration in selecting our 42 finalists and eventual winner.

Last but not least, I'd like to congratulate the 42 artists who have been selected as finalists and thank every artist that submitted an entry in the Glover Prize 2021. The art has always been the driving force behind the Prize and the reason so many are drawn to it each year. We're thankful for the effort that each artist puts in each year, and continue to be excited to see the work that will be created in the future.

## From the Principal Partner

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It is with great pleasure that we welcome the 18th edition of the Glover Prize. Federal Group is delighted to continue our long association as the Principal Partner of this important Tasmanian institution.

The last year has challenged us all. Every Tasmanian and every Tasmanian business has been forced to make major changes that have had impacts. This has been tough for everyone.

Over the last year we have also become more isolated as the pandemic forced restrictions have made socialising more difficult. We have all craved those “normal” events that provide us with the opportunity to leave our house and engage with something enjoyable with family and friends. I am sure we will never take these things for granted again.

The Glover Prize in 2021 will therefore play an even more

important role in our local society and economy, as we look to recover. While the threat from the pandemic is far from over, this March we have an opportunity to celebrate landscape art, and those who create it, in the beautiful township of Evandale.

We are all thankful for the way the pandemic has been handled in Australia, and especially within our home state of Tasmania. Our splendid isolation from the rest of the world has been a great advantage to us.

This isolation is now something that the rest of the nation, and indeed the world, is starting to value and will increasingly seek out. Although our tourism industry has been impacted possibly more than any other sector of the economy, we can take comfort that the Tasmanian brand



remains strong and our success in dealing with the pandemic makes us even more sought out as a place to visit.

Once Australians can begin to travel with confidence again, Tasmania will be at the top of the list of must visit destinations.

Federal Group is proud to be an important part of the Tasmanian tourism industry and the Tasmanian economy. While the pandemic has

been very difficult for our company, we remain absolutely convinced that investing in Tasmania is the right thing to do. We have worked extremely hard to keep our staff and our customers safe in recent months.

So let us celebrate the Glover Prize in 2021. This wonderful celebration of landscape art gives us much to be thankful for, and much to look forward to.

**Julia Farrell**

Director  
Federal Group Tasmania

## Curators Introduction



2020 was the year of COVID-19 which presented the world with an all-encompassing health scare, threatening and questioning our mortality our perspective, our priorities and our way of life.

We are lucky here. This past year has given us pause to reflect and recognise how fortunate we are to be living within the Tasmanian landscape. Finalists in the 18th Glover Prize are reflecting on the Tasmanian landscape as a place of great beauty and have a renewed connection with nature. Interstate artists have needed to

recall their past encounters within the Tasmanian landscape and reimagine their experiences.

A change in perspective of life is represented in a wider interpretation of the land. Some artists have focused on a specific narrative and part of the Tasmanian landscape, whilst others have used it as a point of departure to consider nature, land and earth as a whole.

Art is a reflection of our society. It is also the oldest method of human expression, allowing people to document their ideas, feelings and emotions. It can reveal what attitudes are felt in cultures during various times at various places.

The overall focus of this years Glover Prize finalists is of a reconnection to the Tasmanian landscape and nature, of gratitude and respect. The Glover Prize in 2020 concluded on Sunday 15 March. The following week the draw-bridge went up, fortress Tasmania became a reality. COVID-19 has greatly

impacted the Arts and artists with events and festivals cancelled, museums and galleries closed. Arts institutions and artists have needed to adapt and approach their work and presentations in a different way.

We have adapted and evolved to future proof the Glover Prize. A Virtual Exhibition has been developed and is now accessible through the new website. The Virtual Exhibition will allow anyone, anywhere to virtually visit the exhibition, travel around inside Falls Park Pavilion, view artworks up close and access details and Artists Statements. Artworks can also now be purchased through the website.

Thank you to the record number of 640 artists who submitted an entry to the Glover Prize this year. It is encouraging to receive so many entries and is gratifying that the Tasmanian landscape and participating in the Glover Prize continues to inspire.

Congratulations to the 42 finalists

whose contemplative work has been selected for exhibition in the annual 18th Glover Prize.

The substantial number of entries would have been a great challenge for our esteemed judges this year as they made their selections. I would sincerely like to thank Philip Bacon, Tracy Puklowski and Julie Gough for their time, commitment and expertise in the judging process. Their professional contributions, thoughtful considerations and deliberations are crucial to the ongoing success of the prize and its respect within the arts community.

Art may well have been a respite from the ongoing crisis. Nature and the Tasmanian landscape have perhaps been a place where people and artists have found solace, either physically or in their remembered psyche.

Covid restrictions have meant people cannot go in to venues, so they have been going out into the landscape and contemplating

its beauty. In uncertain times, nature provides certainly with its consistency of seasons and continued renewal.

Elaine Green is the only artist amongst the finalists whose work directly references COVID-19. Green painted thirty scenes for her work *April*, reflecting the thirty days in April 2020 of lockdown in Stanley, Tasmania. The social changes are noted with the quietening of life. In this moment, nature seems to have become more visible as she says “the wind still blew, the rain still fell, the sun rose and set, the tide came in and out and the magnificence that is Stanley comforted my soul”.

Keith Lane in his work *Lost Overboard (The Hunt for Ruby)* references the cancelling of the Sydney to Hobart Yacht Race due to COVID-19 and Neil Taylor also references his Covid-cancelled trip to Tasmania in his painting *Ice Age Fire*.

It is interesting to observe the difference in the works created

between Tasmanian and interstate / overseas artists amongst this years finalists.

Previously, artists not living in Tasmania have created work whilst visiting Tasmania or based on a recent visit. Travel to Tasmania has been severely restricted, so these artists have needed to revisit historical experiences for subject matter to express their engagement with Tasmanian landscapes previously visited.

Tasmanians have been able to travel within and around this majestic and inspiring State. Perhaps in part due to their confinement to the island, they appear to have re-connected on a deeper level to their natural environment.

Rachel Howell (TAS) has titled her painting *Syntonic*, which means “person responsive to and in harmony with their environment so that affect is appropriate to the given situation.” Howell refers to the Cradle Valley, Ronny

## Curators Introduction Cont'd

Creek landscape she has depicted as “Beauty at its best, unlimited combinations of form, colour, texture, shape and pattern. Leaving us awed, enlivened, energised.”

Peter Gouldthorpe is another Tasmanian artist who has been painting this landscape for over 20 years, often en plein air, and knows it intimately. Gouldthorpe was “enjoying the wild nip of winter” at Cradle Mountain when through the wind and snow a picturesque scene unfolded before him which he captured in *Inside the Snowdome*.

Whilst the work of Tasmanian artists is based on their deep connection with their home state, interstate artists are thoughtfully reflecting, their paintings similarly imbued with reverence of the Tasmanian landscape and its savage beauty.

Melissa Kenihan (VIC) is dreaming of Bruny Island, the Tasmania she has previously visited, musing, “that is where I wish I could be.” Her painting *That Bruny Backyard* is

of the feeling of being in this place, still present in her psyche where her memories are of the sea, the air, nature and freedom.

Leanne Halls’ (NSW) *In the Mist* was inspired by her first experience of the Tasmanian landscape of a place “that profoundly touches and excites our senses, ... the Tasmanian wilderness is one such place which attracts and inspires people.”

Jennifer Riddle (VIC) has regularly visited and painted the Tasmanian landscape. Her painting, *And I shall not pass you by - Bathurst Harbour*, uses memory of place as the subject matter to focus on “our connection with nature, understanding the profound effect nature has on our physical and mental wellbeing.” Through amplifying the scenic beauty, Riddle “Endeavours to exemplify both the physical strength and the transient grace that underlies the landscape.”

Whilst the previous three artists have made naturalistic works, Karen Hammat (SA) presents an

abstracted view in *Night Rocks, Bay of Fires*, of “the imprints left in memory by a particular place ... the feeling of a place that persists even when its visual memory fades.”

Although geographically dislocated, the work of the interstate artists shows a deep connection to the Tasmanian landscape in their minds eye as they portray the ephemeral beauty of the land.

Amongst the 42 finalists this year, four have made their work in the form of a tondo - a circular painting. The circle is a symbol of unity and harmony, also a symbol of infinity. This could be an interesting reflection on the pandemic that peoples as a whole have been facing and fighting together on a united front.

It is also a way of looking at the Tasmanian landscape and placing it in the greater context of planet earth.

V.I.D Singh describes his painting *TMSHSKDC 76* simply as being of “The sky as a whole” and is “Forever

recapturing its beauty over and over.”

Darryl Brian Rogers’ tondo image *Remnant #4* is created using organic matter to express his concern of historical human impact on the land.

Similarly, Sebastian Galloways’ *View of Mt Lyell through an Acid Raindrop*, is created with an uncommon medium, oil on copper, as he too expresses his concerns of the environment, in particular, the effects of copper mining. Referring to this landscape in Queenstown as being a “Mars like landscape” due to the sulphur dioxide emissions. In observing the changed colour of and damage to the environment, through this catastrophe, he reflects that “...they bear a strange and otherworldly beauty”.

*Luisa Romeos’ tondo painting, The Styx, A Stereo Window, references the stereoscope, a device once used to view far distant lands. It is from this psychological distance that*

*these artists are viewing the land, all land, and making a focused work with an embedded narrative.*

*Romeos’ impressionist work is an emotive response to the untamed beauty of the waters and bushland depicted in southern Tasmania. Whilst being representative of all of “earth’s bounty of natural resources and beauty”.*

*A wider viewpoint has been taken on how we treat mother nature and exploit it for personal and immediate gain, along with the reflection that the land is enduring and will continue far beyond any individual.*

*Thomas Thorby-Listers’ painting Scared Ridges of the Franklin-Gordon National Park is made by referencing satellite photographs to depict a monochromatic, distant aerial view of the land.*

The change in personal perspective from last year could be the influence in the change in perspective of these artists work,

from micro to macro views. As we all face the present pandemic, smaller life concerns seem less relevant.

Art reflects culture by visually translating experiences. In doing so, artists help create and preserve the cultural moment.

Contemporary issues are expressed in the works on exhibition in this years Glover Prize, in particular human impact on the environment. However, as the global pandemic continues, the overall consideration of the artists is of seeing, feeling and remembering their experiences of the untamed beauty of the Tasmanian landscape and of having a renewed connection with the natural environment.

We are lucky here.

**Megan Dick**

Curator

John Glover himself was an innovative, contemporary and progressive artist of his era. He continued to evolve, search for new subject matter, travel to new lands and develop his style - this avant garde approach subsequently led him to be the first artist to accurately depict Australia's light, land, and stories of settlement for which he is now celebrated as "the father of Australian landscape painting".

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## 2021 Judges

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### Philip Bacon AM

Queensland - Director, Philip Bacon Gallery



Well regarded art dealer, patron and philanthropist, Philip Bacon established Philip Bacon Galleries, Brisbane in 1974. The gallery is renowned for exhibiting many of the country's most celebrated, established and contemporary artists.

The late 1980s saw Mr Bacon as Art Consultant to Expo 1988 and an adviser to the Estate of Lady Trout. In 1990, he was made a consultant and adviser to the Margaret Olley Art Trust, and is now a Trustee. In 1994, he became a member of the Advisory Council, Griffith University - Queensland College of Art. From 1995 to 1996, Mr Bacon was an adviser to the Trustees and Executors of the Johnstone Gallery Estate. He became a Board member of the Brisbane Biennial International Music Festival in 1996. In 1998, he was made a Board member of

the Brisbane Festival of which he is now Deputy Chairman.

In 1994, Philip Bacon became a member of the Board of Opera Australia, a position he held till 2010. He was a member of the Council of the National Gallery of Australia from 1996 to 2003 and has been a Trustee of the Gordon Darling Foundation since 2000. He is a Founder / Benefactor of the Queensland Art Gallery Foundation and Perpetual Donor and member of the Board of the Foundation of the National Gallery of Australia. He was appointed as a Trustee of the Board of the Queensland Art Gallery from 2012 to 2017. In 2014, he re-joined the board of Opera Australia and is currently Chairman of the Opera Australia Capital Fund. Philip Bacon was made a Member, Order of Australia in 1999 receiving in the same year a Doctor of Philosophy (honoris causa) from the University of Queensland. In 2002, Mr Bacon received a Doctor of the University from Griffith University, and Doctor of the University from Queensland University of Technology in 2005. In 2009, he was named a 'Queensland Great', and also was announced as AbaF Goldman Sachs Philanthropist of the year.

He was named by The Australian as one of the fifty most influential people in the arts in Australia, 2012. In 2019, he was the recipient of Philanthropy Australia's Leading Philanthropist award.

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## Tracy Puklowski

Tasmania - Director, Queen Victoria Museum and Art Gallery (QVMAG);  
Director, Creative Arts and Cultural Services, City of Launceston



Tracy was appointed to the newly created position of Director, Creative Arts and Cultural Services for the City of Launceston in October 2018. Her role spans the Directorship of the Queen Victoria Museum and Art Gallery (QVMAG) and the development and implementation of cultural strategy and services for the city.

Prior to her arrival in Tasmania, Tracy had a 25-year career in the New Zealand cultural heritage sector, starting in art curation. Later roles included Associate Director at the National Museum of New

Zealand Te Papa Tongarewa, Associate Chief Librarian at the National Library, and Director of the National Army Museum Te Mata Toa.

Tracy has a MA (hons) in Art History, a post-graduate Diploma in Museum Studies, and is a graduate of the Getty Museum Leadership Institute (MLI). She studied Australian Art as part of her Masters and has worked with many Australasian artists and collections throughout her career. She has a strong interest in Trans-Tasman artistic connections.

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## Julie Gough

Tasmania - Artist and Curator



Julie Gough is a Tasmanian Aboriginal artist, writer and a curator of Indigenous Cultures at the Tasmanian Museum and Art Gallery. Her Briggs-Johnson family have lived in the Latrobe region of North West Tasmania since the 1840s, with Tebrikunna their Traditional Country, in far north eastern Lutruwita (Tasmania).

Gough's art practice often involves uncovering and re-presenting conflicting and subsumed histories, many referring to her family's experiences as Tasmanian Aboriginal people.

Gough holds a PhD from the University of Tasmania (Visual Arts, 2001), a Masters degree (Visual Arts) University of London, Goldsmiths College (1998), and Bachelor degrees in Visual Arts (Curtin University), Prehistory and English literature (University of West Australia).

Since 1994 Julie has exhibited in more than 130 exhibitions that include: TENSE PAST, solo survey exhibition, Tasmanian Museum and Art Gallery; Divided Worlds, Adelaide Biennial of Australia Art, 2018; Defying Empire, National Gallery of Australia, 2017 and touring; THE NATIONAL, MCA, 2017; With Secrecy and Despatch, Campbelltown Arts Centre, 2016; undisclosed, National Gallery of Australia, 2012; Clemenger Award, National Gallery of Victoria, 2010; Biennial of Sydney, 2006; Liverpool Biennial, UK, 2001; Perspecta, AGNSW, 1995. In 2018 a monograph on her art Fugitive History was published by UWA Press, and short fictionella: Shale, was produced by A Published Event. Gough's artwork is held in most Australian state and national gallery collections.

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## 01 Steven Alderton

NSW

### *Little Blue Lake*

Pigmented inks and acrylic on canvas

172 x 190 cm

\$11,000

My work is about the enduring horizon line and the visual environment.

When you are in nature you are looking, absorbing, seeing and experiencing the vast complex surrounds. Within the landscape, you always have a point of focus and direction, yet everything else that is not part of your focus forms part of the visual environment - these paintings are about rolling up the experience of the whole visual environment, beyond your focus, and looking to the horizon line beyond the immediate. The energy of nature, great beauty and the sublime are found at the horizon line; it is limitless and ongoing, and linked to the future and to destiny.

Nature is powerful, violent, brutal, cruel and chaotic, yet



abundant, giving and eternal. It is a work in flux, where the definition of nature keeps changing, and our relationship with it shifts. I painted Little Blue Lake in Tasmania as it is a vivid, bejeweling colour that lights up the landscape. It was once untouched nature,

then it was turned into a mine, now turned back into nature through repatriation. The beauty is extraordinary, it is natural and unnatural, sublime in its beauty and alchemic in its colour.



## 02 Joshua Andree

TAS

### *Storm Bay (Brought to you by)*

Oil on canvas

122 x 153 cm

\$2,850

The Atlantic salmon industry in Tasmania is worth an estimated 497 million dollars annually. 497 million is the dollar value that is placed upon the purchase of an ageless landscape. It would be easy to paint a nice landscape of Storm Bay with pretty blue sky and puffy clouds reflected in calm waters. But it's not

that. It's a complex environment with rich cultural and social history. Further, it is inherently scarred by the presence of pens that just don't belong. An eloquent allegory for the presence in the landscape of those and their ancestors who impart them.

## 03 Anne Brennan

VIC

### *Horizontal forest*

Acrylic on canvas

147 x 100 cm

\$3,000

I have been painting humanlike tree limbs for several years now. In this painting, I have invoked the stories my mother told me when I was a child, driving up the West coast to visit family in Zeehan. She spoke about horizontal forests which, she said, formed dense impenetrable mats over gullies where the lost fell, never to escape. I believed these cautionary tales she had been told as a child. Yet, most of the forests around Zeehan and Queenstown had been long axed to feed the railways or poisoned by sulphuric mine fumes: the only forests around the towns were small remnants. Now I understand that horizontal forests are easily penetrated. They are part of a web that forms a protective mat over the world. Not to be feared and destroyed but appreciated and preserved. I have re-imagined them from below, as I once did as a child, but entwined them to form a woven pattern. I wanted this painting to be beautiful and disorientating as are the depths of real forests.



## 04 Jane Burton Taylor

NSW

### *Court House Wallpaper*

Collage: cotton rag on cotton rag  
paper

99 x 66 cm

\$3,000

*Court House Wallpaper* is a re-imagined wallpaper presenting a symbolic landscape. It bears witness to the dramatic impact of colonialism on the Tasmanian landscape. The artwork is based on an 1880s wallpaper salvaged from a Court House that was once part of the colonial military complex at Oatlands, in the southern midlands of Tasmania. In the 19th century Australian colonists often installed wallpapers decorated with wildflowers from their homeland. They were following a painterly tradition dating back through French scenic wallpaper to Roman wall frescoes, of bringing the outer landscape inside. But in Australia, this seemingly harmless pursuit had an inherent nostalgia for the place before; a turning away from a recognition of the indigenous. This work seeks to incorporate the indigenous within the colonial. Physically, the work is scaled to reference wallpaper samplers of the day. The floral pattern of the historic original is re-formed by the painted roots of lantana. The twisting roots of this introduced species frame carefully



observed, drawn and painted colonial depictions of fauna now classified as extinct, endangered or vulnerable in Tasmania. In this

re-imagined landscape, two extinct species face downwards, while the others animals move upwards, from sea to sky.



## 05 Faridah Cameron

TAS

### *A line in the sand*

Acrylic on linen

102 x 110 cm

\$7,500

A strand of kelp lies on the sand near Eaglehawk Neck, a reminder of the giant kelp forests that grew in the area.



## 06 Tim Coad

TAS

### *Tracing Impacts*

Dry-point on Hahnemühle

300gsm paper

110 x 160 cm

\$4,000

This work is the result of a drawing machine. A handmade, clunky and chaotic machine where detritus from the fire ravaged Tasmanian landscape is salvaged and used to expand on methods of expressive mark making. The machine makes dry-point marks that evolve over time, and reflect upon the interdependence, and the collisions of nature and culture. When the landscape is burnt,

damaged, dug up and stripped away, we are not simply met with nature, we are again met with civilisation. “We” have been unveiled by the bushfires. Wires, nails, miscellaneous tools and fire scorched machine parts - these are our traces. Now they are employed as drawing implements. The tangled and struggled movement of the fragile black lines echoes within our marked landscape.

## 07 Jason Cordero

SA

### *The Expedition of the Artificer*

Oil on linen

152 x 102 cm

\$10,000

We are individuals of artifice and change. Expeditions from our built environments to the wild trace filaments from which tendrils leading to the alteration of the explored inevitably extend. Here I have recalled Tasmanian places I have visited which are seemingly wild but bear the mark of our activity; that I could be in those places is, in itself, a mark of such change. With a shift in perspective, that which is introduced is filtered and becomes normalised. The intrusions, while not necessarily having their origin forgotten, become a part of the wild, establishing a cycle as the Artificer's expeditions continue into and extend from those which came before.



## 08 Richard Dunlop

TAS

### *Liffey Falls near Deloraine (Birthplace of the Tasmanian Greens)*

Oil on Belgian linen

168 x 170 cm

\$25,000

Liffey Falls near Deloraine North Tasmania (where I now live) is adjacent to Oura Oura where Bob Brown and partner Paul Thomas hatched ideas for the formation of the Tasmanian Greens over a kitchen table, with various visitors like Richard Flanagan. The images of the area on television were relayed to me in my twenties, and I was enamoured by the idea that anyone could conceptualise a persuasive movement with such modest means. As a subject for painting however, it has nothing to do with politics, but rather chosen for its formal and theatrical qualities as a painterly fiction, no more a copy of reality than what a novelist or a filmmaker might envision for an audience to communicate an experiential journey. I sought to bring various elements into a fresh and harmonious order, with the predominant subject being the capturing of an emergence of light in the north Tasmanian 'film noir' landscape.



## 09 Josh Foley

TAS

### *Houdini*

Oil, acrylic ink & synthetic polymer  
paint on canvas

153 x 185 cm

\$12,500

Some notes taken throughout the  
creation of this work include:  
Information age landscape.  
Detail is textual.  
Flying pigs... The sky is inhabited  
once more.

The Tasmanian landscape is a  
computer program made in Inida  
(Spelling intentionally incorrect.  
The label on the roll of canvas,  
used for the work specified it was  
made in Inida and I thereby began  
to speculate on the significance of  
the fact that in some ways part of  
this landscape was manufactured  
in a factory in the Northern  
Hemisphere)

This is a Frankenstein landscape  
of Tasmania, stitching together a  
gothic past, echoes of Gondwana  
land, the continuing juxtaposition  
of industrial schematics with  
ongoing colonial desires, and an  
emergent reality that is mediated  
and manipulated by exponentially  
increasing technological trickery  
with the communicative and  
physical distances of space and  
time shrinking as an outcome.  
Luddite self-portrait...



## 10 Sebastian Galloway

TAS

### *View Of Mt. Lyell through an Acid Raindrop*

Oil on copper, Sassafras

85 x 95 cm

\$6,750

Although the environment of Queenstown is slowly healing, its Mars-like landscapes are as striking as ever; a persisting testament to over a century of copper mining. As the trees on the hills were felled for building and fire wood, acid rain, caused by sulphur dioxide emitted by the copper smelting process, fell to earth and further transformed the landscape. The barren hills of exposed rock remain as stark evidence of an environmental catastrophe, yet they bear a strange and otherworldly beauty and are captivating for many.



## 11 Fabien Garcia

VIC

### *Orchestra*

Oil on linen

80 x 98 cm

\$2,100

It was a mystical foggy day, grey, very windy and raining. After setting up camp at the base, we decided to go explore the valley above us, the foothills of Jerusalem walls. Coming around a corner, we discovered an altitude lake which has struck us in awe. The three of us stopped, stood still in this harsh weather and contemplated what was unfolding in front of us. The wind was directing a magical ballet on the surface of the water, surrounded by an orchestra of colors and rare varieties of flora. We literally felt something special, something almost spiritual. We felt humbled and privileged. We all wanted to be a part of this scene without disturbing it. My friend stepped ahead, kneeled by the water and drank a mouthful of it. It was the clearest water. My partner and I decided to follow



his lead one after the other. After a while, we bowed to this scene and left. I have worked from a picture I took on that day. As soon as I put my paintbrush on the canvas, it is a play between me and the painting. The reference picture becomes second as I act to materialise my memory, I look

for vibrations or “accidents” that will add depth and energy to this scene. It is a personal work of emotional remembrance, most precisely a work of memory linked to the experience of a peculiar space and time, depicting my inner experience of this landscape.

## 12 Peter Gouldthorpe

TAS

### *Inside the Snowdome*

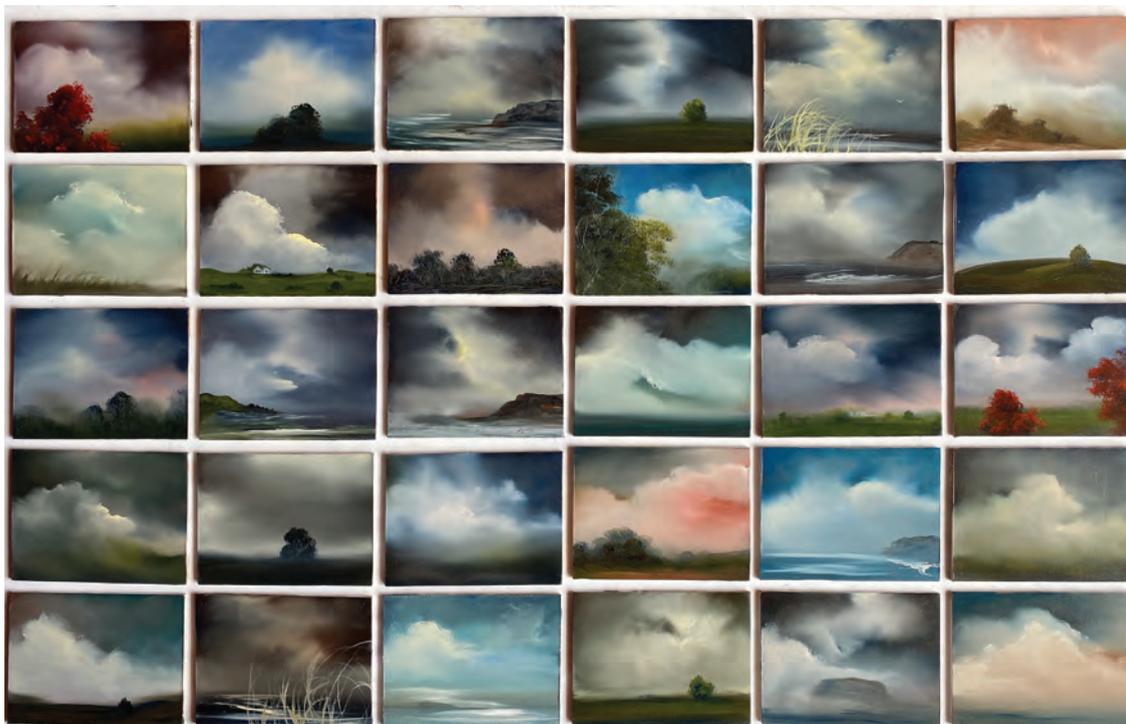
Oil on linen

153 x 138 cm

\$13,000

The classic shape of Cradle Mountain is imprinted in people's minds as the view from Dove Lake. This is a view of its turreted western side in mid-winter, a sight unfamiliar to most. On this day I was enjoying the wild nip of winter and the tracery of snow on the plants but disappointed not to be seeing anything beyond fifty metres. With an easing of the wind, came an opening of the scene, before it was swallowed once more by blizzard.





## 13 Elaine Green

TAS

### *April*

Oil on masonite

51 x 78 cm

\$3,000

The thirty scenes depicted in this work reflect the thirty days in April 2020 of lockdown in Stanley Tasmania. The world had changed, helicopters flew over-head and roadblocks were erected to prevent us travelling far. No tourists came for the Easter break, the shops were

all shut, the chairlift sat silent and the penguins were not visited. But the wind still blew, the rain still fell, the sun rose and set, the tide came in and out and the magnificence that is Stanley comforted my soul.

## 14 Leanne Halls

NSW

### *In The Mist*

Oil on canvas

91 x 76 cm

\$5,000

Rarely do we come across places that profoundly touch and excite our senses, yet the Tasmanian wilderness is one such place which attracts and inspires people from every nation on earth. Peter Dombrowski's wilderness photography helped open the world's eyes to this treasure which is uniquely Tasmanian. I also was inspired from the first time I saw it so many years ago.

In this work I wanted to inspire a new generation by capturing the mysteriousness of the wilderness while paying tribute to a great artist, whose photography has inspired me.



## 15 Karen Hammat

SA

### *Night Rocks, Bay of Fires*

Mixed media on board

90 x 90 cm

\$1,390

My abstract landscapes depict the imprints left in memory by a particular place. These imprints are as much emotional and kinaesthetic as visual. The feeling of a place that persists even when its visual memory fades.



## 16 Robyn Harman

TAS

### *Monolith #3*

Oil and acrylic on canvas

160 x 105 cm

\$3,200

The coastal and estuarine waters of Tasmania are both constant and ephemeral - constant in our lives as island people, yet we experience only a snapshot of water's traverse over our island's ever-changing landscape. Our island is both still and solid, the crag that we cling to; but still the tides ebb and rage, the waves erode once-familiar shorelines and geological time marches on. On a sailboard I have visited a few of these reefs and islets and I imagine the precarity of reaching one of Tasmania's sea stacks - stone towers that arise from deep bays, evoking a sense of remoteness and wilderness, of memories and myths. This sea stack near Waterfall Bay has the presence of a spiritual site existing in the liminal space between land and sea, between sea and sky. As I view the towering sea stack I imagine myself sailing in close proximity, weaving closer to the monolith while a GPS signal follows my trail. What would it feel like? Where would the wake of my board appear as I cut through the water? Digital and painterly images may have more permanence than this monolith, entering the age of the Anthropocene.





## 17 Rachel Howell

TAS

### *Syntonic*

Oil on linen

140 x 180 cm

\$10,800

Cradle Valley, Ronny Creek. A spring day, beautiful sun, intercepted by a howling gale, the blackest of skies, incoming torrential rain, thunder and lightning, mist and a flurry of snow. Crisp fresh air invokes feelings of peace and relaxation. Immersed in

the quiet, fresh, soothing, healing surrounds of our natural world. Beauty at its best, unlimited combinations of form, colour, texture, shape and pattern. Leaving us awed, enlivened, energised.



## 18 Melissa Kenihan

VIC

### *That Bruny Backyard*

Oil on stretched linen

61 x 92 cm

\$1,400

I dream of that big Bruny backyard,  
one without fences and with views  
out to sea.

The air is salty but sweet.

I want to play there again, to swing  
on the old clothesline and hear that  
rusty creak as it turns.

My feet without shoes.

The Pademelons coming and  
going as they please, grazing on  
grasses, watching me play.

Nature all around me.

Life there is free and I know, with  
all my heart, that is where I wish I  
could be.



## 19 Laurence King

TAS

### *The Madness of Nebuchadnezzar*

Oil on canvas

71 x 152 cm

\$8,600

He was driven away from mankind. He ate grass like an ox, and his body was drenched with the dew of heaven, until his hair grew like the feathers of an eagle and his nails like the claws of a bird. Dan 4:33 This is a personal response to a straight forward image. It is a metaphor for how we can be at the mercy of life swirling about us.



## 20 Keith Lane

TAS

### *Lost Overboard* *(The Hunt for Ruby)*

Acrylic, coloured pencil, oil on  
canvas on board

40 x 140 cm

\$4,400

Before moving to Tasmania six years ago from Sydney we would sit on the harbour foreshore for the annual Boxing Day family picnic and watch the start of the Sydney to Hobart Yacht Race.

The cancellation of the 2020 “Blue Water Classic” due to COVID-19 resonated with me and reminded me of the tragic year 1998 (that we watched depart from Sydney) and the catastrophic storm that devastated the race that year and with it the loss of life. This also

reminded me of the principle origin of Tasmania's COVID troubles brought about by the incursion of the virus via the returning Ruby Princess passengers to the Burnie area. Again, the Sydney and Tasmania connection via the sea between us.

So this work, whilst making a more literal visual reference to the 1998 disaster, has sought to draw parallels with more recent events and consequences relating to the sea and Tasmania's status as an island.

## 21 Robert O'Connor

TAS

### *Poatina*

Oil on canvas

127 x 127 cm

\$7,500

Some see the land as something that only serves to be dug, cut, drilled, and exploited. It's okay though - the land will outlast us folk. She will heal and thrive, and the Poatina Headrace will resemble Claude Lorrain's "Paysage de la Campagne" or Capriccio's "Ruins with figures" or Claude Henri Watelet's "Paysage" to the roaches, rats, and whatever else survives climate change.





## 22 Tony Pepe

TAS

### *Huon Moon*

Oil on linen

91 x 122 cm

\$5,000

The moon setting over the Huon river was a moment of true tranquility.

The turmoil of moving away from my family and being a new arrival to these shores was finally set to rest.



## 23 Rodney Pople

NSW

### *Liffy Falls*

Oil on linen  
140 x 180 cm  
\$30,000

'Liffy Falls' is from a contemporary series on Tasmanian rain forests with some non-native imagery. The crystal clear waterfall is surrounded by cobalt green myrtle, towering eucalypts and massive tree ferns giving over a lush green hue with dappling light.

## 24 Jennifer Riddle

VIC

### *'And I shall not pass you by' - Bathurst Harbour*

Acrylic and conte on canvas

141 x 186.5 cm

\$15,000

With each challenge experienced in life, our connection with nature has an opportunity to intensify and grow. Through loss, I understand the profound effect nature has on our physical and mental wellbeing - a connection that is vitally important not only to our health but to the health of our natural world. This work aims to offer an intimate, visceral and meaningful dialogue with the viewer, a narrative that acknowledges the antiquity of its culturally rich past, the ephemeral beauty within and the unbridled fate of its future. Through composition, expressive palette knife applications and thinly veiled brushwork, my work endeavours to exemplify both the physical strength and the transient grace that underlies the landscape. Whilst creating a soulful sense of space and depth within that offers stillness, reverence and most importantly connection.



## 25 Darryl Brian Rogers

TAS

### *Remnant #4*

Mixed media on linen

55 x 55 cm

\$1,350

“*Remnant #4*” is a work that remembers a desecrated country, it has been created through heat and fire, a burnished obliteration of organic matter that preserves the forms of a scorched bushland floor, leaving an embossed story of what once was.

This embellished negative imprint of a detritus littered ground speaks of lost natural histories underfoot, a land under threat and a relief etched topographical landscape toward abstraction.



## 26 Luisa Romeo

TAS

### *The Styx, A Stereo Window*

Oil on linen

161 x 161 cm

\$11,000

Romeo's large scale impressionistic painting shows a movement, an aliveness of time and place while the graphically dense details of the eddies in the tannin rich waters allows the viewer to fall into the swirl and be carried into the image. The title alludes to a historical implement for viewing, the stereoscope was a device once used to view far distant lands. The preliminary drawings and photographic documentation were gathered where only a hundred meters away were scenes of major destruction and decimation of land through heavy handed forestry activities. The roads that were traveled to reach this sublime space, are the very same road networks that were established to cart away our very lifeline of existence. We have to consider the possibility these stereoscopes captured in oil and pigment will be the only way to view these landscapes in the coming decades, assuming even they survive the wanton expansion



of the human race. A reminder of what we could preserve from being mindful of the destruction caused by our collective narrow focus on fiscal gain prioritised over the earth's bounty of natural resources and beauty. What are we all collectively losing from this practice of narrow focus financial gain?

## 27 Otto Schmidinger

QLD

### ***TIMELESS***

Oil on canvas

110 x 110 cm

\$4,500

“*Timeless*” I wanted to show a landscape outside of time. This painting is of one of the timeless scenes that I was captured by when travelling Tasmania, I think many people are attracted by that aura of endless tranquility and love Tasmania for that reason.





**28**  
**the naughty  
see monkey**

VIC

*Franklin River Dream*

Mixed media on artists paper

65 x 91 cm

\$2,500

This work is a world in microcosm, where shapes are viewed through a kaleidoscope that tumbles them

together. Fractal shapes frozen within the canvas dance and play. This work is dense, with shapes that feel like several paintings pressed into one, representing scenes and events, but remaining teasingly ambiguous, frozen between something that has happened and is about to happen. Viewers wander around inside the painting, seeing new objects, new stories, and getting lost in time. I create art for my own pleasure, trusting my instincts to guide

my imagination with techniques honed over decades. Images reveal themselves slowly, while spontaneous surprises emerge at every stroke. I'm completely absorbed, refining what to keep, being brave enough to discard elements for unexpected delights to reveal themselves. My unique signature challenges the viewer to step outside the anticipated, to see what's actually there, continuing to delight as new shapes emerge.

## 29 V.I.D Singh

NSW

### *TMSHSKDC 76*

Acrylic on canvas

30.5 x 30.5 cm

\$200

The sky as a whole has captivated humanity throughout the ages, I am no one but a slave to its mystery. Forever recapturing its beauty over and over.



30

## Peta-Jayne Smith

ACT

### *Trowutta treasures*

Watercolour and gouache on archers paper

paper

60 x 90 cm

\$3,000

As a visitor to Tasmania, I am repeatedly awestruck by the grandeur and vastness of the landscapes. There is something that thrills my senses at every view, I'm not sure what it is but this gorgeous island sure packs a punch. As an artist, the landscapes are diverse and breathtaking. I've been inspired by the "big picture" landscapes of Australian artists, the paintings of mountain ranges, monumental trees, valleys of lush pastures and meandering rivers but these last few years have reminded me to look at things differently. I've realised how important and vital the "small things" are to the whole story of life. Trowutta Caves Conservation Reserve on Palawa land is home to the Trowutta Arch, a geological formation left behind by sinkholes located in northwest Tasmania.

A temperate rainforest with rugged formations, soft ferns, large trees, tiny fungi and mosses. The "big" and the "small" sit together in perfect harmony here as the jewel like fungi decompose organic waste and are essential for recycling of carbon and minerals in the ecosystem, the seeders of the plant world. My artworks title pays homage to the big and small in all our lives.



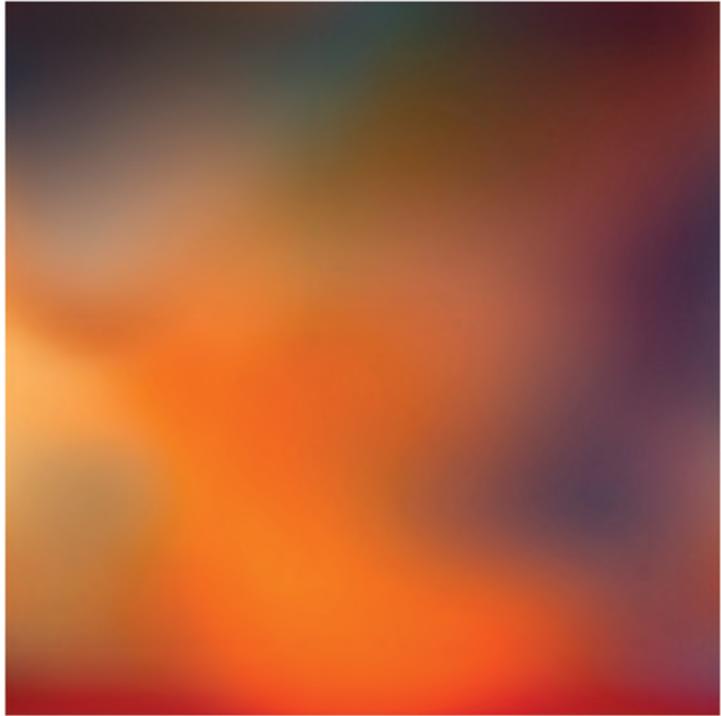
## 31 Paul Snell

TAS

### *Bleed # 202101*

Chromogenic print face-mounted  
3mm matte plexiglas on paper  
120 x 120 cm  
\$6,500

At this critical time in our environmental history it is extremely hard to celebrate the landscape without reflecting on our severely flawed relationship with it. "*Bleed # 202101*" is a re-imagined landscape. It does not provide a definite representation or narrative. It places the viewer in a space that is just out of reach. A liquid space that envelopes and consumes, the soft forms are both rich and void. The viewer is invited to experience the work as if drifting among layers of primal matter, it is an invitation for contemplation and reflection. "*Bleed # 202101*" provides space and time for the viewer to consider a landscape no longer present, but lost.





## 32 Neil Taylor

NSW

### *Ice Age Fires*

Acrylic on canvas

122 x 183 cm

\$18,000

This image of fires and rising oceans from the North East is not a contemporary response - its source is millennia old - the end of the last Ice Age. It came to me (close to its current form) while I was researching in preparation for a trip to Tasmania that eventually had to be Covid-cancelled.

The immense fluctuations in sea level over geological time have

always fascinated me - the drowning of land bridges is comparatively recent history and deeply effects our mythology and all evolution. Under these straits lie fireplaces and campsites and middens and hunting grounds and songlines and paintings and carvings and burial grounds as well as the once fire red rocks of the North East.

33

## Thomas Thorby-Lister

NSW

### *Scarred Ridges*

Synthetic polymer on linen

120 x 150 cm

\$4,500

The painting focuses on an abstracted aerial view of the Tasmanian landscape, namely the Franklin-Gordon National Park surrounding Lake Gordon. This area was one of the worst affected by bushfires in Tasmania. Satellite photographs of the burnt landscape were used as inspiration for this painting, created for the Glover Prize specifically. I hope to evoke a sense of scale and place with the work, focusing on perspective and the stark distinct ridges of the region. The monotone palette of raw linen and black paint is signature to my practice, but also references the charred landscape.



## 34 Irene Torres

VIC

### *Hell's Gates*

Oil paint on canvas, framed

57 x 69 cm

\$2,400

Nature - with its uncontrollable power, its violence, its potential for cataclysmic extremes, its mysteries and majesty, are phenomena for expressing a range of psychological and emotional states. Having visited Tasmania on two occasions to hike the wilderness and learn about the history of such an immensely fascinating place in terms of its natural wonder and its convict history, I was struck by its inherent darkness and lightness, violence and beauty, hope and despair. This ancient and powerful land has become a motivation in which I reveal my perceptions relating to identity and landscapes as complex representations of continuous interactions between people and their surrounding environment, influenced by different factors in the processes of the environments evolution. Employing light as a tool to highlight drama, terror, or awe, my work is a visceral response to the Tasmanian landscape.



## 35 Guy Trinquet

VIC

### *Misty-rious*

Mixed Media on canvas

123.8 x 93.6 cm

\$5,800

The Western Arthur Range, part of the spectacular wilderness of Tasmania's World Heritage listed area, is both inhospitable and alluring. Exposed to harsh and unpredictable weather patterns that can change quickly, thick fog often shrouds the rugged terrain, creating mysterious shapes that disappear into an atmospheric background. Painting this piece reminded me of another World Heritage site, Cathedrale Notre-Dame de Chartres, located about 100 kms away from Paris where I lived before moving to Australia. I visited Chartres on a cold spring morning. The cathedral, which sits on a hill overlooking the town, was barely visible, its towers vanishing into the fog. It wasn't a picture-perfect day, but I found the mood appropriately mystical.



36

**Annette van Betlehem**

TAS

***Through Summer Snow to Lake  
Nameless...***

Oil on canvas

100 x 100 cm

\$8,300

02/12/2020 Snow covers the  
Central Highlands... have reached  
the snowy open Moorland, way  
beyond Judith Wrights trees, with  
her words from the Higgs track  
sign still reverberating “wisdom...  
can be quiet and not look for  
reasons past the edge of reason.”  
(from Gum-trees Stripping by  
Judith Wright)



## 37 Craig Waddell

NSW

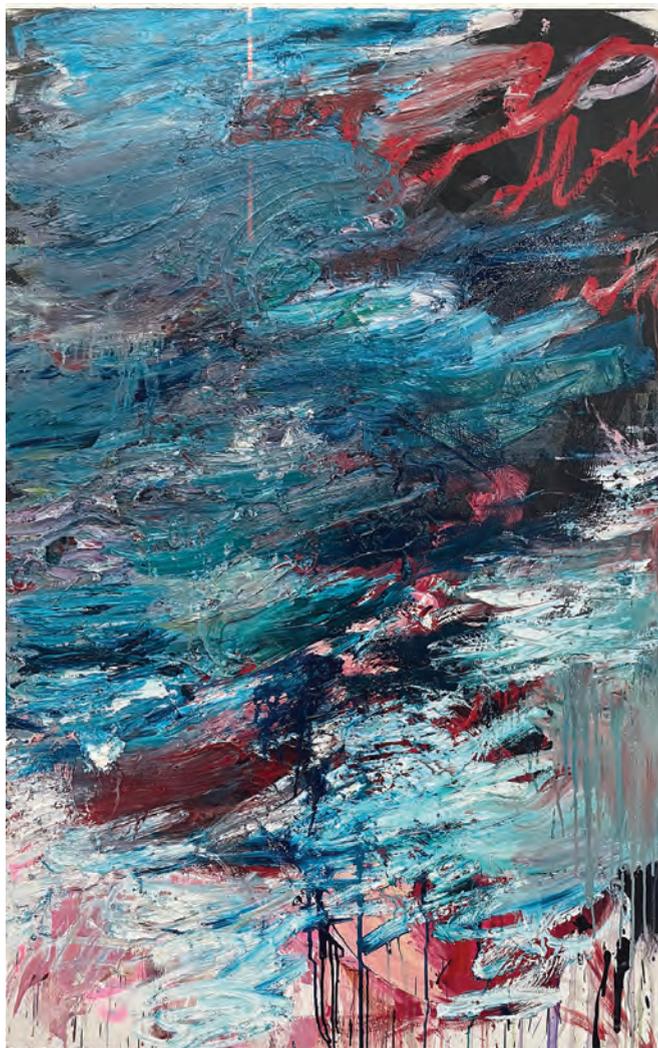
### *Wild Shores of Love*

Oil on linen  
170 x 120 cm  
\$15,500

This work is part of an ongoing body of work that explores landscapes that draw reference to sites of historical significance within Australia.

I have been exploring areas along the Australian coastline for many years. Often tracing the history of early settlement and finding historical narratives that become the point of entry into making images pertaining to these selected sites.

Cape Grim in Tasmania is a site that I have returned to many times. The dark beauty that surrounds this area has both a disturbing and magnetic energy to it. The dark history to this area has been the platform for the emotive response within my work. As an artist drawn to landscapes where the ocean meets the land it was natural for me on my many trips to Tasmania to work with this particular site. I am often drawn to areas where I am forced to question my own sense of mortality. When confronted by the power of the natural world it is possible to feel a sense of humility, this has created an internal space to launch from within my painting, no preconceived ideas or outcome. Opposed to a pictorial likeness I vigorously apply paint, pushing, pulling and scraping it around the



surface to find a deeper meaning within the painting. I love the physical act of almost wrestling with paint and canvas, applying paint in

an explosive way in order to try and capture some of the feelings and power that I first felt when arriving at Cape Grim.



### 38 James Walker

WA

***Western Junction:***

***A Lifetime Ago***

Acrylic on MDF triptych  
12 x 36 cm (12 x 12 cm each)  
\$1,500

For a little over 10 years, I worked as a baggage handler at Launceston airport. It feels like that time has collapsed into scattered memories and vague recollections of people and space but I do recall the landscape markers and the weather extremes. Many days and nights were spent trying to keep dry or out of the wind but it was in vain. Sometimes the aircraft offered shelter, or at least a slight reprieve, but the reality was an uncomfortable experience within a 35-minute

turnaround window.

A lasting memory is watching the landing lights approaching from miles away. To see the flickering light through the atmosphere gradually increase to eventually be accompanied by the silhouette of an aircraft and the engine noise. I could watch this from my house long after I'd left my job at the airport and it always stirred a memory of sitting on the tug waiting for the aircraft to land so I could go home.

## 39 John Waller

VIC

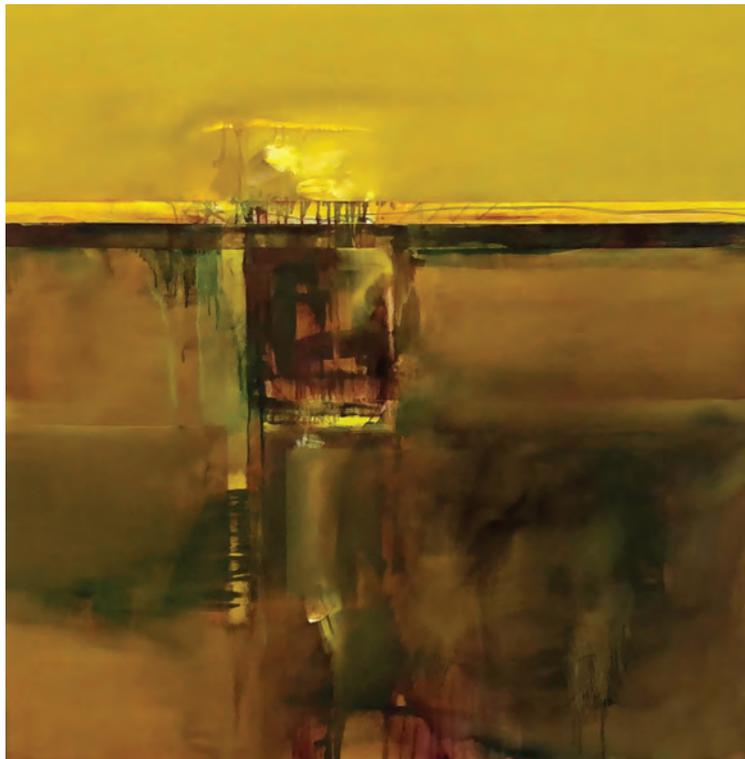
### *Warb's Harbour*

Oil on canvas

122 x 122 cm

\$6,000

Waub Harbour is named after Wauba Debar (1792-1832), a female Aboriginal Tasmanian. Wauba Debar, as a teenager, was kidnapped and enslaved by sealers and whalers for sexual exploitation during the European colonisation of Tasmania. She drowned in 1832 as she rescued two sealers. Waub Harbour is located in Bicheno which is noted for its distinctive red lichen on granite outcrops and its impressive blowholes. Like much of the Australian landscape its astonishing beauty includes a bleak past. On a recent trip to Tasmania we visited Bicheno and I subsequently painted this landscape on my return home.





## 40 Peter Watts

VIC

### *The house where I stayed*

Acrylic on linen

130 x 170 cm

\$9,500

Seclusion and sanctuary amongst the Tasmanian Central Highlands. Rose Lucas writes of the Tasmanian Central Highlands - I paint the words.

“Sudden rain hurtles hitting the land and sending it fizzing into ionised air the pungent smell of earth rising and mingling with a falling of cloud which roils and

clashes breaking the bleached day into the sharp edges of coolness its slate-grey blade and fractals of white dry grasses whip and flatten in the onslaught and a parched canopy of clustering gums turn grateful faces up catching runnels of water and splinters of amber light that flood paddocks and towering reaches of sky.”

## 41 Anthony White

FRANCE

### *Federation Peak II*

Oil on French linen

156 x 127 cm

\$25,000

Tasmania is under threat from ecological disaster. During 2019 at the base of Federation Peak, fires were at the edge of the surrounding alpine forests. In a devastatingly short amount of time ecological threat has gone from fantasy to a reality. The fires of 2019 signifies a new age of climate catastrophe, one in which we need urgent action to slow down the immediate effects of an increase in sea temperatures, heatwaves and extreme rainfall events. The southwest of the island the vastly uninhabited area, a world heritage site, is beginning to die as documented in various media reports most notably from the Guardian article dated February 2019, water scientist - Professor Peter Davies quoted as saying - "the islands vast, uninhabited and globally unique wildland, the heart of its world heritage area - was dying. The iconic habitats of rainforest, button grass plains, and heathlands had begun to vanish because of climate change". These paintings are a call to



action to hold the government, accountable for the health of their citizens and to protect the local environment by refusing fossil fuel

companies exploitation rights to the land and help safeguard our country from ecological collapse.

## 42 Lee Wilkes

QLD

### *Time Stamp (part b)*

Oil on canvas

55 x 43 cm

\$1,200

Lee Wilkes is a Brisbane based painter and photographer working primarily with landscape, as a blurring of time, space and memory. Utilising traditional oil paint, Wilkes uses repetition, reflection, and abstraction to express the impermanence and transformation of the rugged landscapes in his work, with ambiguous horizon lines blending the boundaries between land, sea and sky. Alternative materials such as aluminium panel, mirror, Epoxyglass and found items, challenge the tradition of his oil paintings.

*“Time Stamp (part b)”* was made in direct response to time spent in the rugged Central Plateau region of Tasmania. This painting is a monotype oil print made by creating a painting and pressing another canvas onto that painting making the print. This process creates atmosphere and ambiguity in the landscape, and has allowed me to capture a sense of this place.







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