



# Artists Statements & Curriculum Vitae

**glover**  
PRIZE

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AUSTRALIA'S  
MOST  
PRESTIGIOUS  
LANDSCAPE  
ART PRIZE<sup>®</sup>

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## 01 Richard Allen

NSW

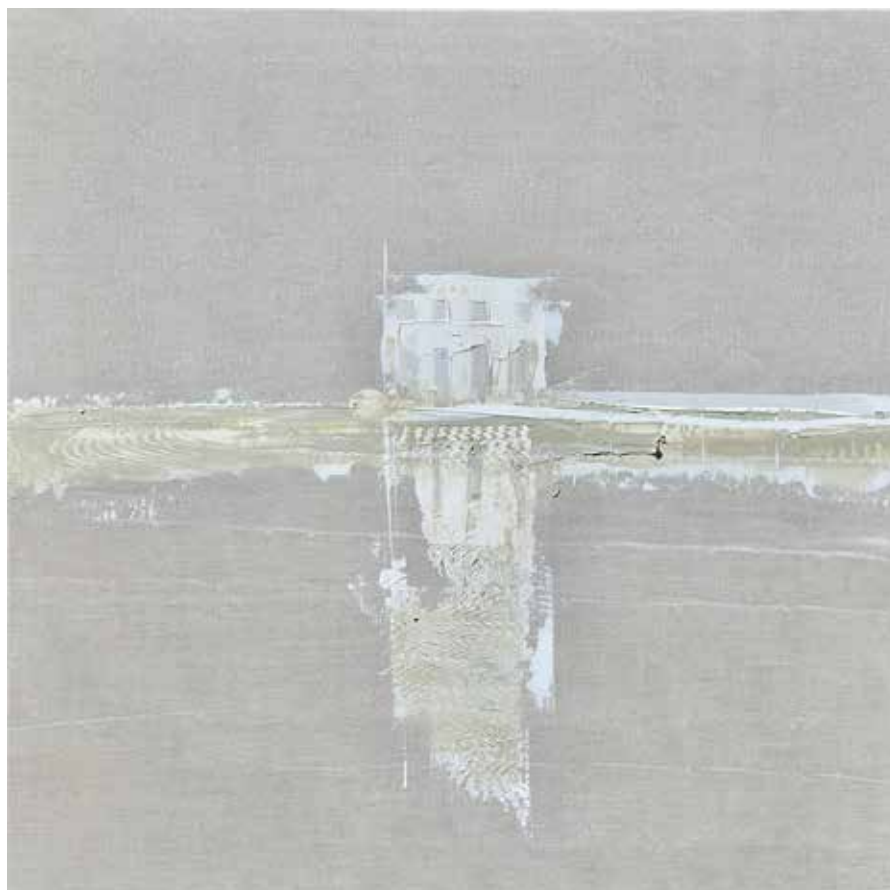
### *'Leewulenna,' Lake St.Clair*

Gesso and synthetic  
polymer on linen

90 x 90 cm

\$9,500

Walking along the banks of Lake St Clair in central Tasmania, where the mist rolls over the glassy water and the land underfoot is strewn with the washed grey detritus of high waters passed, I was struck by the contrasts before me. The Pump House across the water appears as an exclamation mark, drawing the eye but at the same time providing perspective for the vastness and depth of the ranges behind. "*Leeawulenna*" or sleeping water, is the lake's name, timeless, eternal in its slumber and the Pump House tells of mans passing folly and insignificance in this magical place.



# R I C H A R D A L L E N

1964 BORN SYDNEY

## Selected Solo Exhibitions

- 1994 Coventry Gallery, Sydney
- 1995 Coventry Gallery, Sydney. Ho Gallery, Hong Kong
- 1996 Corbally Sturton Contemporary Art, London  
LKF The Gallery, Hong Kong
- 1997 LKF The Gallery, Hong Kong. Coventry Gallery, Sydney
- 1998 Philip Bacon Galleries, Brisbane
- 1999 Motcomb Gallery, London
- 2000 Michael Carr Gallery, Sydney
- 2001 Michael Carr Gallery, Sydney. Kings Road Gallery, London
- 2002 Philip Bacon Galleries, Brisbane. Kings Road Gallery, London
- 2003 Michael Carr Gallery, Sydney. McGrath Galleries, New York  
Nicola Townsend Art, Tokyo
- 2004 Michael Carr Gallery, Sydney. Motcombe Gallery, London
- 2005 Michael Carr Gallery, Sydney
- 2006 Kings Road Gallery, London. Michael Carr Gallery, Sydney

- 2022 New Works, Maunsell Wickes Gallery, Sydney
- 2007 Pernod Ricard, Head Office, Paris
- 2008 Anthology, Richard Martin Gallery, Sydney, Kings Road Gallery, London
- 2009 The Art of Flight, Richard Martin Gallery, Sydney
- 2011 Things My Grandfather Taught Me, Richard Martin Gallery, Sydney
- 2013 Colours, Contours and Creatures, Richard Martin Gallery, Sydney
- 2014 A Good Year, Maunsell Wickes Gallery, Sydney
- 2015 Reflections After the Raj, Kings Road Gallery, London
- Italian Dream, Maunsell Wickes Gallery, Sydney
- 2016 A Fine Balance, Maunsell Wickes Gallery, Sydney
- 2018 The Essence of Water, Maunsell Wickes Gallery, Sydney
- 2019 Nile to Ningaloo, Maunsell Wickes Gallery, Sydney
- 2021 Year of Wonders Exhibition, Maunsell Wickes Gallery, Sydney
- 2022 New Works , Maunsell Wickes Gallery, Sydney

## **SELECTED GROUP EXHIBITIONS**

- 1994 COVENTRY GALLERY, SYDNEY
- 1995 *SUMMER EXHIBITION*, COVENTRY GALLERY, SYDNEY  
*AUSTRALIAN ART IN INDONESIA*, THE AUSTRALIAN EMBASSY IN Jakarta  
*LANDSCAPE & IMAGES*, LKF THE GALLERY, HONG KONG
- 1996 THE REAL SALON DES REFUSES ART GALLERY, SYDNEY

- 1997 *DIARY EXHIBITION*, COVENTRY GALLERY, SYDNEY
- 1998 *EXPOSED*, ART GALLERY OF NEW SOUTH WALES
- 2000 *TEN AUSTRALIAN ARTISTS*, NIC TOWNSEND, TOKYO  
*BREAKING THE BOARDERS*, ARTFOLIO GALLERY, SINGAPORE
- 2001 *THREE DIRECTIONS* NIC TOWNSEND, TOKYO
- 2002 ART LONDON, KINGS ROAD GALLERY, LONDON
- 2003 KINGS ROAD GALLERY, *SUMMER EXHIBITION*, LONDON
- 2004 ART LONDON, KINGS ROAD GALLERY, LONDON  
 KINGS ROAD, *SUMMER EXHIBITION*, LONDON
- 2005 ART LONDON, KINGS ROAD GALLERY, LONDON  
 KINGS ROAD SUMMER, LONDON  
 MICHAEL CARR GALLERY *SUMMER EXHIBITION*, SYDNEY
- 2006 KINGS ROAD GALLERY *WINTER EXHIBITION*, LONDON  
 MICHAEL CARR GALLERY SEPTEMBER
- 2007 THE BELL GALLERY, BERRIMA  
 AFFORDABLE ART FAIR, LONDON  
 FORUM LONDON DESIGN ART FAIR, LONDON
- 2007 CHELSEA ART FAIR 2007, LONDON. THE MOLESWORTH GALLERY, DUBLIN
- 2008 AFFORDABLE ART FAIR, LONDON  
 THE BELL GALLERY, BERRIMA
- 2009 AFFORDABLE ART FAIR LONDON
- 2010 *BLACK IS THE COLOUR*, SHOALHAVEN CITY ARTS CENTRE  
 AFFORDABLE ART FAIR, LONDON  
*ZOO AIR*, UNIVERSITY OF NEWCASTLE, AUSTRALIA  
*ZOO AIR*, SOTHEBY'S AUSTRALIA, SYDNEY  
 WINTER EXHIBITION, RICHARD MARTIN GALLERY, SYDNEY  
 HONG KONG ART FAIR, HONG KONG
- 2011 *WATTLE EXHIBITION*, THE CAT STREET GALLERY, Hong Kong  
 LAPADA ART FAIR, LONDON,  
 MASTERPIECE ART FAIR, LONDON  
 AFFORDABLE ART FAIR, LONDON  
 ART LONDON, LONDON
- 2012 AFFORDABLE ART FAIR, LONDON  
 LAPADA ART FAIR, LONDON  
 ART LONDON, LONDON  
 ART MONACO, MONACO
- 2013 RICHARD MARTIN GALLERY, SYDNEY  
 LAPADA ART FAIR, LONDON  
 ART LONDON, LONDON,  
 ART MONACO, MONACO  
 AFFORABLE ART FAIR, LONDON  
 RICHARD MARTIN ART/OLSEN IRWIN GALLERY  
*MMXIII INVESTMENT EDITION*, RICHARD MARTIN GALLERY, SYDNEY
- 2014 *Taronga Wild Rhinos*, PUBLIC SCULPTURE EXHIBITION, SYDNEY  
 AFFORABLE ART FAIR, LONDON  
 MAUNSELL WICKES GALLERY, SYDNEY  
 LAPADA ART FAIR, LONDON  
 ART LONDON, LONDON
- 2015 AFFORABLE ART FAIR, LONDON  
 MAUNSELL WICKES GALLERY, SYDNEY  
 LAPADA ART FAIR, LONDON
- 2016 YAN GALLERY & TANYA BAXTER CONTEMPORARY, HONG KONG
- 2016 *AUTUMN EXHIBITION* MAUNSELL WICKES AT WOMBAT HOLLOW
- 2016 WINTER ART AND ANTIQUES FAIR, LONDON
- 2016 TANYA BAXTER CONTEMPORARY, LONDON
- 2017 HEATHROW VIP LOUNGE, LONDON
- 2022 THE GLOVER PRIZE, FINALIST, TASMANIA
2022. THE LESTER PRIZE, FINALIST, PERTH WESTERN AUSTRALIA

## Public Collections

PERNOD RICARD, PARIS. MACQUARIE BANK, SYDNEY. QANTAS, SYDNEY. STAR CASINO, SYDNEY. STANDARD CHARTERED BANK, HONG KONG. STATE BANK, SYDNEY. WESTMEAD CHILDRENS HOSPITAL, SYDNEY. PARK LANE HOTEL, HONG KONG. EXCELSIOR HOTEL, HONG KONG.

## SELECTED BIBLIOGRAPHY

- 1994 BELLE Magazine, MELISSA PENFOLD, SEPTEMBER
- 1995 SYDNEY MORNING HERALD, JONATHON MCDONALD, FEBUARY
- 1996 ART CONNOISSEUR, JULY/AUGUST  
SUNDAY MAGAZINE, SOUTH CHINA MORNING POST, AUGUST  
HONG KONG STANDARD, AUGUST  
MING PAO NEWS, AUGUST  
EVE, AUGUST  
AUSTRALIAN COUNTRY STYLE, OCTOBER
- 1997 AUSTRALIAN ENTREPRENEUR, JAN – MARIE MCCALLUM. FEBUARY
- 2001 FINANCIAL REVIEW, SUSAN OWENS, JANUARY  
SYDNEY MORNING HERALD, METRO, OCTOBER  
BRISBANE NEWS, PHIL BROWN, MARCH
- 2003 BUSINESS REVIEW WEEKLY, DECEMBER 19 2003-JAN 2004 PG 96
- 2004 AUSTRALIAN HOUSE & GARDEN PG 42 DEBORAH HUTTON
- 2007 PERNOD RICCARD WORLDWIDE –COVER ANNUAL REPORT
- 2009 MOSMAN MAGAZINE, OCTOBER
- 2011 MOSMAN MAGAZINE, JUNE
- 2015 COVER- DESIGN ANTHOLOGY, ISSUE 4 PG 106 -JENNY-LYN HART BODEN  
COVER- ARCHITECTURAL DESIGN -CHINA EDITION JULY , PG 101





02

## Raymond Arnold

TAS

### *Death and the Past came up the Well-known Road*

Oil on canvas

100 x 146 cm

\$16,500

I'm driving the highway home from Hobart to Queenstown and after four hours I reach the Blowhard Gap. It's a 'threshold' to a vast landscape space which opens up to the west. Those final minutes down those twists in the road, through a landscape radically changed by a century of copper mining, is always a kaleidoscopic experience. It's partly to do with the 'trance state' after hours at the wheel, and a lot to do with a reciprocation of view through micro and macro spaces. That guard rail before the drop, the water rushing down the chasm, the light on the distant sea etc. And then there is more! In the imaginary time and space unfolding there are seventeenth-century Dutch navigators, indigenous migrations across millennia and explorers searching for mineralised ground.



The experience is a type of 'giving up' of individual consciousness and channelling the universal experience of others - Into the setting sun! Across the poisoned landscape! To history! To something like death! *'Death and the Past, came up the well-known road And bathed my heart with tears, but stirr'd my mind.'*

(From Time and Twilight by 19th C. poet Charles Tennyson Turner).

**Raymond Arnold 8 Hunter Street Queenstown Tas 7467**  
[rearnold@iinet.net.au](mailto:rearnold@iinet.net.au) Ph.0407527330  
**Represented by Bett Gallery Hobart**  
**Australian Galleries Melbourne**

- 1950 Born. Melbourne, Victoria. Australia
- 1983-91 Chameleon Artists Co-operative Studio committee member. Hobart
- 1983-86 Teaching School of Art Hobart. University of Tasmania  
Chief Examiner H.S.C. Art
- 1988-90 VACB Panel member. National Infrastructure Committee  
TAAB Board member – Chair Visual Arts & Crafts
- 1988-91 National Exhibition Touring Scheme Chairperson Tasmania
- 1991-05 Lecturer School of Art Hobart. University of Tasmania.
- 1992-95 Contemporary Art Services Tasmania (CAST) Board member. Chair 1993
- 1993 VACB Research Fellowship.
- 1993-05 Paris, France. Research
- 1998 VACB Project Grant
- 1999 Fremantle Print Prize. WA - Award
- 2001 VACB Skills and Development grant
- 2002 Commonwealth Government Federation Medal
- 2004 Monash University. Masters of Fine Art (Research)  
VACB Skills and Development Grant
- 2005 VACB Development Grant
- 2006 France and Scotland. Research  
Landscape Art Research Queenstown (LARQ) establishment
- 2007 Glover Prize award.
- 2010 Gallipoli Prize award, Gallipoli Club. Sydney
- 2013 "Best Work by a Living Artist" Works on Paper Art Fair, London
- 2015 Tasmanian nomination Australia Day awards 'Local Hero'
- 2017 Glover Prize award
- 2020 UK exhibition and research
- 2023 Research & Exhibition, Brown's Gallery Inverness. Scotland

#### **Solo Exhibitions**

- 1981/2024 61 solo exhibitions within Australia and overseas including Paris, London and Scotland with a major show at the Australian Embassy in Washington DC USA in April 2005 and an exhibition of paintings at the Devonport Regional Art Gallery in  
January 2010 titled *West Coast Paintings. Unique States – Seriality and the Panoramic in the prints of Raymond Arnold* toured through State and Regional Galleries in Tasmania and Victoria during 2012/14

#### **Selected Group Exhibitions**

- 1977/2024 128 exhibitions ranging from participation in International exhibitions at the Imperial War Museum London, IWM North - Manchester UK and the Musée Courbet, Ornans France to National Gallery of Australia Survey shows such as *Pre-settlement to Present*, *Survey of Printmaking in Australia* and *Federation – Australian Art and Society 1901-2001*

#### **Collections**

Bibliothèque Nationale de France, Paris  
Musée Courbet, Ornans, France  
Imperial War Museum, London  
V & A Museum London  
Musée des Beaux Arts, Le Locle, Switzerland  
Rochester Print Society, Rochester USA  
National Gallery of Australia, Canberra  
5 State Galleries,  
15 Regional Galleries,  
17 Corporate /Institutional collections

Private collections throughout Australia, Europe and the US

03

## Kinda Arshid

TAS

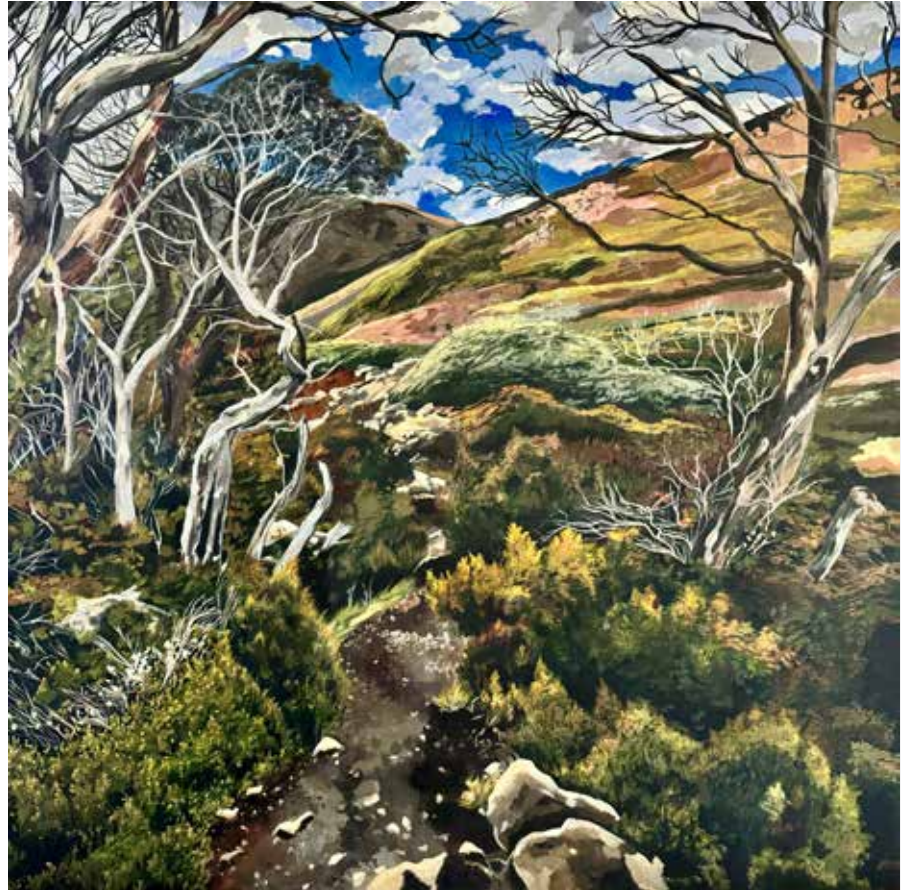
### *Massive Impact*

Mixed media on canvas

120 x 122 cm

\$7,000

As I graduated from the school of fine arts, I watched my country disintegrate due to war. Every day we got used to hear about loss of lives and destruction. The impact of war is devastating with unimaginable trauma and pain to all sides. However, no one talks about its universal impact. What happens in one place affects all other regions. We do not have walls between countries. We are interconnected by wind, water, earth, and trees. War is a massive driver of the destruction of nature and its severe cost to the climate is often ignored. I have moved to Tasmania with my husband, and when our baby daughter was born, we visited Ben Lomond National Park. The experience was overwhelming, and I was awestruck by the varieties of colours and shapes amidst shifting



patterns of light and shadow. It was like stepping into a new dream-reality. As a mother holding her newborn the idea of this work was the result of an urge for a prayer to keep Tasmania safe and pure for our future generations. What would the world look like if we see it from a Tasmanian prism?

# Curriculum Vitae for Kinda Arshied (DoB:03/01/91)

Artist and Violinist, Bach. Fine Arts

Correspondence: 78 Peel ST. W West Launceston, TAS 7250

Mob: +61 4-727-531-85

Email: kinda.arshied9@gmail.com

## Education

**2008-2012 BA in Fine Arts**, *Plastic Arts & Painting, Faculty of Fine Art Damascus, Syria*

**2008-2010 Higher Institute for Music**, *concentration on violin and solfège, Sweida, Syria*

**2001-2005 Arab Cultural Center**, *Studio Art Painting & Sculpting graduate*

## Exhibitions and Participations

Title/Location	Description
<b>2020-2024</b>	
Self-employed Launceston, Tas	Independent Artist Private violin tutor
Dar Alpha for Arts, Syria	Art lessons with children.
Dar Alpha for Arts, Syria	Art therapy workshop with women group.
Citizenship League	A training workshop on the concept of "citizenship" its principles and values
<b>2019</b>	
Newest Art Organization - Amsterdam-Netherlands	Echte Dromen, Dream Sequences, collective exhibition, <b>Oct-Dec</b>
Bmahray, Lebanon	Painting in symposium and collective exhibition, <b>Oct.</b>
Aley Art Festival, Lebanon	"Live Joy" live painting & collective exhibition, <b>Jul-Aug</b>
<b>2018-Aug</b>	
Al Madina theatre, Lebanon	"Singing for al Quds", live performance
<b>2017 Jan-Jul</b>	
Rmeil 239, Lebanon	collective exhibition
<b>2016-Aug</b>	
American University of Beirut, Assembly Hall, Lebanon	"For Peace we sing", live performance
<b>2015-May</b>	
Goethe institute, Jounieh - Lebanon	"sense & beyond" solo exhibition & live music performance by Arsheed's quartet
<b>2014-Apr</b>	
"the Venue" Samir Kozah collective exhibition, Lebanon	"The last supper", collective exhibition
<b>2013-Apr</b>	
Ministry of Culture, Damascus - Syria	spring, collective exhibition
<b>2000-2012</b>	
Faculty of Fine Arts Sweida - Syria	"Women on Canvas" solo exhibition
Alpha Arts, Sweida-Syria	collective exhibition
Sweida Cultural Center, Syria	"nature" solo exhibition
Noor Al Houssain Foundation for Art & Culture, Amman, Jordan	art residence (winner of two prizes)

<b>Employment/Workshops</b>	
<b><u>2022-2023</u></b>	
Frida's studio Launceston- Tas	Artistic Director- promoter (freelancer )
<b><u>2015-2019</u></b>	
Al Kamndjati NGO, Shatilla & Borj lBrajneh - Lebanon	Music educator for Palestinian children refugees,
<b><u>2015-2018</u></b>	
Ecole des Arts Ghassan Yammine, Hamra, Lebanon	Violin instructor
Children Cancer Centre in Lebanon	Art & Music entertainer & educator
<b><u>2016</u></b>	
Action for Hope, Beirut-Lebanon	Art educator for children refugees
<b><u>2014</u></b>	
Al-Raha, Syria	“shoghol wa fan” & “love on paper” workshop, covers for notebooks with Syrian refugees
<b><u>2013-14</u></b>	
Dar Alpha for Arts- Sweida-Syria	manager's assistant & Art educator for different ages
<b><u>2013</u></b>	
Sweida-Syria	Art & itching workshop for orphan children
	Art Workshop for children with blood disorder, Thalassemia
	magazine & book cover design, Etana Syria.org

## General

### Awards/Prizes

Noor Al Houssain Foundation for Art & Culture, Amman, Jordan

### Language Skills

English, Arabic (high proficiency)





## 04 Paul Becker

TAS

### *Big Country Nostalgia*

Acrylic on canvas

134 x 164 cm

\$14,850

Nestled amidst the vast expanse of Tasmania's big country on the Midlands Highway, adjacent to the historic town of Ross an aging once grand shearing shed, a testament to a bygone era now sits in serene decay bearing witness to the passage of time. Originally constructed as a shearing shed for Chiswick circa 1823 believed to have been the first house built in Ross, it once echoed with lively activity which also included B&S balls in the 1930s - 1940s. In my painting I sought to capture the mystery and essence of this fading relic blending artistry with history to immortalise a visual narrative before its reference is lost forever.



My depiction aims to evoke a sense of nostalgia for a time that once thrived within those weathered walls.



# PAUL BECKER

- 1979 - First combined exhibition at Ritchies Mill, Launceston
- 1982 - First solo exhibition at Ritchies Mill, Launceston
- 1982 - Combined exhibition as guest artist during the Art & Craft Festival
- 1984 - Solo exhibition at Ritchies Mill, Launceston
- 1986 - Solo exhibition at Ritchies Mill, Launceston
- 1987 - Combined exhibition at Hibiscus Gallery in Battery Point, Hobart
- 1988 - Solo exhibition at Franklin House
- 1992 - Guest artist at Arcoona, Deloraine - solo exhibition
- 1995 - Solo exhibition at Chalmers Church, Launceston
- 1997 - Solo exhibition at Chalmers Church, Launceston
- 2003 - Exhibition at Tasmanian Shop & Gallery, Salamanca Place, Hobart
- 2003 - Tasmanian Art Award, Major Winner, Burnie Regional Gallery
- 2003 - Exhibition at Ross Gallery
- 2004 - Tasmanian Art Award Winner, Excellence in Watercolour Award - Eskleigh, Perth
- 2004 - Winner of the Tasmanian Art Award, Excellence in Watercolour - Burnie Regional Gallery
- 2004 - Bruce Gowans Sponsors Award, Cradle Coast Rotary Art Exhibition, Ulverstone
- 2004 - Finalist, John Glover Exhibition
- 2005 - Winner of the Greg Waddle Memorial Award, Launceston Art Society, Inveresk
- 2005 - Winner of the Macquarie Arts, William H. Toft Award
- 2006 - Tasmanian Art Award Winner, Excellence in Watercolour Award - Eskleigh, Perth
- 2006 - Rotary Art Award - Tattersall's Second Prize
- 2006 - Burnie Regional Gallery - Judges commendation
- 2007 - Burnie Regional Gallery - Judges commendation
- 2008 - Cradle Coast Rotary Art Exhibition, Judges commendation
- 2008 - Meandering Art Exhibition, Highly commended - Launceston Country Club
- 2009 - Finalist, John Glover Exhibition
- 2009 - Winner of the Tasmanian Art Award - Eskleigh, Perth
- 2009 - Winner of the Natural Landscape Award - Meandering 2009 Exhibition
- 2010 - Winner of the Natural Landscape Award - Meandering 2010 Exhibition
- 2012 - Tasmanian Art Award Winner, Excellence in Watercolour Award - Eskleigh, Perth
- 2012 - Winner of the Tasmanian Art Award, Excellence in Watercolour, Burnie Regional Gallery
- 2015 - Tasmanian Art Award Winner – Excellence in watercolour award
- 2016 - Finalist - John Glover Exhibition
- 2016 - Burnie Regional Gallery - Judges commendation
- 2018 - Finalist - John Glover Exhibition
- 2019 - Finalist - John Glover Exhibition
- 2020 - Finalist - John Glover Exhibition
- 2022 - Finalist - Bay of Fires Exhibition
- 2023 - Finalist - John Glover Exhibition
- 2023 - Finalist - Bay of Fires Exhibition

## 05 Nicholas Blowers

TAS

### *Lake Bed*

Oil on canvas

154 x 190 cm

\$25,000

In 2015, I went in search of a landscape that I briefly glimpsed on an ABC news report. The water level at Lake Gordon had fallen by 45 meters and a drowned forest had been revealed. It appeared to be an extraordinary scene of tree wreckage and this previously logged forest now stood in the daylight. It was a chaotic spectacle that immediately appealed to me. I thought of Paul Nash and his paintings of WW1 battlefields. In those familiar pictures everything too was blasted and shredded. It was brutal but also beautiful. I visited the shores of Lake Gordon many times over this period and came to feel that the power of this place had something to do with the gulf between the underwater world and this new reality; time slowed underwater



but now the daylight illuminated and exposed, time sped up. As the water slowly retreated It was an extreme and unusual landscape that was revealed.

## **Education**

1991-1994 Southampton Institute, UK/ BA Honours Fine Art

1989-1991 Braintree college, UK/ BTEC Art & Design

## **Solo Exhibitions**

- 2023 Recent Paintings, Nanda Hobbs gallery, Sydney
- 2019 Pond Requiem, Nanda Hobbs Gallery, Sydney
- 2017 Deadwood Shallows, Nanda Hobbs Gallery, Sydney
- 2015 Savage River, Nanda Hobbs Gallery, Sydney
- 2013 Edgeland, Bett Gallery, Hobart
- 2012 Ephemera, Mick Gallery, Sydney
- 2012 New paintings, Bett Gallery, Hobart
- 2009 Rivulet, Boutwell Draper, Sydney
- 2008 Narcissus, Dickerson Gallery, Sydney
- 2007 New Paintings, Dickerson Gallery, Melbourne
- 2006 Recent Works, Dickerson Gallery, Sydney
- 2006 Recent Works, Dickerson Gallery, Melbourne
- 2003 Coastline Figures, FX Art & Framing, Sydney

## **Selected Group Shows**

- 2022 A show of strength, Bett gallery, Hobart
- 2022 Melbourne Art Fair
- 2021 Tree of life: a testament to endurance, S.H.Ervin Gallery, Sydney
- 2021 Place, Nanda Hobbs Gallery, Sydney
- 2020 New works on paper, Nanda Hobbs Gallery, Sydney
- 2019 Landscape Obscura, Nanda Hobbs Gallery, Sydney
- 2017 Sydney Contemporary, Nanda Hobbs Gallery, Sydney
- 2011 Group Show, Mick Gallery, Sydney
- 2009 Regrowth, Bett gallery, Hobart
- 2008 Group show, Boutwell Draper gallery, Sydney
- 2007 Land, Sea & Sky, Dickerson Gallery, Sydney
- 2007 Art Melbourne 07, Royal Exhibition Building
- 2007 Land, Sea & Sky, Dickerson Gallery, Melbourne
- 2006 Black & White, Dickerson Gallery, Sydney
- 2006 Art Melbourne 06, Royal Exhibition Building

2005 Gallery Artists, Dickerson gallery, Sydney

2005 Off the Wall, Art Sydney 05

## **Prizes**

2021 Hadleys prize, Hobart, Tasmania

2020 Wynne Prize, NSW Gallery

2018 Glover Art Prize, (Highly commended & Peoples choice)

2016 Clover Art Prize, (Highly commended & Peoples choice)

2015 Glover Art prize

2014 Paul Guest Prize

2014 Paddington Art Prize

2014 JADA Drawing Award

2014 Bay Of Fires Art Prize

2013 Hutchins Art Prize

2013 Adelaide Perry Drawing prize, Sydney

2012 Glover Art Prize

2011 Hobart City Art Prize

2011 Waterhouse Natural History Prize (Highly commended)

2011 Glover Art Prize

2010 Kedumba Drawing Award

2010 Glover Art Prize

2009 Paddington Art Prize (winner)

2009 Glover Art Prize

2008 Fleurieu Art Prize

2008 Glover Art Prize

2007 Paddington Art Prize (winner)

2007 Kings School Art Prize (winner)

2007 Waterhouse Natural History Art Prize, Adelaide Museum (short-listed, Highly commended)

2006 Doug Moran Portrait Prize, Mitchell Library (short-listed)

2005 Archibald Prize Salon de Refuses Finalist, S.H.Ervin Gallery

2005 54th Blake Prize, Sir Hermann Black Gallery (short-listed)

2005 Art on the Rocks, Sydney

## **Private Collections**

Artbank

Macquarie Bank

KPMG

Parliament House collection  
Newcastle Regional Gallery

## **Publications**

John McDonald, Sydney Morning Herald, May 7<sup>th</sup>, 2021

Andrew Frost, Guardian, 9th September, 2017

Island magazine, Unstable landscapes, Issue 149

Art Collector, What Now, Issue 58

Studio international June 2008

Belle magazine, April/May “Rising Stars”

The Saturday Age, March 24th, Megan Blackhouse

Preview, The Age, March 18th, Penny Webb

Australian House & Garden, December 2006

Australian Art Collector, Smart Art, Issue 37, July – September, Carrie Lumby

Nicholas Blowers is represented by the Bett gallery, Hobart, Tasmania and Mick Gallery, Sydney

06

## Stephen Cherrie

TAS

### *Blasted Flat*

Oil on linen

153 x 153 cm

\$11,500

My friend Geoff Dyer asked me if I'd join him on one of his pilgrimages to his Mecca, Ocean Beach. A source of inspiration and subject for the aging artist, who now stood at the precipice of his final chapter. After some time taking photographs and discussing light, Turner, and once again arguing the merits of CY Twombly, we journeyed to Zeehan with a stop at Henty River to take in a small section of rainforest there. After a short walk we returned to our car, only to discover the body of a man who had met his demise. We naturally alerted the police, who questioned us briefly before sending us on our way. It was a surreal atmosphere after that. Not a word was spoken until we returned to the Hamer's pub, to decompress & self-medicate. Well, not a word except for one thing. As we stood before the rusted sentinels of the



Zeehan Smelters, (a one time heavyweight that had certainly seen it's day) Geoff barked, "Paint that for the bloody Glover" before turning and walking away. I said nothing. So I did... I painted it for the bloody Glover. Cheers Geoff, I miss you mate.

## Stephen Cherrie

### EDUCATION

2001-2003 University of Tasmania, Tasmanian College of the Arts

### EXHIBITIONS

2011 Land, Sea & Sky, Goulburn Street gallery, Hobart

2010 Group show, Goulburn Street gallery, Hobart

2008 Plein Air Show, FCA Show, Vancouver, BC

2007 Small, Smaller, Smallest Show, FCA Show, Vancouver, BC  
Art in the park, Ottawa, Ontario

2005 Group show, peninsular Gallery, BC

2004 Elmwood Home & Art Fair, Ottawa, Ontario

### PRIZES

2016 Glover Art prize, Tasmania

2015 Wrest Point Art Awards & Exhibition

2014 Glover Art Prize, Tasmania

2013 Glover Art Prize, tasmania

07

## Stig Cooper

TAS

### *The Hope That Happens*

Oil and wax on canvas

90 x 90 cm

\$3,200

Flying back to Tasmania is always such a profound sensation. The initial glimpse of our beautiful coastline with its bays and headlands and river mouths excites every time.





## **Stig Cooper Artist Statement**

I paint from the heart. I consider myself acutely aware of the world around me and more often than not I am drawn towards skies - their vastness, their ephemeral beauty and their light.

I don't paint from images or memory, but rather from instinct.

My paintings don't represent particular places, they evoke mood and capture essence: clouds, in all their fleeting glory; water and landscape, and their interplay. Windswept hills and unsettled seas, turbulent sky and gentle, soft light - these are the elements in my work. Of nowhere in particular but everywhere all at once.

I was born in Sweden, near the Arctic Circle. I am mostly at ease in cooler climates and I believe the clarity of light they provide is a constant in my work. I have always loved photography and capturing fleeting moments as I travel, whether here in Tasmania or abroad. I like to play with balancing light and dark. I get lost in the process.

I am self-taught, and paint in my studio in East Launceston - a large upstairs room with sky views that no doubt influence my work. I use oil and wax on canvas, a pallet knife being my tool of choice. Music is my constant companion. Time slips away as I paint.

08

## Rebecca Coote

TAS

### *Looking south from home last December*

Oil on canvas, framed, diptych

70 x 34 cm

\$1,500

I spend a hours watching my son surf at Clifton Beach, where we live south east of Hobart. The sky and the sea dominate my view as I look south to the horizon past Tasman Peninsula and South Arm Peninsula. I feel calm, almost mesmerised, watching the changing ocean and sky, lucky to be in an uncomplicated and peaceful landscape where sky and water dominate. As I look the sky and water appear connected, they become one.



# REBECCA COOTE

## CURRICULUM VITAE

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Multi-Disciplinary Artist working in glass sculpture, works on paper and painting.

\* Indicates works on paper and painting (2019 onwards). All other entries are for glass sculpture.

### Education

- 2002 Bachelor of Fine Art, UTAS School of Art, Hobart.  
2003 Bachelor of Fine Art with Honours (First Class), UTAS School of Art, Hobart.  
2007 Master of Fine Art (Research) UTAS School of Art, Hobart.

### Solo Exhibitions - condensed

- 2006 *Passing Though* Linden Gallery, St Kilda, Melbourne.  
2008 *Insideout* MONA Scholarship Recipient's Exhibition, Long Gallery, Hobart.  
2010 *Guiding Lights* Handmark Gallery, Hobart  
2011 *Guiding Lights* Glass Artists' Gallery, Sydney.  
2018 *The Quiet* Handmark Gallery, Hobart.  
2019 *small worlds* Rosny Cottage, Hobart \*

### Selected Group Exhibitions - condensed

- 2009 *Ausglass Exhibition* Handmark Gallery, Hobart.  
2009 *Encore '09* Glass Artists' Gallery, Glebe, Sydney.  
2009 *Editions* Glass Artists' Gallery, Glebe, Sydney.  
2011 *Objectify/Objectdeny* Glass Artists' Gallery, Sydney.  
2011 *Winter Lights* Kirra Gallery, Melbourne.  
2022 *Celebrating Tasmanian Printmakers*, Handmark Gallery, Hobart.\*  
2022 *From Here II*, Poimena Gallery, Launceston.\*

### Curated Exhibitions - condensed

- 2003 *Scape* CAST Gallery, Hobart. Curated by Celia Lendis.  
2004 *InStalls* Long Gallery, Hobart. Curated by Mish Meijers and Tricky Walsh.  
2005 *Young Designers Month* Arts Tasmania. Hobart, Launceston and Stanley  
2006 *Making Relations* CAST Gallery, Hobart and Devonport Regional Art Gallery. RMIT  
2006 *Beneath the Surface* Design Island, Arts Tasmania. Hobart and Launceston.  
2008 *30<sup>th</sup> Anniversary Ausglass Exhibition* Carnegie Gallery, Hobart.  
2009 *Furnace: Contemporary Australian Art Glass* Deloraine Craft, Deloraine. RMIT.  
2011 *Furnished* Design Exhibition – 10 Days on the Island Festival, Waterside Pavilion, Hobart.

### Selected Prize Exhibitions

- 2007 Finalist *City of Hobart Art Prize* Glass Section, TMAG, Hobart.  
2007 Finalist *Shine* Poimena Art Award, Poimena Gallery, Launceston.  
2008 Finalist *Ranamok Glass Prize* Canberra Glass Works, ACT and touring nationally.  
2018 Finalist *Bay of Fires Art Prize*, St Helens, Tasmania.  
2019 Finalist *Henry Jones Art Prize*, Hobart, Tasmania.\*  
2020 Finalist *Tidal .20*, Devonport, Tasmania.\*  
2021 Finalist *Henry Jones Art Prize*, Hobart, Tasmania.\*  
2023 Finalist *Burnie Print Prize*, Burnie, Tasmania.\*

### International Art Fairs and exhibitions

- 2008 Australian Pavilion, Beijing Olympics, China.  
2009 Glass Artists' Gallery at 'Art London' Royal Hospital, Chelsea, UK  
2010 Glass Artists' Gallery at 'Art London' Royal Hospital, Chelsea, UK  
2011 Glass Artists' Gallery at 'COLLECT' Saatchi Gallery, London, UK  
2022 No Where Print at IMPACT 12 printmaking conference and exhibition, Bristol, UK.\*

### Awards

- 2004 CAST Emerging Craft Mentorship Grant  
2004 Arts Tasmania Grant (Mentorship)  
2005 Australian Postgraduate Award (APA)  
2005 Peoples Choice Award – Young Designers Month  
2006 NAVA Visual and Craft Artist Grant  
2007 The MONA Scholarship  
2007 Peoples Choice Award – City of Hobart Art Prize (Glass Section)  
2009 Arts Tasmania Grant (the Lighthouse Project)  
2017 Arts Tasmania Artist Investment Program\*

### Public Collections

- 2008 Museum of Old and New Art (MONA)  
2008 Tasmanian Museum and Art Gallery

09

## Jason Cordero

SA

### *The Age of Longing*

Oil on linen

122 x 183 cm

\$18,000

Tasmania's wild places fill me with longing. I long to once again stand atop a mountain peak, to amble through forested valleys, to feel the waters as they inexorably carry the land back to the seas. To step beyond the safe and constructed environment of my daily existence is a rare and precious experience, one which I take with reservation for there is a paradox: is the wilderness wild if there are visitors in it? I long for the wild, but must we impose our presence on every environment? Is to visit a delicate, fragile place for emotional gratification a perversity? Such arguments are complex and ouroboric, and yet I still long for the ideal of the wild, for places where humanity is not.



This work is of such a yearning. It is not of a specific location or time, but of desire. It is an extrapolation of experience and of longing, past, present and future.

# JASON CORDERO

## CURRICULUM VITAE – ONE PAGE CONDENSED

**BORN:** Adelaide, Australia, 10 October 1973. Lives and works in Adelaide

**CONTACT:** 28 Austin Studios. Level 1, 28 Austin Street, Adelaide South Australia 5000  
☎ +61 0424 101 220 ✉ jason@jasoncordero.com 📷 jason\_cordero\_art

**EDUCATION:** Bachelor of Visual Arts, South Australian School of Art, University of South Australia, 1992-1995.

## EXHIBITIONS

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29 solo exhibitions since 1997.

Currently represented by Nanda\Hobbs (NSW), BMG Art (SA), Mossenson Galleries (WA)

## PRIZES/AWARDS – wins only. 46 finalist selections and 9 high commendations omitted

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2021 **Hanger's Choice** - Glover Prize for Tasmanian Landscape  
2019 **Winner** - Children's Choice, Glover Prize  
2018 **Winner** – Dr Wendy Wickes Memorial Prize, The People's Choice. Waterhouse Natural Science Art Prize  
2015 **Hanger's Choice** - Glover Prize for Tasmanian Landscape  
2014 **Winner** - People's Choice, 38<sup>th</sup> Alice Prize  
2012 **Winner** - People's Choice, John Leslie Art Prize  
2012 **Winner** - People's Choice, R&M McGivern Prize  
2010 **Winner** – 2010 John Leslie Art Prize  
2008 **Winner** - People's Choice, Fleurieu Biennale Art Prize  
2008 **3rd Prize, Category A: Painting** - Waterhouse Natural History Prize  
2007 **Winner** – Viewer's Choice, 2007 Heysen Prize for Australian Landscape  
2007 **Winner** – Greg Waddle People's Choice Award, Glover Prize for Tasmanian Landscape.  
2006 **Winner** - 2006 Heysen Prize for Australian Landscape  
2005 **Winner** – Viewer's Choice, 2005 Heysen Prize for Australian Landscape

## RESIDENCIES

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2015/2016 1 December 2015 – 27 February 2016, Red Gate Residencies, Beijing, China

## BIBLIOGRAPHY – publications only, 12 reviews omitted

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2011 Simon Gregg. The New Romantics: Darkness and Light in Australian Art. Australian Scholarly Publishing.

## COLLECTIONS

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Various Public and Private collections in Australia, UAE, China and USA.

## 10 Robert Lee Davis VIC

### *Port Arthur Echoes*

Mixed medium collage, pencil, ink, acrylic paint, gouache, and period wallpaper on board  
34 x 93 cm  
\$2,580



The evolution of this piece emerged from encounters with texts, travel guides, and journals, unveiling the distressing history of women transported across the globe for seemingly trivial offenses. John Glover's idealised landscapes, characterised by a subtle palette of natural colours, served as a catalyst for my own visual narrative, seeking to manipulate the truth of this colonial history from the perspective of a new Australian. Through a meticulous combination of pencil, ink, acrylic paint, gouache, and period wallpaper on board, I aimed to create a work that is stoic, still, and remarkably beautiful. The undulating background, reminiscent of the waves of the convicts' journey, the floating dress, a poignant symbol taken from

the story of Maria Swinchatt, and the "forget-me-not" flower tattoos worn by the female convicts echo the profound injustice faced by women in a society grappling with its own demons. "*Port Arthur Echoes*" is not merely a visual representation but, a reflective exploration of Tasmania's past. It questions the transformation of a prison into a tourist location, prompting viewers to contemplate the delicate balance between remembering the past and moving forward. In this piece, I offer a visual narrative that delves deep into the historical echoes of Port Arthur and other facilities, weaving together the threads of colonial history, societal norms, and the resilience of those who endured.

# ROBERT LEE DAVIS

## Qualifications and Training

- Current Victorian Institute Teaching Certification
- 1994 – 1995 University of Colorado at Denver  
Masters in Early Childhood Education
- 1993 – 1994 Stanley British Primary School Internship  
Colorado Alternative Teachers Certificate K-8
- 1994 – 1995 University of Colorado at Denver  
Masters in Early Childhood Education
- 1984 – 1986 Eastern College, St David's PA  
Bachelor of Studio Art
- 1981 – 1983 Art Institute of Philadelphia  
Associate of Commercial Art

## History of Exhibiting – Solo Exhibitions

- 2023 *The Community Art Card Project*, Melbourne, AUD
- 2020, *Small Wonders, The Places We No Longer Go* Melbourne, AUD
- 2018 *Urban Dreaming*, Melbourne, AUD
- 2017 *Farewell*, London, UK
- 2014 *Then, Now and Everything in Between*, Shanghai, China
- 2011 *Different Species*, Shanghai, China
- 2010 *We Know Where We Want o Go, Bu Wen Bu Wen*,  
Shanghai, China

## History of Exhibiting – Selected Exhibitions

- 2023 *Renewal*, Melbourne, AUD
- 2020 *Nature's Response*, Melbourne, AUD

- 2018 *Urban Dreaming*, Melbourne, AUD
- 2019 *Adaptation*, Melbourne, AUD
- 2019 *Marvellous Melbourne*, Melbourne, AUD
- 2018 *Urban Dreaming*, Melbourne, AUD
- 2018 *Art Rooms Art Fair 2018*, Rome, Italy
- 2018 *Marvellous Melbourne*, Melbourne AUD
- 2018 *Inhabitants*, Melbourne, AUD
- 2017 *artWEEK Exhibition*, London, UK
- 2017 *The Other Art Fair*, London, UK
- 2017 *45 at 45*, Melbourne, AUD
- 2017 *At Rooms Art Fair 2017*, London, UK

### **Artist Residencies**

- 2023 – Present Studio Gallery, South Melbourne, Victoria
- 2017 – 2023 Gasworks Arts Park, Albert Park, Victoria
- 2019 St Patrick's College, Ballarat, Victoria
- 2019 Geelong Grammar School, Corio, Victoria
- 2017 Virgin Money Lounge, London, England
- 2015 Melbourne Grammar School, Melbourne, Victoria
- 2011 - 2014 HUB Melbourne, Melbourne, Victoria
- 2013 Flemington Primary School, Flemington, Victoria

### **Artist Workshops**

- 2022 Artist Workshop/Life Landscape, Gippsland Art Gallery AUD
- 2022 Artist Workshop, ZART Art AUD
- 2020 TEDxMelbourne Online Art Session, AUD
- 2019 Nurturing Creativity, Art Educators Conference Program, AUD
- 2019 Ink Play Workshop, Art Play, AUD
- 2019 Paint Club Workshop, SIGNAL, AUD



- 2019 Shared Future Project, Kids Own Publishing, AUD
- 2018 Artist Training Workshop, Kids Own Publishing, AUD
- 2018 Ink Play Workshop, Art Play, AUD
- 2015 Weaving Portraits/Ink Play Workshop, Art Play, AUD

### **Commissions**

- 2022 Private Client Commissions
- 2020 Private Client Commissions (3)
- 2019 St Patrick's College, Ballarat
- 2019 Geelong Grammar, Corio
- 2019 Private Client Commissions (3)
- 2018 Private Client Commissions (4)
- 2017 Private Client Commissions (2)
- 2016 HUB Melbourne, Melbourne, Victoria
- 2015 Private Client Commissions (3)

### **Awards and Prizes**

- 2023 *Finalist The Collie Art Prize, Perth, AUD*
- 2022 *Omnia Art Prize, AUD*
- 2020 *City of Melbourne Covid-19 Arts Grant, AUD*
- 2019 *Albert Park College Judges Choice Award, AUD*
- 2019 *The Flanagan Artist in Resident Prize, Ballarat, AUD*
- 2017 *Landscape Artist of the Year, London, UK*
- 2016 *The Other Art Fair, London, UK*
- 2016 *Art Below Art Fair Award, London, UK*
- 2016 *BSG Small Works Top Ten Finalist, Brunswick, AUD*
- 2015 *Art Below Exhibition Selectee, UK*
- 2014 *Maritime Art Awards & Exhibition Finalist, AUD*
- 2013 *Cliftons Art Prize Finalist, Melbourne, AUD*

- 2012 *Cliftons Art Prize Peoples Choice Award*, AUD
- 2012 *Corangamarah Art Prize Finalist*, AUD
- 2012 *Gold Coast Art Prize Finalist*, AUD

### **Publications**

- 2019 City of Port Phillip Art Collection, AUD
- 2017 Art Rooms Artist Catalogue, UK

### **Artist Statement**

My paintings are cinematic in scope, reminiscent of early colonial coastal cartographic surveys. Many containing messages and references at first hidden, but on closer scrutiny tell a more involved narrative. Working across painting and collage I combine formal painting techniques with newsprint and images from journals and magazines. I am influenced by the stories and conversations I encounter.

In my Life Landscape commissions I work collaboratively with individuals, institutions, families and organizations to create bespoke pieces reflecting their history and story.



## 11 Chantale Delrue

TAS

### *After the Rain, Murky Waters Where Platypuses Roam*

Collage, natural dyes,  
pastel acrylic on paper  
50 x 100 cm  
\$6,600

Living in West Hobart I am fortunate to be able to walk along the rivulet several times a week. Sometimes the water is calm and clear, other times murky water rages over the creek bed. Here a most unusual creature lives: the semi aquatic, duck billed, egg laying platypus. This work goes beyond the visual, using processes to create a sensory image of the waters that the platypuses live in where they do not use sight or smell to feed but use their electroreceptors. On my walks I often collect vegetation, this combined with mordants is used the extract dyes for my work. Several sheets of paper are submerged into the dye baths until I get a richness of tones and movement and the plants leave traces of their shapes. After drying the paper pastel and acrylics are added.



Finally, I collage the fragments revealing sensory aspects of the rivulet, my walks and maybe something of the platypus' habitat. This work pays homage to the platypus. While not immediately threatened by extinction, habitat destruction through land clearing, climate change and dam building could easily put them on the vulnerable list.

## Chantale Delrue

- 2006 Masters of Fine Arts (by research), University of Tasmania, Hobart  
1988 BA Visual Arts (ceramics) Tasmanian State Institute of Technology  
1973 BA Fine Arts (Painting) Hoger Sint- Lukas Instituut, Brussels  
1969 Dip Interior Architecture, Coloma Instituut, Mechelen , Belgium

### **SELECTED INTERNATIONAL AND NATIONAL SOLO EXHIBITIONS**

- 2018 *Collecting Women*, Rosny Farm Art Centre, Rosny Tasmania  
2015 *Trans-plant*, Cultuurcentrum Mechelen, Belgium  
2013 *Waiting for Mr Banks*, Allport Library and Museum of Fine Arts, Hobart.  
2011 *Imaginal Journeys*, Warrnambool Art Gallery, Warrnambool Victoria  
2010 *Chantale Delrue*, TasLand Gallery, Sandy Bay, Tasmania  
2008 *Tales from the Bush*, Belfry Bruges, Belgium  
2007 *Tales from the Forest*, Burnie Regional Gallery, Burnie  
2006 *The Sacred Tree*, Plimsoll Gallery, Centre for the Arts, Hobart.  
2005 *Oerwouden en Eilanden*, Gallery Blokkes, Pepingen, Belgium.  
*Sacred Circle*, Design Centre of Tasmania, Launceston.

### **GROUP AND 2 PEOPLE EXHIBITIONS (SELECTED)**

- 2023 *Reimagining The Ocean*, Maritime Museum, Hobart  
*Works on Paper*, Handmark Gallery Hobart  
*Celebrating the Tasmanian Landscape*, Handmark, Evandale  
*Floral Splendour*, Cottage, Royal Botanical Gardens Hobart  
2022 *The language of Textiles, Unravelling Ornament*, Hadley's Orient Hotel, Hobart  
*Floral Splendour*, Government House, Hobart  
2021 *Flora of Windsong*, Tasmanian Museum and Art Gallery, Hobart  
*Frederick Mackie, Quaker Plantsman*, RTBG, Hobart  
2020 *Hidden Histories*, Narryna, Hobart  
2019 *D'Art*, Brussels, Belgium  
2018 *Fragments of the forest*, Art 1030, Shaerbeek Brussels, Belgium  
*Davidfonds Herdersem*, Belgium  
2017 *RevFERENCE( sic)*, Contemporary artists intrude on the Allport.  
*Works on Paper*, Handmark Gallery, Hobart  
*An Exotic Garden, Unlocking the Botanical Journey*, Port Arthur Visitor Centre  
2016 *Waterhouse Natural Science and Art Prize*, South Australian Museum and Art Gallery, Adelaide  
*Procession*, Moonah Arts Centre, Moonah  
*Drawn into the Unknown*, Rosny School House Gallery, Rosny  
2015 *Botanical Exhibition*, with Lauren Black, J. Payne, R. Mayo, Handmark Evandale  
*Exquisite*, Henry Jones Art Hotel, Hobart and Rosney Schoolhouse  
2009 *Reframing Darwin: Evolution and Art in Australia*, The Ian Potter Museum of Art, Melbourne

### **GRANTS /AWARDS /NOMINATIONS (SELECTED)**

- 2016 Waterhouse Natural Science and Art Prize, Finalist  
2015 Arts Bridge Grant, Arts Tasmania, towards exhibition *Transplant* in Belgium  
2013 Finalist in the *Bay of Fires Art Award*, St Helens Tasmania

### **SELECTED PUBLICATIONS**

- *Reimagining the Ocean*, Maritime Museum, Dr. Llewellyn Negrin, Exhibition Catalogue 2023  
- *A silver lining to lockdown*, Linda Smith Tasweekend, September 19-20, 2020 p15-16  
- *Trans-plant*, Cultuurcentrum Mechelen, Belgium, exhibition catalogue 2015  
- *Light and Shade*, Kelly, Sean, catalogue, 2009  
- *Tales from the Forest*, Dr Hoorn, Jeanette, exhibition catalogue, 2007  
- *Ceramics & the Environment*, Mansfield, Janet, Crows Nest NSW: Allen and Unwin, 2006  
- *Chantale Delrue's Mosaics*, Diana Klaosen, Ceramics Technical, issue 18, p 41-44.

## 12 Sue Field

NSW

### *The Walls of Jerusalem, Tasmania (after Dali)*

Charcoal, ink, acrylic emulsion,  
and collage on canvas  
101 x 152 cm  
\$5,500

*“The Walls of Jerusalem, Tasmania (after Dali)”*, is a visual synthesis of time, space, and memory. My encounter with Tasmania’s pristine wilderness in January 2023 became a catalyst for exploring its historical echoes, juxtaposed with the colonial trauma embedded in its landscapes. This ancient land of the Big River Nation stages a haunting *mise en scène* in which the disconnected telephone prompts feelings of ambivalence and futility. Drawing inspiration from Salvador Dalí’s portrayal of war in *“Mountain Lake,”* 1938, I channel the visceral language of paint and multimedia to weave a narrative that transcends geographical boundaries.



Sue Field  
BDA, MDes (Hons), PhD (UNSW)  
5/101 Brook Street Coogee 2034  
Mob: 0413457891  
fieldsue88@gmail.com  
<https://www.sue-field.com>

## EXHIBITIONS

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**2023:** Finalist, Dobell Drawing Prize #23 with my work *Drift*; charcoal, ink and collage on watercolour paper.  
**2023:** *Drift* #2, charcoal, ink and collage on watercolour paper. *Artists of Mosman 2088*. Mosman Art Society.  
**2022:** *All at One Point*, Charcoal and collage. *The Storyworld Project*. Libreria Bookshop, Shoreditch, London. Curator Lucy McCullough.  
**2022:** *After the Rain, Coogee*. Oil on Canvas. *Future Perfect*, Mosman Art Society.  
**2021:** *Drowning in My Living Room. Self Portrait (After Sherman)*. Pen and ink, collage on water colour paper. Temporal Drawing Exhibition, Loughborough University, England UK.  
**2018:** *The Drawn Absence*. Multi-media. AD Space UNSW Art & Design. 24-28 April.  
**2017:** Finalist, *Tim Olsen Drawing Prize*. AD Space, UNSW Art & Design.  
**2017:** *Drawn to Perform*. Pen and ink, collage on water colour paper. AD Space, UNSW Art & Design.  
**2017:** *The Café Art*. Untitled Factory. Montmartre Paris. 11-18 March. 5 of my drawings were exhibited.  
**2016:** Digital video. *Keeping the Body in Mind: Recovery Narratives*, Black Dog Institute/National Institute of Dramatic Art, (NIDA).  
**2016:** *Huis Clos*, Pen and ink, collage on water colour paper. AD Space, UNSW Art & Design.  
**2014:** Finalist, *Tim Olsen Drawing Prize*. Kudos Gallery UNSW Art & Design.  
**2013:** Costume designs for Bell Shakespeare's production of *A Midsummer's Night's Dream*. *All That Glitters* at the Arts Centre Melbourne.  
**2012:** *Drawn to the Light*. COFA Space, UNSW.  
**2002:** Bell Shakespeare Exhibition of Costumes at the Victorian Arts Centre.  
**1999:** 40<sup>th</sup> Anniversary of NIDA Costume Exhibition.  
**1997:** Costume designs for Bell Shakespeare's production of *Romeo and Juliet* David Jones, Sydney.  
**1996:** *Beyond the Lights* Exhibition of Designs at the Victorian Arts Centre.

## PUBLICATIONS

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**2023:** I am currently writing a monograph by invitation from Bloomsbury Publishers: *Anatomical Drawing: A Scenographic Intersection Between Science, the Visual Arts, and Performance*. This is part of the academic series, *Drawing In*.  
**2023:** Book chapter undergoing peer-review: *Scenographic Design Drawing: Imaging the Drawn Performative Space*. *Drawing and Performance: Creating Scenography*, Coimbra, Portugal.  
**2021:** Book Publication: *Griffin Redux*, written by John Senczuk. Janus Imprint. My theatre designs and drawings are included in the book.  
**2021:** Book publication: *The Scenographic Design Drawing: Performative drawing in an Expanded Field*. Bloomsbury Publishers, for the academic series, *Drawing In*.  
**2021:** Journal peer-reviewed publication: *In the Blink-of-an-Eye: Drawing as an Act of Loss*. TRACEY: Drawing and Visualisation Research UK.  
**2020:** Journal peer-reviewed publication: *Report from the 'Auditorium' of My Living Room*. Theatre and Performance Design. Editors Arnold Aronson and Jane Collins.  
**2017:** Book launch and exhibition: *An Illustrated Guide to Montmartre's Bars and Cafes*. Untitled Factory, Montmartre, Paris, France. 11 Mar 2017. My drawings are in the book and on the front and back cover.  
**2016:** Online peer-reviewed publication: *Drawn Behind the Fourth Wall: The Drawing Produces a Mobile Spectatorial Presence*. Tracey: Drawing and Visualisation research, UK.  
**2015:** Chapter publication: *Creating a Scene: The Act of Drawing in Imaging the Dramatic Text Early in the Student's Scenographic Design Process*, in Vaughan Rees, Arianne Rourke (ed.), *Moving from Novice to Expert on the Road to Expertise: Developing Expertise in the Visual Domain* (Common Ground Publishing, 2015)  
**2014:** Chapter publication: *Drawn to Research: The Scenographic Drawing from the Dramatic Text as a Primary Source of Performative, Temporal and Spatial Knowledge*, in Vaughan Rees Arianne Rourke (ed.), *Researching the Visual: Demystifying 'the Picture That's Worth a Thousand Words'* (Common Ground Publishing, 2014)  
**2013:** *Australian Vogue* illustrations. 8 full page hand-drawn illustrations throughout the year.

**2012:** Journal peer-reviewed publication: *Drawn to the Light: Freehand drawing from the dramatic text as an illumination of the theatre designer's eye of the mind*. Australasian Drama Studies. Titled, *Design, Space and Performance in Australia and New Zealand*.

**2001:** Book Publication: *Performance Design in Australia*. Editors Kristen Anderson, Imogen Ross. Fine Art Publishing Pty Ltd. My theatre designs and drawings are included.

## PRIZES/AWARDS/GRANTS

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**2018:** Faculty of Art & Design, UNSW Early Completion Scholarship.

**2015:** UNSW Art & Design Studio Residency, *Cité Internationale des Arts*, Paris, France.

**2014:** UNSW Travel Grant. Conference, *The Drawing Research Network Postgraduate Event*, Coventry University, UK.

**1998:** *Nominated for Green Room Opera Award for Design*. Costume designer for *Tannhäuser*, Opera Australia. Directed by Elke Neidhardt and set design by Michael Scott-Mitchell.

**1996:** *Nominated for Green Room Opera Award for Design*. Costume designer for *Aida*, Victoria State Opera. Directed by Michael Edwards and set design by Brian Thomson.

**1996:** *Edinburgh Herald Angel Award for the most outstanding theatre show across art forms, at the Edinburgh Fringe Festival*. Set and Costume designer for *All of Me*, *Legs on the Wall*. Directed by Nigel Jamieson.

**1995:** *Nominated for Green Room Award for Best Innovative Form Production*. Set and Costume designer for *All of Me*, *Legs on the Wall*. Directed by Nigel Jamieson.

## CONFERENCES

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**2022:** Critical Costume 2022 (Online, Australia, Finland, Brazil). My paper is titled, *Virtual Connections within Scenographic Worlds*.

**2021:** Temporal Drawing Conference at Loughborough University UK (online). My paper is titled *A Drawn Gap in Time*.

**2020:** Moderator and presented a paper on-line at the conference *Drawing and Performance: Creating Scenography*, Coimbra, Portugal. My Paper is titled *The Scenographic Design Drawing: Imaging the Drawn Performative Space*.

**2017:** Presentation: *Drawn to Perform: The scenographic costume drawing*. Costume Research in Australasia Seminar, NIDA.

**2016:** Presentation: *The Running Man: An embodied spectatorial encounter with the post-dramatic comic strip*. Popular Culture in Australia and New Zealand (PopCAANZ) 7th Annual International Conference, University of Sydney (29 June–1 July).

**2014:** Presentation and Publication: *Drawn to the Light: the drawing from the dramatic text stages the act of viewing*. The Drawing Research Network Postgraduate Event, Coventry University, UK.

**2014:** Conference Panel: *PQ15 Symposium* at NIDA Parade Theatres.

**2014:** Presentation: *A Meta-Theatrical Sci-fi Comic Strip*. Conquest of Space Symposium. COFA/ABC and Art Gallery NSW.

**2009:** Conference Panel: *New Territory: Discussions on Design Research*. COFA.

**2008:** Presentation: *Drawn to the Light*. Drawing Connections IV: Marking Time, International Drawing Research. COFA.





## 13 Terence Gough

TAS

### *South Arm Revisited*

Mixed media on canvas

129 x 67 cm

\$3,000

My painting of South Arm is in a 4 panel format. The panels represent voices of my inner feelings about the area in focus after having painted in the area over the years. I paint from the heart allowing my colour palette, mark making develop intuitively as I progress through the layering of the subject. *South Arm* is characterised by wonderful rock surfaces, water variations where the textural versus the softer elements that exist in the landscape. This is a mixed media painting combining under-surfacing which has been used to bring out the special sense of place found here in the landscape.



# TERRENCE GOUGH OAM

## CURRICULUM VITAE

**D.O.B** 22nd June 1948

**Address** 1 Churinga Waters Drive Old Beach 7017 TAS

**Phone** 03 62280496 | 0498668318

**Email** terry.j.gough@gmail.com

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**Exhibitions** 18 solo shows in Tasmania since 1971. Most recent being Special Moments IN OCT 2020 at the LADY FRANKLIN GALLERY  
Also exhibited in numerous group exhibitions statewide and interstate.

- 2011 Winner of the Cruickshank Financial Award for Oil or Acrylic at The City of Burnie TASART Exhibition for an acrylic painting Forest in Transition.
- 2013 Winner of the Platinum Award in the Rotary Club of Hobart/.Sponsored exhibition by Forestry Tasmania for a painting titled Marshlands Upper Derwent.
- 2014 Wrest Point Art Award (Peoples Choice) Award for painting titled Spring Beach Orford
- 2015 Won the Mixed Media Award at the Kingborough Art Awards for a painting titled 'Seashore Algae'.
- 2015 Finalist in the Lloyd Rees Art Prize/Colville Gallery July for a mixed media painting titled Season of Change
- 2016 Won Glamorgan Spring Bay Council Art Prize for Lagoon Song Mixed Media Painting(Acquisition)
- 2017 Won People's Choice Award in the Kingborough Art Awards for a watercolour Painting titled Wetlands
- 2017 Won a Highly Commended award for WETLANDS in the same exhibition.
- 2017 Winner of the Inaugural Max Angus Prize at Rotary Club of Hobart Charity Art Show (Aug. 2017) for my watercolour "At Marion Bay".
- 2018 Winner of the Max Angus Award at Rotary Club of Hobart Art Show (Aug. 2018) for my watercolour "At Stewart's Bay".
- 2020 Winner of the best overall exhibit in the Kingborough Art Prize 2020 for my mixed media "At Binalong Bay."

### **2023 February**

**Winner** of the Watercolour Section of the Waterways 2023 Art Exhibition organised by the Art Society of Tas Inc at the Long Gallery in conjunction with the Wooden Boats Festival for my watercolour painting Upper Derwent

### **2023 March**

**Winner** of the HAEG Art Awards receiving the Highly Commended award for Watercolour in the Richard Bacon Memorial Watercolour Award of \$500 for my painting At Castle Forbes Bay  
Winner of the silver award at the 2023 National Annual Awards of the Australian Society of Miniature Art Tasmania Inc for my mixed media painting At Randalls Bay Title of exhibition Small and Exquisite

**Awards (Teaching)** 2003 Tasmanian Award for Educational Excellence (Learning Together) in the Derwent District (for being an outstanding Teacher at Cosgrove High School and for advocating the notion of lifelong learning

2003 Awarded the Teacher Emeritus Award at Cosgrove High

**2010 Australia Day**

**Awarded the Medal of the Order of Australia OAM - for service to the Arts in Tasmania and to Education as a teacher.**

**Roles**

1994 President Art Society of Tas. Inc (up until 2001)

2001 Made Life Member Art Society of Tas Inc

**SELECTED BIOGRAPHY:**

States Who's Who in Tasmania Inaugural Edition 2008



## 14 Jan Handel

NSW

### *Lunawanna-alonnah (island edges)*

Oil on marine play  
30 x 121 cm  
\$5,000

*Bruny Island, around its edges.*  
Here the sea and the land meet, the vegetation is hardy, the wind often wild and the skies vast and romantic. This landscape seduces me again. Now, as a (mostly) geometric abstractionist painter, I set myself rules and restrictions when making paintings. One 'rule' allows only the use of the 3 primary colours - blue, yellow and red - always with the addition of green because it's my favourite. Returning to painting the landscape within these chromatic confines is a joyous challenge. In the end, these un-naturally coloured landscapes seem moody, dramatic and a little disturbing. Sometimes this is how I too feel on this small island, with its contested, violent history and wild beauty.



## JAN HANDEL

January 2024

Born Armidale, N.S.W, on Kamilaroi country

Lives and works in Sydney, Australia, on Darramurra-gal country

### Education (selected)

- 2013 Bachelor of Fine Arts, National Art School, Sydney  
2008 Diploma of Fine Arts, Sydney Gallery School, Meadowbank TAFE  
2006 Certificate IV in Fine Arts, Sydney Gallery School, Meadowbank TAFE

### Exhibitions (selected)

- 2023 Biennale Internationale of Non-Objective Art, Athens, Greece  
Finalist, Glover Prize for Landscape Painting, Evandale, Tasmania  
*Articulate Turns 13*, Articulate Project Space, Leichhardt, Sydney
- 2022 Salon du Réalités Nouvelles, Paris, France  
*Articulate Turns 12*, Articulate Project Space, Leichhardt, Sydney  
*Borders*, Grace Cossington Smith Gallery, Wahroonga, Sydney
- 2021 *Que des Femmes*, Biennale Internationale d'Arte Non Objectif, France  
(Sydney satellite exhibition, Marrickville and online)  
*Forested*, Grace Cossington Smith Gallery, Wahroonga, Sydney  
*Articulate Turns 10*, Articulate Project Space, Leichhardt, Sydney
- 2020 *In Conversation*, Articulate Project Space, Leichhardt  
*Covimetry*, BWA Gallery, Ostrowiec Swietokrzyski, Poland (online)
- 2019 *Production @ The Factory*, Factory 49, Marrickville, Sydney  
*Inside a Painting, Gently*, solo show, Factory 49 Paris, Paris, France  
*Connexions Silencieuses*, Eglise St Laurent, Eygalieres, France  
The Other Art Fair, Australian Technology Park, Sydney
- 2018 Salon du Réalités Nouvelles, Paris, France  
*Revisiting the Corpse: A Year in Drawing*, Stacks Projects, Potts Point  
*AbstractionTwentyEighteen*, Langford 120, North Melbourne  
*The Abstract Project*, Factory 49, Marrickville
- 2017 *Annual Group Show*, Factory 49, Marrickville  
*Developing Structures*, Abstract Project, Paris, France
- 2016 *Wrap Me Up (calm me down)*, solo show, Factory 49, Marrickville
- 2015 M Contemporary, Woollahra, Sydney  
*Heaven and Earth*, GAFFA Gallery, Sydney  
*BANG*, Spectrum Now Arts Festival, Pier 2 / 3, Walsh Bay, Sydney
- 2013 *From Field to Folio*, St Vincent's Hospital, Darlinghurst  
*Hell is Others*, Library Stairwell Gallery, National Art School
- 2012 Finalist NSW Parliament Plein Air Painting Prize, NSW Parliament, Sydney.  
Finalist St George Art Awards, Hurstville City Gallery.
- 2010 Finalist Hunter's Hill Art Prize, Hunter's Hill. Finalist
- 2009 Finalist Mosman Art Prize, Mosman Regional Gallery  
Finalist Hunter's Hill Art Prize, Hunter's Hill. Finalist
- 2008 Finalist Mosman Art Prize, Mosman Regional Gallery  
Finalist Portia Geach Memorial Award, S.H. Ervin Gallery, Sydney

Handel's work is held in educational institutions and private collections in Australia, the U.K., the USA and France.

## 15 Georgia Hill

NSW

### *Wynyard*

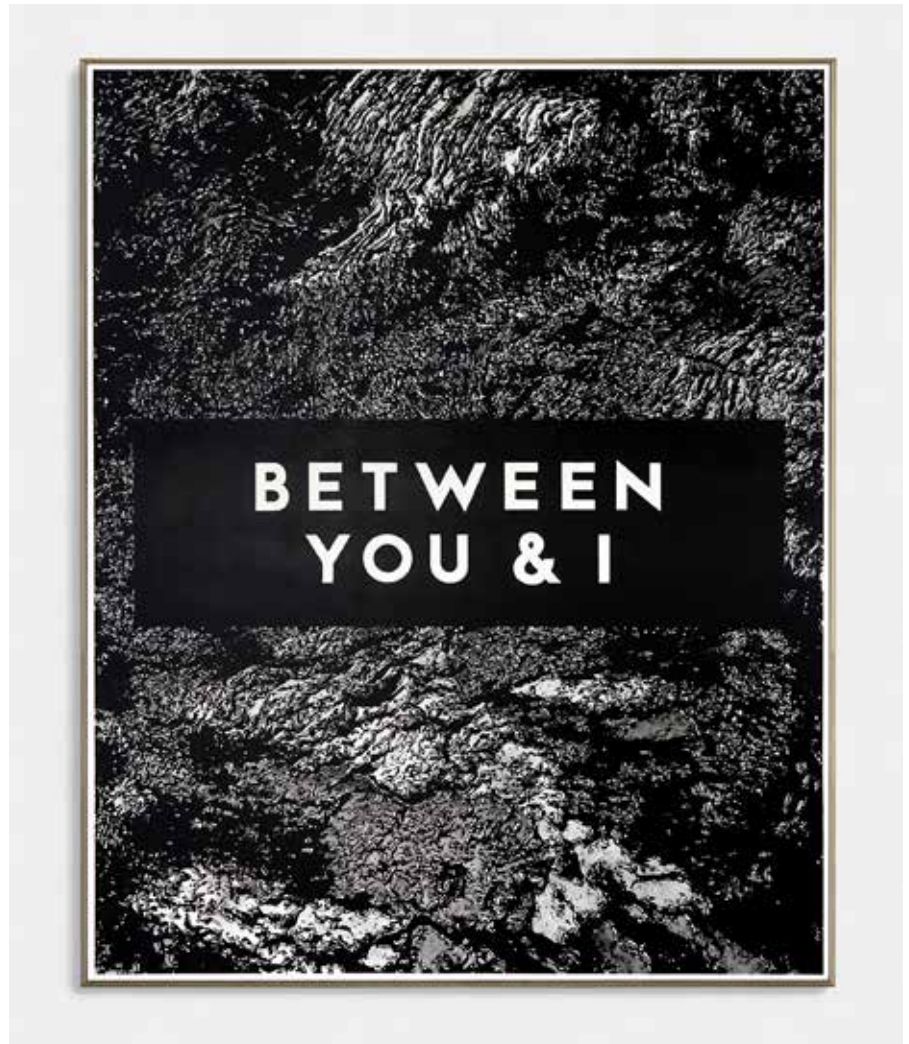
Acrylic and airbrush on canvas

155 x 125 cm

\$7,500

'*Wynyard*' is based on a trip to Tasmania in July, 2023, where I stayed near the rocky cliffs and dark blue water along Freestone Cove. I perceive landscapes as both physical and psychological, where existing thoughts and experiences are contrasted against new scenes. I was taking in this vast cold space and all of its small details - burnt-out tree trunks, stippling on rocks and the waves splitting on the cliffs.

I was thinking about my partner at the time, trying to be alone, and moving between moments of clarity and total overwhelm. The time away showed me new things - not necessarily answers, but a clear vision of 'you and I' as the posts that hold a landscape of details, distance, memories and movement between two people.





CURRICULUM VITAE  
GEORGIA HILL

SELECT FESTIVALS + MURAL WORKS

- 2024 Scheduled Equinox Gardeners' Road Site, Sydney, AUS
- 2024 Scheduled Art and About Installation, Central Station, Sydney, AUS
- 2022 'Bef For Meaning', The Big Picture Fest, Newcastle, NSW, AUS
- 2022 'Water, Sky, Rain', Westfield Warringah with Konstantina, NSW, AUS
- 2022 'Everywhen', Westfield Parramatta with Konstantina, NSW, AUS
- 2021 Mt Druitt with Maddy Gibbs, Westfield Mt Druitt, NSW, AUS
- 2021 VIST Warehouses with Juddy Roller, Spotswood VIC
- 2020 'You're Here, I'm Here Too', Murrumbidgee Metro with Inner-West Council, Murrumbidgee, AUS
- 2020 'With You', Burwood Council, Wynne Ave, NSW, AUS
- 2020 Ashfield Aquatic Centre, Inner-West Council, NSW, AUS
- 2019 R2 for Goose Island, Chicago, IL, USA
- 2019 'Bring It With You', Artiding Festival, Erding, Germany
- 2019 Art and About Installation, KGV Building, Sydney, AUS
- 2019 'Yahan This Must Be The Place', S+Art Festival, Delhi, India
- 2018 'It's There, It's There', The Big Picture Festival, Port Pirie, SA, AUS
- 2018 SODO Track, Seattle, Washington, USA
- 2018 Joya.art.e + ecologia, Vélez-Blanco, SPAIN
- 2018 Pangea Seed Sea Walls Mural Festival, Cairns, AUS
- 2018 'Wall To Wall', Benalla, VIC, AUS
- 2017 Perfect Match with Inner-West Council, Sydney, NSW, AUS
- 2017 Beyond Walls Mural Festival, Lynn, Massachusetts, USA
- 2017 Parley x Adidas NYC Launch, Long Island City, NYC, NY, USA
- 2017 Pangea Seeds Sea Walls Mural Festival, Churchill, CANADA
- 2017 Wonderswalls Port Adelaide, South Australia, AUS
- 2017 Pangea Seed Sea Walls Mural Festival, Napier, NZ
- 2017 City of Vincent collaboration building with Elliott Routledge, Sherrin Wilson Projects, Perth, WA, AUS
- 2016 Project 5 with Ambush Gallery, Sydney, NSW, AUS
- 2016 West End Melbourne, Melbourne, VIC, AUS
- 2016 Collaboration with Brad 'Beastman' Eastman, Wonderswalls, Wollongong, NSW, AUS
- 2016 UTS Building 2 Installation with Elliott Routledge, Sydney, NSW, AUS
- 2016 'With You' for Amman Design Week, Amman, JORDAN
- 2016 Forever! Tropica Mural Festival, Bali, INDONESIA
- 2016 'You're Here', Hobart City Council, South Hobart, TAS, AUS
- 2016 'For You' with Thomas Jackson, First Coast, Toowoomba, QLD, AUS
- 2016 'On My Mind With James Jirat', Patradoon, Luslow Gallery, Orange, NSW, AUS
- 2016 'Ever And Ever', Sister Murals in Redfern, Sydney, Streetside with City of Vincent, Perth, WA, AUS
- 2015 'Ever' with Thomas Jackson, Erskineville, Sydney, NSW, AUS
- 2015 'Since Forever', Wonderswalls, Wollongong, NSW, AUS
- 2015 'Blackout' with James Jirat Patradoon, Beams Festival, Chippendale, NSW, AUS
- 2015 'Never Mine', First Coast, Toowoomba, Australia, QLD, AUS

SELECT EXHIBITIONS

- 2023 'To Be And Do', Art4id, George St, Sydney, NSW, AUS
- 2023 'Hold It, Hold On', Backwoods Gallery, Collingwood, AUS
- 2023 'Lynner, Downner', Maitland Regional Art Gallery, Maitland, NSW, AUS
- 2023 'To Move Through', University of Newcastle, NSW, AUS
- 2022 '12, 143' curated by Axel Void and Forest For The Trees, Seattle, USA
- 2020 'A Sign Of The Times', Hashimoto Contemporary, NYC, USA
- 2020 'Here I Am/Art By Great Women', National Gallery of Australia, ACT, AUS
- 2020 Bushfire Banditism Poster Box Take Over, QLD, NSW, VIC, AUS
- 2020 'Rise, Bushfire Relief Fundraising Group Show', Camerageworks, Syd, NSW
- 2019 'A Measure Of All Things', Backwoods Gallery, Collingwood, AUS
- 2019 Morning Star Fundraising Exhibition, Ourne, Melbourne, AUS
- 2019 'Given Time' with Tom Gerrard, Metro Gallery, Melbourne, AUS
- 2018 'Central And Disorder', Galerie 42a, Paris, France
- 2018 'I Can See It, Can't You', China Heights, Sydney, NSW, AUS
- 2018 'Fresh Blood', Backwoods Gallery, Collingwood, VIC, AUS
- 2018 'Typographic Circle', curated by Gary Stranger and Pref ID, Stolen Space Gallery, London, UK
- 2018 Cornershop Gallery, Erskineville, NSW, AUS
- 2018 UNTOLD Installation, Melbourne, VIC, AUS
- 2018 'New Methods', curated by Chris Louthy GoodSpace, Chippendale, Sydney, NSW, AUS
- 2017 Heaps Decent's 'I HEART' at Special Group Studios, Sydney, NSW, AUS
- 2017 'Syna's Children', curated by ELK, Melbourne, VIC, AUS
- 2017 'I Think About This All The Time' installation, Commune, Waterloo, Sydney, NSW, AUS
- 2016 'SOFT', curated by Sean Morris and Michael C. Huebing, Superchief Gallery, Los Angeles, USA
- 2016 'Spring-Time', curated by Melissa Grisanovich, RWCA Corner Gallery, Melbourne, VIC, AUS
- 2016 'Inverse' for Amman Design Week, Jaccaranda Images Gallery, Amman, JORDAN
- 2016 'Waves', curated by FunStudio, Due North, North Sydney, NSW, AUS
- 2015 'King Brown Issue 10 Launch', New York, USA
- 2015 'Workshop' curated by Reginald Pean, Superchief Gallery, Los Angeles & New York, USA
- 2015 'Booting Mud Max' at The Sydney Opera House/Graphic, Sydney, AUS
- 2015 'Arcadia', Ambush Gallery, Sydney, AUS
- 2015 'Curses', curated by Sean Morris, Black Lake Studios, Melbourne, AUS
- 2015 'OVERPOWER' Solo Exhibition, GoodSpace, Sydney, AUS
- 2015 'BeStreet's 'Booting' Exhibition, HNYPT, Los Angeles, USA & BeStreet Weekend Paris, FRANCE
- 2014 'Until Next Time' Group Show, The Tate Gallery, Sydney, AUS
- 2014 'Twenty Six' Group Show, The Tate Gallery, Sydney, AUS

ARTIST BIO

"All Hill's work to a certain degree deals with the micro and the macro, the smaller details that make up the whole; it's what defines her style, the captivating black and white work for which she's known. It is Hill's intention to leave her works ambiguous, leaving room for a diverse range of interpretations from the audience."

Georgia Hill (b.1988) is an multidisciplinary Australian artist, specialising in type based, monochromatic artworks and installations. Through vast, national and international projects, the continued contrasts of landscapes, natural forms, structured facades, and intense reflection against spontaneous response have shaped Hill's practice. Her works combine text, textures of geography, geology, and architectural environments, to explore shared moments of connection, concern, repetition and reflection.

AWARDS, PRIZES AND COLLECTIONS

- 2022 Finalist, Lake Macquarie Art Prize, Museum of Art and Culture Lake Macquarie
- 2022 Finalist Fisher's Ghost Art Prize, CompleteTown Arts Centre
- 2020 'You Can Come Back', Maitland Regional Art Gallery, Maitland, AUS
- 2019 City of Sydney Corporate Collection

EDUCATION AND RESIDENCIES

- Jan 2023 Festival de Arte Contemporaneo de Cadiz x Void Projects, Cadiz, Spain
- Mar 2022 Resident, Bemis Center for Contemporary Arts, Omaha, Nebraska, USA
- May 2018 Joya.art.e + ecologia, Almeria, Spain
- May 2017 NES, Artist Residency Skagastroend, Iceland
- Jun 2012 - Aug 2013 The Michelberger, Berlin, Germany
- 2007 - 2010 University of Technology, Sydney, Communications, First Class Honours

TALKS AND DOCUMENTATION

- 2023 'Vintage' Paint Radio, October Podcast
- 2020 Maitland Regional Art Gallery Artist Talk, NSW, AUS
- 2019 University of Technology, Sydney Artist Talk, NSW, AUS
- 2018 Adobe Symposium Keynote: Speaker, Sydney, NSW, AUS
- 2018 Bench Talk with Tom Gerrard
- 2017 'Make It Made It' Conference, Newcastle, NSW, AUS
- 2016 'The Wanderers' for ABC Mew, directed by Selina Miles in collaboration with ABC Australia and ArtBites
- 2015 Analogae/Digital Brisbane Powerhouse, Brisbane, QLD, AUS

## 16 David Keeling

TAS

### *Freycinet track - a thousand shadows deep*

Oil on linen  
153 x 122 cm  
\$32,000

I drove from Hobart to Freycinet in the hope of walking to the Isthmus track and doing some painting there not realising it was closed on that day for ‘annual track maintenance’. Even though I never got to the Isthmus this painting came from that day’s walk. I guess I was overcome by the complexity of such a subject, the rhythm and movement of the branches and the compelling nature of the shadows across the track ahead. I also responded to the raw quality of the track, carved through the bush in a way that is authentic and not manicured like much of our “wilderness experiences” are prescribed for us these days. But above all it was the formal challenge of capturing the nuance and complexity of the light as it plays across the landscape that interests me.



**DAVID KEELING, b 1951**

**EDUCATION**

1973-76 Bachelor Visual Art, Tasmania School of Art, Hobart

1981 Post graduate Diploma, Alexander Mackie, Sydney

1999 Masters Fine Art, RMIT, Melbourne

Board member and Chair of Artbank Advisory Board, Sydney

Chameleon Contemporary Art Space, and CAST, Tasmania,

Board member of the Tasmanian Arts Advisory Board

**SELECTED SOLO EXHIBITIONS**

2023 *Early riser chasing the light*, Niagara Galleries, Melbourne

2022 *Up early* Bett Gallery Hobart, 2021 *Closer to home*, Niagara Galleries, Melbourne

2020-21 *David Keeling, Stranger*, Tasmanian Museum and Art Gallery Hobart, *Every day counts*,

Bett Gallery, Hobart, *Parallel lines: Drawings from the archive*, Bett Gallery, Hobart

2019 *As the light falls*, Niagara Galleries, 2017, *On a clear day*, Niagara Galleries Melbourne, 2016, *The long game*, Bett Gallery, Hobart,

2015, *David Keeling-Inside out*, University of Tasmania, Inveresk, Launceston,

*Positively slow*, Niagara Galleries Melb.

2013-14 *A Dreamers Keepsake*, David Keeling, Queen Victoria Museum and Art Gallery,

Launceston. 2010 *Three sixty degrees, the landscapes of David Keeling*, Deakin University Gallery, Melbourne.

1987-2011 13 solo exhibitions, Niagara Galleries, Melbourne 10 solo exhibitions, Bett Gallery, Hobart. 2004 David

Keeling, Liverpool Street Gallery, Sydney 2003 *Love Song*, Carnegie Gallery, Hobart 1998 *Perfect World*, Niagara at

Mary Place, Sydney 1991 David Keeling, University of Tasmania, Launceston

**SELECTED GROUP EXHIBITION** 2022 *Watershed*, Bett Gallery, 2021 *Disappearing Bett Gallery*,

2019-2017 Sydney Contemporary, 2016 Winner *Glover Prize*, Evendale, 2012 *Lie of the land-Contemporary Australian*

*Landscape*- Australian Embassy, Washington, USA 2010, 09, 08 Finalist *The Wynne Prize*, Art Gallery of NSW, 2010 *On*

*this island, meeting and parting*, Hazelhurst Regional Gallery, Sydney, Bowen Gallery Wellington, New Zealand, *Look*

*out*, curated by Michael Edwards, Jane Stewart, Tasmanian Museum and Art Gallery, Hobart, *landscapes of David*,

2009 *A natural world*, Glenn Eira City Council, Melbourne 2007 *Cuisine and country*, curated by Gavin Wilson, Orange

Regional Gallery and touring, 2006-7 *An Island south*, Asia Link touring Asia, Australia 2004 *Imaging the Apple*,

Ballarat Fine Art Gallery, Victoria and touring 2000 *Art and Land, Contemporary Australian Visions*, curated by Kevin

Wilson, Noosa Regional Gallery, Queensland, touring Asia and Australia 1999 *Pets, Prey and Predators*, curated by

Victoria Hammond, Dubbo Regional Gallery, New South Wales, and touring 1997 *Recent acquisitions of Contemporary*

*Australian Art*, curated by John McPhee, National Gallery of Victoria, Melbourne 1996 *Cabinet pictures*, Jason and

Rhodes Gallery, London 1995 *New Territories*, Jason and Rhodes Gallery, London, *Brushing the Dark*, curated by

Victoria Hammond, Tasmanian Museum and Art Gallery, Hobart, and touring 1993 *Three contemporary Australian artists*

*-works on paper*, Tasmanian Museum and Art Gallery 1992 *Redescubrimiento, Rediscovery, Australian Artists in*

*Europe 1982-1992*, curated by Jonathan Holmes, Seville Expo, Spain, Australian Embassy, Paris, Australia Council,

Sydney *The New Metaphysical*, curated by Felicity Fenner, Ivan Dougherty Gallery, Sydney, 1990 *Witness*, curated by

Kevin Murray, Gertrude Street Gallery, Melbourne and touring *The City and Beyond*, curated by Elizabeth Cross, La

Trobe University Gallery Melbourne and touring 1989 *New painting acquisitions*, National Gallery of Australia,

Canberra *Genius Loci*, Tasmanian painting, curated by Nick Waterlow, Plimsoll Gallery, University of Tasmania, Hobart,

and touring 1987 *Fabrications*, curated by Juliana Engberg, Chameleon Contemporary Art Space, Hobart; George Paton

Gallery, Melbourne; Praxis, Perth

**GRANTS/PRIZES** 2016, 2006 Winner, Glover Prize, Evendale, Tasmania 2001 Overseas Development

Grant, British School at Rome studio, VACB, Sydney 1999 Winner, Inaugural John Leslie Art Prize,

Gippsland Art Gallery 1993-5 Overseas Development Grant, London studio, VACB, Sydney 1991

Professional Development Grant, VACB Sydney, Winner, Hobart City Art Prize 1989 Community Projects

Grant (Union Banner), VACB Sydney 1988 Overseas Development Grant Verdaccio, Italy, VACB Sydney

Special Projects Grant, Tasmanian Arts Advisory Board, Hobart 1987 Special Projects Grant, Tasmanian

Arts Advisory Board, Hobart

**COLLECTIONS** Allen, Allen and Hemsley, Sydney. Art Gallery of South Australia, Art in Public

Buildings, Hobart. Artbank, Sydney. Bankers Trust, Melbourne. Devonport Regional Gallery, Tasmania.

Deakin University, Melbourne, Gippsland Regional Gallery, Victoria. Macquarie Bank, Sydney. Monash

University, Melbourne. Myer Collection, Melbourne. National Gallery of Australia, Canberra. National

Gallery of Victoria, Melbourne. Queen Victoria Museum and Art Gallery, Launceston. Tasmanian Museum

and Art Gallery, Hobart. University of Tasmania, Hobart and Launceston. Western Mining Corporation,

Melbourne, The Derwent Collection, Hobart, Private collections, Australia and overseas

**PUBLICATIONS** 2020 *David Keeling Stranger*, Tasmanian Museum and Art Gallery, 2015 John McPhee,

David Keeling-Inside Out, catalogue essay, University of Tasmania, 2010 Peter Timms *Three sixty degrees,*

*the landscapes of David Keeling*, Deakin University, 2007 David Hansen, *David Keeling*, Monograph,

Quintus Publishing, Hobart. Sonia Payes, *Untitled, portraits of Australian artists*, Macmillan, 2003 B

Smith, T Smith, C Heathcote, *Australian Painting*, Oxford University Press 2001 L Murray Cree,

N Drury, *Australian Painting Now*, Craftsman House, 1994 D Williams, C Simpson *Art Now* (Contemporary

Art Post 1970), McGraw Hill

17  
**Rose Knight**

QLD

*Devine Light*

Oil on canvas

81 x 81 cm

\$1,450

My work mostly deals with landscape, memory and the relationship within them.

*Devine Light* is a painting that searches for a certain state that is like a spirit of place or an apparition. The painting draws on a recollection of moments and vivid memories....of my first glimpse of the Furneaux Group from the air over several visits to Flinders Island. A place of contradictions with a turbulent history and oft harsh weather and yet pristine wilderness once visited never forgotten. The conclusion of the work emerged gradually from these layers of experience and the reminiscence between them. I wish to convey something of the light of this landscape and the mystery of its elements and arrive at a painting that conveys my reaction had I just seen it for the first time.



## **Profile ; ROSE KNIGHT**



**“As an artist I explore the landscape, deliberately disassembling, rearranging, deleting the clutter and working with what essence remains in the head and the heart....(seeing things that often are seen only with peripheral vision.) It is the artist’s mission to attempt to convey what is inexpressible in words, allowing the subject to speak. Paintings of such energy charged places wish to relate the response of the energy or mood found there...in subliminal messages and resonating memories (for both the artist and hopefully the viewer)”**

**Born and raised on the Mornington Peninsula Rose has been painting since 2000. She began painting under the guidance of Terrence J Hadler at Manyung Gallery Mt Eliza Victoria and joined that gallery’s stable of artists in 2005**

**Has exhibited with success at the Galleries of, Seaview, Cube 37, Artycles & Treasures, Josephines (@ The Briars) Linden, Manyung Gallery Mt Eliza, Ryazanoff Gallery Albert Park and Gallery Oscar Sydney, Steps and Oakhill galleries as well as numerous Rotary Exhibitions, hotels and Hospitals. Her work hangs in private collections both in Australia and overseas (including LA actor/celebrity Clive Robertson) and BHP Billiton executives. She is a regular exhibitor at Cairns Art Society and member Mission Beach Arts.**

**Rose (a keen photographer) feels privileged and blessed to have been born and raised on the Mornington Peninsula which is a constant source of inspiration to her as ‘the backyard from paradise’ However her subject matter ranges far and wide as she visits and is influenced by the contrasts of this country. Having recently made the monumental journey across the country from south to north, she now resides in Atherton, far north Queensland, finding a whole new world of subjects and inspiration from her tropical home.**

**Since arrival in FNQ Rose has been a finalist in the prestigious John Villiers Art Prize, The Doyles Art Prize, The Lethbridge Landscape Prize as well as winner in the Tyto Annual Art Prize, Artists of the North, Mission Arts Annual and has had successful Solo Exhibitions at Tanks Art Centre Cairns, Tableland Regional Gallery and Mission Beach Arts.**

**Most admired artists are Arthur Boyd, Fred Williams, John Olsen, Geoff Dyer and Phillip Wolfhagen**

**[WWW.RoseKnightGallery.com](http://WWW.RoseKnightGallery.com)**



## 18 Keith Lane

TAS

### *Elemental* (*Lathamus Discolor*)

Oil on canvas

95 x 140 cm

\$8,500

This work is the latest in a series responding to my time off the wild south east coast of Bruny Island (*Lunawanna - Allonah*) in the Autumn of 2023. The treacherous seas and high winds plunged me into a tumultuous engagement with the elements and whilst being in the relatively safe environment of a modern boat designed for the conditions it still challenged my perception of my physical existence in the world. As a correlation, considering the endangered status of the Tasmanian Swift Parrot, not a good move for these birds to venture out into the elements on this day to begin; after the summer breeding season; their migration for winter in South Australia and Victoria.



They are, it turns out, heading out to the open sea away from the mainland, disorientated by the storm. Life is a precarious business when faced with the unmitigated vicissitudes of the natural environment.

**Bio/CV 2024 Keith Lane** [www.nolanart.com.au](http://www.nolanart.com.au) [www.keithlane.net](http://www.keithlane.net)  
[www.madelinegordongallery.com.au](http://www.madelinegordongallery.com.au)

Keith obtained a degree in Fine Art 1980 also trained/worked as an architectural draftsman, migrated to Sydney in 1989 and moved to Deloraine, Tasmania 2014. He practiced as a Building Designer alongside his practice as a painter/sculptor/printmaker and Visual Arts Teacher TAFE Sydney. He has had numerous group and solo shows in London, Sydney, Canberra, Launceston and Hobart, exhibited and travelled in China and is represented in private and public collections in numerous countries. Undertaken public art commissions notably two in Sydney Olympic Park .

Keith has twice been a finalist in the Sulman Prize, AGNSW and Semi Finalist Doug Moran Portrait Prize. Featured in the Melbourne Art Fair and Sydney Contemporary Art Fair and is currently represented in Tasmania by Madeline Gordon Gallery, Launceston, Nolan Gallery, Hobart. In Tasmania shows include Bay of Fires finalist on four occasions and a Glover Finalist in 2020 and 2021.

Currently working full time as a visual artist and concentrating on Tasmanian inspired landscape painting. Lives and works in Deloraine Tasmania.

### **Recent Exhibitions**

#### **Solo Shows**

February 2024		Traversing the Island – Tasmanian landscape paintings - Nolan Gallery Hobart
March 2023	Light	Landscape paintings Nolan Gallery Hobart
January 2023	Witness	The Hive Ulverston 12 year Review show painting /sculpture
2022	Phoenix Rising	Painting/ Sculpture. Nolan Gallery Hobart
2021	Great Expectations	Painting/ Sculpture. Nolan Gallery Hobart
2018	Kingdom of Desire	Painting/Sculpture. Gallery Pejean Launceston
2014		Painting/Sculpture Art Atrium Bondi Junction NSW

#### **Group Shows - Selected**

2023		Small works Madeline Gordon Gallery Launceston Summer Show Nolan Gallery Hobart Dark Sci Fi Nolan Gallery Hobart Landscapes Gallery Pejean Launceston Finalist Bay of Fires
2022		10 year Anniversary Gallery Pejean Launceston Gallery Artists Nolan Gallery Hobart Winner – Inaugural Meander Valley Art Award Blush – Nolan Gallery Hobart Finalist Bay of Fires Art Prize St Helens Landscapes Gallery Pejean Launceston
2021		Summer Showcase Gallery Pejean Launceston Still Life or Is It - Gallery Pejean Launceston Boxed In ( Sculpture) Deloraine The Nude in Art Nolan Gallery Hobart Glover Art Prize - Finalist
2020		Small Works Gallery Pejean Launceston Dangerous Women – Nolan Gallery Hobart Ravens - Long Gallery Hobart (painting/sculpture) Landscapes Gallery Pejean (painting) Glover Art Prize – Finalist Summer Showcase Gallery Pejean (drawing/sculpture)
2019		Go Figure” Gallery Pejean Launceston ( painting/sculpture) Works on paper ( selected) Gallery Pejean Landscapes Gallery Pejean Launceston ( painting) Esk Art Award Great Western Tiers art prize (winner)

19  
**Jenii Mac**  
 SA

*Reinvention*

Mixed media on paper  
 120 x 85 cm  
 \$4,600

I have long embraced the philosophy of kintsugi, that beauty lies in imperfection. It has helped me better accept my own obvious scars and inspired my practice of reinterpreting fragility, destruction, interruption and repair. Bushfire is one of nature's greatest 're-sets', and Tasmania's lush landscape has not been exempt from the challenge of change it inflicts, rejuvenation of country it inspires and reinvention of community it compels. In this piece, the recent Dolphin Sands fires and destruction at Coles Bay are interpreted with symbolism and the sentiment of kintsugi. It proposes that the delicately poised, fire ravaged and clearly scared landscape, having succumb to a monochromatic, chaotic version of its former self with immediate, obvious attempts at repair need not be



viewed through a lens of lament but rather one focused on the undeniably captivating, interesting and integrally still beautiful image that remains. From the ashes of Dolphin Sands and Coles Bay a reinvention will transpire. A reinvention of both the landscape and the people so reliant upon it and connected to it.

A slow, confronting undertaking, courageously seeking to eclipse our previous memories of its lush, largely unblemished and familiar former self.



C

V

**Personal Details**

Jenii Mac [b.1967 Australia]

**2009 – 2022** Jenii Mac Contemporary Art Gallery CLARE VALLEY South Australia

## 20 Melanie McCollin-Walker

TAS

### *Long Way From Home*

Acrylic on linen

185 x 170 cm

\$27,500

I made the decision to relocate to Tasmania, driven by the desire to immerse myself in one of the world's most breathtaking landscapes. Little did I anticipate the profound impact that would occur between myself and the ancient river systems of the takayna / Tarkine region. In the misty predawn hours of a winter's day, my husband and I set out in our kayak along the isolated waterways of the Savage River. As a person originating from Barbados, this rugged environment presented a stark contrast to my upbringing. However, as the sun rose, casting its gentle light upon the cool temperate rainforest of myrtle and pine trees, a sense of reverence and ancient wisdom descended upon the river, creating space for growth and self reflection.



*'Long Way From Home'* serves not only as a visual record of that transcendent moment but also invites the viewer into the perennial nature of the river. It captures the paradox of its simultaneous permanence and fragility, prompting contemplation on our collective responsibility towards the environment. Through this painting, I hope to initiate a

dialogue that encourages a deeper connection with our surroundings, fostering a greater understanding of the delicate balance we must uphold.

**selected solo exhibitions**

2024	New Works, Handmark Gallery, Tasmania
2022	As If Time Stood Still, Flinders Lane Gallery, Melbourne
2021	Take Me To The River, Handmark Gallery, Tasmania
2020	The Light Within, Flinders Lane Gallery, Melbourne
2019	The River Lies Within, Handmark Gallery, Tasmania
2018	Adrift, Studio Gallery, Salamanca Arts Centre, Tasmania
2018	First Impressions, Salamanca Arts Centre, Tasmania
2017	The View From Here, Art Atrium, Sydney
2017	On The Edge, Australian High Commission, Singapore

**selected group exhibitions**

2024	Group Show, Flinders Lane Gallery, Melbourne
2022	Wanderlust, Flinders Lane Gallery, Melbourne
2020	Paperless, Flinders Lane Gallery, Melbourne
2019	Summer Salon, Handmark Gallery, Tasmania
2018	Celebrating Our Landscape, Handmark Gallery, Tasmania
2015	Benetton Foundation, Venice Biennale, Italy
2014	Asia Contemporary Art Show, Hong Kong
2013	Loaded, Atrium Gallery, Australian High Commission, Singapore

**awards**

2016	Finalist - Cliftons Art Prize, Singapore
2013	Finalist - Art Prizes Australia
2013	People's Choice Winner - Cliftons Art Prize, Singapore
2013	Finalist - Cliftons Art Prize, Singapore

**selected residencies**

2018	Salamanca Arts Centre, Tasmania
2017	Bull Bay Artist Residency, Bruny Island, Tasmania
2014	Salamanca Arts Centre, Tasmania

**collections**

2017	Bruce Gosper, Australian High Commissioner to Singapore
2016	Guacoland Project, Tanjong Pagar, Singapore
2016	Wild Honey, The Pavilion, Indonesia
2015	IQ Global Group, Sydney
2015	The Luciano Benetton Foundation, Italy
2014	Telunas Resorts, Indonesia
2014	Wild Honey, Mandarin Gallery, Singapore

**selected media**

2021	The Art Show, ABC Radio National
2020	Life In Tasmania An Artistic Inspiration, ABC News
2020	ABC Arts
2019	WIN News, Hobart
2019	Tassie Lights Up Artist Inspiration, The Mercury

**21**  
**Romany Mollison**  
SA

*Beautiful Periphery*

Oil on canvas

153 x 153 cm

\$7,900

In the shadow of one of Tasmania's most recognisable landmarks - the majestic Cradle Mountain - stands this lone gum that stopped me in my tracks. A beautiful and striking form in its own right, and a reminder to pause and soak in the unexpected joys to be found in the periphery.



# romany mollison.

## CV

### QUALIFICATIONS

Studio Art as part of Diploma of Fine Art, Latrobe College of Art and Design, Melbourne

Post Graduate Diploma (Design), RMIT, Melbourne

Bachelor of Art (Graphic Design), RMIT, Melbourne

Certificate of Art and Design, Outer Eastern College of TAFE, Melbourne

### SOLO SHOWS

**2023** *An Ode to Winter*, Michael Reid Southern Highlands, Berrima, NSW  
*Calm Country*, Salt Contemporary Art, Queenscliff, VIC

**2022** *Memories of the Mist*, Art Images Gallery, Adelaide

**2013** *A Letter to Winter*, Bruny Island, TAS

**2010** *Mixed Messages*, Counihan Gallery, Melbourne

**2009** *I Was, I Am*, Red Gallery, Melbourne

### GROUP SHOWS

**2023** *An Illuminated Palette*, Hill Smith Art Advisory @Light Adl, Adelaide  
*Friday Fridas*, Art Images Gallery, Adelaide  
*Glover Prize*, Evandale, TAS  
*A Conflict of Green*, Wonderground Barossa, SA

**2022** *Glover Prize*, Evandale, TAS  
*Various new works*, Salt Contemporary Art, Queenscliff, VIC

**2021** *Home*, Salt Contemporary Art, Queenscliff, VIC  
*An Ode to the Orchard*, The Main Gallery, Adelaide  
*Adelaide Hills Landscape Art Prize*, Hahndorf Academy, Adelaide  
*Winter Salon*, Salt Contemporary Art, Queenscliff, VIC  
*The Big Landscape*, Art Images Gallery, Adelaide  
*Various new works*, The Moree Gallery, NSW

**2019** *Adelaide Hills Landscape Art Prize*, Hahndorf Academy, Adelaide

**2018** *Lindfield Art Show*, Sydney

**2017** *Northern Beaches Art Prize*, Sydney  
*Hunters Hill Art Prize*, Sydney  
*Lindfield Art Show*, Sydney

**2015** *Reflections 2*, wall mural, commissioned by Doutta Gala Aged Care, Melbourne

**2014** *Reflections*, wall mural, commissioned by Doutta Gala Aged Care, Melbourne

**2011** *Honour Board artwork installation*, showcasing major donors: commissioned by The Royal Victorian Eye and Ear Hospital, Melbourne

**2009** *11 x 11*, Latrobe Street Gallery, Melbourne

**2008** *It all Comes Down to Sex & Death*, Latrobe Street Gallery, Melbourne  
*Ellen Mileo Contemporary Art Prize*, 69 Smith Street Gallery, Melbourne  
*Upside Down* Latrobe Street Gallery, Melbourne

### PRIZES

Highly Commended – *2023 Glover Prize*, Evandale, TAS

Finalist – *2022 Glover Prize*, Evandale, TAS

Finalist – *2021 Adelaide Hills Landscape Art Prize*, Hahndorf Academy, Adelaide

Finalist – *2019 Adelaide Hills Landscape Art Prize*, Hahndorf Academy, Adelaide

Finalist – *2018 Lindfield Art Show*, Sydney

Finalist – *2017 Northern Beaches Art Prize*, Sydney

Finalist – *2017 Hunters Hill Art Prize*, Sydney

Finalist – *2017 Lindfield Art Show*, Sydney

2nd Prize – *2008 Ellen Mileo Contemporary Art Prize*, 69 Smith Street Gallery, Melbourne

22

## William Muldoon

TAS

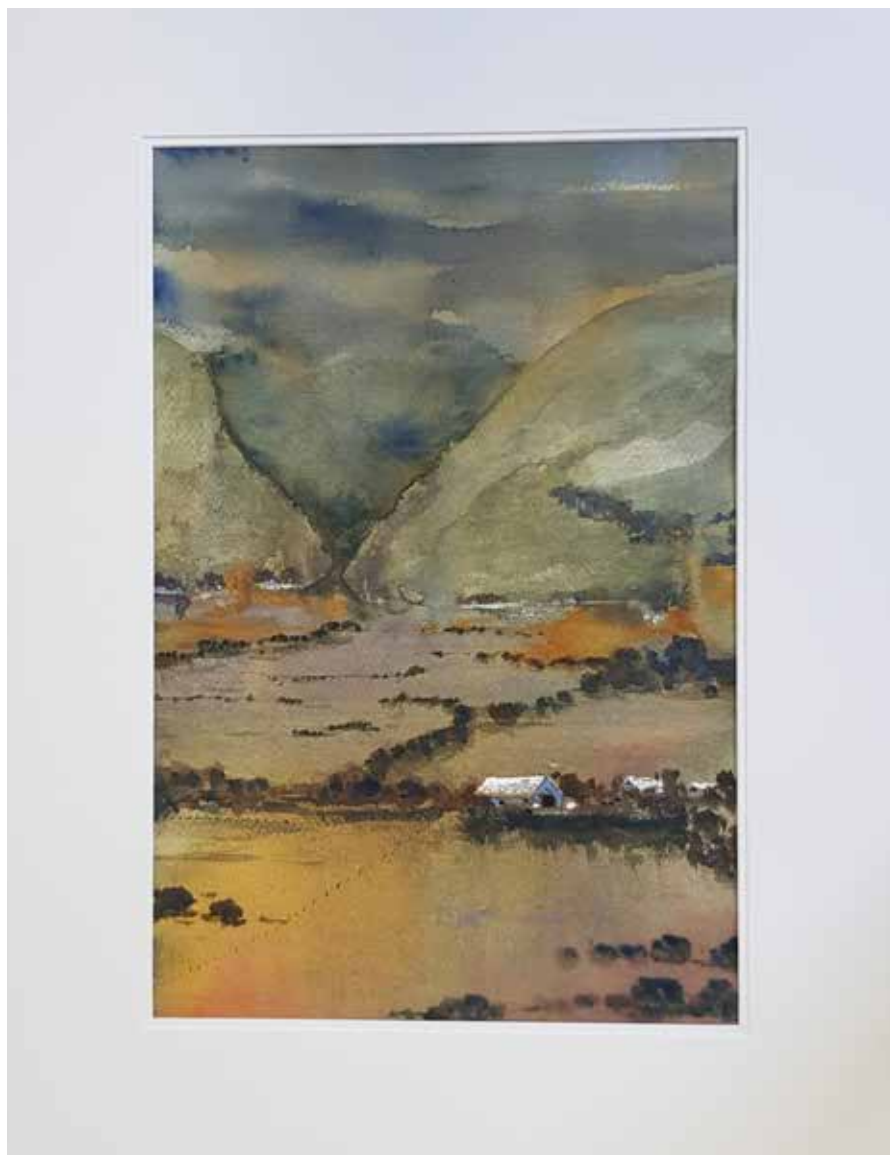
*View from Dunorlan Road  
looking to the Western Tiers*

Watercolour on paper

72 x 55 cm

\$800

This is my interpretation of a misty valley looking towards the Western Tiers early one morning travelling along Dunorlan Road. "Watercolors at their best"



William Muldoon (Water Colour Artist)  
155 Marana Drive  
Bakers Beach 7307  
Tasmania.

Mobile: 0427361438  
Email : muldoonbill @gmail.com

I was born in Sydney and moved to Tasmania 12 years ago, I have owned and run two businesses and am now retired.

The love of Art has been with me all my life, a friend said to me 1 ½ years ago why don't I take lessons. I started with Evelyn Antonysen and then Sandy Michell and she is still working on me.

There was a 6 week course with Rod Gardiner in the middle of the year.

I have had 2 highly commended certificates recently.

I'm a member of The Art of Tasmania and the Launceston Art Society.

Many of my works have been sold through their Exhibitions and the Hobart Rotary art Show sold 3 of my works this year.

Regards  
William Muldoon

23

## Adam Nudelman

VIC

### *A Tasmanian Tapestry:*

#### *Bifurcated perspectives*

Acrylic and oil on linen

85 x 81.5 cm

\$12,000

My artworks almost exclusively feature, and reference Australian landscapes juxtaposed with man made objects or other references to human presence. Whilst based on actual locations, my works are essentially artistic constructs, staged scenes that seek to illicit and or acknowledge many different notions such as the plight of this land's original inhabitants, colonialism, displacement, immigration, diaspora, refugees, travel and so on. And as such could be read as symbols or metaphors of the above depending on the perspective and experiences of the viewer. In this particular work '*A Tasmanian Tapestry: Bifurcated Perspectives*' I explore the long rivalry between the inhabitants of the North and South of the island.





## **Artist Biography : Adam Nudelman**

Lives and works in South Gippsland, Victoria.

### **ACADEMIC BACKGROUND**

1998

Australian Catholic University  
Grad Dip Education (Sec)

1992-95

Melbourne University, Victorian College of the Arts  
BA (Fine Arts) Painting

1990-91

Western Metropolitan College of TAFE  
Advanced Certificate – Art & Design

### **SOLO EXHIBITIONS**

- 2024 'Spitual Sweep' JAN-Mar Queenscliffe Gallery, Queenscliffe, Victoria
- 2022 'Where some find peace' March 2022 Nanda/Hobbs Gallery, Sydney
- 2022 'Between Heaven and Earth' Feb-Mar Queenscliffe Gallery, Queenscliffe, Victoria
- 2020 'An island is just that' Feb-Mar2020 Queenscliffe Gallery, Queenscliffe, Victoria
- 2019 'Away from the Light of the World' Oct 2019 Nanda/Hobbs Gallery, Sydney
- 2018 'A Sea of Discontent' Feb 2018 Nanda/Hobbs Gallery, Sydney
- 2016 'A Survey of Transition' 20 Mar- 16 Apr 2016 Gecko Studio Gallery, Fish Creek, Victoria
- 2016 'Anything Just to Belong' Feb 2016 Nanda/Hobbs Contemporary & NKN Gallery, Melbourne
- 2015 'We Take Comfort in the Idea of a Paradise' Feb 2015 Art Equity, Sydney
- 2013 'When all the Worlds Asleep', Nov 2013, Hill-Smith Gallery, Adelaide
- 2013 'In Our Private Universe', March 2013 Art Equity, Sydney

- 2012 Melbourne Art Fair, August 2012, James Makin Gallery
- 2011 '38 Weeks to Settlement', November 2011, Art Equity, Sydney
- 2011 'Archiving the Nights', June 2011, James Makin Gallery, Collingwood
- 2010 'A Generous Allotment', June 2010, Hill-Smith Gallery, Adelaide
- 2009 '62 Days in the Highlands', August 2009, Paiomena Gallery, Launceston
- 2008 'Waiting for the Fall', September 2008, James Makin Gallery, Melbourne
- 2008 'Defining the Silence', May 2008, Art Equity, Sydney
- 2007 'In Their Footsteps', The Australian Jewish Museum, Melbourne.
- 2006 'Silence, Identity & the Landscape' October 2006, James Makin Gallery, Armadale
- 2006 'Return to Lake Mungo', September 2006, Bundoora Homestead Art Gallery, Melbourne
- 2005 'Surveying Structure', Rushcutters Bay Gallery, Sydney
- 2004 'Uncovering Identity', Royal Melbourne Hospital, Melbourne
- 2004 '60 Months of Identity', Bundoora Homestead Art Gallery, Melbourne
- 2004 'Observing Structure', Dickerson Gallery, Melbourne
- 2003 'Surveying Identity', The Australian Jewish Museum, Melbourne
- 2003 'Another Legacy', The Besen Center, Mt Scopus Memorial College, Melbourne
- 2002 'Interplay, Inheritance & Identity', Rushcutters Bay Gallery, Sydney
- 2002 'A Survey of Inheritance', The Australian Jewish Museum, Melbourne
- 2001 'Taking Stock', Aviva Campbell Gallery, Melbourne
- 1999 'Taking a New Perspective', Charles Smith Gallery, Fitzroy
- 1997 'Snowy Mountain Landscapes', Hurstbridge Goldworks Gallery, Main Rd, Eltham
- 1992-93 'Still Life', V.C.A Gallery, Melbourne

## GROUP EXHIBITIONS

- 2023 Landscape and Memory, September, Nanda Hobbs Gallery, Sydney
- 2021 Small Works Salon, Nanda Hobbs Gallery, Sydney  
Assemblage, Nov-Dec Bundoora Homestead Art Centre, Victoria  
Small Works Salon 2<sup>nd</sup> Wave, Nanda Hobbs Gallery, Sydney
- 2020 `Warren & Wayne` Jul-Aug 2020 Queenscliffe Gallery, Queenscliffe, Victoria
- 2019 Summer Show Collection, Dec-Jan, Nanda Hobbs Gallery, Sydney
- 2018 Lustre, Queenscliff Gallery & Workshop, Queenscliff  
Locus (Imaginary), Queenscliff Gallery & Workshop, Queenscliff
- 2017 Canicular Days, Queenscliff Gallery & Workshop, Queenscliff  
Gippsland Print Award, Gippsland art Gallery Sept - Nov  
Streeton Prints, Artist in Residence, Queenscliff Gallery & Workshop  
Restless Nature', Mar 2017, Collins Place Gallery, Melbourne  
Places', Queenscliff Gallery & Workshop, Queenscliff
- 2015 Two of a Kind, April 2015, Bundoora Homestead Gallery, Bundoora
- 2014 Summer Collection', Feb 2014, James Makin Gallery, Collingwood
- 2012 Winter Collection', June 2012, James Makin Gallery, Collingwood
- 2011 `The River`, Oct-Dec 2011, Bundoora Homestead Art Centre, Bundoora
- `2011 Tattersalls Club Art Prize', Tattersalls Club, Brisbane  
`Glover Prize Finalists', March 2011, Launceston 2010
- `2010 The John Leslie Art Prize Finalist', November 2010, Gippsland Art Gallery, Sale  
`Autumn Collection', April 2010, James Makin Gallery, Collingwood
- 2009 `Recent Acquisitions', May 2009, LaTrobe University Museum of Art, Bundoora  
`Winter Collection', June 2009, James Makin Gallery, Collingwood
- 2008 `Winter Collection', July-August 2008, James Makin Gallery, Armadale  
`Glover Prize Finalists', March 2008, Launceston, Tasmania  
`Autumn Collection', March 2008, James Makin Gallery, Armadale

- 2007 'Natura Morte', February 2007, James Makin Gallery, Armadale
- 2006 'Salon de Monstsalvat', December 2006, Montsalvat Gallery, Eltham
- 'Winter Collection', July 2006, James Makin Gallery, Armadale
- 'Melbourne Art Fair', August 2006, Port Jackson Press, Melb Exhibition Building,
- 2005 'The Anita Show', Counihan Gallery, Brunswick
- 'Winter Collection' June-July 2005, Port Jackson Press Gallery, Brunswick
- 'Journeys In Identity', June-July 2005, Bundoora Homestead Art Gallery,
- 2004 'With Love to Israel', Temple Beth Israel, Melbourne
- 'Precious Platters', Sotheby's Fine Art, Victoria
- 'The White Bull', Geelong Art Gallery, Victoria
- 2003 'Smart Art', Nellie Castan Gallery, Melbourne
- 'Hidden Treasures of the City of Darebin Art Collection', Bundoora Homestead Art Gallery, Melbourne
- 'The Group Show', Artholes Gallery, Melbourne, Victoria
- 'Kosher Culture', The Australian Jewish Museum, Melbourne
- 2002 'Five %', Red Gallery, Melbourne, Victoria
- 1999-2003 'We Are Australian' touring exhibition – Canberra, Melbourne, Tasmania, Brisbane, South Africa
- 'Rearvision', Span Galleries, Melbourne
- 'Mixed Pictures', Charles Smith Gallery, Melbourne
- 1999 'Three Perspectives', Charles Smith Gallery, Fitzroy
- 'The Post-Postcard Show', Linden Gallery, St. Kilda
- 'Exposed', Aquinas College Gallery, Ringwood
- 'Wildlife', Port Jackson Press Gallery, Brunswick

- 1998 'A Survey Of Our Landscape', Charles Smith Gallery, Fitzroy
- 1996 'Five Painters', Re-Entombed Gallery, Armadale

## **PUBLICATIONS & MEDIA**

- 2023 Documentary 'Nudelman composed', By Peter Lamont @Handmade Films
- 2019 Catalogue, 'Away from the Light of the World', Dr Simon Gregg, (Oct)
- 2019 Book, 'Spirit in the Bush: The Art Of Gippsland, Dr Simon Gregg, published by Australian Scholarly Publishing
- 2018 Catalogue, 'A Sea of Discontent', Marguaritte Brown, (Feb)
- 2016 Catalogue, 'A Survey of Transition', Dr Vincent Alessi, (March)
- 2016 Radio Interview, Alex McCullocks Art Program
- 2016 Catalogue, 'Anything Just to Belong', Tony Walker & Ralph Hoobs, (February)
- 2015 Catalogue, 'We Take Comfort in the Idea of a Paradise', Ashley Crawford (February)
- 2013 Catalogue, 'When all the Worlds Asleep', Dr. Vincent Alessi (May)
- 2011 Trouble Magazine, June, Marguerite Brown, pg.44-45 (June)
- 2010 Art Almanac Profile, Dr. Vincent Alessi, pg.178 (July)
- 2009 Catalogue, 'A Generous Allotment', Dr. Vincent Alessi (May)
- 2009 Catalogue, 'Reading the Markers', Ashley Crawford (November)
- The Examiner, Claire Van Ryn (September 2)
- ABC radio, Elaine Harris, Tasmania (August 28)
- 2008 The Age A2, Ashley Crawford, pg.15 (September 20)
- Preston Leader, Julie Adler, pg.20 (September 16)
- The Age, Frances Johnson, pg.19 (September 19)
- Sky Business News', Peter O'Day (April 18)
- 2007 The Australian Center for the Moving Image, short film 'The Shoemaker', editor Martin Green
- 2006 JMG Winter Collection Catalogue No.6, M.Brown, pg.35
- The Australian Jewish News, Jacqui Goldberg (September 23)
- The Melbourne Times, Denise Mooney, pg.12 (September 20)
- PJPA Winter Collection Catalogue No.4, M.Brown, pg.38
- 2005 The Australian Jewish News, Jacqui Goldberg (August 26)
- Catalogue 'Latrobe Art Prize 05', Dr. Jacqueline Healy, pgs.3 & 18
- Preston Leader, Peter Taylor, pg.23 (June 7)
- The Melbourne Times, Gretel Hunnerup, pg.14 (June 8)
- Catalogue 'Journeys In Identity', Dr. Jacqueline Healy, pgs.3-4
- PJPA Winter Collection Catalogue No.2, Jeff Makin, pg.43
- 2004 Art Streams, Vol.9, No.3, Peter Dougherty (July/August)
- Preston Leader, Fleur Morrison (July 13 )

- The Age, A2, Megan Blackhouse (June 26)  
 The Age, A3, Mary Rillis-Clarke, pgs.2-3 (June 24)  
 Herald Sun, Jeff Makin (June 21)  
 Melbourne Extra, Inga Gilchrist (June 17)  
 The Age, Danielle O'Donohue (June 12)  
 The Australian Jewish News, Danny Gocs (June 4)  
 Qantas 'The Australian Way', Vol.128 (February)
- 2003 The Age, Wednesday Domain, Susannah McGregor (August 6)  
 92.3 FM, interview with Aarron Huppert (June 22)  
 The Australian Jewish News, J.Goldberg (June 13)  
 SBS Radio, interview with Yehuda Kaplan (June 15)  
 Port Philip/Caulfield Leader, Fiona O'Doherty (June 2)  
 3AK, Radio interview with Peter Burns (May 25)  
 Herald-Sun, Daryl Timms (May 21)  
 The Australian Jewish News, J.Goldberg (May 16)
- 2002 Herald-Sun, Mike Edmonds (December 6)  
 Melbourne City Weekly, Clay Lucas (December 5)  
 Melbourne Times, Stephen Crofts (December 4)  
 Manningham Leader, Karen Hodge (November 20)  
 Preston Leader (November 19)
- Melbourne Yarra Leader, Steve Pogonowski (November 4)  
 Northcote Leader(October 30)  
 The Wentworth Courier, Sydney (August 7)  
 The Australian Jewish News, Danny Gocs (February 22)  
 The Age, Weekend Domain, Holly Evans (February 23)  
 The Australian Jewish News, Danny Gocs (February 8)
- 2001 The Age, Sunday life, Bernadette Clohesy (October 14)  
 The City Weekly, Peter Angelopoulos (February 1-7)
- 1999 We Are Australian Exhibition Catalogue, David Thomas (November)  
 ABC, Sunday Arts Diary  
 Herald Sun, Jeff Makin (February)  
 The Age – Domain, Elisabeth Tarcia (February)  
 Business Review Weekly, Vol.21, No.6, Paul Watson (February)  
 Preston Leader, Nic Oddy (February)
- 1998 The Age (December)  
 Herald Sun, Jeff Makin (December)
- 1996 Toorak Times (November)
- 1995 The Australian Jewish News (April)

1992 Mildura Times (June)

## **COLLECTIONS**

- **LaTrobe University**
- **City of Yarra**
- **Bond University**
- **Gippsland Art Gallery**
- **The Shire of Wellington**
- **Victoria Univesity**
- **The Australian Jewish Museum, Melbourne**
- **Deakin University**
- **United Energy, Melbourne**
- **Mornington Peninsula Regional Gallery**
- **Mildura Arts Centre**
- **Victorian College of the Arts**
- **The City of Darebin**
- **No. 1 Martin Place, Westin Hotel Sydney**
- **Park Hyatt Hotel, Melbourne**
- **Aquinas College, Ringwood**
- **ourcommunity .com**

## 24 Ian Parry

TAS

### *Moonrise Storm Bay*

Oil on linen

93 x 138 cm

\$14,000

I have spent many years in travel and work on and around the waterways of Southern Tasmania and Eastern Bass Strait. The glaciated and fragmented nature of the geology of these regions makes for a complex and variable land, water and lightscape. Most of my work has been done in response to the 'in here - out there' of an event witnessed from the tenuous perch of a stout wooden fishing boat, immersed in the subject of water-sky, constantly aware of weather and its imminent effects and decisions to make. It is still essentially emotive and intangible in form and content and fuels my lifelong attempts to coax light from paint.





Born 1947 Melbourne, moved to Tasmania 1999

## **Education**

Bachelor of Art (Printmaking) Prahran Art School

## **Solo Exhibitions**

2023. New works Colville Gallery, Summer Show, Despard Gallery  
2022 Recent paintings- Colville Gallery & Blenheim gallery, Cressy  
2021 Paintings From the Hill or What You See is What You See, Colville Gallery  
2020 Navigator, Colville Gallery  
2019 The Wall & The Window, Colville Gallery, Hobart  
2018 Tambour Colville Gallery, Hobart  
2017 Another World, Colville Gallery, Hobart  
2016 A Part Of The World, Colville Gallery, Hobart  
2015 A Job of Work from the Shed, BullBay, Colville Gallery, Hobart  
And  
previously  
2014- 1987 Colville Gallery, James Makin Gallery, Judith Pugh Gallery, Qdos Gallery, Flinders Lane  
Gallery,  
Gallery Irascible, Hobart Museum & Art Gallery, Powell St Gallery

## **Awards**

- 2019 Lloyd Rees Art Prize, Colville Gallery, Hobart Finalist  
2017 Lloyd Rees Art Prize, Finalist  
2015 Arthur Guy Prize Finalist  
Colville Lloyd Rees Art Prize, Hobart Finalist  
2013 Colville Lloyd Rees Art Prize, Hobart Finalist  
2012 Glover Art Prize, Evandale, Tas Finalist  
Geelong Contemporary Art Prize Finalist

## **Collections**

The Lowensteins Art Management Collection, Art Gallery of Ballarat, Australian National Gallery  
Burnie City Gallery, Tasmania , CDS Gallery New York City .Geelong Regional Gallery  
Hobart Museum and Art Gallery ,Holmes á Court Collection,, ICI Collection  
John Elderfield Collection, New York ,John Walker Collection New York City  
La Trobe Valley Arts Centre Victoria .Maatsuyker Collection 2009 – 2019, Hobart, Macquarie Bank Ltd,  
National Gallery of Victoria, Parliament House Canberra, Peter MacCallum Cancer Hospital, St Kilda City  
Collection, The Crundwell Collection, The Philips Collection, Washington, Washington Museum, USA  
Western Mining Collection 2004

25  
Tony Pepe

TAS

*Elevation (ii)*

Oil on linen

112 x 112 cm

\$4,600

The cloud drive across the  
Huon valley. I am swept up and  
elevated with them, on to an  
inevitable unknown future.



# Tony Pepe



0411 635 945



tonpep@gmail.com



tonypepe.art



208 Forsters Rivulet Rd, Cygnet TAS

## Awards and Prizes

**Glover Prize 2022** - Finalist

**Glover Prize 2021** - Finalist

**Henry Jones Art Prize 2022** - Finalist

**Henry Jones Art Prize 2023** - Finalist

## Exhibitions

Yet to exhibit publicly

## Education

**BA [Hons] Visual Communication**

Ravensbourne College of

Design and Communication

## About me

Inspired by the Tasmanian landscape I recently took to the brushes.

As part of Tassie's rural community, I have now committed to capturing my responses to the ever changing moods and expressions of the weather and landscapes I live and work in.

## 26 Melitta Perry

NSW

### *Lastings (Cider Gum & Forty Spots)*

Acrylic on canvas

50.5 x 40.5 cm

\$2,200

Much of my work explores the themes of Sovereignty, Legacy and Memory. I make use of antique furniture and bric-a-brac, old homesteads, birds and native animals to weave narratives of the landscape and to ponder the spaces we, along with our Colonial legacy, fit within this rapidly changing world. I specifically use endangered and extinct native species to highlight the ideas of balance and equity- the impacts on the natural environmental and on climate as we progress and proliferate. In this work I have depicted the Miena Cider Gum - a critically endangered eucalypt found only around the central plateau town of Miena, and the Forty Spotted Pardalote - also critically endangered, now only found in the wilds of Maria Island. Both of these species' numbers have dwindled due to human activity and both face uncertain futures.



In the painting, the tree and the birds appear in an altered environment - the imagery speaks of displacement and what that means, not only for endangered species, but for all of us.

## **Melitta Perry CV**

### **solo shows**

2023 - Echoes, Anthea Polson Art, Gold Coast Qld  
2022 - Weaving the Borderlands, Anthea Polson Art, Gold Coast Qld (SOLD OUT)  
2018 - The Quickening, Anthea Polson Art, Gold Coast, Qld  
2011 - Postcards From Offshore, Lorraine Pilgrim @ Retrospect Galleries, Gold Coast Qld  
2008 - Fable Lands, Art Galleries Schubert, Gold Coast Qld  
2007 - Back & Beyond, Catherine Asquith Gallery Melbourne  
2006 - Small Histories, Catherine Asquith Gallery Melbourne  
2005 - A Week in the Desert & Other Stories, Barebones Art Space Bangalow NSW

### **awards**

2021 - Ravenswood Art Prize - Finalist  
2020 - Calleen Art Award - Finalist  
2019 and 2018 - Invited Finalist - Tattersall's Club Landscape Prize, Brisbane  
2015 - Byron Art Prize - Winner Council Acquisitive Prize  
2012 - Wilson Art Award – Finalist  
2012 - Coraki Art Prize - Winner (painting)  
2012 - Border Art Prize – Finalist (also 2005, 2007, 2009)  
2009 and 2007 - Country Energy Award for Landscape - Finalist  
2005 - Metro 5 Art Prize - Finalist  
2005 - Portia Geach Memorial Award – Finalist

### **selected group shows**

2020 - Artist's Choice Anthea Polson, Qld  
2019 - Artist's Choice Anthea Polson Art, Qld  
2018 - Little Treasures, Anthea Polson Art, Qld  
2017 - Small Gifts, Anthea Polson Art, Qld  
2016 - Artist's Choice, Anthea Polson Art, Qld  
2015 - Precious Things Come In Small Parcels Anthea Polson Art, Qld  
2014 - Miniatures - A Christmas Exhibition, Anthea Polson Art, Qld  
2013 - The Colour Red - Christmas Exhibition, Anthea Polson Art, Qld  
2012 - The Artist Revealed Christmas Self Portrait Exhibition, Anthea Polson Art, Qld  
2010 - Directors Choice Catherine Asquith Gallery Melbourne  
2009 - Country Energy Selected Finalists Lismore Regional Gallery and Chifley Towers Sydney  
2008 - Country Energy Selected Finalists Dubbo Regional Gallery and The Gunnery Sydney  
2007 - Festivite Catherine Asquith Gallery Melbourne  
2006 - Directors Choice Catherine Asquith Gallery Melbourne  
2005 - Catherine Asquith Gallery Melbourne  
2004 - Catherine Asquith Gallery Melbourne  
2001 - New Art Exhibition (feature Artist) Albany Gallery Cardiff Wales UK  
2001 - Welsh Artist of the Year Exhibition St David's Hall Cardiff UK

### **education / employment**

2013 - BA Visual Arts (Painting) Southern Cross University  
2000 - Guest Lecturer (in architectural illustration) University of Wales Cardiff (UWIC)  
1988 - 1990 - Ambler & Haycraft Architectural Rendering - Trained as an architectural illustrator.

## 27 Rodney Pople

NSW

### *Hells Gates*

Oil on linen

142 x 182 cm

\$35,000

*Hells Gates*: is a re-imagining of the infamous narrow sea channel at the entrance into Macquarie Harbour. *Hell's Gates* was given its name by the convicts who had to travel through perilous waters to the promised land of Sarah island "But cruelty is an appetite that grows with feeding" —

Robert Hughes , *The Fatal Shore*"



Rodney Pople was born in Launceston, 1952, and lives and works in Sydney. He studied photography at the University of Tasmania and postgraduate sculpture at the Slade School of Art, London and New York Studio School. He has been awarded international residencies in Paris and Beijing, where he was Australia's first Asialink artist-in-residence at the Beijing Art Academy. In 2014 Pople staged a solo exhibition at the Australian Centre for Photography and in 2022-23 a two-person exhibition (with Euan Macleod) at the Western Plains Cultural Centre, NSW. He has been a finalist several times in the Archibald and Doug Moran portrait prizes, and in recent years has won the Glover Art Prize, Sulman Prize, NSW Parliament Art Prize, Paddington, Mosman and Kings School art prizes. Pople's work is in the collection of the National Gallery of Australia, the state galleries of Queensland, Western Australia and NSW, Artbank, the Queen Victoria Museum & Art Gallery in Launceston and regional and university collections across Australia.

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## Brad Quinn

TAS

### *Tamar Street*

Oil on panel

100 x 118 cm

\$4,000

This painting shows one of my favourite views of Launceston – in the rain. I am drawn to painting and recording what I see around me. Changeable moments in the landscape – rain, mist, twilight, traffic on a city street – are what catch my eye. I am sometimes told that urban scenes are not 'real landscapes' but I see the visual beauty in the ever-changing light and constant movement. Our surroundings become less visible as they become more familiar. The challenge is to take a view that might be considered commonplace, and be able to communicate a different aspect to the viewer who, while recognising its familiarity, will see it anew.





# Brad Quinn

## CV 2024

Born in Melbourne, I graduated in graphic design at the Royal Melbourne Institute of Technology.

Most of my subsequent career has been as a freelance graphic designer, illustrator and painter, originally living and working in Melbourne and now in Westbury, Tasmania.

Exhibiting and selling my art for over 40 years, relocating to Westbury in the Meander Valley allowed me to concentrate on my own art practice.

My work can be viewed online, at exhibitions, or by contacting my studio in Westbury.

*Throughout my professional career, flexibility and experimentation were necessary skills to create the best outcomes for clients and their projects. My commercial experience has been a major influence on my fine art practice.*

*Focusing on my own work, I find myself passionately interested in mark-making, using unconventional tools and techniques to convey fleeting impressions of colour and light.*

*My art is constantly evolving as I explore ways to express what I observe around me.*

My paintings appear regularly in exhibitions across Tasmania and in November 2023, I had a solo exhibition at the Poatina Tree Gallery and was included in the Woolmer's Estate Annual Art Exhibition. Also in 2023:

- *Bridgewater* won first prize at the bi-annual Water Ways exhibition in Hobart
- *Left Behind* won a major prize at the Burnie Coastal Art Group's 45th TASART awards
- *Hagley Garage* won first prize at the 2023 Meander Valley Art Award 'Presence'.



### **Brad Quinn**

54 William Street, Westbury, Tasmania 7303

0476 171 266

[brquinn09@gmail.com](mailto:brquinn09@gmail.com)

[www.bradquinnart.com](http://www.bradquinnart.com)

## 29 Jennifer Riddle

VIC

### *Mountain Water*

Acrylic on canvas

137.5 x 183 cm

\$20,000

I have long been fascinated by why we gravitate to specific landscapes and places. Why some places have more of a magnetic pull than others, and why some landscapes can leave you with an uneasy discomfort. I've experienced both often; it's an awareness that has been with me for as long as I can remember. As a child, I still recall the first time my Mum showed me a traditional Chinese Shan Shui painting. The name Shan Shui literally translates to "mountain-water-picture." Its atmospheric mountainous layers and waterway instantly created a calm within me, a memory that is rekindled whenever I'm back in Tasmania's remote Southwest.



Mountains and water have been an enduring feature of my work, especially since the loss of my sister and now, more recently, my beautiful and inspiring Mum. Through love and grief, I returned my thoughts to the ancient Celery Top Islands, which heralded a strength and resonance befitting of love, loss, and renewal. A place to honour nature's elements and forces, awaken and realign us - a place to feel the presence of nature and those we've lost.

## **JENNIFER RIDDLE b1971**

### **EDUCATION**

1990-91 Melbourne College of Decoration, VIC - Associate Diploma of Art

1988-89 Moorabbin College of TAFE, VIC - Advanced Certificate in Art and Design

### **SOLO EXHIBITIONS**

2023 *Depth of Place*, Scott Livesey Galleries, offsite at Salamanca Arts Centre, Hobart, TAS

2021 *Lost and Found*, Scott Livesey Galleries, Prahran, Vic

2020 *Embrace*, Scott Livesey Galleries, Prahran, VIC

2019 *Land Relics and Reflections*, Gallery One, Southport, QLD

2018 *Reverence - Pastures to the Wild*, Scott Livesey Galleries, Armadale, VIC

2017 *Hither Land*, Gallery One, Southport, QLD

*Illusory Light*, Salt Contemporary, Queenscliff, VIC

2016 *Swoon*, Salt Contemporary Art, Queenscliff, VIC

2015 *Silent Song*, Gallery One, Southport, QLD

Art Images Gallery, Norwood, SA

2014 *Exhale*, Gallery One, Gold Coast, QLD

*Sundays*, Manyung Gallery, Sorrento, VIC

2013 *Southern Light*, Gadfly Gallery, Dalkeith, WA

*Cloud Ballads*, Manyung Gallery, Sorrento, VIC

2012 *The White of the Cloud*, Gadfly Gallery, Dalkeith, WA

### **SELECTED GROUP EXHIBITIONS**

2018 *A Painted Landscape*, Book Launch Exhibition, Special Group Studios, Surry Hills, NSW

2017 Scott Livesey Galleries, Armadale, VIC

2016 Salt Contemporary Art, Queenscliff, VIC

2015 Salt Gallery, Queenscliff, VIC

2014 Art Red Hill, Red Hill, VIC

2013 Art Images Gallery, Adelaide, SA

Gallery One, Gold Coast, QLD

Art Red Hill, Red Hill, VIC

2012 Manyung Gallery, Mt.Eliza, VIC

Art Red Hill, Red Hill, VIC

Canterbury Art Show, Canterbury, VIC (Feature artist)

Gadfly Gallery, Dalkeith, WA

2003-12 Assorted Exhibitions, Manyung Gallery, Mt Eliza, VIC

### **AWARDS AND PRIZES**

2023 People's Choice & Children's Choice Award , Glover Prize, TAS

2022 Winner, Glover Prize, TAS

2021 Finalist, Glover Prize, TAS

2019 Finalist, Paddington Art Prize, Sydney, NSW

People's Choice Award, Tattersall's Club Art Prize, Brisbane, QLD

People's Choice Award, Glover Prize, Evandale, TAS

2018 Finalist, Tattersall's Club Art Prize, Brisbane, QLD

People's Choice Award, Hadley's Art Prize, Hobart, TAS

2017 Finalist, Paddington Art Prize, Sydney, NSW

People's Choice & Children's Choice Award, Glover Prize, Evandale, TAS

2016 Salon des Refusés, E.H Ervin Gallery, Sydney, NSW

People's Choice Award, Bay of Fires Art Prize, TAS

2015 Finalist, Glover Prize, Evandale, TAS

Winner, Mornington Peninsula Shire's Acquisitive Art Prize, VIC

2014 Winner, Art Red Hill Art Prize, Red Hill, VIC

## 30 Todd Simpson

VIC

### *Victors and Vanquished*

Acrylic on canvas

101 x 152 cm

\$8,990

*“Victors and Vanquished”* captures the dichotomy of nature’s resilience and human impact on the environment. The juxtaposition of a clear-cut forest, a hill crowned with untouched trees, and a foreground strewn with discarded branches conveys the visual conflict of forestry practices. This painting serves as a poignant commentary on the environmental consequences of resource exploitation. The scene, reminiscent of a medieval battlefield, prompts reflection on humanity’s role as both victors and vanquished in the ongoing struggle for ecological balance.



Despite the visual confrontation, there is an underlying optimism as the painting emphasises nature’s inherent ability to persevere and regenerate, offering hope for a harmonious coexistence between humanity and the natural world.

# Todd Simpson

Melbourne based, New Zealand born Todd Simpson is a contemporary realist artist. Todd studied at the Julian Ashton Art School in Sydney and practices in the fields of sculpture, portraiture and painting. He has been a finalist in numerous Australian and New Zealand Art awards including the Darling Portrait Prize, Black Swan Portrait Prize, Shirley Hannan National Portrait Award (2018 People's Choice Winner), Bluethumb Art Prize (2020 People's Choice Award) and Adam Portraiture Award (2020 Highly Commended Award).

## Selected Exhibitions, Awards and Prizes

### 2023

Winner Curator's Award – APC Art Prize, Melbourne, VIC, Australia

Finalist – Bluethumb Art Prize, Australia

Group Exhibition – Affordable Art Fair, Melbourne, VIC, Australia

Group Exhibition – The Other Art Fair, Sydney, NSW, Australia

Finalist – Omnia Art Prize, Melbourne, VIC, Australia

Group Exhibition – Rising Realism, Bluethumb Art Gallery, Melbourne, VIC, Australia

### 2022

Finalist – Bluethumb Art Prize, Australia

Group Exhibition – Artists to Watch, Lethbridge Gallery, Brisbane, QLD, Australia

Finalist – National Capital Art Prize, Canberra, ACT, Australia

Finalist – Lethbridge 20000 Art Award, Brisbane, QLD, Australia

Finalist – Omnia Art Prize, Melbourne, VIC, Australia

Finalist – Percival Portrait Prize, Townsville, QLD, Australia

Group Exhibition – Art and Gender, Justin Art House Museum, Melbourne, VIC, Australia

### 2021

Runner Up – Bluethumb Art Prize Sculpture Award, Australia

Semi-finalist – Doug Moran National Portrait Prize, Sydney, NSW, Australia

Group Exhibition – Bluethumb Art Prize Winners, Sydney, NSW, Australia

### 2020

Winner People's Choice Award – Bluethumb Art Prize, Australia

Finalist – Darling Portrait Prize, National Portrait Gallery, ACT, Australia

Highly Commended – Adam Portraiture Award, New Zealand Portrait Gallery, Wellington, New Zealand

### 2019

Solo Exhibition – A Matter of Perspective, Bini Gallery, Melbourne, VIC, Australia

Winner People's Choice Award – Hidden Faces – Victorian Salon des Refuses, Melbourne, VIC, Australia

Finalist – Toorak Village Sculpture Exhibition, Melbourne, VIC, Australia

### 2018

Winner People's Choice Award – Shirley Hannan National Portrait Award, Bega, NSW, Australia

Semi-finalist – Doug Moran National Portrait Prize, Sydney, NSW, Australia

Finalist – Kennedy Art Prize, Adelaide, SA, Australia

Winner People's Choice Award – Hidden Faces – Victorian Salon des Refuses, Melbourne, VIC, Australia

Group Exhibition – Abstraction TwentyEighteen, Justin Art House Museum, Melbourne, VIC, Australia

Finalist – Adam Portraiture Award, New Zealand National Portrait Gallery, Wellington, New Zealand

## 31 Tony Smibert

TAS

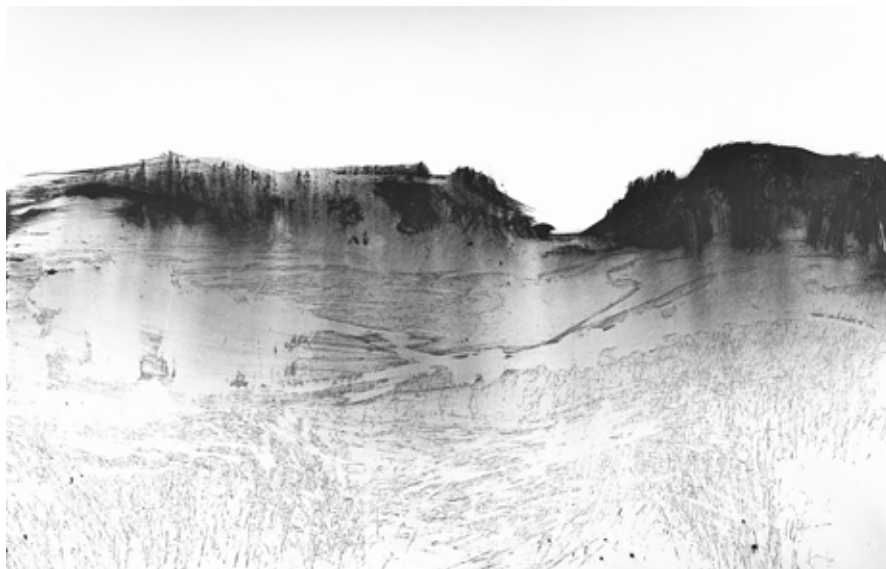
### *Herod's Gate: Frosty Morning*

Acrylic on canvas

120 x 180 cm

\$20,000

Few places are more profoundly spiritual and affecting than the wilderness landscape of Wulinantikila Country (the Walls of Jerusalem) seen here as remembered from a walk of nearly 40 years ago. I've since encountered landscapes bigger and grander but nothing surpasses that first encounter with the Sublime. Today, as then, I remain deeply interested in the minimalism of Zen and the capacity of Japanese ink painters to express the full power of experience with sometimes only a few marks. *'Herod's Gate: Frosty Morning'* looks back to sunrise in a magical place.



# CURRICULUM VITAE | TONY SMIBERT AM

## Education

1967-68 National Gallery Art School,  
1971-74 Secondary Art & Craft, Melbourne University

## Awards

2016 Member of the Order of Australia

## Selected Solo Exhibitions

2023 *Tao Sublime*, ACAE Gallery, Melbourne  
2021 - 2022 *Tao Sublime: The Art of Tony Smibert*, Queen Victoria Museum and Art Gallery, Launceston  
2019 ACAE Gallery, Melbourne  
2016 Gregor Gallery St Petersburg, Russia  
2013 Aziz, Brussels, Belgium  
2010 QVI Gallery, Perth, Western Australia  
2009 New Gallery UTAS, Tasmania, Australia  
Centre Gallery, Singapore  
2008 Jenny Pihan Fine Art, Melbourne  
1999 Gallerie Kunst-Fehler, Vienna  
Parque das Ruínas Cultural Center, Rio de Janeiro, Brazil  
1998 Junction 8, Singapore, Gallery Forum West, Salzburg, Austria  
1996 Handmark Gallery, Hobart, Australia  
1993 Claremont City Gallery, Western Australia  
Handmark Gallery, Hobart, Australia  
Raya Gallery, Melbourne  
1989 Gallery Two, Launceston, Australia  
Ikeda City Gallery, Ikeda, Japan  
Handmark Gallery, Hobart, Australia  
1988 Connelly-French Gallery, Tasmania, Australia  
Handmark Gallery, Hobart, Australia  
Raya Gallery, Melbourne  
1987 Crohill Gallery, Tasmania, Australia  
Raya Gallery, Melbourne  
1986 Huon Gallery, Albury, Australia  
Handmark Gallery, Hobart, Australia

## Selected Group Exhibitions

2022 POSITIONS, Berlin Art Fair, Germany  
2019 Hadley's Prize, Hobart; Process and Place, Xiamen, China  
2018 Maunsell Wickes, Sydney, Hotel Stage, Hong Kong. Vicenza, Italy  
2017 Vermillion Gallery Sydney, with Gao Ping  
1994 - 1995 *Chiji Collection*, touring Australia, Japan, Europe, USA  
1994 Australian Contemporary Art Fair, Melbourne, Australia  
1993 Napa Valley Gallery, California, U.S.A.

## Presentations

2021 *Secrets of the Golden Age of Watercolour*, The Prints and Drawings Department, Metropolitan Museum of Art, New York, USA  
2010 - ongoing Visiting Artist Researcher, Tate Britain, UK  
2012 *Fake or Fortune: Turner - A Miscarriage of Justice?* Documentary BBC TV  
2013 *Turner at the Tate: The Making of a Master*, NGA Canberra, Art Gallery of South Australia  
2012 *Turner's Techniques*, Tate Britain, UK  
1997 Turner NGA Canberra, NGV Melbourne

## Public Collections

Tate Britain, City of Rio de Janeiro Collection, St John Ambulance Collection, WA, Gallery Hotel Singapore, China Art Projects, Beijing, Chiji Collection Kyoto,

## Private Collections

Japan, China, Australia, Britain, European Union, South America, Simmons/Krugman Collection NY

## Selected Bibliography

*Tony Smibert: Tao Sublime*, Damian Smith, Studio Editions, 2021  
*Masters of Watercolour*, Konstantin Sterkhov, Planet Publishing 2014  
*Flying White: Recent Works by Tony Smibert*, Australian Art Review, 2012  
*The Art of Tony Smibert*, Ian Kaye-Eddie, St John Ambulance & Studio Editions, 2006  
*Tony Smibert: Zen and Watercolour*, Jonathan Bowden, Craft Arts International, 1996

## Selected Publications

*Turner's Apprentice: A Watercolour Masterclass*, Tony Smibert, Thames and Hudson, 2020  
*Tate Watercolour Manual: Lessons from the Great Masters*, Tony Smibert, Tate Publishing, 2013

**Other** 2003 Member of Tasmanian Arts Advisory Board



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## Dave Sparkes

NSW

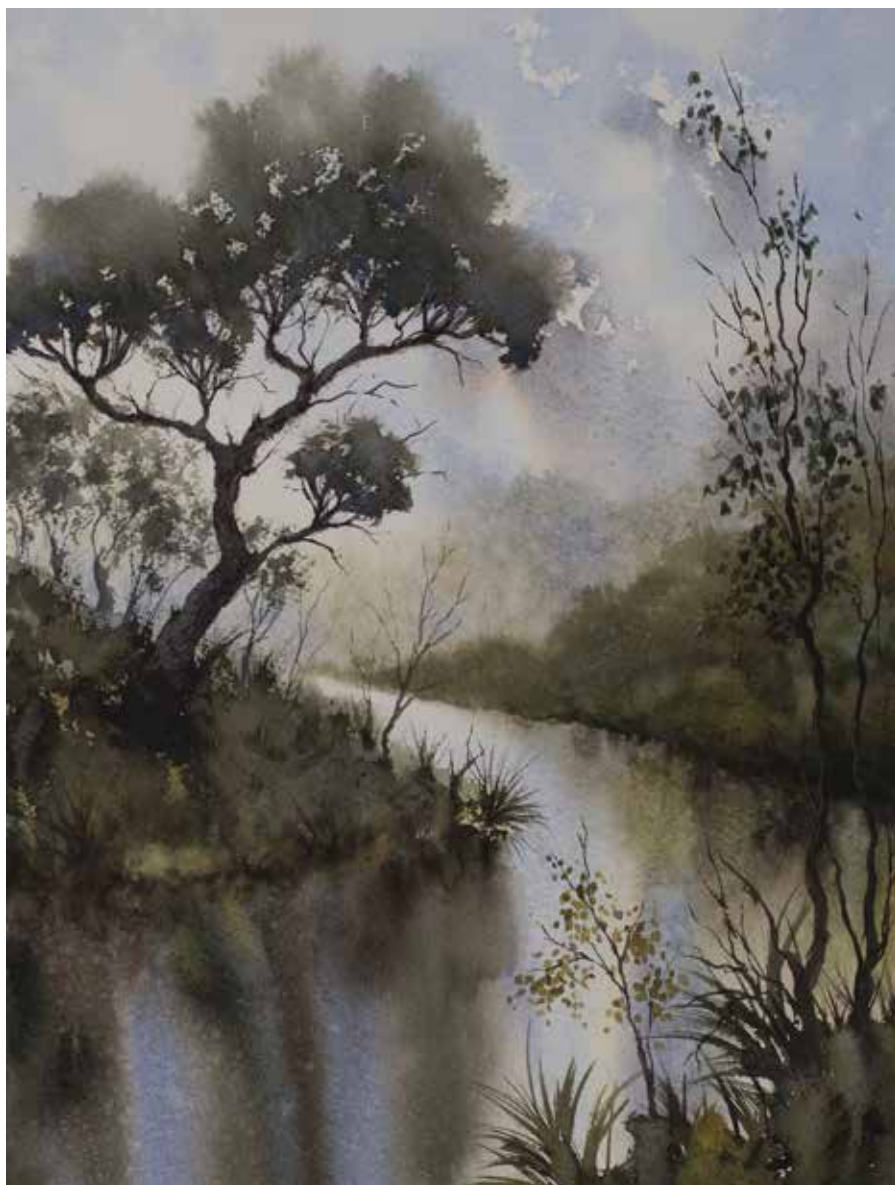
### *Tributary of the North Esk River*

Watercolour on paper

50 x 40 cm

\$1,200

Most people visit this area, near Launceston, to fly fish for trout. I prefer to find a little nook to paint en plein air watercolours. One of these, which I did many years ago with the help of a few persistent mosquitoes, has proved very fruitful for my studio work, and I return to it often as a reference sketch when the feeling strikes me. I painted this one a few weeks ago after bumping into a friend who'd just visited Tasmania for the first time. His enthusiasm reminded me of how much I love this unique island, and I went straight to work on this piece.





# **DAVE SPARKES - CV**

## **EXHIBITIONS**

**Northern Rivers Community Gallery, Ballina - “Separate Realities”**, solo show, March 2023.

**Lone Goat Gallery, Byron Bay – “Distillation”**, solo show, March 2022.

**The Coldstream Gallery, Ulmarra – “Watercolours”**, solo show, March 2020.

**M-Arts Precinct, Murwillumbah – “The Illuminated Landscape”**, solo show, November 2019

**Tweed Regional Gallery, Murwillumbah – “Incandescence”**, solo show, March 2019.

**Grafton Regional Gallery - “Luminosity”**, solo show, September 2018.

**Northern Rivers Community Gallery, Ballina - “The Colour of Light”**, solo show, October 2018.

**The Lone Goat Gallery, Byron Bay - “The Goat Show”**, Group Show , Nov 2017.

**The Lone Goat Gallery, Byron Bay - “Illumination”**, solo show, February 2017.

## **ART PRIZES**

**Elaine Bermingham National Watercolour Prize – Finalist, 2023.**

**Heysen Landscape Award – Finalist, 2022.**

**Ocean Shores Art Expo – Winner, Watercolour & Gouache category, 2022.**

**Ocean Shores Art Expo – Winner, People’s Choice Award, 2023.**

**BAM Art Prize – Finalist - 2018, 2020, 2021, 2022, 2023.**

## **COLLECTIONS**

**Ballina Shire Council Permanent Collection**

## 33 Jane Tangney

WA

### *View from Flat - East Launceston*

Oil and beeswax on canvas

81 x 81 cm

\$4,500

Our Launceston rented flat was one of six dwellings within what was once, a grand old weatherboard mansion. This flat still infiltrates my dreams many years after moving back to Western Australia. On a clear day, we could glimpse Ben Lomond through the Poplar trees. This is an intimate view known only to those who have lived and daydreamed under this grand old roof.



**JANE TANGNEY** [www.janetangney.com.au](http://www.janetangney.com.au) | [info@janetangney.com.au](mailto:info@janetangney.com.au)

**1990 - 1993** **Bachelor of Arts (Fine Art)** | Curtin University, Western Australia  
(Exchange student recipient, Chiang Mai University, Thailand 1993)

**FINALIST (condensed version)**

**2023 Glover Prize** Evandale TAS  
**2022 Glover Prize** Evandale TAS  
**2021 Town of Claremont Art Award** | Claremont WA (**First Prize Winner**)  
**2017 Hadley's Art Prize** | Hadley's Orient Hotel Hobart TAS (**Highly Commended**)  
**2016 Glover Prize** Evandale TAS  
**2012 Glover Prize** Evandale TAS  
**2011 Glover Prize** Evandale TAS  
**2010 Glover Prize** Evandale TAS  
**2008 Glover Prize** Evandale TAS  
**2007 Glover Prize** Evandale TAS  
**2006 Glover Prize** Evandale TAS  
**2005 Glover Prize** | Evandale TAS  
**2003 Joondalup Invitation Award** | Joondalup WA  
**2000 City of Albany Art Prize** | Albany WA  
**2000 Cossack Art Award** | Cossack WA

**EXHIBITIONS (condensed version)**

**2022 Floribunda** | Group Show – Lost Eden Creative | Dwellingup WA  
**2021-22 EXPANDER – Colour** | Group Show – STALA CONTAMPORARY | West Perth WA  
**2021 ARTEX21 –** | Group Show – Assembly Yard | Fremantle WA  
**2019 Painter To Painter – A Conversation Between Friends** | Dual Show with Melissa Boughey | Whitespace | Fremantle WA  
**2018 Karijini** | Dual Show with Tjanpi Desert Weavers | Koskela Gallery | Sydney NSW  
**2018 Connection to Country** | Group Show fundraiser: WA Environmental Defenders Office | Kings Street Arts Centre | WA  
**2018 Gnullar Mia** | Group Show | Nyisztor Studio & Gallery | WA  
**2018 A Painted Landscape** | Group Show – Curated by Amber Creswell Bell | Special Group Studios | Sydney NSW  
**2018 This is Home** | Group Show – curated by Natalie Walton | Precinct 75 | Sydney NSW  
**2017 MPN** | Group Show – Leukaemia Foundation Charity Exhibition | Sydney NSW  
**2017 ARTEX17** | Group Show – B Shed | Fremantle WA  
**2017 Hale Invitation Exhibition** | Hale School | Wembley WA  
**2017 Arte Ricca** | Group Show - Beehive Montessori | Mosman Park WA  
**2017 PCWC9** | Group Show – Nyisztor Studio & Gallery | Melville WA  
**2016 Life, Still** | Group Show – Curated by Amber Creswell Bell | Saint Cloche | Sydney NSW  
**2016 Artist Open House Fremantle** | Group Show | Fremantle WA  
**2016 Scene** | Group Show | Nyisztor Studio & Gallery | Melville WA  
**2015 Artist Open House Fremantle** | Group Show | Fremantle WA  
**2015 West + South** | Solo Show – Fremantle Arts Centre | Fremantle WA  
**2014 ARTEX14** | Group Show – Moores Building | Fremantle WA  
**2012 Everything Old is New Again** | Group Show – Fremantle Arts Centre | Fremantle WA  
**2011 Home Open** | Fremantle Artists Private Collections Fremantle Arts Centre | Fremantle WA  
**2007 Island Tracks** | Solo Show – Arts Alive | Launceston TAS  
**2006 Urban Life** | Group Show – Fremantle Arts Centre | Fremantle WA  
**2002 Jali** | Solo Show – Fremantle Arts Centre | Fremantle WA  
**2002 Love Your Work** | Fremantle Arts Centre 30<sup>th</sup> Anniversary Exhibition | Fremantle WA  
**2002 Pattern** | Group Show – Code Red Gallery | Claremont WA  
**2000 Art for the Forest** | Group Show – Moores Building | Fremantle WA  
**2000 2 PLACES** | Dual Show with Clare Perkins – Fremantle Arts Centre | Fremantle WA

**COLLECTIONS**

**Newman Health Service WA (Percent For Art – Contract Award 2021)**  
**Artbank NSW**  
**City of Fremantle WA**  
**Curtin University WA**  
**Westin Hotel Group WA**  
**Private Collections Australia, Canada, USA, Greece**

**EDITORIAL**

**SPACES by Frankie Magazine**, Adrian Craddock | Volume 6, 2021  
**A Painted Landscape: Across Australia from Bush to Coast**, Amber Creswell Bell | Published by Thames & Hudson, 2018  
**The Art of the Westin Perth**, Published by BGC Development Pty Ltd, 2018  
<https://koskela.com.au/blogs/news/jane-tangney-tjanpi-desert-weavers>  
**Tilbake Til Fremtiden**, Cecile Molvaer Jorgensen | Elle Interior – Norway, 2012  
**Living Artfully**, Jennie Fitzhardinge | Living Etc Magazine - UK and INSIDEOUT Magazine Australia

## 34 Samantha Tipler

SA

### *Stillness*

Acrylic on canvas

51 x 71.5 cm

\$1,500

The space inside oneself of calm. This piece is reflective of my own personal health journey and about finding my inner calm. Finding my own place: in my healing, in my life and in my future. Inspired by a photo of Howrah, given to me by a friend whom I've met through the same health journey. We send each other photos of our local beaches and are both looking for the stillness within. Spending time at the beach is incredibly nurturing and I invite the viewer to take a deep breath and to feel the stillness. The night sky full of stars encourages imagination and a feeling of being part of something much larger and more powerful than oneself.



Connecting with others and nature, we are one tiny star with the energy of a galaxy. Synchronicity is also contained within this painting. I love John Glover's use of light and his impressions of sunset and sunrise colours particularly, and while musing on his painting, "Ullswater, early morning" showing such beauty and stillness, my friend sent me this photo of the still night sky. I just had to capture the energy.

## **ART CV - Samantha Tipler**

### **FORMAL QUALIFICATIONS**

- UniSA, SA School of Art, Underdale Campus, Adelaide, SA

### **SOLO EXHIBITIONS**

- Adelaide Fringe and SALA exhibitions at the Henley Beach Hotel - 2020-2024
- Adelaide Fringe, "Zest", The British Hotel Exhibition Space, SA, February-April 2017
- Adelaide Fringe, Relax Hair, Skin, Body, Henley Beach, SA, 2017, 2016 & 2015
- SALA, "Bold and Bright", The British Hotel Exhibition Space, Port Adelaide, SA, August 2016
- SALA, Biba Boutique, Adelaide SA, August 2016
- Adelaide Fringe Festival, "Sunset Dreams", The British Hotel Exhibition Space, SA, Feb 2016
- Chandelle Galerie, Hyde Park, SA, September 2014
- Love Notes exhibition, online, May 2014
- Adelaide Fringe Festival, "Take a closer look", Hub Adelaide, SA, February 2014
- Queenies Store, Largs Bay, November 2013 & July 2014
- Pecha Kucha, Garage Bar, Adelaide, SA, January 2012
- 'Elements', Gallery two8four, upstairs 284 Rundle St, Adelaide, SA, 1-27 July 2011
- 'Colours of Nature', The Woolshed Gallery, Rawnsley Park Station, part of 'Brush with Art' regional exhibition, Flinders Ranges, SA, 2011
- Enhance Training & Recruitment Open House, 224 Glen Osmond Road, Fullarton, SA, Oct 2011
- 'Blue Gum Symphony', Melrose Hall, Melrose, SA, October 2010
- 'Blue Gum Symphony Open House' exhibition, Malvern, SA, 7 October 2010
- Open house exhibition, Bristol, UK, January 2003

### **GROUP EXHIBITIONS**

- SALA 2023, Henley Hotel & Ous Property, "Welsh Lovespoons & Daffodils", joint exhibition with my father
- SALA, Art Images Gallery, Norwood, SA, "Strange Plants", August 2017
- SALA, De La Liff Gallery, Adelaide, SA, August 2017, 2016, & Brighton May 2016
- Magpie Springs Gallery - a small postcard, Magpie Springs, SA, November 2016 - January 2017
- SALA, Bluethumb Gallery, Adelaide, SA, August 2016
- Icon of South Australia exhibition, SAHMRI, Adelaide, SA, February 2015
- Juztapse Gallery, Adelaide, SA, September 2014
- SALA on Show, Unley, SA August 2014
- 'Ten Stars', Seven Stars Hotel, Angus St, Adelaide, SA, part of SALA Festival, 2013
- 'We're All Mad Here', Espionage Gallery, Adelaide, SA, March 2013
- '2 Year Anniversary Group Show', Espionage Gallery, Adelaide, SA, January 2013
- 'Trick or Treat', These Walls Don't Lie Gallery, Unley Rd, SA, 31 October 2012
- Adelaide Hills Art Fare, Stirling Oval, SA, 1996 & 1997
- Art in the Information Millenium, Stamford Grand Hotel & Glenelg Town Hall, Glenelg SA, 1997
- EVA '97 and EVA '96, Emerging Visual Art, Pulteney Grammar School, Adelaide, SA

### **EVENTS including live painting:**

- SALA in the Garden, Unley, SA, August 2016
- Aqua Beats, Victoria Square, Adelaide, SA, July 2016
- Gorgeous Festival, McLaren Vale, SA, November 2013
- Adelaide Food & Wine Festival, degustation dinner, Adelaide Central Markets, SA, April 2014
- Various live painting demonstrations during SALA Festivals and Fringe Festivals, 2013-2023
- Jetty Road Street Fair, Largs Bay, SA, November 2013 & 2014
- Haydn Seek, Adelaide Arcade and Colonades, 2015 & 2014

### **ART PRIZE EXHIBITIONS**

- Finalist West Torrens Art Prize, Adelaide, 2022 (two pieces shortlisted)
- Finalist Mark Butler Art Awards, Adelaide, 2023
- Exhibitor, Small Art Prize, Melbourne, 2022 & 2023
- Entrant, The Doyles Art Awards, Qld, 2023
- Entrant, Adelaide Parklands Art Prize, 2022
- Winner, Royal Adelaide Show Art Prize, 2017
- Tea Tree Gully Art Competition, Tea Tree Gully, SA 1997
- Mitcham Art Competition, Mitcham, SA 1997

### **COMMISSIONS**

- Australia and UK 1997 - current

## 35 Seabastion Toast

NSW

### *The Bacchanal: A Picnic at the End of the World*

Oil paint on canvas  
120 x 100 cm  
\$7,500

*“The Bacchanal: A Picnic at the End of the World”* captures a poignant tableau of youthful revelry set against the harsh reality of a bushfire-ridden Tasmanian landscape. Motivated by the aftermath of the 2018-2019 bushfires, the painting explores the juxtaposition of carefree adolescence and the looming spectre of climate catastrophe. This vibrant scene captures the energy of celebration against a disconcerting backdrop of environmental devastation. The scattered debris from their festivity serves as a metaphor for the collective disregard for the fragility of our ecosystems. The imminent bushfire, a stark reminder of climate catastrophe, prompts reflection on our disconnect between indulgence and environmental responsibility.



This artwork serves as a commentary on the consequences of climate inaction, urging viewers to reassess their role in preserving Tasmania’s unique landscape. The juxtaposition of youthful exuberance and environmental peril challenges the sustainability of our current way of life, echoing the urgent need for mindful and sustainable practices in the face of a changing world.

*“The Bacchanal”* serves not only as a commentary on the consequences of climate inaction but also as a call to re-evaluate our relationship with the Tasmanian wilderness, urging a collective shift toward more mindful and sustainable practices.



**Sebastian Toast****Born 1978, Melbourne****Education:**

1997–2000	BA Visual Arts (major-painting)	Southern Cross University, NSW
1999	University Exchange (6mths)	Pratt Art Institute, New York
2000	Cross Institutional Study	College Of Fine Arts, Sydney

**Selected Awards:**

- 2023 **People's Choice Award** Portia Geach, SH Ervin Gallery, Sydney  
**People's Choice Award** Sunshine Coast Art Prize, Caloundra, QLD  
**Finalist** Mosman Art Prize, Mosman, NSW  
**Finalist** STILL National Still Life Award, Coffs Harbour NSW  
**Finalist**, Naked and Nude, Manning Valley, NSW
- 2022 **Finalist** Evelyn Chapman Award, SH Ervin Gallery, Sydney  
**Finalist** Portia Geach Portrait Prize, SH Ervin Gallery, Sydney  
**Finalist** Brisbane Portrait Prize, Brisbane Powerhouse  
**Finalist** Rick Amor Self Portrait Prize, Melbourne
- 2021 **Winner** D'Arcy Doyle \$10,000 Landscape Prize, Mudgeeraba, QLD  
**Finalist** Lester Portrait Prize, WA  
**Finalist** Naked and Nude Manning Valley Art Prize, NSW
- 2020 **Finalist** Hurford Portrait Prize, Lismore, NSW  
**Finalist**, Heysen Prize for landscape, Handorf, SA
- 2019 **Highly Commended**, Glover Prize, Evandale, TAS  
**Hangers Award**, Glover Prize, Evandale, TAS
- 2018 **Finalist** EMSLA Still Life Award, Wollongong, NSW
- 2017 **Finalist** EMSLA Still Life Award, Wollongong, NSW  
**2nd Place** Darcy Doyle Portrait Award, Gold Coast, QLD
- 2015 **Finalist** Eutick Memorial Still Life Award, Coffs Harbour, NSW  
**Highly Commended** Darcy Doyle Still Life, Gold Coast, QLD
- 2014 **Finalist** Gold Coast Art Prize, Gold Coast, QLD  
**Finalist** Eutick Memorial Still life Award, Coffs Harbour, NSW  
**Finalist** RQAS Figurative Award, Brisbane, QLD  
**Winner** D'Arcy Doyle \$10,000 Landscape Prize, Mudgeeraba, QLD  
**Finalist** Cliftons Art Prize, Brisbane, QLD  
**Finalist** Border Art Prize, Tweed River Gallery, NSW
- 2013 **Finalist** Border Art Prize, Gold Coast City Gallery QLD  
**Peoples Choice Award**, Queensland Regional Art Awards, Flying Arts  
**Finalist**, Sunshine Coast Art Awards, Caloundra Regional Gallery, QLD
- 2012 **Winner** Marymount Art Show, Painting Prize, Gold Coast, QLD  
**Semi finalist** Doug Moran Portrait Prize Sydney, NSW  
**Finalist**, Lismore Portrait Prize Lismore, NSW
- 2011 **Winner** \$10,000 Gainsborough Greens Art Award, Gold Coast, QLD  
**Finalist**, Mambo Art Prize, London, UK
- 1998 **Winner**, Acquisitive Prize Southern Cross University, NSW

**Selected Exhibitions:**

- 2023 "How the light Get's in" Solo Show, Anthea Polson Art Gallery, Qld
- 2019 "Fast Mountains Slow Birds" Solo Show, Anthea Polson Art Gallery, Qld
- 2018 "Ways of Mapping Sunshine" Solo Show, Anthea Polson Art Gallery, Qld
- 2016 "Re-animating the Animate" Pine Rivers Regional Gallery, QLD
- 2015 "The Border Track" Solo Show, Anthea Polson Art Gallery, QLD  
"Plush and Plastic", Solo show, Gold Coast City Gallery, QLD
- 2014 "Minatures" Christmas Art Show, Anthea Polson Gallery, QLD  
"Curvy" Book Launch Semi permanent Carriage works, Sydney NSW

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Geoff Tuck

TAS

*Dawn of the Yellow-tailed  
Black Cockatoo*

Encaustic wax and oil  
on wooden board  
60 x 45 cm  
\$2,150

My encaustic wax painting “*Dawn of the Yellow-tailed Black Cockatoo*” is inspired by the raw beauty, freedom, and individuality of the Tasmanian landscape as a touching metaphor for our melancholic yellow-tailed black cockatoo. Harnessing its fluidity, I use layers of molten wax manipulated with a heat gun and blow torch to create an interplay of black, white, and yellow, that mirrors the soft hues of dawn and the haunting clouds that echo the cockatoos’ appearance and demeanour. The landscape style allows molten wax to transform into ethereal skies and undulating waters, while a more solid, sculpted wax forms the elements of the land, creating contrast and tranquillity. “*Dawn of the Yellow-tailed Black Cockatoo*” beckons the observer to reflect upon the beauty inherent



in nature and the intricate web of inter-connectedness that connects all living things.



Geoff Tuck

Born 1969, Adelaide, South Australia.

Resident of Sandy Bay, Tasmania.

Email: [tuckmoate@gmail.com](mailto:tuckmoate@gmail.com)

Ph: 0409237182

Geoff is a Hobart-based emerging artist who works primarily in encaustic wax. Self-taught, his intuitive and questioning style captures the simple but private moments of his subjects with a whimsical touch. Drawn to the medium's unpredictability, adaptability, and depth, Geoff began exploring encaustic painting in 2022 and has quickly developed a unique voice.

Exhibitions:

Wild Island Tasmania, Hobart. November 2023. 'Losing the Light'.

Art Competition Finalist:

Henry Jones Art Prize 2023. 'Cloud of the Mountain, River of the Valley'. Encaustic Wax, Oil and Rust.

Displayed work:

An Artistic Affair, Oatlands

Wild Island Tasmania, Hobart

Bickerstaff Blizzard Gallery, North Hobart

Gallerie 71, Hobart

Cream Café, Salamanca

Lady Franklin Gallery, Lenah Valley

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## Brooke van Ruiswyk

TAS

### *Drawn Together*

Oil on canvas

91.5 x 91.5 cm

\$2,750

It's the dead of winter, it's isolated. The loneliness that hovers in like the brooding clouds above provides space and calm for me to appreciate the beauty of the surrounding landscape, and to seek comfort in its familiarity and simplicity. The farmland, green and sodden from heavy rains, meets the rugged shoreline of the inlet, which sits just out of sight, but can be heard lapping and churning in the distance. The old windswept pines and shrubs line the paddocks edge; their branches twisted and leaning, like they are drawn together. As I take in my surrounds I am flooded with nostalgia, wistfully recalling days spent on the land; lonely but beautiful, this landscape will always draw me back home.



# BROOKE VAN RUISWYK

Launceston, Tasmania | 0417593148 | [brookevanruiswyk@gmail.com](mailto:brookevanruiswyk@gmail.com)

## EDUCATION/CAREER

2010 – Current      Art Teacher, various Tasmanian High Schools  
2016 – 2018        Tasmanian Art Teacher Association Executive  
2009 – 2010        Bachelor of Teaching, University of Tasmania, Launceston  
2005 - 2008        Bachelor of Fine Arts with Honours, School of Art, University of  
Tasmania, Hobart

## SOLO EXHIBITIONS

2008                Innocent Expectations, Entrepot Art Gallery, Hobart

## SELECTED GROUP/FINALIST EXHIBITIONS

2023                Glover Prize, Evandale, Tasmania  
Lethbridge 20000 Small Scale Art Award, Salon des Refusés  
Fifty Squared Art Award, Brunswick Street Gallery  
TATA Members Exhibition, QVMAG, Salamanca Arts Centre  
Northern Exposure, Poimena Art Gallery  
The Henry Jones Art Prize, The Henry Jones Hotel

2022                Lethbridge 20000 Small Scale Art Award, Lethbridge Gallery  
The Doyle's Art Award, mudgeeraba, Queensland  
Fifty Squared Art Prize, Brunswick Street Gallery  
The Butterfly Effect Art Auction, Poimena Art Gallery  
BlueThumb Art Prize, BlueThumb  
The Henry Jones Art Prize, The Henry Jones Hotel

2019                Tasmanian Art Award at Eskleigh, Perth, Tasmania

2017                Body of Work, Poimena Art Gallery

2013                RACT Insurance 2013 Tasmanian Portrait Prize, Sawtooth  
Gallery, Devonport Regional Gallery, Salamanca Arts Centre

2010                RACT Insurance 2010 Tasmanian Portrait Prize, Salamanca Arts  
Centre, NEW Gallery, The Atrium Gallery

2009                Birchalls Tertiary Art Prize, New Gallery  
RACT Insurance 2009 Tasmanian Youth Portrait Prize,  
Devonport Regional Art Gallery, Launceston QVMAG, Hobart  
Sidespace Gallery  
Material Girls 2009, Poimena Gallery

## AWARDS

2009                Zonta International Award for Young Emerging Artist

**38**  
**Luke Wagner**

TAS

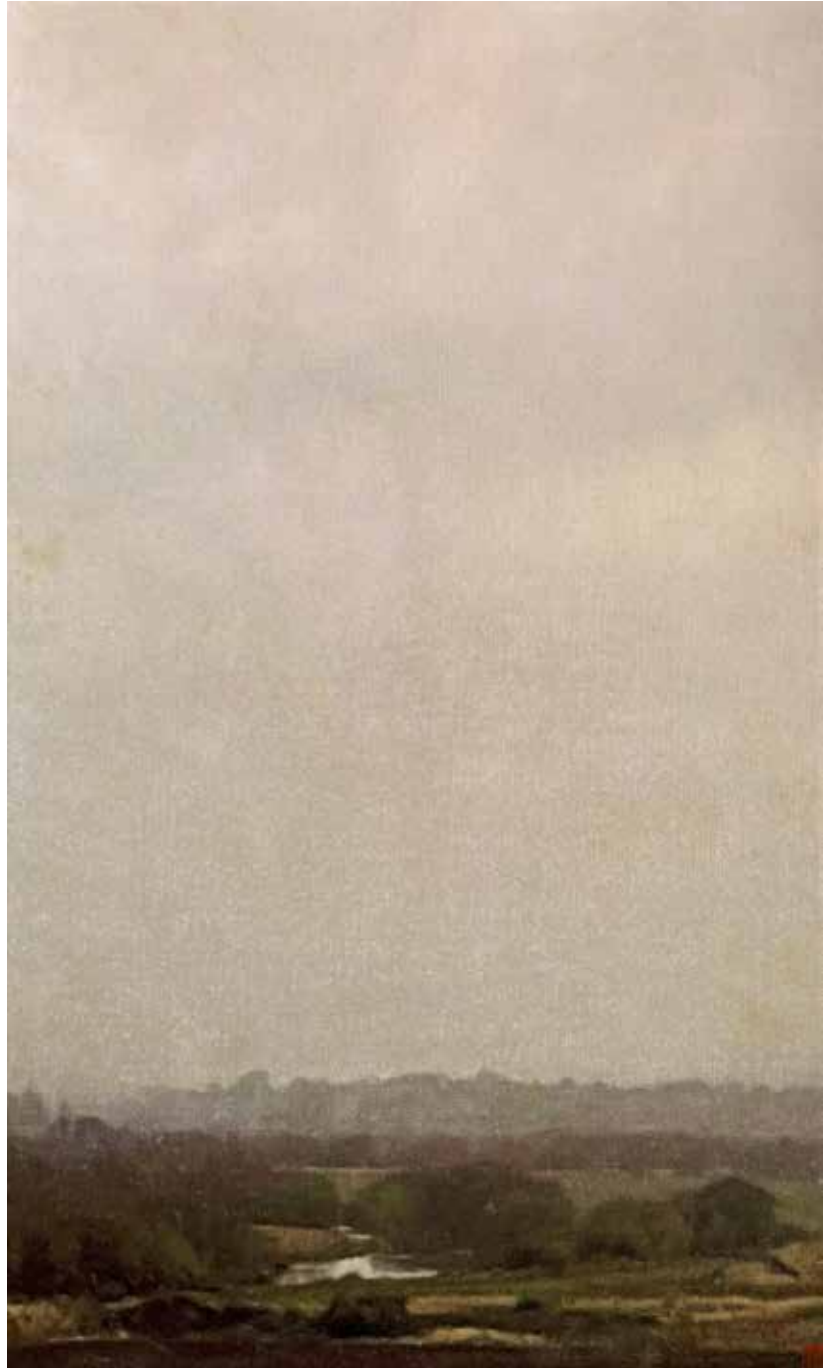
*Darkness Dries*

Oil and wax on linen

122 x 76 cm

\$7,900

I have been painting in the landscape of Northern Tasmania near Longford with several residencies at Woolmers Estate for my most recent years - This is an early morning painting from Winter 2023 looking over the now colonial landscape of The Norfolk Plains and Macquarie River.



## **Luke Wagner - Artist History – Solo Exhibitions**

2023 Tone Poems Handmark Gallery Hobart  
2022 Waiting for Light Lady Franklin Gallery Hobart  
2020 Ithaka – Journeys to Islands after Constantine Cavafy Colville Gallery Hobart  
2019 Earthly Immortalities Colville Gallery Hobart  
2018 On the Island paintings from Tasman Island residency Colville Gallery Hobart  
2017 In his sleep paintings with James McAuley Poems Colville Gallery Hobart  
2017 Small Worlds Colville Gallery, Hobart  
2016 Under my breath( paintings from the Domain) Colville Gallery, Hobart  
2015 Wonderland , Colville Gallery , Hobart  
2014 Visage Colville Gallery , Hobart  
2013 I wait by the sea , Colville Gallery , Hobart  
2013 Studio , prints and paintings , Frogmore Cellar Door , Hobart  
2012 My Ground , Colville Gallery, Hobart  
2012 Frontier , Soho Gallery , Sydney  
2011 Nightset , Colville Gallery , Hobart  
2011 Savour , Henry Jones Art Hotel , Hobart  
2010 This Waking Life , Colville Gallery , Hobart  
2009 Surface , Cube Gallery , Hobart  
2009 Incarnation , Salamanca Collection ,Hobart  
2008 Between the Lines , Salamanca Collection , Hobart  
2008 Home Before Dark , Libby Edwards Gallery , Sydney  
2007 Time and again , Libby Edwards Gallery , Melbourne  
2007 Still Life , Libby Edwards Gallery , Brisbane  
2006 From the Inside Out , Libby Edwards Gallery , Sydney  
2006 Telling Stories , Salamanca Gallery , Hobart  
2005 Somewhere to be , Libby Edwards Gallery , Melbourne  
2005 A Sense of Place , Crown Casino , Melbourne  
2005 Time and Truth , Salamanca Collection , Hobart  
2005 Some of the time , Libby Edwards Gallery , Brisbane  
2004 Summer Paintings , Salamanca Collection , Hobart  
2004 Second Sight , Brian Moore Gallery , Sydney  
2004 Looking for Patterns , Salamanca Collection , Hobart  
2003 Essence , Salamanca Collection , Hobart  
2002 Harvest ,Salamanca Collection , Hobart  
2002 Recent Paintings , Brian Moore Gallery , Sydney  
2001 Earthly Intrigue , Salamanca Collection , Hobart  
2000 Indelible , Salamanca Collection , Hobart  
2000 Paintings , Jill Richards Gallery , Sydney  
1999 Still Salamanca Collection , Hobart  
1997 Shadow and Identity ,Sidewalk Gallery , Hobart  
1997 Sense and Memory , Wadi Gallery , Sydney  
1996 Emblem ,Queen Victoria Museum and Art Gallery, Launceston  
1995 Thinking Outside the Square , Sidewalk Gallery , Hobart  
1994 A Richness of Purpose , Sidewalk Gallery ,Hobart.

### **Group and Prize Exhibitions**

2023 Glover Prize finalist  
2023 Mosman Art Prize  
2023 Wyndham Art Prize  
2023 Georges River Art Prize  
2020 Glover Prize finalist  
2017 Glover Prize finalist  
2017 Tattersalls Prize finalist  
2017 Hadleys Prize finalist  
2016 Tattersalls Art Prize, Brisbane, finalist  
2015 Tattersalls Art Prize, Brisbane Finalist  
2013 Tattersalls Art Prize , Brisbane , Finalist  
2013 Glover Prize Finalist  
2012 Mosman Art Prize ,Sydney , Finalist  
2012 Tattersalls Art Prize , Brisbane , Finalist  
2011 Tattersalls Art Prize , Brisbane ,Finalist  
2010 Tattersalls Art prize , Brisbane , Finalist  
2007 Glover Prize , Evandale , Finalist  
2005 Tattersalls Art Prize , Brisbane -Finalist  
2015 Judges Commendation Tattersalls Prize Brisbane  
1999 Central Highlands Art Award winner, Tasmania  
1996 Circular Head (Island Art Prize) winner, Tasmania  
Collections Government House ,Tasmania  
Royal Tennis Club Hobart  
State Library of Tasmania  
Devonport Regional Gallery  
Central Highlands Council Collection

## 39 Oliver Watts

NSW

### *Cape Pillar and the Albatross*

Acrylic on canvas

121 x 152 cm

\$14,000

This work representing Cape Pillar is part of an ongoing series of headlands by the artist. Watts has painted Sydney Heads numerous times in his career. Inspired by the internationally famous Sydney to Hobart race Watts connects these two important entrances. Cape Pillar is a famous backdrop used in many images of the Yacht race not least in Rolex advertising. The Albatross too connects the image to the classic romantic sublime. As part heroic yacht race part natural sublime this image puts the lever on western tropes of the seascape. It is on one hand earnest and representational and on the other a response to the televisual and the mediated landscape, from newspapers to fashion magazines.



## OLIVER WATTS

2018 – Senior Curator, Artbank  
2017-18 Senior Lecturer, Head Performance Practices at NIDA  
2003-14 Co-director, Chalk Horse Gallery and Half Dozen Projects  
2001-17 Lecturer at the College of Arts, UNSW and Sydney University  
1998-10 Founding member of Chaser Satirical Newspaper

### QUALIFICATIONS

2016 MFA in Painting at Sydney College of the Arts, Rozelle  
2010 PhD Art History and Theory, Sydney University  
2001 Bachelor of Law (Hons) Sydney University  
1998 Bachelor of Arts (Hons) Sydney University Art History and Theory

### SOLO EXHIBITIONS

2023 At Redleaf, THIS IS NO FANTASY, Melbourne  
In a Dark Swamp, Chalk Horse Gallery, Sydney  
2022 Felling the Boundary Pines, Chalk Horse Gallery, Sydney  
2021 Sweet is the Swamp, THIS IS NO FANTASY, Melbourne  
2020 The Retreat, Chalk Horse, Sydney  
2019 Autopilot Steering, Chalk Horse Gallery, Sydney  
2016 House Model, Chalk Horse Gallery, Sydney  
2015 Cordelia/Fool series, exhibited with Chalk Horse at Sydney Contemporary  
and at the Sydney College of the Arts Postgraduate Exhibition, Sydney  
2013 Stone Blue, Helen Gory Galerie, Melbourne  
2012 Kafka's Painter, Helen Gory Galerie, Melbourne  
2011 The Elevator's Song, Ecosse Gallery, Exeter  
Wattle, The Space, Hong Kong  
Commentary on the Royal Wedding, Gregory and Watts, Oxford Art Factory, Sydney  
Nothing is True, Everything is Permitted, Chalk Horse, Sydney  
2010 I am Tristan Tzara, Chalk Horse  
Three Suns, Helen Gory Galerie, Melbourne  
2009 The Golden Probe, Chalk Horse, Sydney  
Ps: Potential Spaces, with Neeson Murcutt Architects, Sydney  
Horn of Plenty, Parasite Gallery, Hong Kong  
Barres Trial, Cat Street Gallery, Hong Kong  
2008 Poo on Sticks, Next Wave Festival, Melbourne  
Crimes Against Dada, Chalk Horse, Sydney  
2006 Miniatures, Ivan Dougherty Gallery, Sydney  
2004 Driftwood (with Jasper Knight), MOP Projects  
2003 Pioneers, MOP Projects, Sydney  
Hairbrush, Gallery Wren, Sydney

### SELECTED GROUP EXHIBITIONS

2023 Orbit, THIS IS NO FANTASY, Melbourne  
Spring1883 Art Fair, Melbourne, Chalk Horse Gallery  
2021 Spring 1883 x Artsy, THIS IS NO FANTASY, Melbourne  
2016 Art16 London, THIS IS NO FANTASY  
2015 At this time, THIS IS NO FANTASY, Melbourne  
2013 Laugh Out Loud, La Trobe Regional Art Gallery, Gippsland  
2012 Group Show, Helen Gory Galerie, Melbourne  
2011 Nothing is True, Everything is Permitted, Chalk Horse Gallery, Sydney



- Wattle: Contemporary Art in China, The Space, Hong Kong  
2010 Triplicated, Chalk Horse, Sydney  
2009 Smoking Guns, Cat Street Gallery, Hong Kong  
Horn of Plenty (performance), curated by Dougal Philips, Para/Site, Hong Kong  
2005 Frontier Photobooth (performance), 1/2 Doz. Festival, Blankspace Gallery, Sydney  
Australia Day (performance), Museum of Sydney, Sydney

#### AWARDS | GRANTS

- 2023 The Archibald Prize, Art Gallery of New South Wales, Finalist  
2021 The Archibald Prize, Art Gallery of New South Wales, Finalist  
2019 Doug Moran Portrait Prize, Finalist  
2012 Doug Moran Portrait Prize, Semi- Finalist  
2002 Australian Post-Graduate Award  
2005 NAVA Marketing Grant  
2004 Helen Lempriere Travelling Scholarship, Finalist  
1998 Mary Makinson Award Art History  
1998 Noel Chettle Award Fine Arts

#### COLLECTIONS

Art Bank  
National Museum of Australia  
Sydney University Collection  
The Reserve Bank of Australia

#### SELECTED BIBLIOGRAPHY

- 2021 Dr Joseph Brennan, 'Sweet is the Swamp' Art Almanac, June 2021  
2020 Joseph Brennan, 'Real Made Strange', Art Collector, May 2020  
Nina Mial, 'Oliver Watts: The Retreat', Art Collector, May 2020  
2017 Wes Hill, 'Around Town', Frieze, issue 186, April  
2014 Sebastian Goldspink, 'Art School Confidential: The Rise of the Sydney Grad Show', Raven: A Platform for Contemporary Art and Events  
2012 Robert Nelson, Kafka's Painter, Review, The Age, 29 Feb 2012  
2010 Roger Boyce, Exhibition Review, Oliver Watts at Helen Gory Galerie, Art in America, Online review, Pages Digital, <http://www.pagesdigital.com/oliver-watts-three-suns/>





40  
Peter Watts

VIC

*The Alluring Unknown*

Acrylic on linen

168 x 137 cm

\$14,800

Amidst the Tasmanian wilderness, a captivating portrayal unfolds, emphasizing seclusion and sanctuary. The interplay of light and shadows unveils a realm seemingly untouched by human hands. The dense greenery, twisted leaves, and clustered trees create a pristine environment. In this secluded haven, where light spills freely, there is a delicate dance between the untouched landscape and the occasional suggestion of human presence. Perhaps a meandering creek quietly winds its way through this untouched scene, adding a soft, natural melody to the symphony of nature. Humanity's ephemeral imprints seem to blend harmoniously with the unspoiled canvas, where the creek becomes an integral part of this tranquil wilderness - *The Alluring Unknown*.

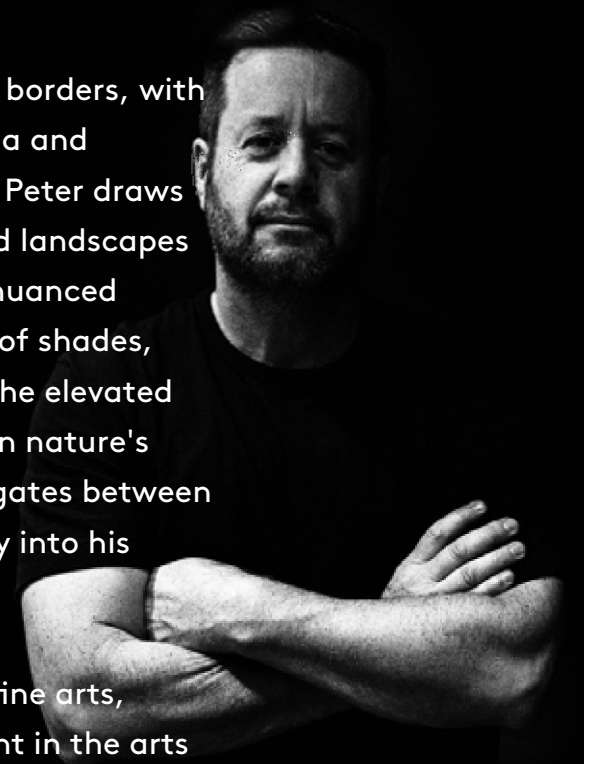


Peter Watts stands as a distinguished landscape artist, gaining acclaim as a finalist in both the 2021 and 2022 prestigious Glover Prize. Renowned for his adept portrayal of ephemeral moments, he expertly captures the interplay of light and shadow in the expansive skies and rural settings of Southern Australia.

In 2022, Peter not only secured his place in the artistic realm but also clinched the "People's Choice" award at the Glover Prize in Tasmania and earned the esteemed title of "Best in Show" at the Camberwell Art Prize in Melbourne.

His artistic presence extends beyond national borders, with representations in art galleries across Australia and Singapore. Born in 1963 in Horsham, Victoria, Peter draws inspiration from the dynamic cloudscapes and landscapes of Southern Australia. His paintings serve as nuanced interpretations of the intricate combinations of shades, movements, and temporal shifts inherent in the elevated terrains. Exhibiting a discerning perspective on nature's dynamism and beauty, Peter seamlessly navigates between reality and subtle abstraction, infusing vitality into his creations.

Beyond his accomplishments in the realm of fine arts, Peter boasts over three decades of involvement in the arts community. A seasoned creative director of his design agency, Watts Design, his design prowess has earned global recognition, with exhibitions in prominent locations such as New York, London, the National Gallery of Victoria, and the National Gallery of Australia. Moreover, Peter has lent his expertise as a judge in numerous esteemed design competitions worldwide.



## 41 Chris Wilson

TAS

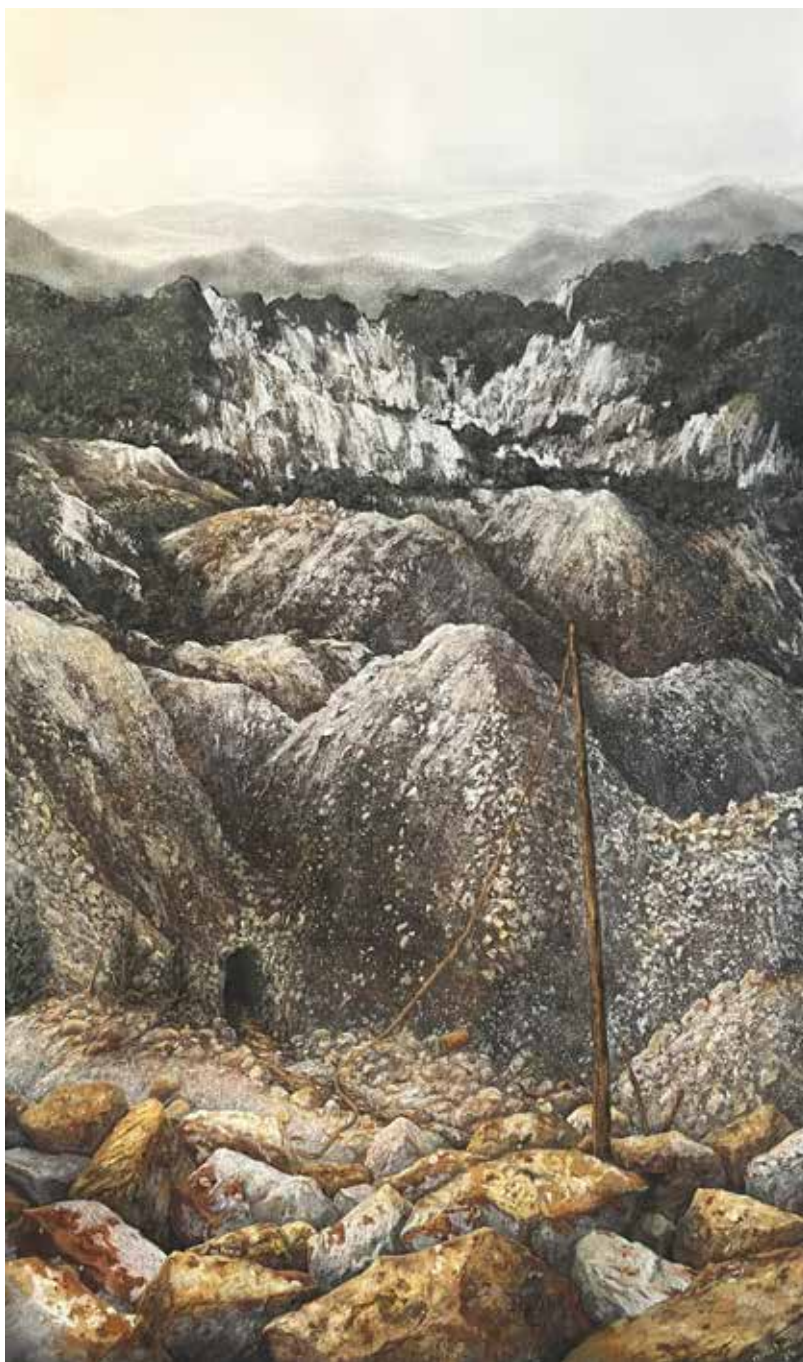
### *Mountain of Tin*

Natural earth materials on paper

90 x 52 cm

\$3,950

At Waratah - there is a mountain, now it is half gone. They mined it for tin. I wander the site and enjoy the rocks and colours, and contemplate how people change the landscape to meet their needs. Artists record these changes. I appreciate the before and after of this mountain of tin.



## Artist's CV wilson\_chris

- Graduated from College of Advanced Education Launceston, with a Diploma of Teaching (Majoring in Art and Geology – '73-'75)
- Worked on Tasmania's West Coast, initially as a Teacher, and then for mining companies ('76-'82) Moved temporarily to Brisbane, began painting with soft pastels, as well as first solo exhibition there.
- Returned to Tasmania and operated a studio/gallery (The Magic Cottage) in Strahan('86-'08)
- Break in career due to a chronic debilitating illness ('08-'16), however some exhibiting of art in Queenstown.
- Finalist in The Glover Prize 2016 and 2017.
- Selected for commissioned artwork (The Unconformity Festival 2018).
- 2019 discontinued soft pastels as preferred medium, exploring the use of natural earth materials instead.
- Images above show a selection of the many colour variations I am able to use. A professional geological opinion indicates that these materials should be stable as an art medium, provided they are not exposed to damp and direct sun, as is the case with most artworks of other media.

## 42 June Wilson

TAS

### *Battle Between Series No 6*

#### *“Estuary. Together Again”*

Pastel on sanded paper

63.5 x 77 cm

\$4,000

The attention of the artist is repeatedly drawn to the beauty and aggression of nature, and finds within themselves the yearning to capture it on canvas/paper/board. The seeming permanence of the rocks, so monolithic, juxtaposed with minute particles of glittering sand created in aeons past by the relentless tides, battering the hostile jagged rocks into the sandy beaches we delight in exploring. We observe the violence of this battle, not perceiving the minuscule changes which shape our coast. Within this scene, we live and play, leaving our own changes upon the shore, creating our own battles within nature; however, our presence does not go unnoticed. I have sought to describe this delicate balance of our coastal fringe, by separating the painting into connected, yet disconnected imagery.



It is mounted so as to cast shadows upon the backing board, symbolic of the shadows the human race casts upon the fragile natural surroundings.

# June Wilson's Artist Statement & CV

My paintings celebrate the beauty of light, one of the most constant joys in life. There is no deep or subliminal meaning in my work. The aim is simple, to celebrate the delight I feel in my subjects and I trust that you also feel this, as you view my paintings. Please enjoy.

I am a professional artist based in Latrobe, at my Studio Gallery. I have always had a desire and passion for art and have pursued any opportunity throughout my career. Working in oils, watercolour and mixed media for many years, since 2011 I have concentrated on Pastel painting.

## Personal Development

Tafe, Cairns Campus- creative drawing (short course)  
1987-1990s formal training under Bettina Glass, Far North Queensland.  
2008-2012 weekly formal pastel art classes, Leoni Duff, Bris Street Art School.  
Margaret Evans pastel techniques  
Lyn Diefenbach pastel techniques  
Judith Drew- portraiture pastel  
Maxwell Wilks- Impressionism pastel and oils  
Kieth Dewel Portrait-oil- Julian Ashton Art School  
Tim Miller- Colour theory  
Martinho Correia-2013 Portrait from life, oils, after the Masters.  
Tafe Assessment and Workplace Training, 2000  
Workshop-Dianne Rappisi figure and gesture in pastels

I have provided professional teaching for others over the years.

- adult Education from 1997 until it's closure
- 2 classes weekly through my studio
- facilitation of workshops by National and International artists, in my-studio.
- Workshops in Drawing and Pastel Painting for Art -Societies and groups and
- Devonport Regional Art Gallery -Judge at various Art Exhibitions.

## ACHIEVEMENTS

Burnie City Council, TasArt, 2015  
Major award Rotary ArtEx, 2014  
2014 People's Choice Award, North West Art Circle  
2012 Encouragement Award, NWAC  
2011 Highly Commended NWAC  
2010 Exhibitor Emerging Artist, Brisbane Street Art School 2010 Winner and HC pastel award, ArtEx Rotary  
2009 Exhibitor "Inside and Out" BSAS  
2009 Winner Pastel Award Tas Alkaloids, TasArt  
2009 Winner Agricultural Award, Meandering Art Competition 1997 Finalist and Highly Commended, Stanley Art Award (Tas) 1989 HC and third place, Atherton, (Qld)