



CALLEN **ART AWARD** **2023**

**COWRA REGIONAL
ART GALLERY**

CALLEEN ART AWARD 2023

EXHIBITION CATALOGUE

AWARD FINALISTS

Susan Baird

Michael Bell

Charlie Bennell

Lee Bethel

Joe Blundell

Vicki Bosworth

Rhett Brewer

Kate Briscoe

Anthony Cahill

Spencer Calveley

Jane Canfield

Michelle Cawthorn

David Collins

Luke Cornish

Jessie Cunningham-Reid

Dagmar Cyrulla

Wendy Dawson

Chantel de Latour

Angie de Latour

Rachel Ellis

Jo Fernandez

Ashley Frost

Joanna Gambotto

Nick Glade-Wright

Kim Grivas

Melissa Guest

Marie Hagerty

Lizzie Hall

Geoff Harvey

Leigh Hewitt

Dellina Inkamala

Dominika Keller

James Lai

Hannah Lange

Natalie Lavelle

Naomi Lawler

Danny Lee

Rosie Lloyd-Giblet

Steve Lopes

Graham Lupp

Maria Mararr

Nicola Mason

Anh Nguyen

Robyn Nolan

Penelope Oates

Jason Liman Olsen

Stephen Pleban

Georgina Pollard

Sarah Randall

Edgar Schilter

Peter Sharp

Gary Smith

D.R. Snook

Fiona Somerville

Brenda Stace Chat

Phil Went

Minghua Xiang

INTRODUCTION

Welcome to the Calleen Art Award 2023.

The Calleen Art Award is an exciting and stimulating art award and one of the most respected and richest regional art prizes in NSW, worth \$25,000 in 2023. It was founded in 1977 by Cowra art patron and collector Mrs Patricia Fagan, OAM.

The Calleen Art Award is also an acquisitive art prize with the winning work joining the Calleen Collection (the Gallery's foundation collection). This unique collection celebrating previous winners consists of a wealth of contemporary art with the objective to develop and preserve a collection of high-quality art works of regional and national significance.

This year, the Calleen Art Award 2023 received 279 entries by artists from across Australia and 57 finalists were selected by a panel of art professionals. Visitors will have the opportunity to encounter an exhibition connecting with a diverse range of painting styles and subjects including landscapes and portraits, as well as figurative and abstract art.

I would like to extend my thanks to the Calleen Art Award Trustees, Mrs Jenni Fagan and Mr Peter Fagan for their generous support and to the Cowra Shire Council.

The People's Choice Award prize of \$1,000 has been made possible by the generous support of the Gallery Advisory Committee and the Friends of the Gallery art fund.

A special thank you to Kon Gouriotis OAM, Curator, writer and Editor of Artist Profile Magazine and Alexandra Pedley, Gallery Director (Acting), Bathurst Regional Art Gallery for their assistance as the pre-selection judges, and Kon Gouriotis OAM as the Calleen Art Award 2023 Judge. Your support is much appreciated.

Finally, my congratulations to the winner whose work will join the splendid Calleen Collection and to all of the finalists.

Brian Langer
Gallery Director



SUSAN BAIRD

The Dam in Autumn - Hill End 2023

oil on linen

140 x 140cm

Courtesy the artist and Arthouse Gallery, Sydney

I have been painting this small dam on my neighbour's property since 2017. It's the only visible water that's near to our house. The fluctuating levels of water are always a clear indicator of what's been happening with our rainfall. I come and go from Hill End fairly regularly and it's always my first point of reference when I return. There is something very grounding for me about the presence of the water.



MICHAEL BELL

In search of lost time (The tree at Blakeney) 2023

oil on canvas

140 x 110cm

Courtesy the artist

The tree in this painting is based on a three hundred-year old tree in the seaside town of Blakeney in the UK. It was growing in the garden of the hotel where I was staying in May 2023. Behind it was a glass hot house. What a tree! Still growing quietly and producing flowers and fruit... as always, nature is humbling.



CHARLIE BENNELL

Latham House 2022

oil on canvas

152 x 112cm

Courtesy the artist

Latham House explores a visual connection between our inner and outer worlds, utilising colour to redefine the experience of place. There is a profound connection between colour and our innate human desire for the emotional state of happiness. Beyond their aesthetic allure, I employ colours to play a

structural role and function as building blocks in this architectural scene. For me, the joy in creativity resides in this intricate play of shapes and chroma. It is the pursuit of visual harmony, with each decision guided by an emotional resonance.



LEE BETHEL

Hope is the Thing with Feathers 2022

watercolour and acrylic on paper

150 x 110cm

Courtesy the artist and The Egg and Dart
Gallery, Wollongong

During lockdown I wasn't looking for a new subject, the subjects flew to me. From a window in my studio I watched birds in my birdbath. The circular composition replicates the bird bath and the cut-out silhouettes with reflected colour reminds me of the filtered light while I quietly observed the birds.



JOE BLUNDELL

Komorebi 2023

oil on Belgian jute
137 x 168cm
Courtesy the artist

This painting is from a series I've been undertaking for a number of years which explores the effect of light filtering through trees, what the Japanese call 'komorebi'. I first started painting buildings behind trees as a boy more than 40 years ago – so officially an obsession! This painting

is a constructed reality. I make models of building facades and paint studies of trees from life and then I bring the two objects together to evoke komorebi. For this façade I made a 1/10 scale model sash window which I'm able to use to study shadow forms and light reflections.

VICKI BOSWORTH

Breakfast for Morandi 2022

acrylic on canvas

50 x 40cm

Courtesy the artist



I enjoy the genre of still life. It provides me with an opportunity to play with composition. I am attracted to ordinary everyday domestic items which indirectly allude to the people who use them.

I am also interested in the spatial arrangements, both the positive and negative shapes

that create a composition. At present I am working in acrylic with the addition of collage. I have used flattened forms and a very limited palette with high key tonality to evoke the feeling of calm and balance.

In naming this work I wish to pay homage to the Italian artist, Giorgio Morandi.



RHETT BREWER

Bluebird, Kanimbla 2023

acrylic on canvas (framed)

61 x 122cm

Courtesy the artist and Day Gallery, Blackheath

The Eastern edge of the Kanimbla Valley, as seen from Blackheath lookout at dusk, the quite time of transition and contemplation.



KATE BRISCOE

Sandstone Rockface—Erosion No. 3 2023

sand, pigments and acrylic on canvas

101 x 101cm

Courtesy the artist and Art Atrium, Sydney

This work is informed by close observation of a sandstone cliff face at Depot Beach in Murrumbidgee National Park. I have been observing and recording this particular rock face for many years, on my last visit I noticed extreme erosion caused by recent extreme weather events along the South Coast of NSW. I use fine sand mixed with pigments and acrylic medium, this gives the work a relevant physicality.



ANTHONY CAHILL

Marking Time 2023

oil on linen

122 x 106.5cm

Courtesy the artist and Day Gallery, Blackheath

'Marking Time', is one painting in a longstanding series of work, where I delve into the realm of absurdity, exploring notions around the representation of the Landscape and a Human presence.



SPENCER CALVELEY

Metaphysical Magpie 2023

oil on canvas

46 x 61cm

Courtesy the artist

I am interested in Surreal imagery and images engaging space as a compositional tool; similar to Giorgio de Chirico's work along with other metaphysical painters of his time. I chose the Magpie because I often see them when I'm driving to work and see them 'at work' and operating in big spaces often or especially when rain is imminent. I work traditionally to a point and then I knock and brush the image so it has a slight distortion within its barren context.

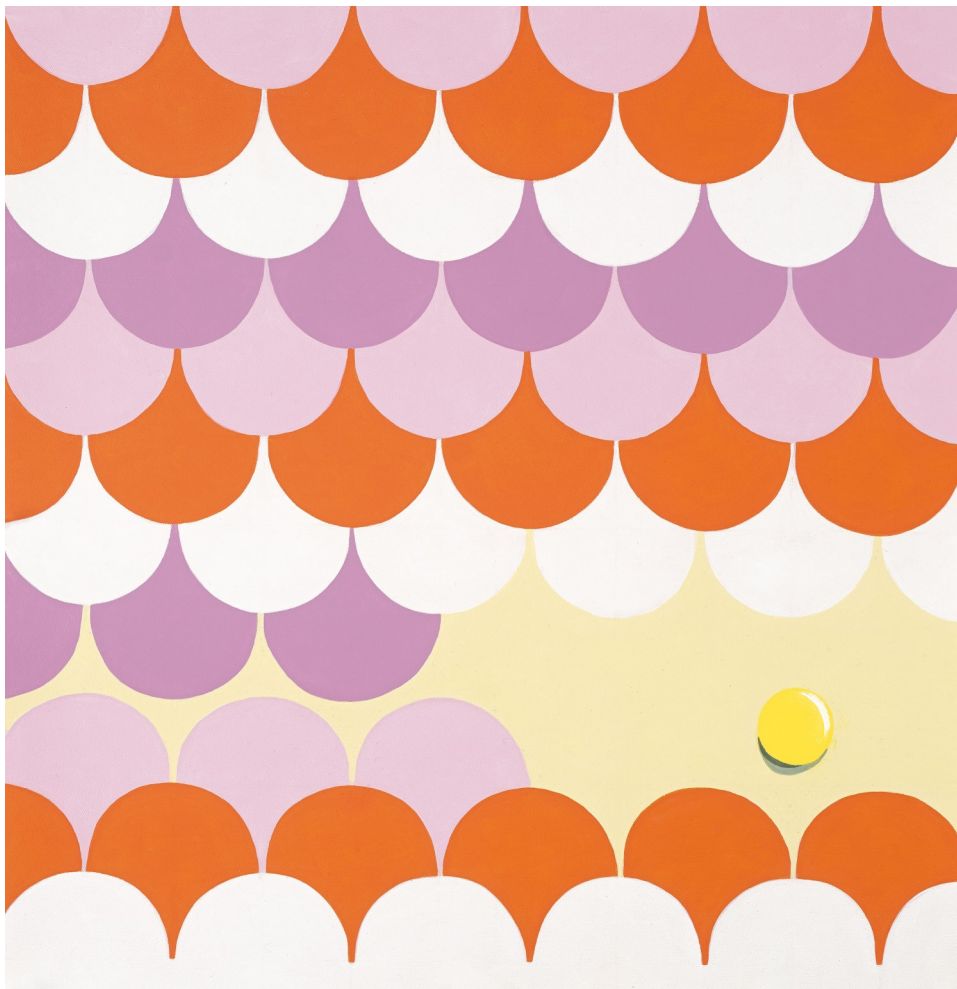


JANE CANFIELD

Afternoon in the Valley 2023

oil on birchboard
90 x 90cm
Courtesy the artist

I live and work amongst these valleys. I never tire of looking and painting them. They are history. They are monumental. And each time I paint or draw them, I improve my painting, whether another landscape, an interior or still life. Semi abstracting the shapes of such solid forms such as rocks and trees and the way that light plays such an important part in my rendering them is a constant inspiration.



MICHELLE CAWTHORN

Summer Dress and a Marble 2021

oil on canvas

152 x 122cm

Courtesy the artist and OLSEN Gallery, Sydney

I have a summer dress with a scallop design that feels like summer to me. This year, when summer slid into autumn and my dress retired for the year, I wasn't quite ready to let go of the feeling it brings me when I wear it, or the memories of past summers that it evokes – so I made a little painting of it.



DAVID COLLINS

Postcard from Brooklyn 2022

oil on canvas

142 x 154cm

Courtesy the artist and Defiance Gallery, Sydney

Postcard from Brooklyn, like most of my work is about the environment in which I live, the Hawkesbury River. Elements around me; the water and its reflected light, the landforms and man-made structures are used to construct a painting. Like a postcard, my intention is to convey some sense of place, though there is no message attached.

LUKE CORNISH

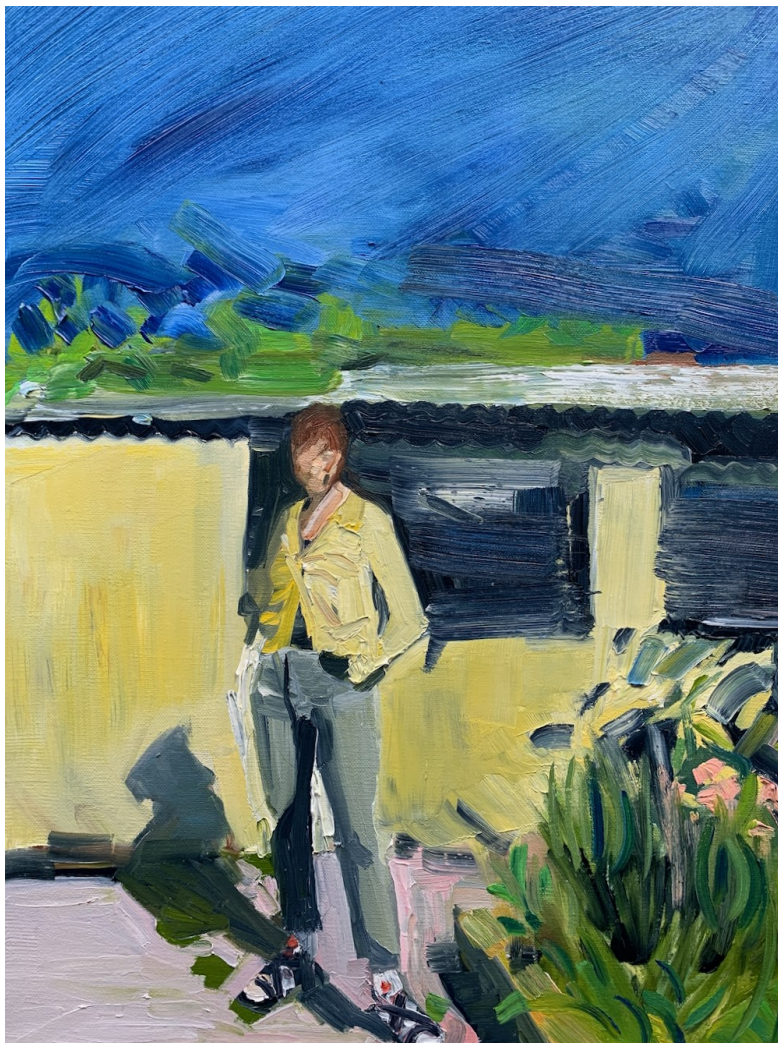
Clouds over Taipei (detail) 2023

aerosol on riot shield
95 x 50cm
Courtesy the artist



This painting confronts the harrowing realities of our world through the lens of nuclear destruction. It serves as a poignant comment on the insidious nature of media fear-mongering and the pervasive influence of the military-industrial complex. I strive to expose the delicate balance between the power of information dissemination and its potential for manipulation. The haunting

imagery invites contemplation, urging viewers to question the sensationalism that perpetuates anxiety and serves vested interests. By depicting the consequences of unchecked fear and warmongering, I implore us to seek informed perspectives and advocate for peace, understanding and a collective pursuit of a safer, harmonious future.



JESSIE CUNNINGHAM-REID

North Norfolk 2022

oil on linen

50 x 40cm

Courtesy the artist

North Norfolk acts as an antidote to the fast-paced, fleeting nature of our digital era, specifically addressing the ubiquitous presence of smartphones and their impact on our ability to truly connect with our surroundings. In this artwork, I reflect on my familial ties to the United Kingdom and the loss of my grandfather, who stood as one of the last living links to my British heritage. My work seeks to locate human presence in space, literally through painting devices and symbolically, placement of the figure. I reflect on our smallness and connectedness to the world through democratising my mark making and equal treatment of context and figure.



DAGMAR CYRULLA

Hotel Room During Covid 1 2022

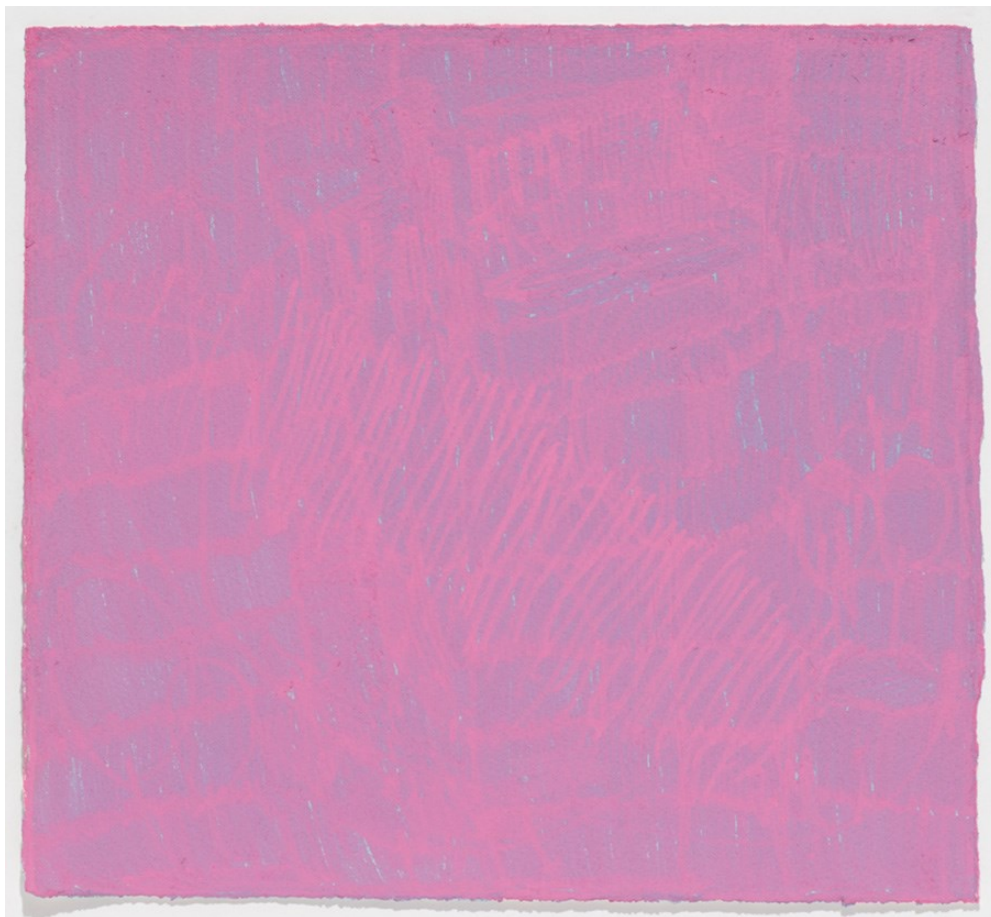
oil on linen

81 x 60cm

Courtesy the artist and

Wagner Contemporary Gallery, Sydney

I felt I hadn't said everything I wanted to with the images I had collected and been inspired by, over the years. Covid, and the two-year lockdown we had in Melbourne, prevented me from going out and finding new material as I had intended and so I revisited older material and imbued it with the emotions that I was feeling at the time. This painting is inspired by Hopper's 1931 work 'Hotel Room'.



WENDY DAWSON

Untitled 2022

paint pen on paper
28 x 31cm

Courtesy the artist and Arts Project
Australia

Wendy Dawson's practice is one of repetition and structure. Her work is produced by applying numerous linear marks to paper employing only two or three colours and is reminiscent of colour field artists. Through this process, Dawson gradually builds layers, creating an almost

knitted quality. This tonal piece is true to her practice and has a depth that is explored through pink hues, creating a tapestry of lines. Dawson has worked at Arts Project for 15 years and has been included in numerous group exhibitions; her work is held in public, corporate and private collections in Australia.



CHANTEL DE LATOUR

Gatehouse 2023

oil on board
20 x 20cm
Courtesy the artist

Chantel's current work continues to explore the demarcation between public and private spaces, seeking out pools and dwellings as subjects. This series of paintings explores the transitory effects and atmosphere of shifting light as it meanders across these secluded landscapes, accentuating the colours of heat, shade and reflection.



ANGIE DE LATOUR

Tall Vase with Roses #1 2023

oil on board

30 x 25cm

Courtesy the artist

Tall vase with roses #1 is one of a series of still life paintings made from direct observation. The process of choosing and arranging objects to paint has become a ritual and I am interested in the particularity of these choices: which vase, flower, light source? This work focuses on the organic sculptural form of a ceramic vase versus its function as a container.



RACHEL ELLIS

Bentinck Street, Bathurst 2023

oil on board

33 x 58cm

Courtesy the artist

Light catching the upward motion of foliage moved me to respond to this motif. It spoke to me of joy and hope.



JO FERNANDEZ

Westerley 2023

oil on board
61 x 122cm
Courtesy the artist

Living on an elevated block I have an uninterrupted view of Mt Canobolas to the west. The remarkable cloud formations towards evening captures my attention as the drama of light and colour intensifies. The pull towards the sky and clouds moves me from the recognisable to the abstract. I feel a desire to capture the variations in colour, shapes, movement and texture.



ASHLEY FROST

The Range at Fowlers Gap 2023

acrylic on board

90 x 128cm

Courtesy the artist

The range at Fowlers Gap is unique in its formation and conveys something of the ancient history of the area through the roundness of the hills. This painting was painted en plein air with the crisp late afternoon light in all its splendour.

JOANNA GAMBOTTO

The Rug of Life 2023

oil on canvas

200 x 200cm

Courtesy the artist

Life – a bittersweet symphony, with its ups and downs, good times and challenging times, joy and sadness woven together, like threads into a rug. You'd like to pull the sad ones out, but you can't, for the whole rug will fall apart.





NICK GLADE-WRIGHT

Peace will Come 2023

oil on canvas

76 x 76cm

Courtesy the artist

This work came about thinking about all the conflicts in the world at present, in particular the war in Ukraine. The painting is a meditation using the tree of life and nature's natural cycles, stable and predictable and life affirming. The blues skies will eventually push the darkness away.

KIM GRIVAS

A Tempered Gaze 2023

oil on birch panel

60 x 60cm

Courtesy the artist



Even in the unfamiliar, I establish a sense of belonging in my art. The borrowed proteas, in a rented cottage with bold coloured walls that are foreign to my sensibilities, have reinvigorated me to cultivate something that tells my story and allows the viewer to see what I feel.

The softening of nature's rigid beauty with my brushstrokes, breaking up the bold colour into tonal embellishments and creating a stillness and calm ambience is my goal, to allow you as the viewer to reach in and grasp the relaxing of my gaze and the spirit behind the art.



MELISSA GUEST

North Sydney Navigations 2022

acrylic and mixed media on canvas

124 x 110cm

Courtesy the artist

Belonging to my urbanscape series, this artwork captures my morning daily walk ritual across various Sydney suburbs. It weaves a matrix of my journey, starting with a ferry ride across the harbour and exploring the historic Sub Base Platypus development site at North Sydney. The stroll continues through Kirribilli, passing the Ensemble Theatre. The piece aims to evoke nostalgia, ignite conversations, and immerse viewers in the journey of memories, inviting them to embrace the energetic spirit of these places.



MARIE HAGERTY

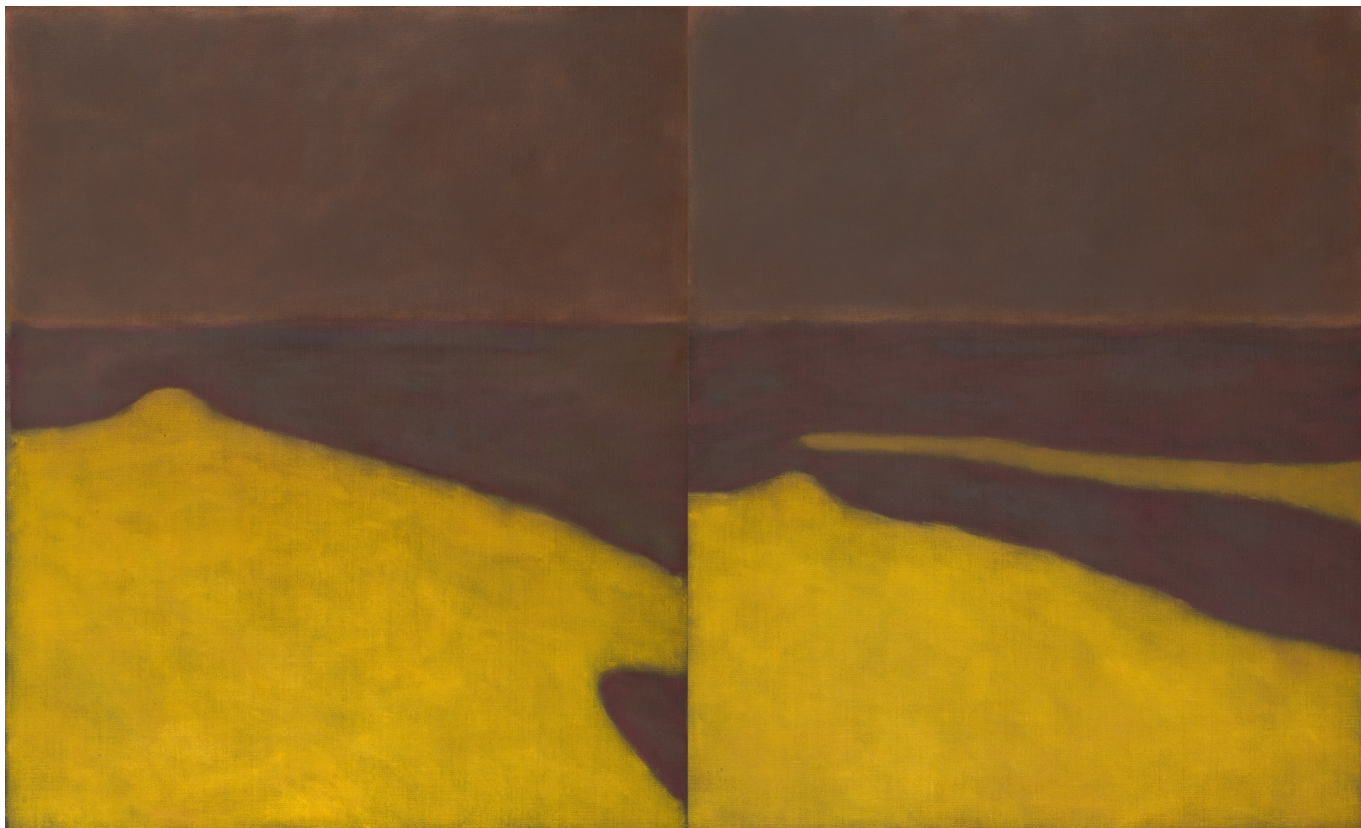
Ritual Habitual 2 2023

acrylic and oil on canvas

191 x 91cm

Courtesy the artist

Marie Hagerty examines the matter of life through paintings, collage and drawing that incorporate the curvilinear surface forms of biomorphic abstraction, together with increasing references to figurative imagery suffused with erotic emphasis. Her works are constantly shifting between figuration and abstraction creating alluring and refined hybrid-images that seem to be arrested in movement, space and time. Her influences are varied and idiosyncratic mingling references to historical and contemporary art of the Bauhaus to the Kama Sutra's nebulous forms, as well as the emotionally raw works of Francis Bacon and Auguste Rodin; a sensual line-up, conjuring an ambiguous heartbeat deep within.



LIZZIE HALL

Aral Sea 2001 (diptych) 2022

oxide, oil on linen

115 x 170cm

Courtesy the artist

The Aral Sea in Uzbekistan, once a vast inland sea, has substantially disappeared due to Soviet agricultural policies that diverted the water from the Amu Darya and Syr Darya rivers that drained into it. I visited the area in 2001, hitching a ride with my Dad who worked in catchment management and saw the skeletons of ships and shells in the desert. The issue of water management is just as important in Australia today. These large oil paintings are painted from several photographs I took of the dry basin that was once a busy port near Nukus in Karakalpakstan.



GEOFF HARVEY

Tremain's Mill, Bathurst 2022

acrylic on board

90 x 126cm

Courtesy the artist

Tremain's Mill in Bathurst is an inspirational, iconic building which I have painted many times. This is the most recent and strongest painting I have done of it.

LEIGH HEWITT

Get on Board 2023

oil on canvas
72 x 96cm
Courtesy the artist

A still life of
a father-son
craft project.





DELLINA INKAMALA

Self-portrait in Country 2022

watercolour on paper

34 x 52cm

Courtesy the artist and Itjja Ntjarra Art Centre,
Alice Springs

This portrait of myself is where I was born in Alice Springs and where my family is from West McDonnell Ranges. I am sitting down doing landscape painting as an artist. The flying bird is an eagle which you find a lot in Alice Springs and in the West McDonnell. The plants on the side are eucalyptus leaves, 'Para'.

The leaves are used for covering open wound. After you burned it, it bring out the oil and you put it on open wound, like dog bite, and fix it up. If you crushed the leaves on your hand and smell like Vicks.



DOMINIKA KELLER

Ruby Grapefruit with Poppies & Gin 2023

acrylic on canvas

94 x 94cm

Courtesy the artist

A piece inspired by my favourite subjects. It depicts my practice of representing botanicals realistically and my interest in the shadows created by direct light, how it reflects and passes through glass vessels and water, and the interesting shadows cast by different objects and their arrangement within a composition.



JAMES LAI

Blooming Trees 2023

acrylic on canvas
50 x 50cm
Courtesy the artist

I see the landscape as a theatrical play, with its range of elemental characters and the dynamism of movement and drama. The landscapes are a reflection of contemporary society, about the social causes of inclusion, diversity and climate action. The fragmented and deconstructed landscape in this work represents the challenges and opportunities we face as a society on these issues. There is a play on depth and time, with day and night skies simultaneously appearing and the near and far are depicted side-by-side, giving viewers a sense of the complexity these issues present.

HANNAH LANGE

Wadha Murungiyiyalinya - Burnt Tree Revival 2023

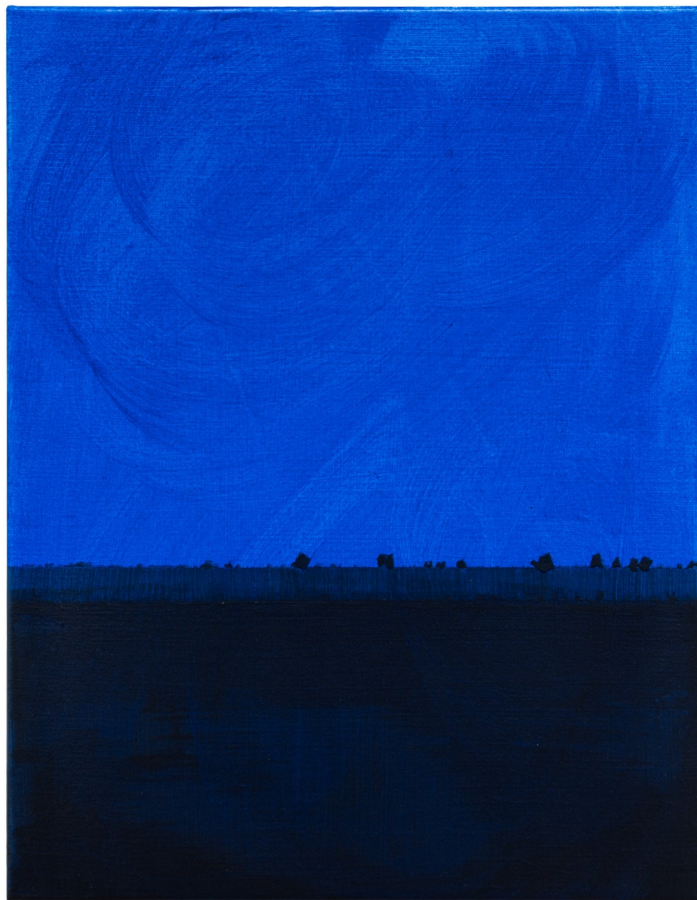
acrylic on cotton canvas

113.5 x 145cm

Courtesy the artist

My work explores intricate parts of nature, drawing attention to the beauty it has to offer. Highlighting the innate deep connection of First Nations peoples to the land! Wadha means 'Ash/Burnt Tree', Murungiyiyalinya means 'to come to life again' in Wiradjuri language. This artwork is inspired by a burnt-out Stringy Bark tree I stumbled across in the Blue Mountains, where I grew up. I revisited the area recently to deeply reconnect with Country. This tree and its surroundings were burnt in the 2019 bushfires, almost a distant memory now, however the tree's still bear the evidence. This tree was showing bright orange insides cracking through the burnt layers of bark, telling the story of revival and regrowth. I look to Country to teach us lessons of resilience through adversity.





NATALIE LAVELLE

Untitled (Ultramarine/Prussian Blue) 2022

acrylic on Italian linen

45.5 x 35.5cm

Courtesy the artist

Ultramarine blue, meaning 'beyond the sea', is the name given to the unique deep blue coloured pigment originating from the lapis lazuli stone. During the 14th century it was imported from Afghanistan to Europe by Italian traders. This superlative blue was used by many artists, including Italian renaissance painters, Titian and Veronese, American Abstract Expressionist Clyfford Still, French Nouveau réalisme painter Yves Klein, and Korean Monochrome painter Yun Hyong-keun. The colour is used in 'Untitled (Ultramarine Blue/ Prussian Blue)' to celebrate our close connection to nature in both historical and contemporary painting contexts.



NAOMI LAWLER

Self-portrait at 36 2022

oil on aluminium composite panel

40.64 x 30.48cm

Courtesy the artist

This artwork serves as a record and collection of ideas I had as I moved into my new studio. It reflects the rather chaotic state my ADHD was in at the time as I tried to organise my new space and my thoughts. It was painted fast and loose, heavily influenced but the styles of Nora Heyson and Hugh Ramsay.



DANNY LEE

River Runs Dry 2022

mixed media (oil on timber panel)

90 x 60cm

Courtesy the artist

'River Runs Dry' is a testament to the complexity of human relationships. The piece is an oil painting on a burnt wood board, which adds an element of texture and depth to the overall composition. I was inspired by the idea of long-term friendships that have drifted apart, and the emotional weight that comes with realising that companionship has come to an end.

The two burnt wood lines represent the exhaustion and tension that can build up between friends, while the muted colours and soft brushstrokes convey a sense of sadness and nostalgia. Ultimately, 'River Runs Dry' is a reflection on the bittersweet nature of letting go and moving on, and the importance of recognising when a friendship has run its course.



ROSIE LLOYD-GIBLETT

**Sun Catcher, Gubbi Gubbi
Country - Sunshine Coast
2023**

acrylic, ink and oxide on canvas
140 x 180cm
Courtesy the artist

After pausing to encompass the view that circled my residency studio space for the month of February 2023 I knew that yellow would dominate my colour palette. I had an automatic connection to the yellow tree that was flowering in the centre of town. I could view its limbs reaching above the urban jungle. After closer inspection to its majestic trunk and floating confetti yellow petals, I set about creating a body of work.

This painting is part of a series of three works; I stretched the large canvas surfaces on the grass outside the window and randomly dropped paint to the earth. Energetic marks emerged and began telling a story about the views encapsulating the town. There is a green mountainous crown surrounding Nambour that glows at sunset and shimmers with flowering yellow trees.



STEVE LOPES

Backyard Figure 2022

oil on canvas

62 x 78cm

Courtesy the artist

Painted from an outback property on one of my trips to my country property.



GRAHAM LUPP

Lemon and Lilac 2023

acrylic on canvas
74 x 170cm
Courtesy the artist

This new painting, *Lemon and Lilac*, continues my search for elements of The Sublime as I believe it can be found in the Australian bush around Bathurst region. The portrayal of trees, shown in great detail, is gradually becoming only a prop for the more mysteri-

ous and elusive hint of the background that lies beyond. In this painting I pose the question, 'is what we are seeing a backdrop of sunlit grass, the sky, or simply pure light?' This fleeting sense of something else is central to my work of the last few years.



MARIA MARARR

Burning Bush Medicine 2022

oil on canvas

198 x 167.5cm

Courtesy the artist

The Burning Bush Medicine also referred to by locals as Dog Balls, is used for application to sores on the skin. Preparation of the medicine involves boiling the leaves of the tree with small sticks in a billy can or something to that effect. This takes about four hours for the boiling process and must be left to cool. Once cooled the bush medicine can be applied to the sore.



NICOLA MASON

The yellow studio II: the bookshelf 2023

oil on canvas
100 x 100cm
Courtesy the artist

The scene is of the room I am standing in in my home and painting - my current studio space and my painting is part of The Yellow Studio series where I reference Matisse's The Red Studio. The paintings within the painting are of little painting props I made within this series. With my interest in the theatre and physicality of playing in my painting process, I painted twenty small painting props of memories and visions referenced from my time living in France in 2017. The nanna blankets were made by my kid's great gran for our wedding.

ANH NGUYEN

Girl with blue box 2023

oil on canvas

70 x 56cm

Courtesy the artist



My paintings are a response to the visual excitement found in life; my motifs revolve around daily rhythms, human activity and small moments. 'Girl with blue box' is an ode to colours, shapes, drawing, remembering a feeling, light flitting shadows around a room, watching kids grow.



ROBYN NOLAN

Fractured I 2023

acrylic and mixed media on canvas

104 x 167cm

Courtesy the artist

My work is grounded in the relationship between my body and the landscape. I bring over twenty years of experience in working with clay, fire and water to another twenty years of working in a phenomenological way with canvas, oil and acrylic paint to my present bodies of work. I work my canvases in a sculptural way, the layers of paint, collage, sands and flame reflect my small human interpretation of the overwhelming layers of time and the mighty forces which create our natural world.



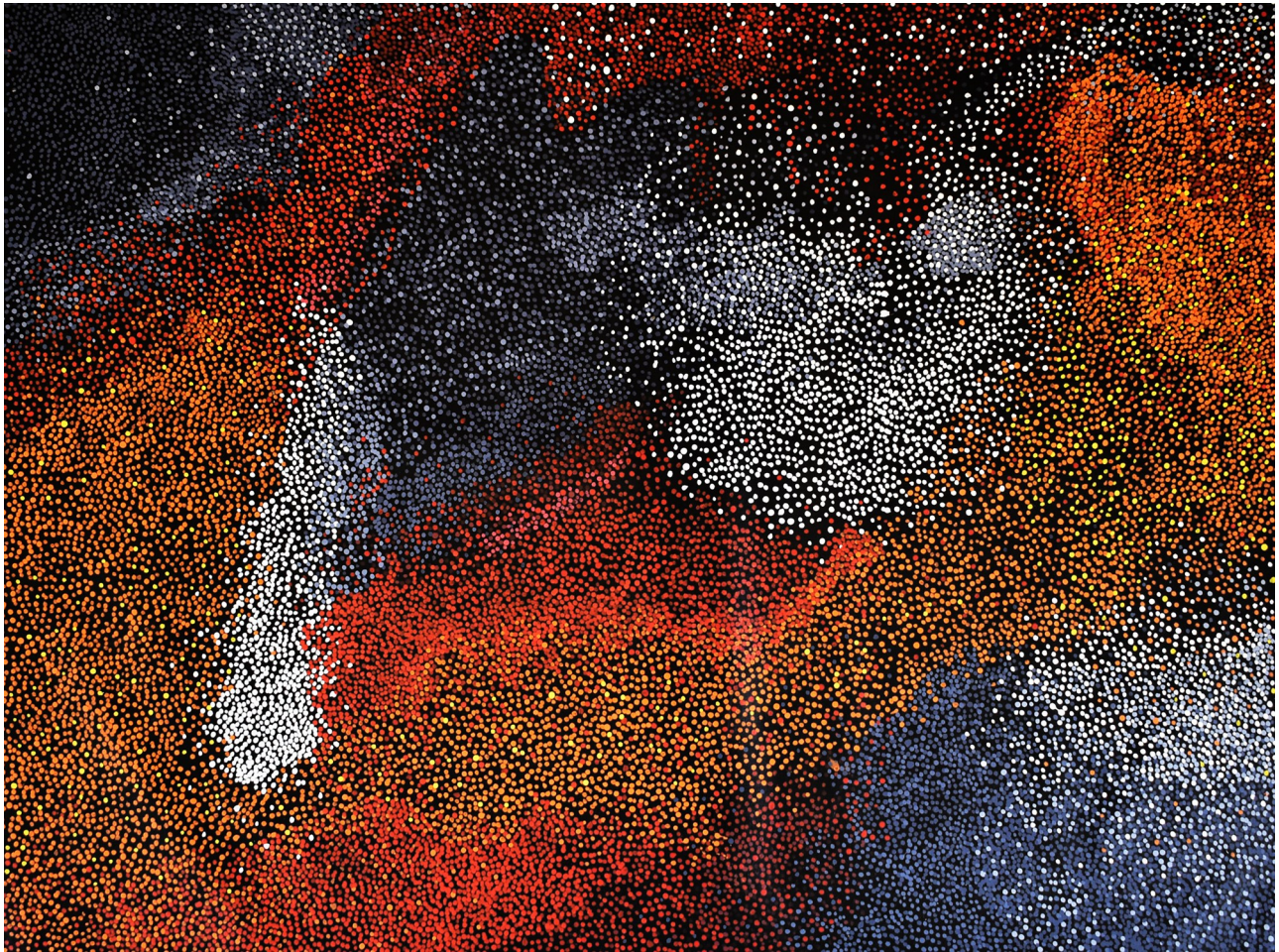
PENELOPE OATES

Carbon storers 2023

acrylic on board
120cm diameter
Courtesy the artist

When you look down over the Grose Valley from any of its vantage points the viewer is confronted with a sea of trees as far as the eye can see. You can be lost in the vastness of the valley and just take a moment to

'breathe' and forget for that moment in time the peril that our environment is in. Tree are the most effective and valuable storers of carbon, their impact en masse so much more than just a visual feast for the eye.



JASON LIMAN OLSEN

Burn Off 2022

acrylic on linen

91 x 120cm

Courtesy the artist and

Kate Owen Gallery, Sydney

I have decided to take up the role for my generation's line and paint to tell stories and culture of our tribe, experiences that I had, and stories passed down into the family. All of my Nannas and most of my aunties and uncles paint. I have to keep the stories going too for future generations. This painting depicts my Country after burn off. We used to do this growing up and still do to this day.



STEPHEN PLEBAN

Song for the New Breed I 2022

oil and wax on linen
183 x 168cm
Courtesy the artist

My paintings tangle with the tradition of landscape painting, imagined contexts, concerns about climate change, and the deep connections humans have with nature. I explore the uncertainty of our altered relationship with the natural world and our desire to discover new ways of sensing, learning and being. The images are other-worldly but grounded in behaviours, gestures and relationships that enable connection. Through layers of paint, oil and wax, the images take force through the physical act of painting.

An essential element of my practice is the exploration of formal elements that celebrate a deep engagement with the physical deployment of paint. I draw upon images that nurture my practice, culled from the internet, music, personal photos, films, and documentaries. In an approach that resembles collage, I source and juxtapose images of people and animals in natural environments sometimes seeking to understand, sometimes satisfied with just being there.



GEORGINA POLLARD

Coz love's such an old fashioned word 2023

acrylic on clayboard (framed)

34 x 23cm

Courtesy the artist

In this series of works I've returned to painting after spending the last seven years in socially engaged art. They are manifestations of a grounding and listening process in which I listen to various sound frequencies while painting. The grids and circles provided a means of expressing the tension between paint, sound and mark-making.



SARAH RANDALL

My Mountain 2022

acrylic on board
80 x 80cm
Courtesy the artist

'My Mountain' is from a series of paintings which draws from a residency in Central West NSW. Through these landscapes, no matter how serene the surroundings, I'm looking for pieces of interference from mankind. They present themselves through awkward power poles, remnants of fences, cleared land and introduced colonial trees.



EDGAR SCHILTER

HVAC Leopard II - a Cistern, a Cooler 2023

acrylic on canvas
130 x 110cm
Courtesy the artist

This is concept art for a functional mechanical air-conditioner, a necessity for a hot future on earth. Don't plan on an interplanetary escape, chill like an indifferent supply leopard while we reach boiling point.

PETER SHARP

Looking at Nature 2022

oil and acrylic on linen board
75 x 60cm

Courtesy the artist and Nicholas
Thompson Gallery, Melbourne



All the paintings I make are from drawings made from nature which I then translate into abstract paintings. This picture 'Looking at Nature' is a poetic painted collage of landscape forms and ideas.

GARY SMITH

Nardoo Street 2023

acrylic on board

50 x 40cm

Courtesy the artist



'Nardoo Street' celebrates the diversity of the suburbs and domestic architecture. Personal security, comfortability, homelessness and dislocation are explored. A personal social story.



D.R. SNOOK

Off Kilter 2023

oil on wood
50 x 40cm
Courtesy the artist

'Off Kilter' is a work that explores the idea of an imbalance in my life. The figure stands off kilter in an attempt to not fall from the stresses and anxieties surrounding each one of us in our daily lives.

FIONA SOMERVILLE

A chain of silver, a chain of gold 2023

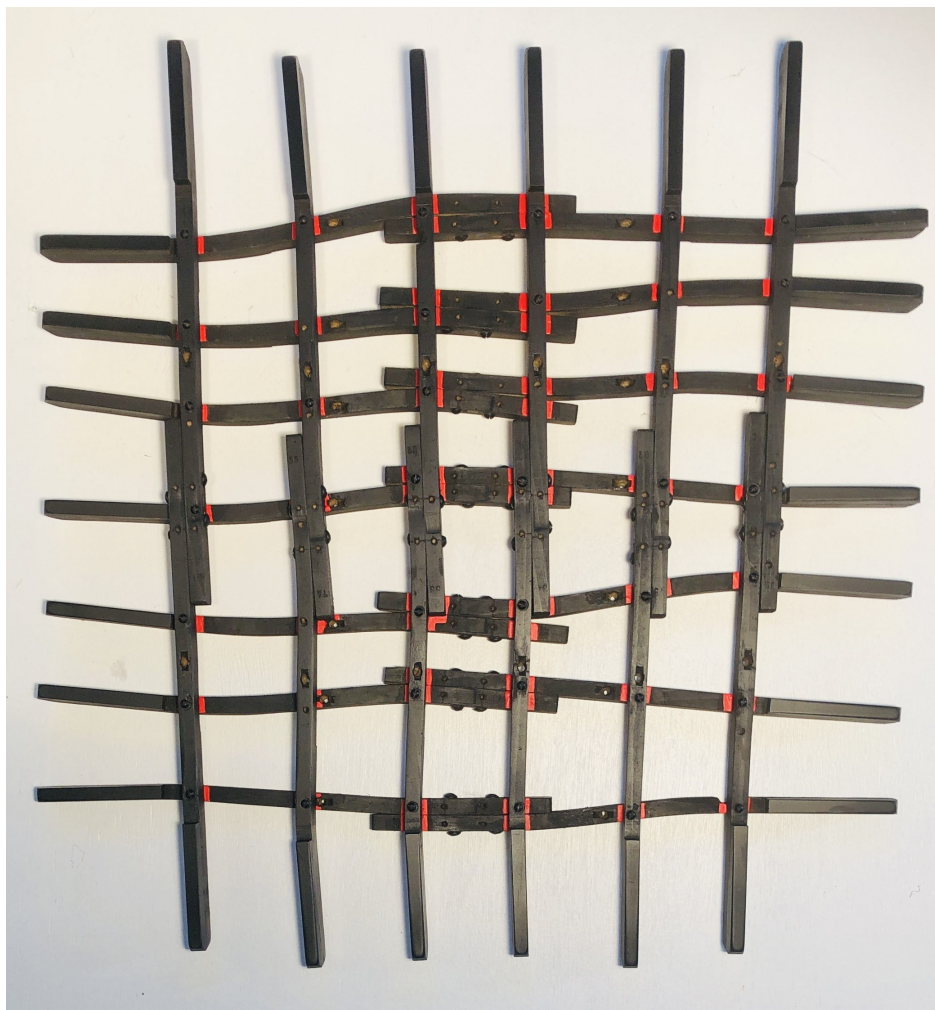
synthetic polymer on canvas

diptych: 101 x 178cm

Courtesy the artist

These paintings come from my wanderings and observations in the Central goldfields in Victoria. Both the tree and the house are made up from my imagination. I have painted chains and locks before, but in these images I put a necklace fixing at the top. I am interested in imagery used in fashion where chains are used as decoration around peoples' necks.





BRENDA STACE CHAT

Strangeness of Everything 2023

recycled wood piano parts and acrylic paint

65 x 65 x 7cm

Courtesy the artist

Unwanted bulky pianos are being sent to the tip. They are full of resources which I choose to pull to pieces and weave into something new.



PHIL WENT

Dutch Baroque Lemon 2023

acrylic on wood (framed)

33 x 28cm

Courtesy the artist

A nod to my Dutch heritage with a modern take on a Dutch baroque still life lemon. I have always wondered why they put carpets on tables; it's not really an Aussie thing. *Dutch Baroque Lemon* would have been more effective on a medium-fine linen

instead of the wooden panel, the support being more compatible with the various textures. And yes, the lemon did roll off the table a number of times so ended up looking a little worse for wear than in the painting.



MINGHUA XIANG

Traces of the Years 2023

ink on canvas

76 x 76cm

Courtesy the artist

My art practice draws material elements such as water and mind from different historical and cultural contexts in the East and the West. It integrates aesthetics, politics and philosophy to depict a future world presented from the perspective of post-Humanism: they realise human organs transforming to fully organic life forms. It is a

portrait-painting of every molecular life inspired by myth and fantasy, and a hymn to the microcosm. It constructs a vivid Utopian world for the proposition of the relationship between the micro-concept of human beings and the macro-concept of the universe – the relationship between human and non-human.

2023 JUDGE: KON GOURIOTIS OAM



Curator, Editor and Arts Writer

Kon Gouriotis OAM has held various Australian visual arts leadership roles including, Director of the Australia Council for the Arts Visual Arts Board, Casula Powerhouse Arts Centre, Liverpool Regional Museum and Australian Centre for Photography. His services to the arts in Western Sydney have been recognised with an Order of Australia honour in 2004.

In 2018 he co-founded Bandicoot Publishing Pty Ltd, a publisher of high quality fine arts publications, including Art Almanac and Artist Profile magazines and, Bandicoot Books. Kon is the editor of Artist Profile magazine and also an independent visual arts writer and curator. In 2022 he curated *Steve Lopes Encountered*, a twenty-year survey exhibition of the Australian painter for S.H. Ervin Gallery and Orange Regional Gallery. He also co-curated the *Nationalism in the Wake of COVID* exhibition for Macquarie University Art Gallery and *Mick Richards Above & Below* for Redcliffe Art Gallery. In 2023 he co-curated *Vibrations in Australian Drawing* at Macquarie University Art Gallery. Kon is also the co-editor of the *Khaled Sabsabi* monograph which was launched in May this year at the Campbelltown Arts Centre.

ACKNOWLEDGEMENTS

Calleen Trust

Jenni Fagan and Peter Fagan

Pre-selection Judges

Brian Langer, Director, Cowra Regional Art Gallery
(Chair)

Kon Gouriotis OAM, Editor Artist Profile

Alex Pedley, Acting Director, Bathurst Regional Art
Gallery

Gallery Advisory Committee 2023

Catherine Bennett (outgoing June 2023)

Linda Chant

Jenni Fagan

Dr Lois Foster

Ron Gillard (incoming June 2023)

David Henley (Chairman)

Libby Murray

Janet Ware

Cr Sharon D'Elboux (Cowra Shire Council)

Gallery Staff

Brian Langer, Gallery Director

Jacqueline Perry, Gallery Administration Officer

Amanda Bloomfield, Gallery Program and Support
Assistant

Laura Baker, Casual Gallery Assistant

The Cowra Regional Art Gallery express its gratitude to all of the artists who submitted an entry or entries to the Calleen Art Award 2023.

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Cowra Regional Art Gallery respectfully acknowledges the Wiradjuri People, the traditional custodians of the land where the Gallery is situated.

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8 October - 19 November 2023

Cowra Regional Art Gallery

77 Darling Street, Cowra, NSW 2794

www.cowraartgallery.com.au

Facebook: @cowraregionalartgallery

Instagram: @cowraregionalartgallery

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CALLEEN ART AWARD 2023

COWRA REGIONAL ART GALLERY

77 Darling Street Cowra NSW 2794

www.cowraartgallery.com.au

Open Tues to Sat 10am–4pm, Sun 10am–2pm

Admission Free



The Cowra Regional Art Gallery is a cultural facility of the Cowra Shire Council