



2016

CALLEEN ART AWARD

COWRA REGIONAL ART GALLERY

Award finalists

The Cowra Regional Art Gallery is pleased to announce the finalists for the 2016 Calleen Art Award. We would like to thank all the artists who entered this year.

SUE ANDERSON

SUSAN BAIRD

GARETH BARLOW

JENNY BELL

VICKI BOSWORTH

JANE CANFIELD

IAN CHAPMAN

RICHARD CLAREMONT

LUKE CORNISH

MARGARET DIMOFF

MARY DONNELLY

SHANNON DOYLE

AGNETA EKHOLM

KATE FENNELL

GARRY FOYE

PAMELA FRENCH

KEITH FYFE

JOANNA GAMBOTTO

JENNIFER GOODMAN

IVAN GOODACRE

KATE GORMAN

ANDREW HAGAR

SAMIR HAMAIEL

CRAIG HANDLEY

MAKI HORANAI

KERRY JOHNS

JANNE KEARNEY

LISA KOTOULAS

PETER LANKAS

TERRY LAVIS

JOANNA LOGUE

NIC MASON

TANIA MASON

RACHEL MILNE

HAL PRATT

GLEN PREECE

MICHAEL SIMMS

IAN SMITH

ANNETTE SPINKS

NERIDAH STOCKLEY

LEAH THIESSEN

JENNI WALKER

MARIANNE WALSH

HELENE WEEDING

PETER WESTWOOD

STEPHANIE WILSON

LISA WOOLFE

2016

CALLEEN ART AWARD

EXHIBITION CATALOGUE

1 MAY TO 19 JUNE 2016

INTRODUCTION

Welcome to the 2016 Calleen Art Award finalists exhibition.

The Calleen Art Award is an acquisitive painting prize established in 1977 by Mrs Patricia Fagan OAM. It has developed into a significant regional art award worth \$19,000 in 2016 through the generous support of the Calleen Trust. There is also a People's Choice Award of \$500 made possible by the Friends of the Gallery.

The Calleen Art Award encourages originality, creativity and excellence in the visual arts. This year 272 entries were received from across Australia and 47 artworks consisting of an engaging range of themes and subjects have been selected as finalists.

I would like to thank the Calleen Art Award Trustees Jenni and Peter Fagan and acknowledge their wonderful support. Thanks also to the Cowra Shire Council for its ongoing support of the Gallery, and the Friends of the Gallery committee for their support of the People's Choice Award.

A special thank you to the awards pre-selection panel members Kathryn Roberts, Senior Curator, Manly Art Museum & Gallery and Angela D'Elia Curator and Exhibition Officer, Goulburn Regional Gallery and to this years Award Judge, Mr John Cheeseman, Director Mosman Art Gallery for undertaking the difficult task of selecting the 2016 Calleen Art Award winner.

The Cowra Regional Art Gallery is pleased to present this prestigious art award, and I'm sure visitors will find this outstanding and diverse collection of artworks in the exhibition an enjoyable experience.

My congratulations to the winner whose work will join the Calleen Art Collection at the Gallery and the 47 finalists.

Brian Langer
Director
Cowra Regional Art Gallery



1. Sue Anderson

Crisp Frost 2015

oil on linen
90 x 180cm

Crisp frost was painted from the experience of my early morning walk around my home West of Melbourne on the edge of Port Phillip Bay where frosts are rare and where suburbia is consuming nature so fast the open spaces disappear before your very eyes. The weather and the seasons gently transform the vistas day by day and these are the precious moments to capture and hold in a painting before the hungry houses obliterate this fragile grassland. Iced puddles and frosted grass, a memorable morning to behold.



2. Susan Baird

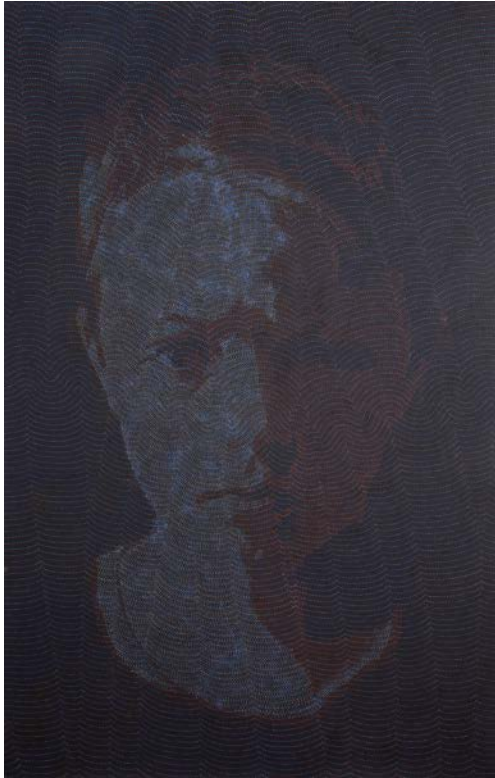
The Connie Dam 2016

oil on linen
137 x 137cm

The Connie Dam is located on the far side of Hill End, tucked away past the town. I love to watch the Kangaroos congregating on the hillside at dusk and imagine the echo of a time that once was. In the 1870's, during the gold rush, the townsfolk would congregate at the dam to swim and retreat from the heat and dust.

I have been working with this subject both en plein air and in my studio. I find painting en plein air integral to my process as no two moments are the same. The process enables me to capture unexpected and surprising shifts in atmosphere that carries my process when I'm not able to be in the landscape.

I wasn't sure if the work was finished for some time but the more distance I got from the process, the essence of what I had experienced in the landscape revealed itself.



3. Gareth Barlow

Koby 2016
acrylic on canvas
160 x 100cm

Koby is far more than simply a portrait of my son. The painting tells the story of how we are spiritually connected to the land, and with that, its past, present and future. It is one of a series of works called *From The Land*.

The pointillism pattern is inspired by the elements of the land, and the land itself. From winding rivers and windswept lakes, to rolling hills and mountain peaks. The land nurtures us, makes us who we are.

Koby's face works seamlessly into the topography, becoming part of it, representing life that roams there forever entwined.

The bond I feel for the land is strong. As is the bond I have with my son. I find comfort in knowing, through the land, we can be connected forever.



4. Jenny Bell

Utility 2015
oil paint on board
60 x 60cm

Practical and useful, the utility, from the early Vanguards of the 1950's to the Hi-luxs and Rodeos of today are a uniquely Australian vehicle, adapted through time, to become a fixture on almost all farms. Usually fitted with the distinct needs of the owner and the land it serves – it comes to almost embody them.

Utility represents all those vehicles – it is not the 'ute' decked out for the 'muster' or the 'show' but that solid working vehicle that constitutes something of an Australian archetype.



5. Vicki Bosworth

Paper Dance 2016

oil
30 x 41cm

One of my chief loves in painting is the genre of still life using ordinary everyday objects to create an atmosphere. The paper cut outs are a motif I have used in a number of still life paintings. I first got the idea when visiting an artist and friend of mine who has twin daughters and their paper dolls were placed on the mantelpiece, in pride of place. I was drawn to them, in that, with their odd charm and repetition of shapes, they create interesting angles and forms which help with planning a composition. By placing the cut outs on a reflective surface I found I could extend and emphasise the shapes. I hope that this helps create the illusion that the dolls are more than just paper, that they are animated or "dancing"! I also like the idea that I am creating art out of creative efforts that come from childhood. In the tradition of the still life, just as flowers and fruit don't last, nor does childhood.



6. Jane Canfield

Ghost Gums 2016

oil on linen
139 x 139cm

This work is the result of a foray into the bush near my Portland Cottage at the end of Summer. I have always been interested in cropping and eliminating and have recently been working on many spontaneous studies in watercolour and gouache, reducing and also retaining depth through layering (the watercolours have influenced me.) If I see something in a previous work, I try to push myself and explore that discovery. I have also had a renewed confidence in my drawing in the past couple of years and know that this helping my painting.



7. Ian Chapman

Taree Trawler Construction 2016
acrylic
107 x 122cm

Workers are a delight to draw and paint. Unaffected in expression and action they are among my favourite subjects. Another of my recurring themes is the littoral, the everchanging junction of land and sea. I was born and raised on the Sydney coast and whether natural or man made, the littoral it has never lost its fascination.

What a visual feast to discover on the banks of the Manning, a huge orange sculpture. The sculptors, three shipwrights, the last team building boats in wood on the river. These artisans kept me enthralled and drawing for three hours. They steamed and formed the timber, clamping it to the ribs, then fixed each plank with rivets forged in a smithy beside the slipway.

I painted this work entirely from memory. Drawing always heightens visual recall and working from memory subconsciously emphasises the essential and edits the irrelevant.



8. Richard Claremont

Remembered landscape near Bathurst 2016
oil on canvas
123 x 123cm

A painting from my Remembered Landscapes series...exploring the countryside around Bathurst from the fragments of my memories.

Sometimes in summer I would get up before sunrise and ride my bike way out into the Bathurst hills. I would ride and ride and ride. I loved the sound of the rubber tyres on the road as the first rays of light crept over the horizon. It felt good. Real good.

On weekends my parents loved going to all the antique shops in the towns around Bathurst. I didn't much care for antiques so I lost myself in the rolling hills as the landscape sped by...I used to count the telegraph poles and wonder how electricity could be invisible...



9. Luke Cornish

War is over 2016

aerosol on Dibond

80 x 120cm

This painting was made with aerosol spray paint and stencils, lots of stencils.

The inspiration for the painting came from a trip to New York City, walking towards Times Square I was reminded of the billboard John Lennon and Yoko Ono commissioned in the 70's protesting the Vietnam war stating War is Over (if you want it). Wouldn't it be good, if war was over, if that was just one less thing in life to worry about, and billboards around the world were plastered with the slogan 'War is over'.

The word IS has been highlighted, to remind the viewer, that it's not, and probably won't be for a while, and to remember, don't believe what you read on billboards.



10. Margaret Dimoff

Bicycles 2015

acrylic, bitumen, pigment, varnish, shell

170 x 120cm

Each work is a new experience and remains in the studio for many weeks or months until a resolution is gained. The surface may be reworked many times before it reaches its conclusion. Despite the sometimes labour intensive approach, the work remains fresh, vibrant and emotive. The images are complex but subtle, strong yet at times delicate and rarely fail in achieving a satisfying level of sophistication.



11. Mary Donnelly

Pyrus communis IV 2016

oil on canvas

35.5 x 45cm

These intensely warm colours now represented hot, balmy carefree days and so began an emotional and physical need to introduce these warm colours into my studio environment and art practice. Suddenly hot pinks and oranges began to command centre stage with their complimentary colours falling in line - soft mint greens and turquoise, lime and mauve.

As artists we continue to grow as we move on through our artistic journey to reach our ultimate goal. For me the goal throughout my work has been to simplify; to create harmony; to create something that is pleasing to the eye; to engage the viewer and create an inner sense of order, a balance in the visual experience.



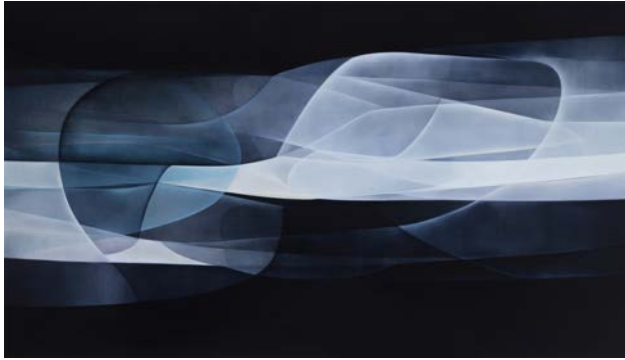
12. Shannon Doyle

Diego 2015

acrylic on canvas

80 x 60cm

My intention is to blur the line between fictitious space and reality by employing trompe l'oeil techniques, this is emphasised with the use of Chiaroscuro for dramatic effect. The subject of the painting is "Diego" my dog, who was born deaf. He is a wonderful friend that has an extremely inquisitive nature which I feel has been captured in the work. I have applied a variety of painting techniques some traditional and some appropriated to suit working with acrylics. The traditional techniques I refer to are glazing and scumbling and are crucial to achieve the realism in my work. I have appropriated the blending of colours, using thinner veils of paint and building up form via layers rather than achieving blends in one step as when working with oils.



13. Agneta Ekholm

Penumbra 2015

acrylic on canvas

85 x 150cm

My work is by definition abstract and it is built entirely from imagination and engagement with my technical process. Each painting evolves on the canvas: no working drawings exist.

Serene, vast, immersive held within the inky darkness, the delicate opacity of each meticulous wash in the swirling pools and voids is a reminder that the landscape, nature and its elements are mysterious and powerful sites, in which deep, quiet contemplation can take place.

Seemingly delicate, the painting exudes a false fragility that only adds to its sensual elusiveness.

A limited palette and a still ground allow for the subtleties of the eloquently rendered forms intuitively painted with a technique honed over a number of years.



14. Kate Fennell

Skylight blue, red, grey 2015

acrylic on linen

195 x 102cm

Kate Fennell is an artist and designer, working across painting, digital media and collage.

In the Skylight series she aims to explore feelings of emptiness and enclosure using space and light.



15. Garry Foye

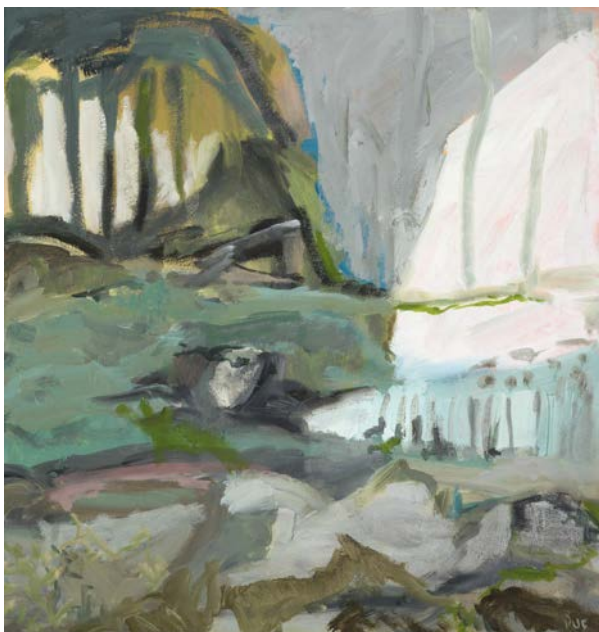
Into Capertee 2015

oil on canvas

141 x 141cm

Much of the work that I have produced over the past fifteen years relates to the township and surrounding landscape of Glen Davis, situated within the Capertee Valley NSW. As a child I lived at Glen Davis for five years and this experience has left me with an indelible sense of wonderment and awe at the magnificence and majesty of both the redundant shale mine-site and surrounding landscape, which dominate the vista at Glen Davis.

Into Capertee is one work in a series of paintings and works on paper, that I have recently embarked on, which, relate to the township of Glenn Davis and the landscape of the Capertee Valley itself. This painting refers to the landscape along the road, from the town of Capertee to Glenn Davis, a distance of 33km. As a child I would traverse this journey along with my parents, on the back of a truck and never ceased to be enthralled at the beauty and mystery that the passing landscape presented.



16. Pamela French

Longswamp, After Rain III 2015

oil on canvas

42 x 40cm

Longswamp, After Rain III, painted in the bush at my studio following a week of rain and wind. On this afternoon I watched as the rain stopped, the air was still moist and the grey sky caught glimpses of the late afternoon sun. A beautiful calmness after the stormy days.



17. Keith Fyfe

Pathways 2016

black gesso on British Paint

colour samples

70 x 82cm

I think, for each of us, the world is an emotional and mental construction site in which we are active/ passive to whatever degree, and a world imagined has the same currency as the world we physically inhabit.

These landscapes appear as real places in an imaginary world or imagined places in a real world. Either way I've been there.



18. Joanna Gambotto

Hill End Hog 2016

oil on plywood

125 x 95cm

Assembled from old sketches and fleeting memories, *Hill End Hog* aims to evoke a subjective account of a place rather than to render an accurate copy of one. Distortion and exaggeration become means in re-enacting the personal impression and enable the work to break away from the formal constraints of representational painting.

Nested in the genre of still life, the work investigates the relationship and spatial arrangements between objects in the picture plane, incorporated into the work not so much for symbolic but more for aesthetic values. *Hill End Hog* is a playful study of pattern, colour and shape, which merge together to create a rhythmic, harmonious whole.



19. Ivan Goodacre

The Dam 2016

oil on canvas
152 x 198cm

This is a painting of Wyangala Dam on a sunny day viewed from the northern end of the dam wall looking south east to the opposite bank with its steep tree covered ranges and exposed shore line. The layers of sandy earth indicate the areas that would be covered by water when the dam is full.

The distant hills and sky appear as reflections in the water. The foreground space is occupied and dominated by one of the two concrete towers, which stand on the old concrete wall. From that angle the juxtaposition makes an interesting, almost abstract composition, since on first impressions the picture could appear to be upside down.

The compositional structure emerged out of a series of paintings I've been doing where the work is divided into a number of vertical panels which could be separate stand-alone paintings in their own right - presented as a diptych or triptych, or a single canvas as in this case.



20. Jennifer Goodman

Luna 2 2015

oil on linen
150 x 100cm

Art is a sensory experience and my work is an exploration of the senses. I would like my paintings to elicit a response from the viewer on many levels; to engage with both their emotional and visual intelligence; to be immersed in whatever beauty they can find in the colour, form and surface of the painting; to interact with the rhythms and energies and enjoy the complexities that unfold with further observation and contemplation. I am unashamedly happy when I feel I have created something of beauty.

Luna 2 is playful and whimsical. Elements dance across the canvas, traversing the space with careful regard for their proximity to each other. The forms both attract and repel creating a tension that holds the composition together and ensures a rhythmic activity.



21. Kate Gorman

Sunken Treasure II 2016

acrylic on canvas

122 x 91cm

'Sunken Treasure II' explores the aspects of the ocean - both above and beneath. While creating this work I was taken to a childhood memory of long hot summer days spent walking along the beach: finding shells; fishing from the piers; the reef breaking the surface of the water on the horizon; soldier crabs in rock pools; and driftwood, seaweed and debris that had washed up onto the beach overnight.

I am always intrigued by this debris and wonder about its history and country of origin; and if it has been sitting on the ocean floor for years just waiting for the right tide to wash it along to the surface.

My art reflects my interpretation of the landscape and waterscape around me. By giving a hint of a subject matter, I urge the viewer to complete their own story. My hope, is that my work will trigger a personal experience, memory or connection to a special place or time.



22. Andrew Hagar

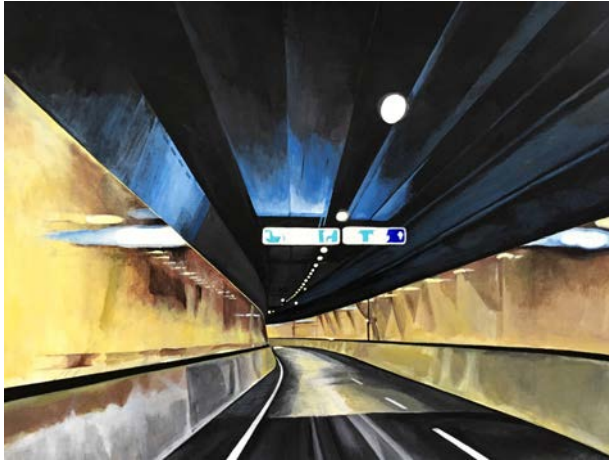
The Gleam 2016

oil on canvas

152 x 168cm

The kiss is a recurring motif in world art. With regard to my painting, it occurs to me that if humanity has a destiny it is to make the unconscious conscious. Therefore, when I look at a painting, apart from the formal aspects, if the painting gives me the feeling something of the artist's unconscious has surfaced to the canvas then it is art.

As the image in this painting occurred of its own volition, I feel I have as much idea as the next person as to what this painting is about, but when I look at it, I think of the ghosts and the struggles of the early white settlers and pioneers of this country.



23. Samir Hamaiel

Tunnel 2016

acrylic on canvas paper
42 x 60cm

This acrylic work is a continuation of a series that explores in-between urban spaces. I attempted to capture both the movement and stillness of tunnels, expressing the surface textures, reflectivity and artificial lighting, but deleting the vehicles the tunnel is designed for.

There is an overwhelming emptiness within the space. The dynamic perspective is a continuing theme in my work, as is the dominant positioning of urban signage with symbols and text. Repeating light fittings and reflections disappear into the distance as the tunnel appears endless.



24. Craig Handley

Luna #2 (self from another time)
2015

oil on linen
183 x 152

There are so many things that I can't quite remember

Being directed from afar, move this, put that there

Must be done, finished.

Errands

Utter, utter confusion and little outcome

Dimension

Enormity and weight and complete fear



25. Maki Horanai

Memory of a Word 2015
acrylic on linen
120 x 90cm

I am living on a mountain. Sometimes I can hear the music of a bird singing. Or see a lovely outline of a tree or the cloud and mountain shapes around. Hearing or seeing those, I can feel a burst of peace, a moment of super-quietness. Even for just a second, I can feel peacefulness. When it happens, it's quite amazing.

For me, building a painting is really like trying to capture that instance of feeling. Nature brings me some imaginary world that then expresses itself on my canvases. I try not to make a boundary between the real and not-real. In composing my painting, perhaps these borders can be erased and you too might have a feeling of hope and peacefulness.



26. Kerry Johns

Under a high horizon 2016
acrylic on canvas
110 x 180cm (diptych) (detail)

For some years I have been preoccupied with what could be called 'mythic landscape' - in which a remembered place becomes a way into an 'imaginaire', a world invested with subjective significance. The observed and experienced place in this case was the Yaouk Valley, one of the high valleys of the northern Snowy Mountains. There is no town in it but while the painting developed, memories of other towns nestled between high horizons came to mind such as Cooma, Dalgety or Gundagai.

My conscious aim was to evoke place by abstract paint language alone, so that no object is actually depicted except perhaps the high horizon. In this way I have tried to recognize the nature of memory which is infinitely layered, shifting and fey.

It is not representing a particular landscape that interests me, it's finding the language to express the impression that a landscape leaves on me and how a world beyond appearance can be opened up by painting.



27. Janne Kearney

Insomnia 2015

oil on canvas

100 x 100cm

Insomnia is a painting from my series (Dystopia), it explores the urban environment focusing on graffiti street art and identity. All the paintings in this series originated from a derelict abandoned Electrical Power station. The factory was a magnet for underground graffiti artists, making ever-changing backdrops for my paintings.

The urban decaying setting, coupled with an expression of youthful angst serves to create a dark miasma. The implication of the socially maligned and existential contemplative youth must go underground to express their thoughts, feelings, and creativity.

The use of rainbow flags has a long tradition; displayed in many cultures around the world as a sign of diversity and inclusiveness, of hope and of yearning, as well as homosexual pride. Included is a rainbow motif in protest of our government's stance on same sex marriage, and a desire to express tolerance for all.



28. Lisa Kotoulas

See No Evil 2016

oil on canvas

41 x 36cm

Expression and gesture remain the primary focus of my work. It is within these still moments of suspended time, an exploration of Self and Identity is possible. Engaging in moments where the masquerades of daily life are disrupted, aiming to create spaces of reflection, I consider the canvas as a type of mirror. These occasionally confronting images facilitate a gateway of deep introspection. Convinced that answers can only emerge by looking outward, I attempt to seize instances where emotion is unlocked.

Distracted by the idea of time, I find myself consumed in a place where past meets present, present distorts past and timelines are absent. I am intrigued by this disorientation. My artwork continues to reflect a place where the real and imagined collide. A place where reality is indistinguishable from the fabricated. A place where consciousness meets subconsciousness meets unconsciousness.



29. Peter Lankas

Helen Street 2015

oil, pigment, calcium carbonate, eggwhite, oil emulsion on board
30 x 40cm

I am fascinated by the suburban and the mundane, exploring the formal visual feasts and subtle narratives that ordinary routine of life offers, setting out to capture a fleeting moment in time. I have been exploring the 'en plein air' tradition of painting outside for many years, lately the stillness of the night. *Helen Street* was painted from an iPad drawing executed from memory and photographic reference in one studio session with the speed and directness of the 'en plein air' process to give the feel of a passing moment. It is painted using a traditional, non-solvent oil painting method that many Old Masters of the Renaissance used. It is a simple process of oil, pigments and chalk, with egg-white oil emulsions used for glazing, varnishing and paint control. I make all my own paint exclusively, which gives full control to my studio alchemy.

I am excited about the bringing together of old traditions, modernism and contemporary technology in the painting process.



30. Terry Lavis

From 'Billy Goat Hill' 2016

acrylic
101.5 x 76cm

As kids we'd go through Cowra on our way to Tumut on our annual camping trips with Dad. I remembered it as a pretty place with a great river and rolling hills. So when I was appointed to Cowra for three years in 1995, I was pleased.

But Cowra was going through a terrible drought when I arrived that summer, farmers were struggling and all the vibrancy and colour of the place had gone. The only green to be found was in the Japanese Gardens. For a good year or so I'd go up to my haunt near that old gnarly tree at Billy Goat Hill, and could only lament what I saw.

And then it rained. Cowra was miraculously transformed! From the lookout I was greeted by a riot of colour - houses nestled amongst trees of every hue, luscious green river flats, rolling pastures of bright green and gold, framed by distant hills of ultramarine blues and mauves.



31. Joanna Logue

Apple Tree - Essington 2016
oil and acrylic on linen
122 x 183cm

'Apple tree – Essington' was inspired by the apple tree on the boundary fence at my property, 'Essington Park' in Oberon. I enjoy its silhouette of positive and negative shapes against the line of gums in the distant field and how the branches create a geometric scaffold within the picture plane. I have painted this tree many times in different seasons and at different times of day. I never seem to 'know' it, which is testament to the ever-changing and transient nature of the landscape.



32. Nic Mason

Sharon Riley II 2016
oil on canvas
100 x 100cm

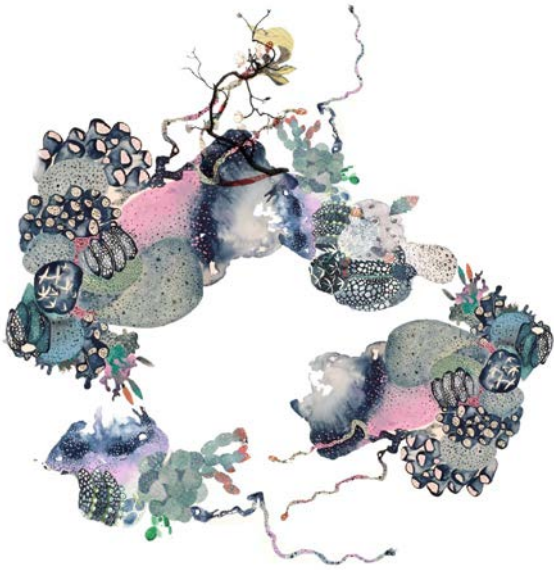
Sharon Riley is a Wiradjuri woman who grew up and lives with family, in her Country in the Lithgow area of NSW. She is passionate about her culture and her obligations to care for her country ~ land, water and stories of Country.

Nic Mason has known Riley for more than 10 years through their work with the NSW National Parks and Wildlife Service. For many of these years Riley and Mason have sat at desks next to each other.

This portrait, 'Sharon Riley II' is one of two large portraits of Riley painted by Mason in early 2016. For these portraits, Mason and Riley met on two occasions. Mason drew pencil sketches and painted colour notes from life as well as taking photographs at the initial sitting at Riley's home. Later Riley visited Mason at her home and in her artist studio, where some further painting occurred on this portrait.

33. Tania Mason

Irregular Plasma 2016
gouache and acrylic on
canvas
102 x 84cm



My son has a mild neurological condition that I have been studying over the years. This is a painting concerned with the chaos and the beauty of his mind. The work title 'Irregular Plasma' exemplify's how fauna is also a survivor, how she has parallel survival instincts just like the human brain, especially when impacted upon. The concepts of this new work explore: neurological patterns within the human brain; the pathway formations within the human mind; nature's complex geometric shapes such as vines, plants, trees and leaves. I aim to reveal gentle ways of viewing matter we cannot see and to create imagery that explains riddles within nature.

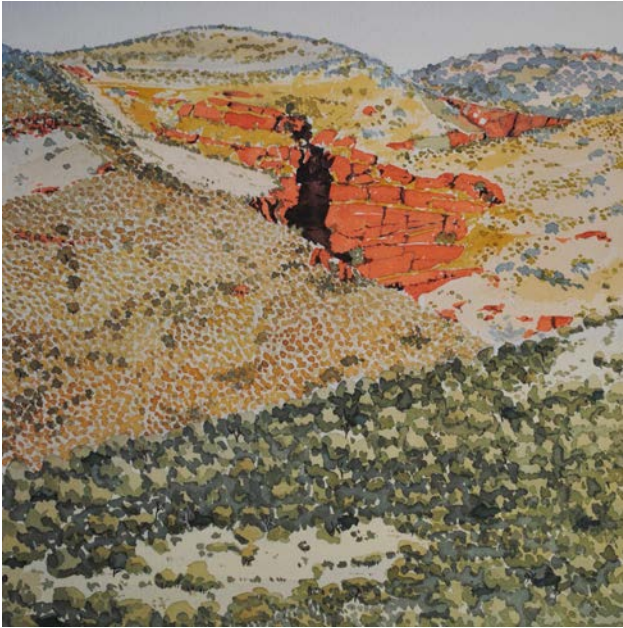


34. Rachel Milne

Potters Studio 2015
oil on board
81 x 122cm

This painting is a celebration of the artistic environment. Painted at Newcastle Community Arts Centre - part of a long Australian tradition of Art Centres - and unfortunately soon to lose its current building due to the march of development. These studios have been running for over 33 years and the history of objects left and marks made is so evident. I love the apparent chaos of these spaces and seeing objects emerge from studio to pristine gallery. I wish I could articulate more clearly the importance of this most human of occupations.

Something to do with our experience – and the ability to create in an unstructured way I believe is fundamental and to be protected. During the process of painting I approached it almost as an abstract collection of shapes. Slowly blocking things in it's always a pleasure when a chair or bucket slowly emerge from the marks. I love the light on the interior and the contrast of tone and colour saturation, picking out objects hiding in the shadows.



35. Hal Pratt

Hidden Gorge NT 2015

watercolour

36 x 36cm

The inspiration for this painting is the evocative landscape of the Macdonnell Ranges in the Northern Territory. The work originates from firsthand experience of a remote painting camp at Ruby Gap in the East Macdonnells, one of many camps the artist has joined in the Alice Springs area. Hidden Gorge was developed in the artist's Wollongong studio from drawings and paintings sketched on location.

Hal Pratt has accepted the challenge of painting Namatjira's country in his medium - watercolour. The inability to re-work watercolour is testing enough but the real challenge is to find one's own interpretation of this landscape especially as it was so miraculously captured in Namatjira's paintings.



36. Glen Preece

Poem 2015

oil on canvas

122 x 122cm

Recently I have been reading poetry. Some classics such as Keats and also more contemporary works by the Australian poet John Tranter. This inspired my painting where I wanted to create a romantic, mysterious scene.



37. Michael Simms

Transcendence 2015

oil on polyester

50 x 82cm

The surreal experience of entering a hypnotic state of consciousness while creating art fascinates me. I wanted to produce a self-portrait that reflected this space through depicting my own figure and paintbrush ephemerally connected to the surrounding environment.

This painting also became an exploration of the transient nature of existence. The more time I spent staring at myself, the more time I spent questioning my mortality and the motivations for portraiture to create a lasting legacy.



38. Ian Smith

Landscape with Car Drama
(detail) 2015

acrylic on canvas

120 x 180cm

These days many people's experience of the great Australian landscape is linked to car journeys. The old fears and anxiety of mysterious dangers one might encounter in the *outback* have been replaced by the greater fearful anxiety of the car breaking down in *the bush* - and worse still, in an area of no mobile phone and/or internet coverage.

This work then is typical of all my expeditions into painting the landscape. They always contain some man-made, intrusive element - alien to nature. The manner of the painting continues my interest in scattered, decentralized focus - which, I think, reflects the way we look at any *scene* (or even paintings themselves often). We scan around from one disparate object, space or pocket of detail to another and pay them more attention than to any sense of a cohesive whole.



39. Annette Spinks

Looking Through Windows 2016
mixed media & resin on canvas
165 x 200cm

There are ways of seeing, ways of being. You get to choose how you see and experience life.

There was a period in my life where I struggled to feel comfortable in social environments. Hiding behind my camera, I was always somewhat removed, never fully there: observing and documenting, rather than experiencing.

As I've grown, I've learned to embrace the things I love and truly live in the moment. It's only then that you see the true picture.

This is the feeling I tried to capture in "Looking Through Windows". The detail and depth lie beneath the surface. You have to allow yourself be fully immersed before the layers are revealed.



40. Neridah Stockley

Alice Springs Shed and House Series (detail) 2015
oil on board
26 x 124cm (4 panels)

In Winter 2015 I turned my eye to the less known landscapes in Alice Springs; houses, sheds and industrial structures. I spent two months drawing the town from Billy Goat Hill, Teppa Hill, Spencer Hill, Anzac Hill and the Telegraph Station.

Alice Springs is not known for spectacular architecture, excluding a handful of historical buildings.

As a painter, who has a close relationship to drawing, I enjoy observing and responding to the 'everyday'.



41. Leah Thiessen

Remembered landscape 2015
oil on poly cotton
150 x 150cm

I have a deep affinity for the land, it's a place for immersion, to experience and be absorbed. The work taps into the emotional gravity of a place, its memory, its pulse, its rawness and power. For me the paintings communicate a deep felt relationship with the earth, embodying a spirit of place and its atmosphere.

'The sense of place...does indeed emerge from the senses. The land, and even the spirit of the place, can be experienced kinetically...as well as visually...a place can be felt as an extension of the body, especially the walking body, passing through and becoming part of the landscape'. Lucy Lippard



42. Jenni Walker

Happiness 2015
oil on linen
102 x 86cm

This work explores the relationship between the craft-makers' tools and the emotional state of happiness.

In this work, craft tools themselves become the focal point and the hero of the piece. The artwork preparation begins with a lengthy process of constructing miniature still-life sculptures from my own collection of tools. They are liberated from their original designed use and taken out of context to draw attention to their significance. It is a way to pay homage, as it would be a very different world without even a humble needle and thread.

For me personally, craft has always been associated with family, friends and especially the home. By the very actions of creating and making something handmade, it brings happiness to all those touched by it.



43. Marianne Walsh

After the fire 1 - Falls Creek

2015

acrylic and oil stick on canvas
122 x 91cm

This view from Falls Creek Village, Victoria, overlooking Spion Kopje ridge, painted in 2015 reveals the physical legacy of the 2003 fires that the landscape still harbours.

I was drawn to this landscape for a number of reasons. There was a sad and intense atmosphere about the place. Very quiet in summer and with all the hoopla of winter gone, vast spaces and horizons are revealed.

The different textures and features were mesmerising. The low heath plants form the detail. The tall straight limbs of the Mountain Ash and the clumped Snow Gums, both bleached white after many successive winters and summers after being burnt, define the flow of the hills. They are eerily beautiful.



44. Helene Weeding

Liminal Landscape (diptych)

2015

ink and enamel paint on acrylic
and composite board
70 x 180cm

Sometimes entering a space is not an act of knowing but rather acknowledgement in retrospect. On an early morning return trip from Hobart to Launceston, I passed through the small town of Bridgewater (north of Hobart) only to discover, at Pontville, that I had driven through a phenomenon called the Bridgewater Jerry without realising it. It was only on reflection and looking backwards at the phenomenon that I recognised it for what it was.

'Liminal Landscape' reflects my response to the grey, ambiguous or liminal quality of the Jerry; the experience of being suspended between two distinct places, and my interest in elusive light, mist and atmosphere.



45. Peter Westwood

Reliquaries 2015

oil on linen

133 x 183cm

Reliquaries depicts an intricate medieval interior where rows of golden-headed reliquaries of Saints, those ordinary people who once did something miraculous, sit on shelves guarded by a middle-aged woman. *Reliquaries* suggests that the present, formed as a sequence of ordinary moments, is shaped by a continuity of weights and inheritances. Despite their metaphysical inferences, these reliquaries imply that the present may simply be inconsequential; a commonplace compared to an inscrutably enigmatic past.

Reliquaries posits questions: is our present a period of waiting, of indecision couched through remote impenetrable ideas of history? And how does the present manifest or reconcile itself in the face of various metaphysical speculations through which we seek to interpret the past?



46. Stephanie Wilson

Green Design 2016

oil on canvas

91 x 112

This work is part of a series that represents contemporary interior spaces such as galleries, offices, waiting rooms and foyer spaces. The works use strange colour combinations, exaggerated tone and awkward composition to create a strange atmosphere. The series takes a closer look at the role that these spaces play within our working lives, questioning the often-bizarre nature of their format and design.

This painting contains a corridor-like transitory space, with the only defining feature being a detailed display-box of plants. Exaggerated light sources seemingly appear out of nowhere and the highly detailed plant display is used as a means of highlighting the architectural aspects of the space. The plants seem to be healthy and thriving despite the banal environment. The scene hints at the uncomfortable and impersonal nature of these kinds of spaces and makes it hard to imagine how a person might behave within it.



47. Lisa Woolfe

Two Portraits 2015

oil on clayboard

61 x 92cm

Once I choose subject matter it tends to become all-consuming. I keep going back to it and drawing it many times over, from many different viewpoints. I'm really trying to understand it, to really 'get' my subject. Eventually it seems like I know the subject so well a type of imprinting starts to happen. I feel a genuine connection with it – like an old friend.

The motifs I am drawn to are usually found in nature but are sometimes man-made. They are often quite unglamorous, perhaps overlooked, or even considered an irritant. However, if they no longer existed, or maybe if there was only one left in the world they would be considered precious.

Two Portraits is part of a larger series of drawings painting and animated moving images called 'Becoming Raven' based on observations of my immediate surroundings of the Manly Dam area in the Warringah Shire including the local raven population.

2015 Winner



Yvonne Boag

Pathway, Namsan Park 2014

acrylic on canvas

130 x 162cm

This work was produced during Yvonne Boag's stay in Seoul, South Korea in 2014 and is a part of a series of works showing the changes during the four seasons of Namsan Park.

"Yvonne Boag's artworks incorporate encounters through visual elements that include colour, line and space. Simple, dimensional elements have become the subject and the foundation for much of her art. Yvonne tends to focus on how to best resolve and integrate her experiences when she embraces a new community, specifically in a foreign country, and how to manage the culture shock of an unfamiliar land"

(Yoon Jin Sup, 2014)

2015 People's Choice



Anita West

Sandalwood Country (detail) 2015

acrylic on linen

100 x 200cm

Last year I returned for a brief stay to a sheep and cattle property nestled in the Channel Country of Western Queensland and I brought the rains with me! Normally the parched ochres of earth are sheltered by creamy waves of Mitchell grass and interspersed with tinges of blue-grey Mulga. It was here that I encountered the rare breath of delicate flowers, dripping with bees that blanketed the native Sandalwood, and bore witness to the vivid colours of land and mountains washed clean from the dust and dirt of a wet season that never came.

AWARDS JUDGE : John Cheeseman



John Cheeseman joined Mosman Council in 2010 as Manager of Cultural Services and Director of Mosman Art Gallery. He was the Director of Blacktown Arts Centre (2004 – 2010) and in previous positions has been a cultural planner, cultural development officer, curator and practicing artist.

John maintains a strong interest in supporting cross-artform practices, social engagement and audience development. He is currently the President of the Regional and Public Galleries of New South Wales (RPGNSW), representing over 40 member galleries, all of whom are non-profit organisations intent on making important contributions to the cultural life of their communities.

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Thank you to the members of the Gallery Advisory Committee and the Friends of the Gallery Committee for their support, and the Gallery volunteers who gave their time and energy towards the installation of the works in the exhibition.

The production of the exhibition catalogue has been a combined effort and I would particularly like to thank ARMEDIA, Sydney for their design assistance.

Brian Langer
Gallery Director

Cowra Regional Art Gallery

Gallery Staff

Brian Langer, Gallery Director

Jacque Perry, Gallery Administration Officer (part-time)

Gallery Advisory Committee 2016

Catherine Bennett

Jenni Fagan

Lois Foster

David Henley (Chair)

Cr Jack Mallon

Libby Murray

Ian Packwood

Jenny Thompson

Janet Ware

Patrons

Jenni Fagan and Peter Fagan

Awards Judge

John Cheeseman, Director, Mosman Art Gallery

Awards Pre-Selection Panel

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

Kathryn Roberts, Senior Curator, Manly Art Museum & Gallery

Angela D'Elia Curator and Exhibition Officer, Goulburn Regional Art Gallery

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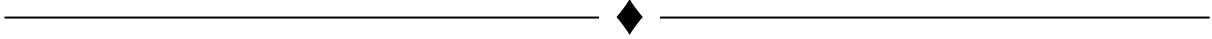
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Notes





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Gallery Hours: Tuesday to Saturday 10am - 4pm, Sunday 2pm - 4pm

Website: www.cowraartgallery.com.au

Admission Free

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

