



**COWRA  
REGIONAL  
ART  
GALLERY**

2017  
 **CALLEEN  
ART AWARD**  
40 YEAR ANNIVERSARY



# Award finalists

Susan Baird

Melissa Barber

Hans Bildstein

Stephen Bird

Meredith Brice

Kate Briscoe

Fran Callen

Rhonda Campbell

Jane Canfield

Gregory Carosi

Genevieve Carroll

Lottie Consalvo

Stephen Copland

Dagmar Cyrulla

Sinead Davies

James Drinkwater

Rachel Ellis

Lynne Flemons

Joanna Gambotto

Kay Greenhill

Stewart Hambrett

Craig Handley

Geoff Harvey

Clifford How

Penny Hulbert

Eunice Napanangka Jack

Val Johnson

Zai Kuang

Chris Kunko

Graham Kuo

Selway Lampard

Marie Mansfield

Nic Mason

Tania Mason

Paul McKnight

Alfred W. Miles

Helen Minogue

Annabel Nowlan

Hal Pratt

Matthew Quick

Hannah Quinlivan

Jeannette Siebols

Stuart Smith

Neil Taylor

Sokquon Tran

Lucy Urquhart

Anita West

Madeleine Winch

Zoe Young

**2017**

**CALLEEN  
ART AWARD**

**EXHIBITION CATALOGUE**

**7 MAY TO 18 JUNE 2017**

## INTRODUCTION

Welcome to the 2017 Calleen Art Award finalist's exhibition.

The Calleen Art Award was established in 1977 as an acquisitive art prize by Mrs Patricia Fagan OAM to encourage originality, creativity and excellence. During the past 40 years the Calleen Art Award has developed significantly and through the generous support of the Calleen Trust is worth \$20,000 in 2017. This year's winning painting joins the Calleen Collection, the cornerstone collection of the Cowra Regional Art Gallery.

The Calleen Art Award exhibition offers an opportunity to encounter recent works by leading edge artists as well as introducing new and emerging artists. This year 275 entries were received from across Australia and 49 artists whose work address a wide range of styles and diverse issues have been selected as finalists.

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

Also, thank you to the Friends of the Gallery committee for their support of the People's Choice Award and the prize of \$500.

A special thank you to the Calleen Art Award pre-selection expert panel of judges, Kathryn Roberts, Senior Curator, Manly Art Museum & Gallery, Rhonda Davis, Senior Curator, Macquarie University Art Gallery and Mr. Angus Trumble, Director, National Portrait Gallery, this year's award judge.

The Calleen Art Award is an important exhibition event in the region's cultural calendar and I'm sure visitors will find this showcase of outstanding paintings an exciting and enjoyable experience.

My congratulations to the winner and the finalists.

Brian Langer  
Director  
Cowra Regional Art Gallery



### 1. Susan Baird

*Craigmoor* 2016  
oil on linen  
150 x 200 cm

*Craigmoor* is not a typical Hill End house from the goldrush. It was the family home of James Wiseman Marshall and contains many original objects and has been lovingly preserved. I just love the way the structure of Craigmoor (built in 1875) is so intrinsic to the landscape of Hill End and even though it is quite a large house, is at one with its surrounds.

Hill End is very high above sea level, therefore, its majestic atmosphere makes everything feel quite small, as there are always incredible clouds and weather conditions with amazing sunsets and skies. I would describe the painting as an emotional response to place and a personal history of my time spent in Hill End over a period of time.



### 2. Melissa Barber

*The Happy Gardener* 2016  
oil on canvas  
160 x 110 cm

Part of a series that concerns itself with the transition of a four thousand year old culture into the modern era, *The Happy Gardener* is a narrative portrait of Puyi who was the last emperor of China. He spent his early life a prisoner in the surreal Forbidden City. When the Chinese Cultural Revolution took place under Mao Tse-Tung, he was again imprisoned and given the role as a gardener, where they say he was at his happiest.



### 3. Hans Bildstein

*The Neighbours House* (detail) 2017  
oil on canvas  
122 x 180 cm

This work is concerned with the clash of natural light, street lighting and the light emanating from the house. The tension experienced in the light conditions reflects the tension between the desires of humans and the limits imposed by nature. Underlying are issues with security and fear of the dark, the fear of something which remains unpredictable and is very powerful, the protecting circle of light and, on the other side the deep dark unknowable. The house itself is straight and upright, but somehow unreal like a stage prop or made from cardboard.



### 4. Stephen Bird

*Man By a Fire* (detail) 2016  
oil on wood  
60 x 80 cm

I have been making immersive trips into the outback since 1999 to explore myths and stories associated with the Australian landscape and its colonial past.

My paintings explore the relationship between the universality of myth and Jungian archetypes. My characters are revealed through the direct application of the paint and slow but gestural marks. With influences as diverse as Staffordshire pottery and *The Beano*, new combinations are distilled from both constructed and discovered narratives.

*Man By a Fire* at first appears to be a primitive looking scene but slowly reveals itself to be a self-contained world where all basic requirements are abundant. As shifting derivatives become frozen through frantic and intuitive practice, the viewer is left with a hymn to the edges of our era.



## 5. Meredith Brice

*The Rockley Game* (detail) 2017  
oil on canvas  
100 x 100 cm

My work remembers the early days of cricket for young ladies in the Rockley and Triangle Flat district. The 'Rockley Game' invented by Mr J. Still O'Hara, was played on a smaller pitch. Introduced to provide athletic and social activity for young ladies of the surrounding district it was also considered an honour to be invited to play the 'Rockley Game' at Rockley.

The impressive invitation card, pink with gold edge, written in copperplate no doubt motivated the girls to come and play. It is believed the 'Rockley Game' may have been the start of women's cricket in Australia.

The diminutive figures are dwarfed by a larger landscape. The girls play in full skirts and bustles. I have tried to capture the vitality of the game. A fragment of traditional English textile is superimposed to denote Colonial settlement, rose gardens, parlours and garden parties. By the 1890's in the small village of Rockley, at nearby properties and at garden parties, young ladies played the 'Rockley Game', now re-enacted each year at Rockley.

The Rockley Game - Ladylike Cricket, <http://trove.nla.gov.au/newspaper/article/31369742>

<sup>2</sup> Jess Perriam interview with Diedre Robertson, *The Birthplace of Women's Cricket*, ABC Central West 10/7 2008



## 6. Kate Briscoe

*Limestone Rockface Strata #3* (detail)  
2017  
sand, pigments and acrylic on canvas  
152 x 182 cm

This work references the limestone rock face in Geikie Gorge in the Kimberley. This is from a series titled 'Rockfaces' that explore various geological formations.

The massive river gorges and coastal cliffs of the Kimberley demonstrate a long and amazing geological history and give an abundance of visual information in terms of colour, structure and texture.

Strata, rifts, splits and faults are the forms I use - colour and texture are essential elements. These paintings are my tribute to the harsh beauty of this place.



## 7. Fran Callen

*Tabletop 2* (detail) 2016

graphite, gesso, wine, tea, coffee, acrylic, oils and spices on canvas  
120 x 180 cm

*Tabletop 2* is an exploration of new-motherhood, domesticity and the struggle to find the ultimate art/mother balance. I have strived for a process that can run alongside mothering, by using primarily non-toxic materials in short snatches of time; in works that include children's input in their development. Mothering itself has become a rich source of deep inspiration.

In the making, un-stretched canvas is draped tablecloth-like, the kitchen table the easel. Drawn and painted sketches and spillages become records of domestic rituals, social interaction, and conversations. Objects are sketched as they pass across the table during routines of family life. Wine, coffee, tea, juice, salt and spices all become mark-making mediums. Perspective warps as I move around the canvas and shadows change with time. Drawings evolve to become a layering of moments, a record of time passing.

Selected features are painted in oils. The narrative of the artwork's own history is revealed within its layers. My artwork remains about human behaviour. The *Tabletop* drawings have become as much about the drawing to painting process as they are about life.



## 8. Rhonda Campbell

*Bush Walk* 2017

acrylic underpainting with oils, oil sticks, graphite and cold wax on canvas  
102 x 102 cm

I love colour and texture and am inspired by the land and nature. Each new work reveals its own tendencies, surprises and spontaneity as it comes to life. Rather than recreating a subject I aim to express its essence, to capture the richness through different elements and techniques.

Recently, I have enjoyed working with oils, oil sticks, pigments and cold wax, putting layer on layer and then carving, scratching and scraping back into those layers to reveal hidden surprises and creating different textures - exploring and experimenting.



### 9. Jane Canfield

*Near Sofala* 2016  
oil on linen  
120 x 120 cm

The vast open spaces and the warm reds of an autumnal tree in the landscape were my inspiration for this work. This was worked off a small study that I produced in the landscape.



### 10. Gregory Carosi

*Axis 13* (detail) 2017  
oil and crayon on hardboard  
122 x 183 cm

*Axis 13* offers a tectonic treatment of the space between figuration and abstraction, concentrated through the lens of my relocation to regional NSW. Working from the perspective that all abstraction is landscape, *Axis 13* challenges the idea of line as horizon, exploring instead the notion that, especially in inland areas sustained by river and irrigation systems, line is more accurately thought of as incision.

The restrained use of white, set in counterpoint to the warmth and richness of the exposed hardboard edges, activates the interplay between the crayon lines that divide and redivide the picture plane, moving viewers away from coastal associations of line with horizontal flatness and towards an understanding of line as incised depth.

The painting's central division, achieved through the abutment of hardboard sheets, and the thinned layers of white that partially unearth substratal marks, add to the tectonic nature of the work, recalibrating the viewer's gaze from that of land-based observer to aerial scrutineer. *Axis 13*, influenced by the formalism of Indigenous art that circumvents line as horizon in its depiction of inland regions from a topographical perspective, takes viewers beyond the literal, offering them a subtle and complex representation of how and what we see.



### 11. Genevieve Carroll

*The Wattle Room - Shelf Knowledge*  
(detail) 2017  
oil on canvas  
100 x 76 cm

My art is an ongoing visual memoir called *The Wattle Room* and each exhibition is a chapter of my life. My art circumnavigates self, still life and viewpoint toward eccentric abstraction of the world I live in.

Making theatrical collaged environments, using natural and man-made materials, which function as a symbolic meaning in creating three dimensional still lives; whether two dimensional in my still paintings or the act of walking into my paintings through installation.

I am constantly exploring the personal to the universal to semi whimsical states of mind and psychological moods through the genre of still life.



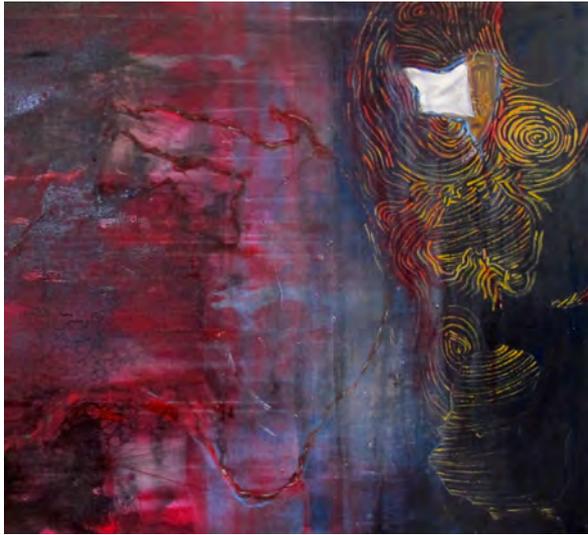
### 12. Lottie Consalvo

*Some Day I'm Gonna Fall Just Like You*  
(detail) 2017  
acrylic on board  
180 x 122 cm

Lottie Consalvo is contemplating time. Years, nano-seconds, moments of eternity, transition, points of no return - these moments of between and becoming are explored in her abstract paintings.

Consalvo's interdisciplinary practice includes performative and often quite specific autobiographical references and her paintings represent not one, but a series of moments in time. They are observations of quietly transformative experiences - from her 12-month long durational performance, *Compartmentalise* in 2012, to her recent travels around Ireland with its rough, hewn beauty - all stone circles and limestone - and reverence for spirits and shrines.

Shrines have long been of interest to Consalvo; places for solitude, faith, relief and reflection and in these works she meditates on the possibilities for transformation that lie within a moment, however fleeting or protracted it might be. By abstracting these notions - by refusing the figurative form a place in her work - Consalvo instead meditates on the power of these places (be they literal, emotional or psychological) to bring about transition and change. As long as you have faith enough to let go.



### 13. Stephen Copland

*Tropic of Capricorn* (detail) 2017

oil on canvas  
92 x 122 cm

I have always been fascinated by maps and this painting has been inspired by a map I saw in the Mitchell Library, Sydney. The map is a result of the Dutch explorer Abel Tasman's two voyages to the southern ocean between 1642 and 1644.

On his second voyage, in 1644, Tasman charted the south west coast of New Guinea and the northern coastline. He failed to discover a route to the East and his voyage appeared unsuccessful. The Dutch lost interest in Australia and turned their attention to America.

My painting is about a journey, a voyage of an unknown boat from any period of Australia's Maritime history, the white sail like a waving shirt as it moves down our coastline, now charted and protected.



### 14. Dagmar Cyrulla

*Safe* (detail) 2017

oil on linen  
91 x 122 cm

My work is about feelings, based on how we relate to one another. My aim is to engage the viewer in the same thought process as mine, so as to open an opportunity to self questioning.

My paintings are stories which, hopefully, reflect my love of people. The life experiences I use to develop my work include; father and daughter relationships, power relationships, relationships to parents, being and having a role model, sibling rivalry and more.

I have clarity with each artwork in regard to the ideas I am exploring, however, it is more important for me to be engaged emotionally with each work. I play with colour and light to help create the mood that I want the viewer to experience.

Represented by Wagner Contemporary  
Paddington and Flinders Lane Gallery  
Melbourne.



### 15. Sinead Davies

*Self With Carel Fabritius Goldfinch*  
(detail) 2016  
oil on canvas  
125 x 94 cm

I painted this self-portrait from life looking through a slightly dusty mirror; I deliberated on cleaning it but preferred the soft edge it brought to the image.

The Spring weather was perfect for working as most days were bright and sunny. I am wearing an old favourite white cotton painting shirt - I liked the comfort factor. Eventually, as the painting progressed I decided to make the shirt look more special and researched fabric patterns especially from the 17<sup>th</sup> Century, as this is when the painter of "The Goldfinch" Carel Fabritius lived. He was a student of Rembrandt and worked in his studio in Amsterdam. I first came across his painting in the form of a small postcard being used as a page marker in an old book. I fell in love with it straight away and have kept it with me for over 30 years. There is something intrinsically wrong with imprisonment.

"The Goldfinch" chained to his food box, reminds us of how we are also chained and in many different ways. Our lives in the 21<sup>st</sup> Century seem to me, in some way, to reflect that same position.



### 16. James Drinkwater

*Monuments of Nice* (detail) 2016  
oil on board  
180 x 200 cm

The work *Monuments of Nice* is a response to the attacks on Nice in July last year. The artist spent time in Nice in 2015 and made many works about the city. On the day of the attacks, Drinkwater's large painting *Arriving in Nice* opened at the Art Gallery of NSW in the Sulman Prize. Albeit a coincidence, this prompted the artist to make another work about Nice, talking directly to the tragedy and its survivors.

Red flows through the image, representing those lost whilst stoic sculptural figures allude to enduring strength and the way monuments (post trauma) can provide a space in which to focus one's grief.



**17. Rachel Ellis**

*Bentinck Psalm* (detail) 2017  
oil on linen on board  
122 x 177 cm

When passing by these trees outside this terrace house in Bathurst in Autumn, they reminded me of part of a Psalm, #96 where it talks of trees singing for joy at the coming of the Lord.

I love the hope which this verse speaks about and I wanted to attempt to express this idea through this subject which is familiar to me and others.



**18. Lynne Flemons**

*Rivershadow* (detail) 2017  
watercolour  
45 x 56 cm

I am attracted to rivers, wetlands and lakes, the element of water and its life-giving properties. For the first month of this year I was housesitting for an artist friend, while recovering from a broken heel bone. My bedroom overlooked the Bega River. Each morning I hobbled with my crutches to my painting chair and did a drawing or painting of the river. The first images were about getting to know the river through observation drawings and watercolours.

*Rivershadow* explores those elements that I am drawn to in my larger body of work. The ideas of flux and fluidity inform my practice and as I work these ideas come to the fore and something happens so that what is created, in essence, is about sensations, glimpses and a personal relationship (with that place). Shadows, reflections, shimmers come and go, ever changing and yet the same.



### 19. Joanna Gambotto

*The Birds and the Bees* (detail) 2017  
oil on plywood  
130 x 130 cm

Assembled from quick sketches and fleeting memories, my paintings aim to evoke a subjective account of a place rather than to render an accurate copy of one. The essence of an interior isn't contained in its measurements but in emotions and memories it carries. Distortion and exaggeration become means in re-enacting my personal impression and enable the work to break away from the formal constraints of figurative painting.

My aim is for the work to rest comfortably somewhere between abstraction and representation. Whilst every painting has its roots in the real world, often a particular space I have visited in the past; during the process of painting every work takes its own path. I rely on my intuition: scraping, adding, carving, wiping and polishing until the painting feels right. In the end what matters is that the work is able to exist in its own right, untethered to its realistic origin.



### 20. Kay Greenhill

*Fish Pond* 2017  
acrylic on canvas  
100 x 100 cm

*Fish Pond* was started spontaneously then slowly whittled down to simplicity with the many underlying layers intensifying the surface colours.

What absorbs me is the evolutionary process of painting. What a painting becomes is of less significance to me than the process by which it is achieved. I learn so much about the power of colour, the need for balance and unity, and as a result, sacrifice spontaneity.

Early in my life, I learnt the discipline required for composition; that abstraction has all the elements of a classic design exercise - it seeks its own truth and can't be faked.



**21. Stewart Hambrett**

*Meeting Place* 2016  
acrylic on canvas  
112 x 137 cm

My painting, *Meeting Place*, depicts the coming together of many different cultures sharing the same space, a place to live and work and also to relax and enjoy.

*Meeting Place* also recognises the past, the hard life of the people that farmed this land, the conflict with the original inhabitants and finally the respect given to these people and the sharing of cultures.



**22. Craig Handley**

*Self Portrait with Subject Matter*  
(detail) 2016  
oil on linen  
112 x 82 cm

The trash and the treasure and the endless illusion.



### 23. Geoff Harvey

*Burnt Landscape* (detail) 2017  
 acrylic on board  
 97 x 120 cm

Is the landscape seen in the aftermath of a raging fire? What is left: a sombre and a strangely haunting, beautiful environment? It is a tough landscape, which will heal itself and begin the life cycle again.



### 24. Clifford How

*Cycles of Dominance 2* 2016  
 oil and wax on linen  
 107 x 112 cm

This painting is symbolic of our ongoing dominance over the landscape. Domination over a land we have taken as our own when our European forefathers came and then inflicted this unwanted authority upon an indigenous race of people. It's a representation of not only domination over a removed race of people, but that of nature itself. It says "this is control".

This representation of control, in the form of a burn pile, stands idly, silent, awaiting its demise, as a symbol of power to the white settlers, of progression, that we have now claimed this land and continue to mould it to our liking. Putting a flame to it only adds to our sense of authority.

Closer inspection of this pile reveals nothing of literal significance from a social point of view, but its overall presence is one that is hard to ignore. The imminent destruction of this, grotesque yet beautiful in some ways, intrusion on the landscape will make way for renewal. The fences, bridges, buildings and other elements that make up this new world we have created will, over time, have the same demise as this landmark in reaffirming this anglicized, controlled landscape we now inhabit.



## 25. Penny Hulbert

*Uncanny Landscapes 1* 2017  
oil on canvas  
76 x 76 cm

Drawing on my own experience of migration, my PhD investigates themes of displacement in contemporary art. The spatial, temporal and contextual discontinuity of displacement can frequently be experienced by a disrupted sense of self, which is poised on a threshold of uncertainty. This series of work alludes to the 'between worlds' experience that blurs memory and imagination, longing and nostalgia; ambiguity and place; the familiar and the unfamiliar.



## 26. Eunice Napanangka Jack

*Kuruyultu* (detail) 2017  
acrylic on Belgian linen  
121 x 152 cm

Eunice was born in 1940 at Lupul in the Sir Frederick Ranges. When Eunice was young, like so many other Aboriginal families at the time, food shortages forced her family east towards the ration stations in central Australia. She vividly remembers travelling with her family and recalls her mother carrying her piggy back all the way from Western Australia to Haasts Bluff.

Eunice's paintings are interpretations of her country near Lake Mackay. She uses layers of colour to build up a vision of the bush flowers and grasses. Amongst this landscape Eunice's personal stories are told, either of the travelling of her tjukurpa – the Bilby – or the people who once lived in the area. Eunice also paints her father's country, which includes Tjukurla, Tjila, Kurulto and Lupul. A brilliant colourist, Eunice's Hairstring, Tali (sandhill), Mungada (apple) and wildflower paintings display great talent and dedication to her profession and traditions. Her Hairstring works are made up of thousands of varied colour strokes, representing the hair being rolled on women's thighs to make bags and clothing. Her Mungada (apple) works hold myriad dusted mauve circles overlaying the ground of varicoloured-feathered brushwork. Highly collectable, Eunice is represented in leading galleries worldwide.



**27. Val Johnson**

*Billy Tea and Damper* (detail) 2016  
oil on canvas  
76 x 102 cm

In this painting I have combined my love for the outback and my passion for still life painting. The ghost gum forms a backdrop for the performance of the still life.



**28. Zai Kuang**

*Audery* (detail) 2017  
oil on canvas  
180 x 90 cm

My paintings are about children and daily life. I want to explore the relationships between children and their surroundings and the objects in the domestic environment. Realism is my research field. I am influenced by Minimalism in my painting.

Simplicity and purity are my intentions during the process of making paintings. I also want to show the inner part of the children and the objects. From this point, I hope to involve more psychological elements.



### 29. Chris Kunko

*Immigrant Grandparents with Dogs*  
(detail) 2016  
oil on canvas  
160.5 x 182.5 cm

Most people stumble on a life path, a community and a patch to settle while others fall into the 'Australian Dream' and are gifted with acceptance. *Immigrant Grandparents with Dogs* depicts the housing of two people who migrated from Ukraine to Australia in 1949, having been marched off their indigenous lands and displaced by WWII.

The painting speaks of numbers and survival; loneliness caused by loss. While Bubba (grandmother) divorced Poppa in the 1980s, they remained living together in this kind of 'pop up' suburb harvesting a seasonal edible garden in their backyard and working until retirement in nearby factories at Port Adelaide. Their neighbourhood and workplace was packed with others from a similar unchosen path, causing a wildly diverse multicultural landscape.

The dogs in the painting are a symbol of security and ownership. This subtle companionship easily turns into a growling aggressive way to keep nightmares of threatening ghosts away from what they have built and earned. Even today these ongoing wars force people to become refugees and displaced, shaping future generations.



### 30. Graham Kuo

*And All That Joy* 2016  
oil and acrylic on canvas  
152 x 152 cm

My latest body of work is inspired by light changing on surfaces with the resultant shadows and moments of brightness.

These paintings reflect the impermanence and transitory nature of our visual impressions, as well as the sensation of movement, suggestive of dancers spinning and leaping and thoughts half formed and then lost. My intention is to evoke the fleeting nature of the play of light on objects and surfaces and the subtle, sometimes startling, shifts in colour and mood.



### 31. Selway Lampard

*Guinea Pig* 2017

oil on linen

100 x 100 cm

Although some reference is made to photographs, my work aims to use them only as a foundation upon which to produce an abstracted representation of people in positions and/or situations which, in real life, may seem very ordinary and inconsequential.

Rather than choosing beauty or emotionally appealing subject matter, I seek to isolate every-day, and sometimes menial, moments or experiences and give them interest. I would like to think the critic is encouraged to ask "What is going on here?" and not so much "Who is that?"

My current focus, in particular, is capturing a human emotion or personality without the influence of background reference; to use negative space as an integral part of portraying this without compromising composition.

Using a combination of blending, detailing, building, edging, detailing and scraping, I endeavour to give my works the richness and complexity synonymous with human raw emotion.



### 32. Marie Mansfield

*Nick* 2016

oil on canvas

61 x 46 cm

I share a studio with artist Nick Stathopoulos. He is known for his hyper real portraits and won the People's Choice award at the Archibald this year for his painting *Deng*. Not only has Nick been represented in many national award prizes, he was rated fourth in the 2015 BP Awards in London for his portrait *Ugly* of Robert Hoge. There were over 3000 international entries.

Nick and I have an antithesis of styles and I thought it would be interesting to do a portrait that just 'captured' him with minimal brush strokes. I started with a mid-tone and just painted the 'edges' to get a likeness. I intended to fill in Nick's facial details and background but decided to leave the portrait as it was, as the intention was to get a likeness with few brush strokes.



### 33. Nic Mason

*Fox on Eastern Grey Kangaroo* 2016  
oil on canvas  
30 x 30 cm

Narrative and symbolism are central to much of Nic Mason's works and this stacking of animal skulls is no exception. This work is part of a series of still life oil paintings referencing the skulls of common, threatened and introduced animals in Australia. In this painting a fox sits on top of an eastern grey kangaroo where Mason plays with concepts of impact, death and collections.

With a rich background in conservation management, and her current focus on this series through both working towards her recent solo exhibition STILL held in February to March 2017 and her current post graduate studies in painting contemplating thoughts of environmental loss and hope, Mason is well familiar with this subject matter. For this series Mason has closely studied skulls and animal remains through licensed local and national wildlife collections.

In this painting Mason plays with a number of mark-making and compositional techniques in her search for narrative and pursuit of painting such as the lost and found Naples yellow ground basing the work, the rough background framing the objects and possibly hinting at their textures, the suggested part reflection, the subdued earthy pallet and the loose edges.



### 34. Tania Mason

*The Opposite's to Be!* 2017  
gouache, acrylic and watercolour on canvas  
84 x 104 cm

This is a new work exploring aspects of our Australian Flora combined with introduced species within our environment. This work makes connections with how nature can survive and how she makes pathways when impacted upon. I have been studying aspects of the brain and my aim is to make parallels between the neurological pathways and how nature can also create new chaotic pathways too.



### 35. Paul McKnight

*Albany Trio on Turkish Paisley* (detail)  
2016  
oil on canvas  
45 x 60 cm

I began painting teacups after being given a number of tea cup settings from my grandmother. Her morning and afternoon teas were quite a memorable feature of my visits with her. These paintings utilised a variety of different settings with mixtures of tea cups, tea bags, biscuits, cakes, slices and tablecloths.

I have always loved the use of colour and to this extent I found it challenging to try and replicate the patterns and patinas of bone china, lace and silver, as well as the texture of biscuit and cake with as much realism as I could manage.

Once I felt I had achieved a degree of realism that satisfied me, I was then able to begin to experiment with adding more colours, tints and hues into the paintings adding vibrancy and vitality to the porcelain, fabrics and shadows.



### 36. Alfred W Miles

*Side Street and Vapour Trail Remnants*  
(detail) 2017  
oil on acrylic  
76.2 x 101.7cm

High streets; where buildings stand tall with the high fashion and high facades of the past, sheltering the activity of today - these streets are our showcase where we meet, shop and display our town's character to visitors. But here in Grenfell, as in many a Central Western NSW town, the main street fades when you step a block away.

Function takes hold. Delivery trucks leave their mark. Masonry is swapped for corrugated iron. The charm of high street gradually fades like the distinctive vapour trails tracking across the sky.



### 37. Helen Minogue

*Sometimes, you just wanna howl* (detail)  
2016  
acrylic on canvas  
45.2 x 70 cm

I get my ideas from many sources; inanimate objects - natural and manmade, places, living things, iconic images, often the slightly grotesque or humorous.

The initial idea for a painting is driven by these objects (or muses) and that feeds the subject or stories of the work. I am interested in themes such as the sublime in the mundane, human weakness, human vanity, love and death, visual and verbal puns. My work has a lot to do with language and the unfolding of the finished work suggests a story or message.

I am interested in the process as a series of corrections or decisions that uncover new insights. I am interested in the way the paint itself performs as well as what the image suggests. This process is often like rearranging things in a room, until they are 'right'. It is often hard to sacrifice parts of the work that I have grown fond of in order to make the painting work. The challenge of this plays an essential part in the vitality and history of the work. It mirrors the struggles, joys and sacrifices of everyday life.



### 38. Annabel Nowlan

*Familiar Places* 2017  
pigment, paint and mixed media on wood  
48 x 48 cm

In my art practice I seek to illuminate, rather than illustrate, registrations of place and personal experience. These works are not concerned with the 'bono vista' vision of landscape painting but rather they are more an inquiry into the human condition and our relationship with nature.

My ongoing connection with the land manifests itself in my work as a visceral (instinctive rather than rational) attraction to materials and surface quality. I am attracted to remodelling found, patched and worn materials (weatherboards, tarpaulins, copper patina, stained metals) into new works that embody elements of our history over time.

*Familiar Places* is an art work that explores the potential of minimal abstraction using novel juxtaposition of mixed media materials. My objective in this work is to generate new aesthetic compositions that celebrate the rich vocabulary and nuances of the untamed environment.



### 39. Hal Pratt

*Towards Mount Sonder NT* 2016  
watercolour  
55 x 55 cm

The inspiration for this painting is the evocative landscape of the Macdonnell Ranges in the Northern Territory. The work originates from first-hand experience of walking the length of the Larapinta Trail from Alice Springs to Mount Sonder, as well as many painting camps in the same area. *Towards Mount Sonder NT* 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 using his favoured medium – watercolour. The inability to rework 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.



### 40. Matthew Quick

*Unicornetto* 2016  
oil on linen  
120 x 100 cm

From biblical references and old seals from the Indus Valley Civilization to the natural history accounts by ancient Greek writers, every culture seems to have believed in this mythical creature - or at least wanted to believe. While explanations of its origins may be rather more prosaic, such as an extinct variation of the rhinoceros or a single horned goat, it is comforting to know that this creature is still amongst us, albeit only until it melts.



#### 41. Hannah Quinlivan

*Counter-Weight* (detail) 2016  
acrylic and Indian ink on Belgian linen  
186 x 181 cm

I use experimental drawing techniques to materialise structures of feeling. I don't believe feelings are anarchic or chaotic – instead, atmospheres of affect crystallised in places, recurring again and again. Or, at times, the same pattern of feeling emerges independently at different places, but simultaneously structured by some invisible commonality.

I seek to materialise these structures of feeling in my drawing practice, to make these tendencies and trajectories visible in order to grasp them. Developing Henri Lefebvre's methodological technique of rhythmanalysis, I seek to trace the contours of places and their affective repetitions.

To do so, I take seriously Lefebvre's injunction to "*listen to a house, a street, a town, as an audience listens to a symphony... To the attentive ear, it makes a noise like a seashell.*"

I use the principles of rhythmanalysis as a guide to my art making, a conceptual toolkit for unearthing affective atmospheres and making them visible.



#### 42. Jeannette Siebols

*Rhythm* (detail) 2017  
oil on canvas  
152 x 122 cm

The expressive potential of the written line is highly regarded in Chinese and Japanese calligraphy and this expression has been influential in my art practice. Chinese talk of 'writing a painting' and consider the written line in painting to be superior to the descriptive line. The former exists for and by itself and is free to pursue its own end, revealing the fundamental rhythmic motions of being.



**43. Stuart Smith**

*Gong (detail)* 2017  
oil on canvas  
92 x 112 cm

As a painter, I have long been fascinated by the language of traditional painting techniques and subjects. My aim with this seascape was to develop an economical style simplifying both the design and process of paint application as well as capturing the joy of living close to the ocean for the first time in my life.



**44. Neil Taylor**

*Triumph & Twilight* 2016  
acrylic on canvas  
122 x 150 cm

This iconic archway at Hill End's historic Golden Gully has been a dramatic subject for many painters since Russell Drysdale and Donald Friend first painted here in the 1940's.

The arch was hand cut by miners during the 1850's, digging deep into the creek and the earth below. While being an obvious monument to the conquering of hardship by desire it also evokes, in its slow erosion, the futility and eventual decay of all such majestic efforts. This triumphal arch is in its twilight and will eventually fall. I chose to paint it with the last golden light before nightfall.



#### 45. Sokquon Tran

*A Path to Higher Ground* (detail) 2016  
oil on canvas  
135 x 195 cm

The endless rise and fall of the celestial bodies bear witness to the passing of time. With each passing day, one may endeavour to gain knowledge of all kinds but this is mere information, unless one acknowledges the deep mystery that lies all around us.

Sometimes all can seem so pointless - that any attempt to render the exquisite beauty of nature seems inadequate; however it is through exposure to nature - true humanity may find some support, and this is so needed in the world today.

What does it mean to be the artist of nature, to be rediscovering humanity to itself? To start with, I find peace in nature, the peace so lacking in the world. Nature is a wonderful teacher. Each painting is a revelation of instruction. It is my great privilege to be her student.



#### 46. Lucy Urquhart

*Discovery of Unidentifiable Bones After a Storm* (detail) 2017  
oil on canvas  
86 x 101 cm

*Discovery of Unidentifiable Bones After a Storm* is part of an ongoing body of work inspired by my explorations of abandoned buildings and other human habitats in the process of being reclaimed by nature. Such places hold a melancholy beauty, and a narrative shrouded by time that captures the imagination with the promise of a fresh discovery. Beginning with only the intention to portray old military bunkers from the coast, this painting became about the joy and whimsy of childhood adventure.



**47. Anita West**

*Garden of Gold* (detail) 2016  
 acrylic on linen  
 110 x 140 cm

The Australian landscape is changing rapidly as industry and commerce introduce new ways of using the land to create material and economic wealth, but at what cost?

*Acalypha* (introduced) and the *Ivory Curl* (native) grow quietly together in a garden bathed in gold. Getting the balance right is difficult. Adapting, blending, integrating, exploring diversity, creating harmony and cultural connections is a complex issue but our relationship with this land and its natural environment is unique in the world and this vulnerable and sublime island home is our liquid gold.



**48. Madeleine Winch**

*Facing the Canvas* 2016  
 oil on canvas  
 100 x 100 cm

In this self portrait I am surrounded by my "tools of trade". As I ponder the empty canvas, so many forces come into play. Each new canvas presents a fresh challenge. Once the idea is conceived the process of transforming it to the blank surface begins. Innumerable decisions must be made. Guided by my intuition the painting gradually takes form. My hunger to delve and explore takes over.

Painting for me is a constant process of self questioning and self discovery, both impassioned and demanding.

With my trusted materials and tools at hand, in the seclusion of my studio, endless creative possibilities emerge.



## 49. Zoe Young

### *Tokyo Gin Club/Friday Afternoon in the Studio* 2017

acrylic on birchwood  
122 x 91 cm

My paintings are an attempt to slow down and grasp time by capturing unique, tranquil moments and distilling them on canvas. This painting is about the space between the hours that my phone isn't raving, spitting, hurling and grinding the crushing realities, superficial shenanigans and manic discourse of a connected world.

My studio is my disconnected time and this is a portrait of my studio. The Tokyo Gin club doesn't even exist, it's just a coaster I doodled on and hung up on the wall. Half the books exist. I must admit though that the world of interiors cover is a gift of a patron sitting for a portrait.

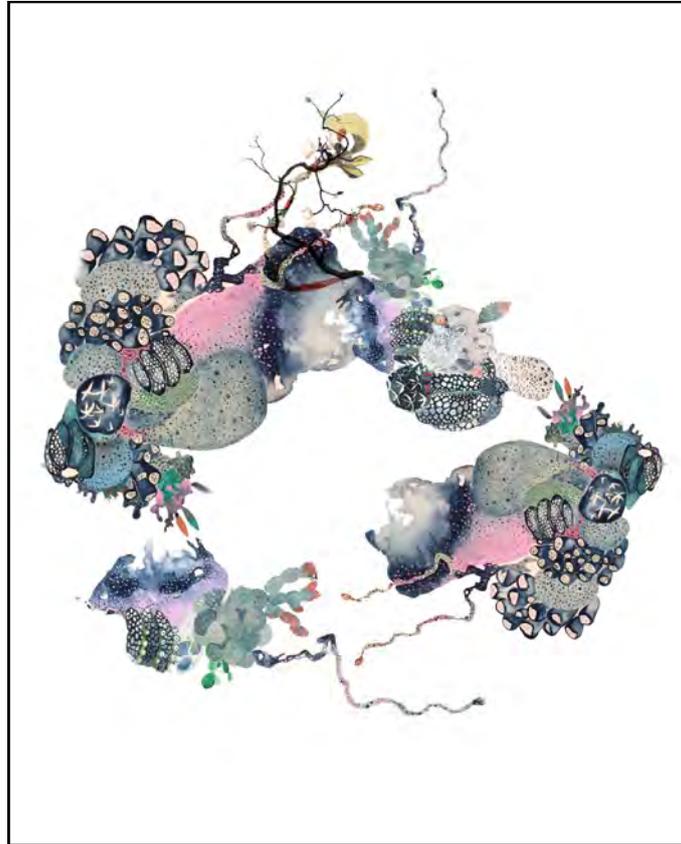
"I love that cover", I said - so she ripped it off and gave it to me and now it's been fabricated into some sort of Friday afternoon narrative.

Space between hours is the title of my next solo show and this is a painting about creating that show and pausing on a Friday arvo to reflect on what I am painting.

**Calleen Art Award Winners 1977 –2016**

1977 Thelma Greer	1997 Yvonne Langshaw
1978 Robert Newman	1998 Peter H. Marshall
1979 Ruth Lowe	1999 No Award
1980 Lola Cullen	2000 No Award
1981 Daphne O'Brien (co-winner)	2001 Jane Bruce
1981 Geraldine Belton (co-winner)	2002 Mandy Martin
1982 Margaret Early	2003 Ljubov Seidl (co-winner)
1983 Judith White	2003 Marzena Wasilowska (co-winner)
1984 Geoffrey Harvey	2004 Greg Daly
1985 Allan McClure	2005 Meg Buchanan
1986 Dorothy Davies	2006 David Fairbairn
1987 Suzanne Archer	2007 Martin Coyte
1988 C. Darcy Forden	2008 Wendy Teakel (co-winner)
1989 Dorothy Davies	2008 Lorna Crane (co-winner)
1990 Nancy V. Merritt	2009 Rowan Mathews
1991 John Parkinson	2010 Claire Martin
1992 Nanette Bassar	2011 Peter Gardiner
1993 Judy Pennefather	2012 G. W. Bot
1994 John Wilson	2013 Gladdy Kemarre
1995 Betty Seers	2014 Naomi White
1996 Prue Hawke (co-winner)	2015 Yvonne Boag
1996 Leyla Spencer (co-winner)	2016 Tania Mason

## 2016 Calleen Art Award Winner



### **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' exemplifies 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.

## 2016 People's Choice



### **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.

## 2017 Judge: Mr. Angus Trumble

Photo courtesy Andrew Cowan



Angus Trumble is a graduate of the University of Melbourne, and of New York University's Institute of Fine Arts, where he was a Fulbright Scholar in 1994–95. From 1996 to 2001 he was Curator of European Art at the Art Gallery South Australia in Adelaide.

Angus was appointed Curator of Paintings and Sculpture at the Yale Center for British Art in May 2003, and served in that capacity until January 2014 (and from 2008 as Senior Curator). He is the author of "A Brief History of the Smile" (2003), and "The Finger: A Handbook" (2010). His latest book (co-edited with Professor Andrea Wolk Rager of Case Western Reserve University, Cleveland, Ohio), "Edwardian Opulence: British Art at the Dawn of the Twentieth Century", was shortlisted for

the 2013 Spears Book Awards in London. He is a regular contributor to The Times Literary Supplement, The Burlington Magazine, the Paris Review, Esopus Magazine, and the Australian Book Review.

Angus took up his appointment as Director of the National Portrait Gallery, Canberra in February 2014.

### Acknowledgments

The Cowra Regional Art Gallery acknowledges the Cowra Shire Council for its ongoing support of the annual Calleen Art Award and presentation of the finalists exhibition.

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 presentation of the works in the exhibition.

Brian Langer  
Gallery Director

# **Cowra Regional Art Gallery**

## **Gallery Staff**

Brian Langer, Gallery Director

Jacque Perry, Gallery Administration Officer (part-time)

Michelle Burns, Gallery Support Officer (part-time)

## **Gallery Advisory Committee 2017**

Catherine Bennett

Jenni Fagan

Lois Foster

David Henley (Chair)

Jack Mallon

Libby Murray

Jenny Thompson

Janet Ware

Cr Kevin Wright (Cowra Shire Council)

## **Patrons**

Jenni Fagan and Peter Fagan

## **Judge**

Angus Trumble, Director, National Portrait Gallery

## **Pre-Selection Panel**

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

Angus Trumble, Director, National Portrait Gallery

Kathryn Roberts, Senior Curator, Manly Art Museum & Gallery

Rhonda Davis, Senior Curator, Macquarie University Art Gallery

## **Catalogue**

Text: Cowra Regional Art Gallery and the authors

Images: Copyright of the artists

Cover Design: ARMEDIA

Production: Jacque Perry

Printers: Cowra Regional Art Gallery and Yellow House Cowra

Published by Cowra Regional Art Gallery 2017

© Cowra Regional Art Gallery

77 Darling Street Cowra NSW 2794

# Notes



## **COWRA REGIONAL ART GALLERY**

77 Darling Street Cowra NSW 2794

P: 02 63402190 F: 02 63402191

E: [cowraartgallery@cowra.nsw.gov.au](mailto:cowraartgallery@cowra.nsw.gov.au)

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

Web: [www.cowraartgallery.com.au](http://www.cowraartgallery.com.au)

Admission Free



**Create NSW**  
Arts, Screen & Culture



**Cowra  
Council**

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