



CALLEEN
ART AWARD 2019

**COWRA
REGIONAL
ART
GALLERY**

ARTISTS

Peter Allen-Ankins

Louise Anders

Susan Baird

Michael Bell

Max Berry

Kate Briscoe

Annabel Butler

Anthony Cahill

Tam Cao

Carol Christie

Dagmar Cyrulla

Inel Date

Sinead Davies

Mark Dober

Mary Donnelly

Kate Dorrough

Philip Edwards

Michele England

Glenda Fell Jones

Keith Fyfe

Jennifer Gabbay

Oscar Giammichele

Craig Handley

Geoff Harvey

Vicki Hersey

Penny Hulbert

Janne Kearney

Peter Larsen

Steve Lopes

Marie Mansfield

Kiata Mason

Nic Mason

Tania Mason

Rowen Matthews

Helen McCarthy Tyalmuty

Bridgette McNab

Matilda Mitchell

Hal Pratt

Glen Preece

Sarah Randall

Christine Read

Petra Reece

Lucy Roleff

Marion Rounsley

Megan Seres

Wendy Sharpe

Gary Smith

Sally Stokes

Leah Thiessen

Anita West

Judith White

Christine Wrest-Smith

Introduction

Welcome to the Calleen Art Award 2019 finalists 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 in the visual arts. During the past 42 years the Calleen Art Award has developed significantly and through the generous support of the Calleen Trust now a national painting prize worth \$20,000 open to original paintings in any style or subject using any traditional painting medium such as acrylic, oil or watercolour.

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 300 entries were received from across Australia and 53 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 generous 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 prize money of \$1,000.

A special thank you to the Calleen Art Award pre-selection expert panel of judges, Kathryn Roberts, Senior Curator, Manly Art Museum & Gallery, Katrina Cashman, Assistant Director/Senior Curator Mosman Art Gallery and Jane Watters, Director, S.H. Ervin Gallery, Sydney, 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 all of the finalists.

Brian Langer
Director
Cowra Regional Art Gallery

**CALLEEN
ART AWARD
2019**

EXHIBITION CATALOGUE

5 MAY TO 16 JUNE 2019



PETER ALLEN-ANKINS

***White Caps* 2019**

acrylic on canvas
100 x 170 cm

I love going to the iconic Bondi Beach on my visits to Sydney. A photo that I snapped while I was there inspired this painting as it had a Jeffrey Smart- like 'feel to it'.

I was taken with the sweep of the beach and the imposing yet

aesthetic, architectural new surf club with its white-washed and mosaic-like walls catching the sunlight. The figures of older generation club members in their 'white caps' were clearly relaxed and enjoying their new home.

LOUISE ANDERS

***Patience* 2018**

oil on canvas
46 x 61 cm

'Genius is eternal patience' –

Michelangelo.

This painting is my acknowledgement of Michelangelo's quote and my exploration of the culture of patience through the pursuit of drawing and painting in the traditional manner. It represents my move away from a life of instant gratification, accumulation of things, and cultivation of impatience, and my journey to Manhattan to study at a traditional atelier.

This painting shows elements of my journey. The cast represents the patience I developed drawing and painting the same humble plaster cast for months at a time to develop my drawing skills and understand form.

It represents my observing old Master painters in the MET, learning the enjoyment of writing by hand. Despite the overall fast-paced nature of Manhattan, I rediscovered the culture of patience.





SUSAN BAIRD

Studio Window,
Bowman's Cottage 2018

oil on linen

137 x 97 cm

Photography by Michel Brouet

This is the window in my studio in Hill End, NSW, it's always slightly ajar. It opens onto the south side of our garden and I can see the landscape and the iconic conifer trees keeping watch in the distance.

I made this painting last year at the end of wattle season. The branches had

lost most of the yellow but just enough for me to enjoy their last moments, a neighbour came to the door with some lilac she picked that day from old stock.

A moment in time in a difficult year reflecting on the transience of life.



MICHAEL BELL

***Hua Hin, June 2018* 2018**

oil on linen
79 x 109 cm

This painting is about my time spent in Hua Hin in Thailand - working alongside 12 other international artists in June 2018. I was there on a month long artist's residency working in a large open-air studio.

The dog in this picture lived on the nearby beach in Hua Hin, while the rooster is loosely based on the local big wooden chicken sculptures that stood by the side of the road – usually advertising 'Eggs for Sale'.

MAX BERRY

Granny Flat & Greenhouse

2018

oil and acrylic on linen
61 x 82 cm

Berry offers an enquiry into the everyday. Ordinary subject matter is presented in simple compositions in an effort to capture a single still moment, a temporary bridge between the inside and out, trigger a shift in perception.

Berry's paintings are a product of process, a synthesis of experience arising from a devoted studio practice and a genuine exploration of surroundings asking what does it mean to be a modern person in a modern world?

Granny Flat and Greenhouse is a mediative landscape that hints at a hidden narrative. Bold colours and a focus on shape and shadow encourage the viewer to explore and speculate.





KATE BRISCOE

Limestone Rockface Strata - Kimberley 2018

sand, pigments, acrylic on canvas
122 x 130 cm

Courtesy the artist

Particular landscapes, those where the geology is exposed, inspire me. I don't see landscape as a set of 'views' or panoramas. I look for rock formations, structures, colours and textures. I abstract from what I observe, focussing on detail.

Limestone Rockface Strata - Kimberley references a section of the limestone cliff face in Geikie Gorge in the Kimberley. This limestone gorge is where the Fitzroy River has cut the gorge through a what is known as 'the Devonian Great Barrier Reef'.

Gaps in the rock strata allow stains from oxides to intrude and give the rock face intense colours. Textures on the rock face show where weathering and river flooding create pitted and crumbling surfaces.



ANNABEL BUTLER

***The Gathering* 2018**

oil on canvas
50 x 60 cm

Photography by Michel Brouet

The Gathering belongs to my current series of works based on barnacles which began with my discovery on the NSW South Coast of some tiny, fascinating structures that looked like miniature volcanoes. Research revealed that they were the empty shells of acorn barnacles, which belong to the family of seashore barnacles.

I then discovered the contribution that these small creatures made to our understanding of the natural world. Charles Darwin spent eight years obsessively classifying every known barnacle. His publication, shows that over millions of years there have been hundreds of barnacle adaptations from a common ancestor. This finding paved the way for *On the Origin of Species by Natural Selection* in 1859.

ANTHONY CAHILL

There was a story but twas forgotten 2019

oil on linen
135 x 122 cm

Cahill's recent work has seen his figurative/landscape-inspired images being *coloured* by a notion of the absurd.

The viewer owns the story as much as it is mine. My painting, *There was a story but twas forgotten* is titled to provoke thoughtful musing.





TAM CAO

Dumpling kitchen 2018

oil on board
31 x 46.5 cm

This artwork was first conceived upon looking through the window of my favourite dumpling kitchen on my travels to Taiwan. A dystopian future and eeriness came over me about the people working and their disposition. Perhaps the labourers only inherent value was that they were machines in an assembly line. Automation will surely take over them and a question came to me as to what their value will be then. With their hats and hair nets on, and mouth and nose covered I felt it unnecessary to reveal their eyes.

If there was any expression on their faces, it wasn't showing. What reason is there to paint emotion in such a cold environment. How often do we hide our feelings at work? If by chance they were to have real human connection, like the man in the middle back-lit by the warm light giving an order to the man on to the left of the painting, it was surely only utilitarian and devoid of any real warmth.

CAROL CHRISTIE

Why. When. Pins in my strawberries. 2018

oil on canvas
40 x 51 cm

When needles were found in strawberries at the end of 2018, many tonnes of fruit were dumped. The scandal occupied the national psyche. Copycat incidents proliferated around the country. Politicians were seen gulping down punnets of strawberries. It was as if the steel slivers were daggers straight to the sacred heart of our most voluptuous summer fruit, the queen of the Christmas pavlova.

Like the apple of Eden, the strawberry suddenly became our forbidden fruit. Here are my uneaten strawberries, afflicted by sewing pins, lying forlornly, without blame, awaiting their fate with the other defeated vegetables; the rotten, the leftover, the sprouted and the withered ones.



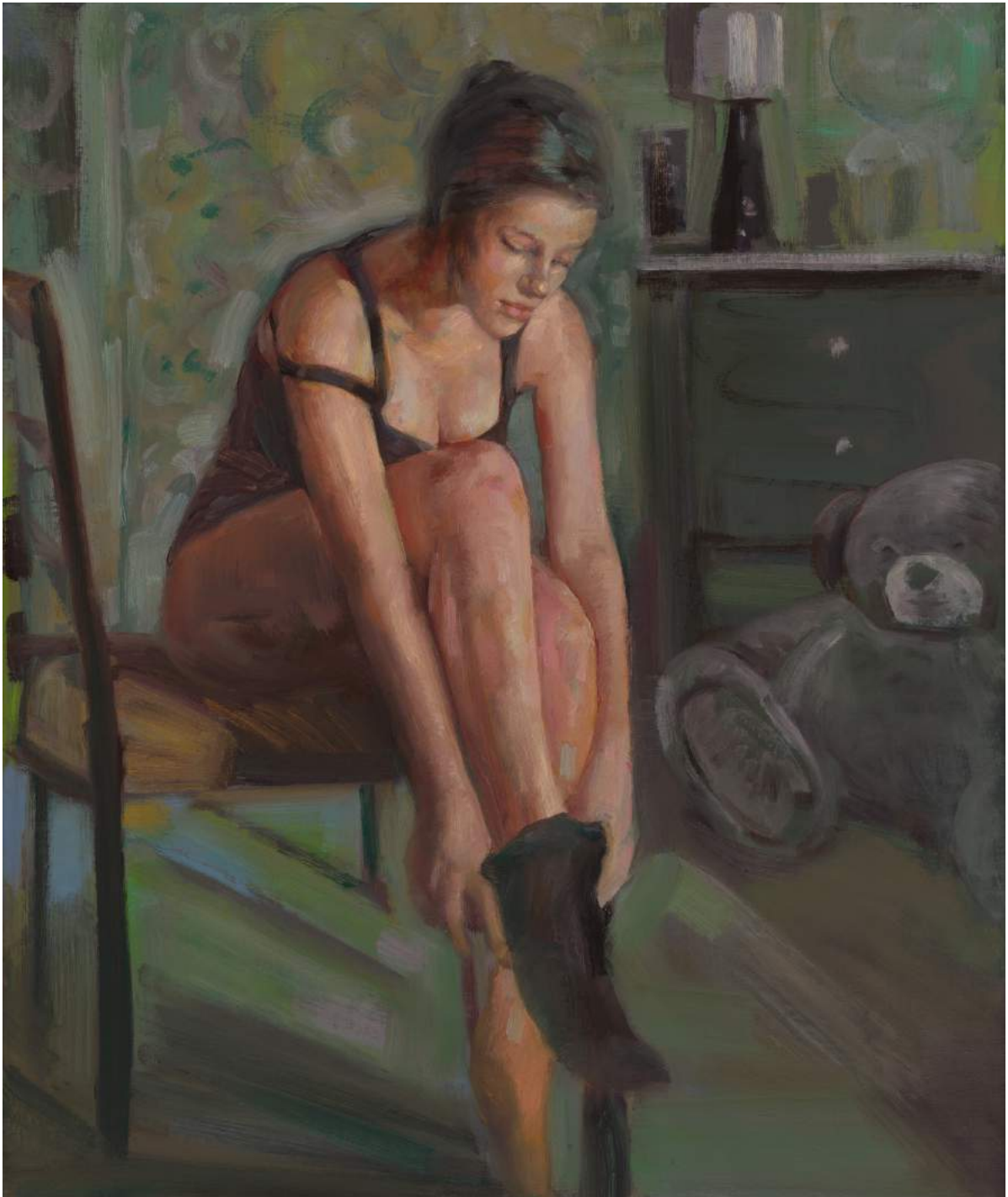
DAGMAR CYRULLA

Simpler Times III 2018

oil on linen
62 x 51 cm

Photography by Matthew Stanton

The painting is about the rituals that women go through everyday to get ready for the world. The teddy bear is a reference to the innocence and simplicity of being a child. The bedroom setting is because that is where every day starts.





INEL DATE

***#theroadsitavel* 2018**

acrylic paint on canvas
63 x 94 cm

#theroadsitavel is part of a series of drawings and paintings that document a Sense of Place and the roads I travel. Somewhere on the A41 Mid-Western Highway just outside Blayney, on the way to Bathurst, this row of Poplar trees and the turbulent sky caught my attention...

gentle hills, stitched landscape, a land transformed, lines that communicate a story, memories past, rhythmic tree lines, evidence of occupation, patterns and mark-making. A Sense of Place dominates.



SINEAD DAVIES

***Intimacy* 2018**

oil on canvas
90 x 120 cm

The title 'Intimacy' can be best understood in this case by using the following synonyms: affinity, close relationship and attachment, affection, understanding and love. These words and this image combine to reflect the experiences I felt when painting the portrait. The results reflect the unique intimacy and trust that bypasses the formality of a traditional portrait and takes us into the emotional relationship between that of a mother and son. The look in the eye and the tension of the posture create a sense of pending flight.

MARK DOBER

Requiem 2019

oil on paper
112 x 152 cm

Courtesy the artist

Requiem was made on site in the Great Divide, near Kinglake Victoria. I have sought, with directness and immediacy, to evoke the sublime through great distance, mountains and forests, a viewer's vantage point from up high, and an overarching and animated sky. To these I have added radiant colour and gestural brush work with a view to evoking a lived moment of sensual wonderment.

The cow, belonging to this place, can be viewed as a metaphor for our own looking and longing. Yet the cow's own incomprehension suggests the unknowable: the cow can be viewed as a stand in for an existential response which runs hand in hand with the sublime. On the one hand our experience of the sublime can evoke a feeling of oneness with the world, and of belonging. On the other hand we can feel we are small and irrelevant when compared to a vast and timeless nature.





MARY DONNELLY

Garlic, Lemon and Pears

2019

acrylic on canvas
75 x 92 cm

At times, I am surprised at the wonderful alchemy and colour range that happens and appears when mixing different colours on my palette. On occasions I have had to refer to the master colourist Pierre Bonnard for guidance and inspiration. For me, Bonnard's use of colours, are mesmerizing.

In my practice, I do not try to represent real objects in real space but try to balance the colours and composition to give the image more density and dynamism. The image is flattened to allow for different viewpoints and to allow light to penetrate the different layers of glazing, which I have used to build up the surface.



KATE DORROUGH

The Mighty Inland River 2019

acrylic on linen
168 x 210 cm

This painting celebrates the grandeur of the Inland River. River systems and tributaries merge to form a gathering momentum and strength as they near the coast. The river becomes a mighty force; it is a force beyond our control with its cyclical nature of renewal and destruction.

I see the river as a source of fertility, a vital and pivotal life force. In our nations psyche with limited water resources; droughts and floods mark our consciousness.

The river is a potent historical and cultural emblem embedded in our literature and our inherited visual language.

The work acknowledges our need to understand the inland river in order to work with and preserve its fragile and essential ecosystems.

PHILLIP EDWARDS

***Crisp Emptiness* 2019**
watercolour/mixed media on
300gsm Arches paper
115 x 90 cm

Stillness, quiet, contentment are often words spoken with an almost aspirational intent. This work *Crisp Emptiness*, was documented on a snow hike on Mt Buffalo NP (Victorian high country) in 2018.

I have been drawn to this mountain, this place, for the past decade but only in the past three years have I succumbed to its beauty. It is a place of stillness and quiet for me, which is becoming ever more rare.





MICHELE ENGLAND

It started with a flash and ended in a flood 2019

oil, oil pastel on canvas
187 x 166 cm

The painting investigates the human spirit in the 21st century and its collision with extreme weather events, magnified by anthropogenic climate change. This work is constructed using a still life format and features real things, reproduced imagery and a healthy dose of the imagination. I have employed several methods, revelling in both historical and contemporary painting techniques.

Using imagery related to this topic and situating them in a 'theatre set' makes them the centre of attention and a venue for contemplation. The imagery relates to displacement, spectating, response, growth and civilisation.

GLENDA FELL JONES

Guan Yin Buddhist Figure and Le Corbusier Owl 2018

oil crayon and oil wash on Arches paper
55 x 55 cm

I like combining disparate themes. Finding the like in the unlike and unlikely. Guan Yin is the bodhisattva of compassion and mercy. Guan Shi Yin, which means Observing the Sounds of the World, indicates her compassionate ability to listen for pleas of help so she can come to the aid of the needy.

Le Corbusier's owl illustration has been roughly taken from the The Poem of the Right Angle (Le Poeme de l'Angle Droit) which includes the lines:

*Observing the Sounds of the World,
Complete in herself
Making her case on all grounds
Open to the four horizons*





KEITH FYFE

36 Views, Walking (detail)

2019

mixed media on colourchart samples
52 x 102 cm

I approach painting without premeditation, except I know that I will be creating a landscape. The best images to my eye emerge quickly and I can work on them, instantly or over many weeks, until I can do no more.

The individual paintings are small (5 x 10cms). What interests me is the idea that they are recognisable as landscape, yet the scale is contradictory. I'm not a big fan of exactitude as it leaves no space for the viewer to complete the picture.

JENNIFER GABBAY

Le Fleuriste (The Florist Shop)

2018

acrylic and oil on board
100 x 100 cm

The subject of this painting was inspired by recent travels to France and the beautiful flower and plant shops that I found in the Loire Valley. The reinvention of subjects through the development of my own painting language is the essence of the works.

My painting style is to disintegrate shapes and colours into fragments, a process of applying paint meticulously like pieces in a puzzle, thereby allowing images to develop like broken worlds pieced together for diffusion and distortion, movement and rhythm.





OSCAR GIAMMICHELE

Red Wings 2018

oil on canvas
126 x 115 cm

A pair of Red Wing Parrots on a black
Genoa fig tree.

CRAIG HANDLEY

The Climb 7 2018

oil on linen
112 x 122 cm

Greetings,

Back to a January melancholy, the continual climb,
It is all too familiar by circumstance, noise and steps,
Everything is closed up.

Farewell.





GEOFF HARVEY

***Tools of my father's trade* 2018**

acrylic pigment on canvas stuck on board

92 x 198 cm

I have been working with still-life images of my father's tools for some time now and this is an example of the range of tools he collected. He was a tinker and a self-taught handy man who enjoyed working with tools and making things out of recycled materials.

I have inherited this passion and many of his old tools. I respect tools and I like their shapes. This is a personal work of art reflecting my own history and also a familiar universal theme. We all employ tools in our everyday activities and I think they deserve a place in fine art too.

VICKI HERSEY

***Bush Garden* 2019**

oil on canvas
76 x 91 cm

The conversations that happen through visual language between artists across the generations and the Australian bush has been an interest of mine since seeing and comparing Tom Roberts' *Bailed Up* and Fred

The Australian bush lends itself to an abundance of interpretations and has been treated with profound respect by artists, the evidence for which can be seen by the number of Australian artists who have chosen the landscape as subject matter.

In Spring last year, the bushland near my home was alive and light and bright with colour. The usually sparse, dry scrub had been transformed into a scene of fecundity, the representation of which has been the inspiration for the painting *Bush Garden*.



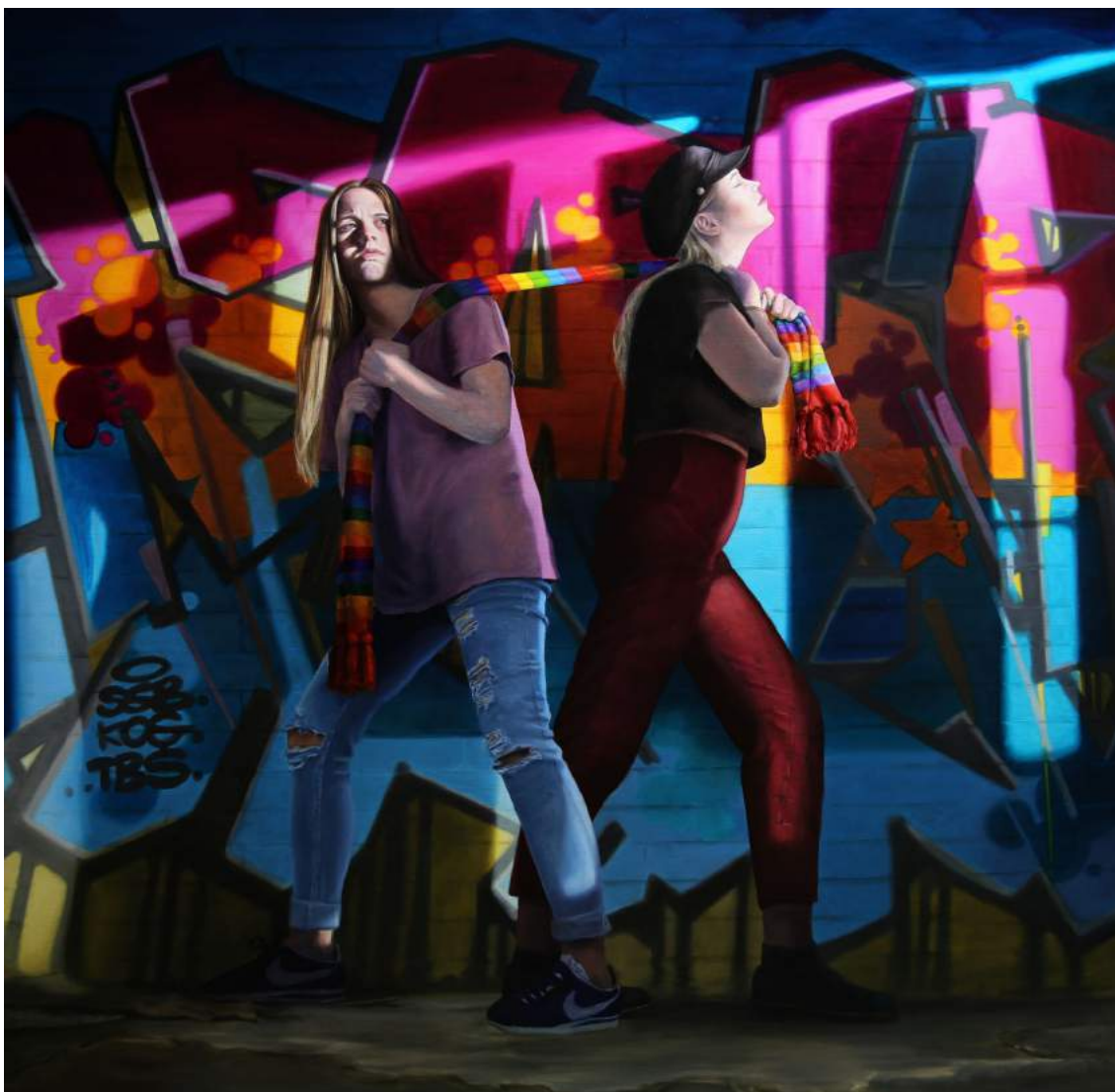


PENNY HULBERT
Between Memory and
Imagination 2019

oil on canvas
76 x 76 cm

Drawing on my experience of displacement, this work explores my response to 'place' and transient notions of 'home'.

My paintings seek to evoke an emotional response in the viewer through the emotive and ephemeral qualities of colour and light to convey a 'sense of place' - sometimes real sometimes re-imagined.



JANNE KEARNEY

***Torn* 2018**

oil on linen
100 x 100 cm

Torn apart by society and self-identity, love is what lies on the other-side of fear. It requires strength and acceptance of self. Marriage equality is about fairness and acceptance. Love wins.

The rainbow signifies a long tradition. They are displayed in many cultures around the world as a sign of diversity, inclusiveness and tolerance, of hope and of yearning, as well as gay pride.



YVONNE LANGSHAW

Dry Season Fires, Kimberley 2019

acrylic on canvas

102 x 102 cm

A life-long interest in the natural world has always informed my art. It has been a passion to travel to remote areas on painting expeditions and to study native flora in the bush. On a trip last year to the Kimberley, there were many fires burning through acres of grassland and through the sparse trees.

Colour, shape and pattern in the landscape are features which I try to capture in my painting and my works seek to convey my own experiences and vision using the language of paint and materials.

PETER LARSEN

Hopeless Despair 2019

watercolour and ink on paper
120 x 97 cm

This work arises from drought and its emotional toll on humanity as expressed by the following words:

I stagger under the weight of sorrow
With little hope of a better tomorrow
What more is there to tell, I am living my
own hell
I'm not okay
I hesitate to call out or ask for help, I'm
strong, I don't need a hand,
I can't be seen like this, I'd rather
disappear into the abyss
Tears are my companion as I breakdown
I'm not okay

My hands are shaky, my thoughts are all
wrong
I question, I wonder, my heart has no song
I know the sun rising will bring a new day, but
can I survive it, I cannot say
I'm not okay
The painting before me is starting to dry,
I stand here and look and begin to cry
Oh to be released from the depths of despair
Tomorrows aren't promised but can I, be
repaired?
Don't lose hope, don't give in, I can do this,
I can win
I might be okay





STEVE LOPES

***Rainforest Story II* 2018**

oil on canvas
90 x 90 cm

I try to aim for a thoughtful approach to tackling landscapes which normally involves many plein air studies in situ. I'm interested in the potential for landscapes to set a particular tone and atmosphere to enable a psychological setting in an image.

This work was done on the south coast of NSW at Jamberoo rainforest. I've tried to reflect in the busy and energetic approach the sprawling energies of prehistoric plantlife of the rainforest environment.



MARIE MANSFIELD

Michael 2018

oil on canvas
60.5 x 91 cm

Courtesy the artist

I share a studio with artist Michael Simms. Michael is fascinated with the darker side of people's behaviour - what drives them and what lingers just below the surface. His own self-portraits investigate this. He sees beauty in the dark side.

I share this sentiment myself as I look for a sense of unease, disquiet, and strength in my subjects. At the time I painted this portrait, Michael was going through a challenging time so I wanted to show him as a resilient person.

KIATA MASON

Passionfruit and Patti Smith
2018

acrylic on canvas
105 x 79 cm

Passionfruit and Patti Smith revolves around the collections of objects in the domestic home environment.

A quiet contemplation of the small and beautiful objects that make a house a home. Objects such as shells, photographs, sculptures, flowers, music and books collected together tell a story of the people who have lived in the house and have been part of the family.





NIC MASON
***Les lapins* 2018**
oil on canvas
100 x 120 cm

Narrative and symbolism are central to much of my work and this painting featuring familiar domestic furniture and shadows is no exception. Here I am attempting to draw one in with my play of shadows and objects, repetition and considered compositional elements. Like many of my works this painting has a mix of references, of things relatable or understood and things hinted at or things which suggest something more.

This work is part of a series of still life and interior set ups that I commenced during an international artist residency in France in 2017 and continued in 2018 upon returning to Australia.

TANIA MASON

***Connected by Two* 2018**

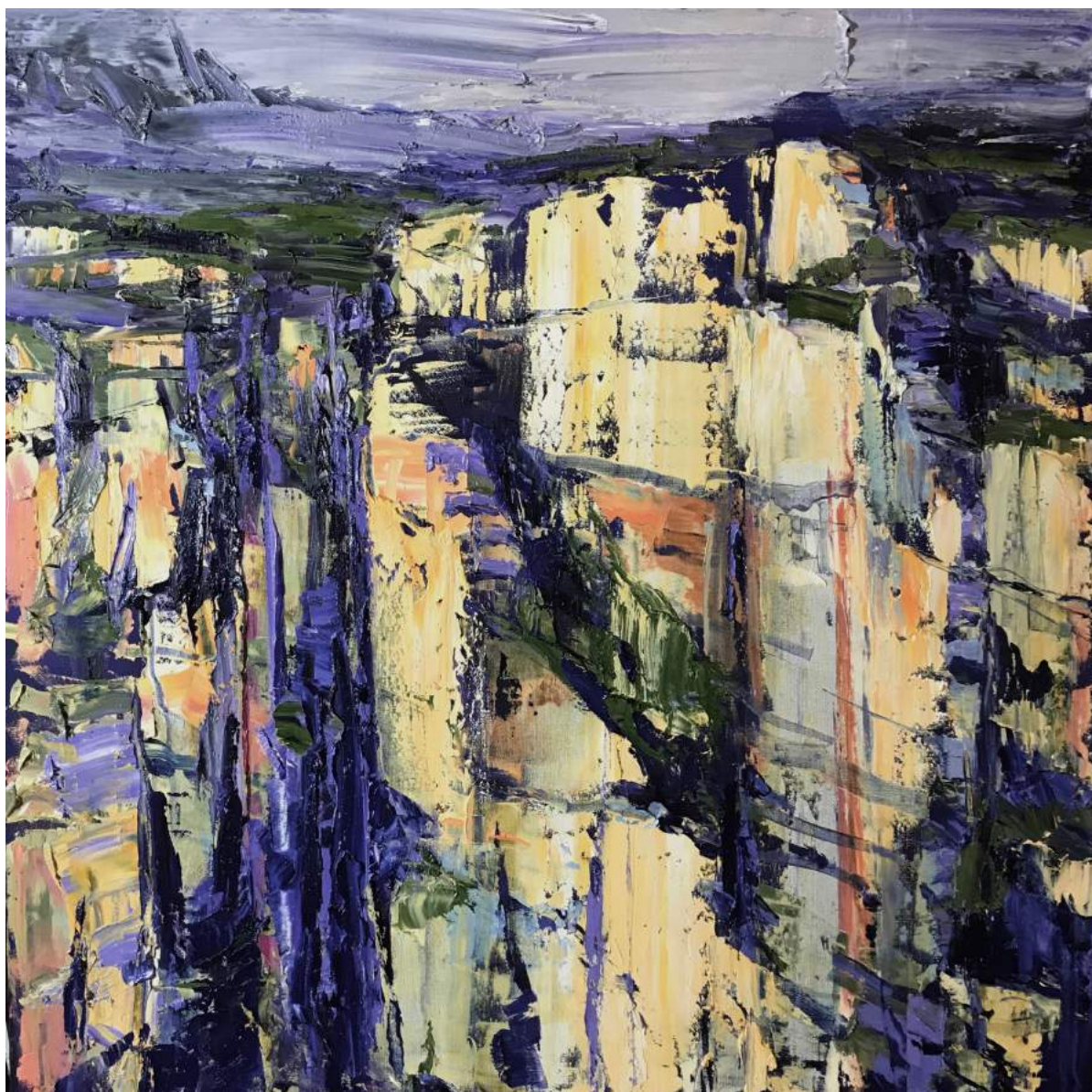
gouache, watercolour and acrylic on
canvas

102 x 172 cm

The concepts in this work concern neurological patterns and their formation within the human mind and nature's complex geometric shapes. Each individual mark looks at complex connections, how nature can survive, how she makes pathways when impacted upon.

Through a variety of considerations, I found I could draw on parallels of how neural pathways and nature survive when impacted upon. My aim is to try and connect the flora that we see daily and showcase how adaptable it can be.





ROWEN MATTHEWS

Steps 2019

oil on canvas
103 x 103 cm

There are wonderful corners in the escarpment of the Grose Valley, in the Blue Mountains of NSW. I like to examine them when the sun is strong and horizontal, illuminating the vertical walls and exaggerating the mystery of caves and crevices of the corners in-between.

In my paintings, I combine aspects of Sublime art with Expressionist art. In this era of post-periodisation, it is possible as well to include Relational art in my ambition to form a dialogue with the land. In this painting, I seek to listen to what this land is saying, look at the action and movement that has taken place in this space, the growth of the rocks, their shifts and seismic settling, their response to rain and wind and sun.

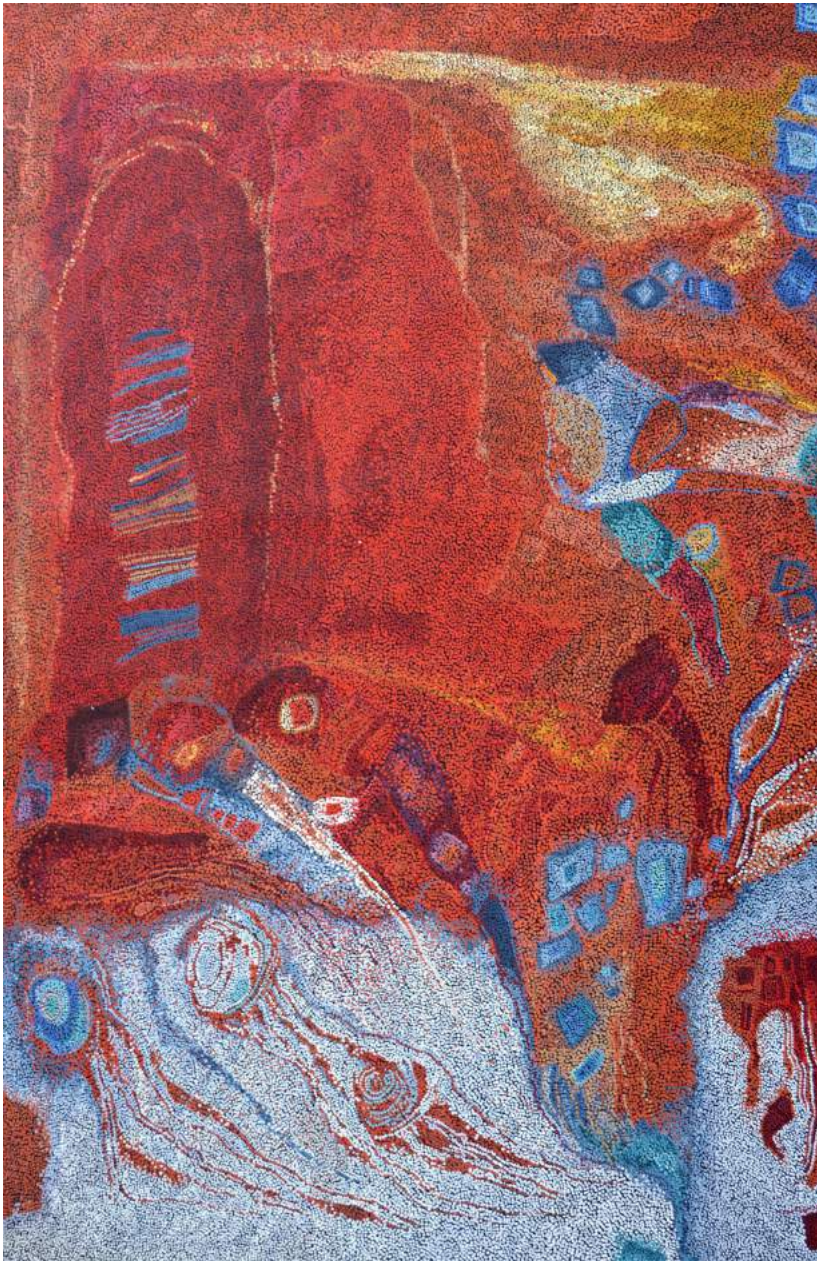
HELEN MCCARTHY
TYALMUTY

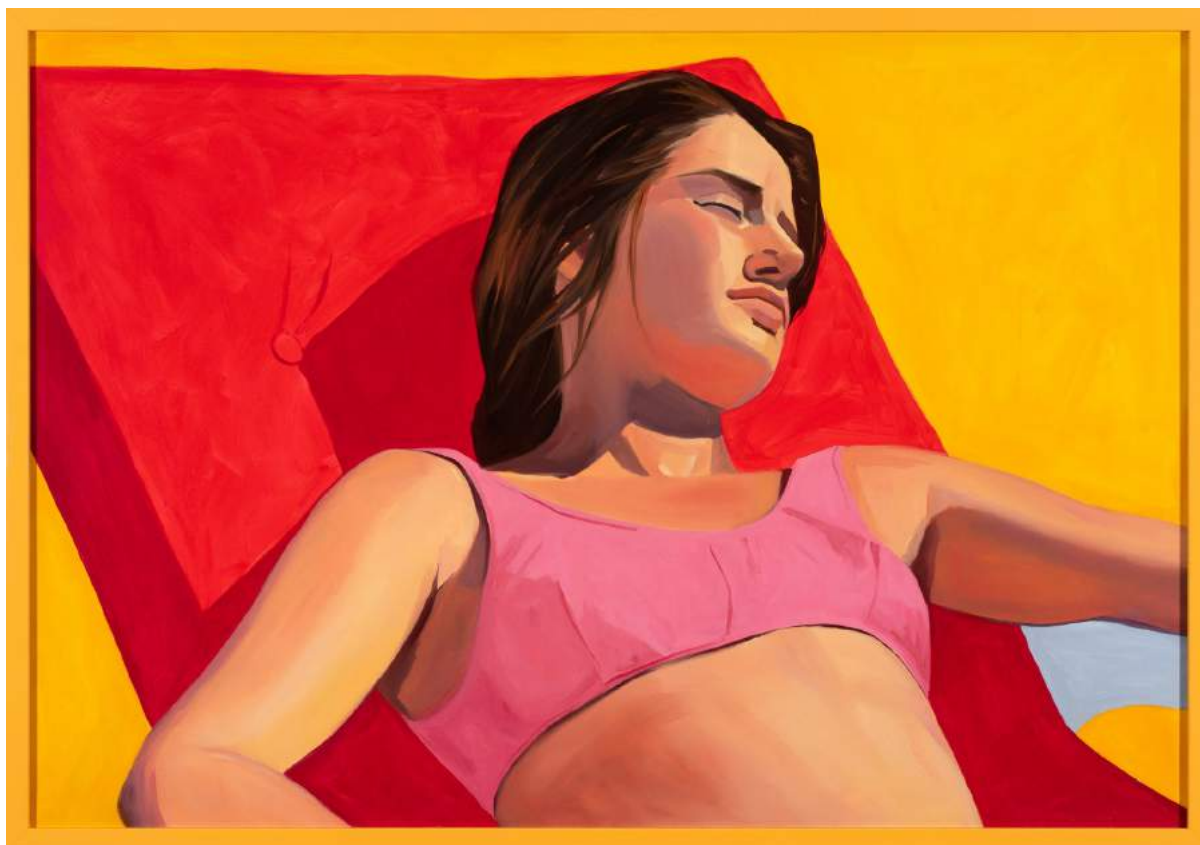
***Ngete (Ant Hills)* 2019**

acrylic on linen
180 x 120 cm

Courtesy of Kate Owen Gallery

During the dry season up north, they burn off the country. At the end of the dry season before the wet starts, the ants start building their mounds. The height of these anthills tells the people how big the wet season is going to be. A long time ago, the elders would know to move to higher ground, especially when they lived by rivers creeks or in low lying areas.





BRIDGETTE MCNAB

June 2018

oil on polycotton
67 x 97 cm

Courtesy of Robin Gibson Gallery

Central themes that shape my art making practice are fantasy, fiction and artifice. My figurative paintings exist somewhere between dream and fact. A culture of spectacle and surface, painting offers a space to re-evaluate the act of looking.

June is an appropriation of a film still from Gérard Lauzier 1991 film ' Mon père, ce héros'.

I source the majority of my imagery from film as there is an enduring dialogue that exists between painting and cinema that resounds with the language of illusion.

Bright colours, clean lines and smooth surfaces are all analogous to the advertisements that sell us our identities on a daily basis. By taking advantage of its slowness as a medium, painting can constitute a means of thinking about and reading images - a paramount activity in modern life.

MATILDA MICHELL
***A small good thing* 2018**
oil on canvas
50.5 x 61 cm

The title for this painting is taken from one of my favourite Raymond Carver stories, which I love for its deceptive simplicity and for the way he writes moments of silence and inactivity. The piece of paper in the woman's hand shows a drawing by my three year old son.





HAL PRATT

River Red Gums - SA 2018

watercolour
36 x 36 cm

The River Red Gum is perhaps the most iconic Australian tree. This painting depicts old trees in a river bed that had survived the harsh climate of the Flinders Ranges in South Australia and periodic floods.

First-hand experience around Wilpena Pound in the Ranges was the inspiration for this painting. *River Red Gums - SA* was developed in the artist's Wollongong studio from sketch drawings and paintings done on location.

GLEN PREECE

Jazzman Plays the Blues

2018

oil on board
87 x 61 cm

I always have music playing in my studio. If blue is the colour of the blues then surely red is the colour of jazz.





SARAH RANDALL

***Windowsill #2* 2018**

oil on board
30 x 25 cm

My current series of still life painting investigates how objects act as an extension of the self. I have chosen to portray objects from home, conveying a personal history with my subject matter. Each work brings an autobiographical account of my personal and family life through common, unremarkable placements of the overlooked. I strive to render these objects with the care I hold for each of them. I believe the way in which we relate to our objects is a metaphor for the way in which we relate to each other.



CHRISTINE READ

Heroic Survivor 2018

oil on canvas

76 x 76 cm

This artwork represents survival. Survival is a primary need for all life forms. As I have negotiated my life, I have come to recognise that plants reflect that struggle for survival. My 'hero' plant is the Gynea Lily, which glows with beauty as the flower emerges and which survives and thrives in incredibly hostile positions along the centre island of busy highways and in dry and eroded terrain.

The lily can withstand drought and bushfire, and in fact, a hostile event like a bushfire, actually brings out its best by causing the plant to flower.

I first drew the lily as a sixteen year old for the cover of our school magazine, 'The Torch'. It was my mother's favourite plant and I still marvel at nature's creation of such a magnificent object.



PETRA REECE

A Visit 2019

oil on linen
122 x 152 cm

I was curious so....I visited Cowra via Google Earth. It was a marvellous trip. I saw many streets with houses I wanted to paint for a series I had been working on. A house symbolizes many things, such as comfort, warmth, family, solitude, nostalgia, freedom and even a prison for some.

According to Jung the house is one of the most common dream symbols, a private place of shelter that protects us in our early life.

Cowra has so many of these houses, neat as a pin, Victorian, Federation and post war 1950s architecture. I kept coming back to Google Earth for more and found myself landing in the same few streets, just at the edge of town centre.

With a couple of small changes, I decided to blend some features together and add an anonymous figure in the sunny warmth of this Australian country town.

LUCY ROLEFF

Last of the Birthday Bouquet

2019

oil on canvas

Through the traditional medium of oils, my paintings reference still life compositions of bygone eras, with touches of the contemporary. They aim to invite conversation around the hierarchy of inanimate objects, as well as reflection upon domestic quietude, solitude and use of space.

Last of the Birthday Bouquet is one in a series of paintings which explore notions of beauty and purpose. These works depict everyday items and elements of the natural world, whilst gently questioning our desire to claim and revere such objects. It is a meditation on our attempts to prolong moments in time, and souvenirs that represent them, for as long as they will last.





MARION ROUNSLEY

Junction Pools, Barrington Tops

(detail) 2019

oil on canvas
61 x 152.4 cm

This painting is from an area in the Barrington Tops which I have visited quite often. It is a wonderful place to walk and explore the bush. I worked from a photograph that I took in Autumn. I love the long grasses and the moss covered rocks, so many different textures.

My work in general, is of the bush, flora and fauna in the local area, including my property and large garden. I work in oils, pencil and coloured pencil, charcoal, pastel, watercolour and lino printing.



MEGAN SERES

***My Desolation Exhales* 2019**

oil on linen
76 x 152 cm

Inspired by Baroque artists and their work, my paintings are dedicated to preserving classical styles and themes and range from small and intimate to large scale. I play with fragmented memories, the ambiguous notion of identity and draw on the visual impression and emotional response of each work.

By intertwining the worlds of Baroque and Colonial Australia with the here and now I hope to shed light on contemporary themes that include the environment, social structures, identity, gender issues, displacement, isolation, memory, and the negation of the female as 'Other'.

My Desolation Exhales - light and shadow, silence and cries, presences and omissions, where the body is incomplete and fragmented and is only given a definite form by persistent effort.



WENDY SHARPE

Erskineville Train

Station 2018

oil on canvas
145 x 182 cm

When I first moved to Erskineville in inner Sydney, it was a rundown, rough area full of life. It was also one of the cheapest places to live. Although it has changed a lot, I am glad to say some of eccentric characters are still here, and a few more added.

I walk from Erskineville to my studio in nearby semi industrial St Peters everyday. This walk is often spent thinking about what I am working on. What I see around me often feeds into to what I am painting.



GARY SMITH
***Cooinoo Drive* 2018**
acrylic on board
72 x 72 cm

Cooinoo Drive celebrates the diversity of the suburbs' domestic architecture and personal security; the urban wonderland. The front garden acts as a buffer; a safety installation, personalised and defended from weed invasion, encroachment and dislocation – a social story.



SALLY STOKES

***The Vanishing Song* 2018**

oil on linen

102 x 122 cm

Every year I go to remote areas, where the sky is star-cladded at night, and I slow down, spend the day connecting to the landscape by drawing, painting and walking. Wondering about the space, the colour, the forms and how much these sacred places are needed for the Australian psyche. Then I return to the studio, absorb the painting notes and connect to the mystery of paint.

LEAH THIESSEN

***Night Flowers* 2019**

oil on polycotton
180 x 180 cm

Photography by Linda Cunningham

My 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 images are a direct emotional response to the bush, beaches and mangroves that surround my home. My paintings explore the unique way of capturing the diversity of the natural terrain. I often start my paintings with the small delicate details found in the bush and then depart to a place of frantic energy.





ANITA WEST

***Rosewood Mist* 2019**

acrylic on linen
110 x 180 cm

My paintings are narratives that explore my emotive responses to the landscape and my experiences within it. I love the chaos of the bush, the dryness of the earth and the layers of history and culture that are intricately woven within it.

My work is very process orientated. I paint in layers of translucent colour and mark that bury and reveal iconic symbols, redefined images, fragmented memories, motifs, and past experiences. I have a natural inclination for ornament and pattern and have many cultural influences including those of Persian miniatures, Asiatic art, and the art of Utopia.

Essentially the work is about trying to find poetry and truth within the subject. I am searching for a spiritual way of demonstrating beauty in the chaotic naturalness of the Australian bush, our way of life and our connection with land.

JUDITH WHITE

***Harbour with Jetty* 2018**

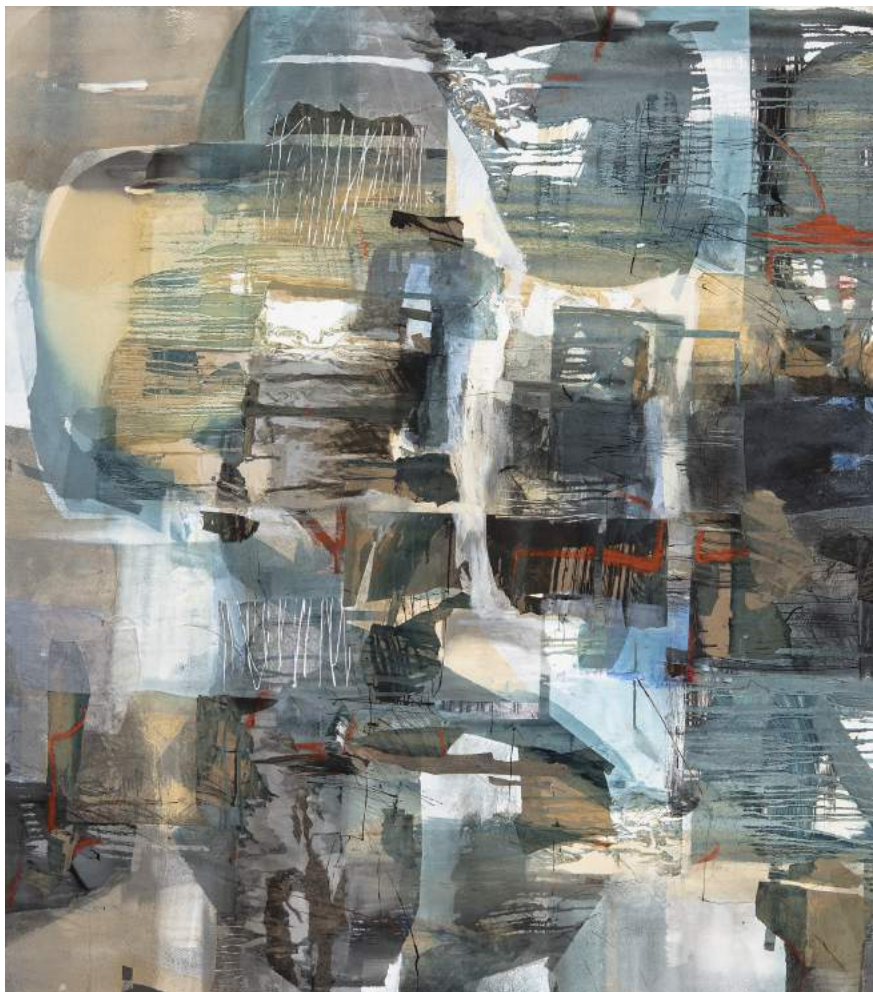
acrylic on canvas
170 x 150 cm

The interaction and connection between urban environments and the presence of water has been an ongoing subject source. For me, lakes, canals, harbours and rivers have a particular presence in the context of the built environment.

In a city the inclusion of a lake can be associated with leisure, or act as a picturesque and peaceful oasis in the context of a park. Canals have a far more utilitarian purpose their aesthetics reduced

to a type of road or commuting passage.

Harbour with Jetty combines fragments of jetty structure, reflections of nearby buildings, elements of a sandy bay and a sense of light on water. As a jetty can be associated with fishing and boating the painting is imbued with a sense of pleasure, the inspiration being realised during a holiday on the South Coast.





CHRISTINE WREST-
SMITH

***Portrait of Gloria Petyarre* 2019**

oil on linen
71 x 91 cm

For the last five years or so I have been painting portraits of fellow artists in the context of their own work.

This portrait is of Aunty Gloria Petyarre who I met in Alice Springs at her studio last year. She lives in the Anmatyerre community, was born in Utopia and is now over 80. Aunty Gloria comes to her studio every morning till late afternoon, each day and sits cross-legged for that time doing her work. I visited her several times and she was bemused that I wanted to draw and paint her.

I had to sit on the ground beside her to do so as she continued to work and sometimes sing, without looking up at me. I was delighted that she happily ignored me as we worked, I did not want a contrived pose in any way and wasn't likely to get one in any case.

I want this work to reflect the concentration and dedication of Aunty Gloria as a fellow artist for whom I have enormous respect and was honoured to have the opportunity to paint.

2019 Calleen Art Award Judge: Jane Watters

Jane Watters is the Director of the S.H. Ervin Gallery, Sydney a position she has held since 2001. The Gallery, one of Sydney's leading public art galleries operated by the National Trust of Australia (NSW), presents the work of Australian artists, past and present in engaging exhibitions.

Jane has curated many important exhibitions, managed several major touring exhibitions and has judged many art prizes including the Portia Geach Memorial Award, NSW Parliament Plein Air Painting Prize and the Gallipoli Art Prize.

After graduating, following studies in Visual Arts, Education and Gallery Management, she commenced her career in the arts in the private gallery sector working for Coventry Gallery, Sydney. Jane has served on the Regional & Public Galleries Association of NSW as committee member, has been a recipient of two Gordon Darling Travel Grants, and a participant in the Museum Leadership Program.

Acknowledgements

The Cowra Regional Art Gallery acknowledges Cowra Shire Council for the 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.

Cowra Regional Art Gallery

Gallery Staff

Brian Langer, Gallery Director

Jacqueline Perry, Gallery Administration Officer (part-time)

Gallery Advisory Committee 2019

Catherine Bennett

Jenni Fagan

Dr Lois Foster

David Henley (Chair)

Jack Mallon

Libby Murray

Jenny Thompson

Janet Ware

Cr Ian Nobes (Cowra Shire Council)

Calleen Trust

Jenni Fagan and Peter Fagan

Pre-selection Panel

Brian Langer, Cowra Regional Art Gallery (Chair)

Jane Watters is the Director of the S.H. Ervin Gallery, Sydney

Catherine Roberts, Senior Curator, Manly Museum and Gallery

Katrina Cashman, Assistant Director/Senior Curator Mosman Art Gallery



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Notes





COWRA REGIONAL ART GALLERY

77 Darling Street Cowra NSW 2794

www.cowraartgallery.com.au

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

Admission Free



**Cowra
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