ADELAIDE PERRY GALLERY

ADELAIDE PERRY PRIZE FOR DRAWING 2017
Finalists’ Exhibition Catalogue

Judged by Professor Richard Goodwin, artist and architect
25 February - 24 March
ADELAIDE PERRY PRIZE FOR DRAWING 2017

Presbyterian Ladies' College, Sydney proudly presents the twelfth Adelaide Perry Prize for Drawing made possible through the continued generous support of the Parents and Friends' Association.

The prominent critic and author John Berger (1926-2017) stated “A drawing is an autobiographical record of one’s discovery of an event - either seen, remembered or imagined. A ‘finished’ work is an attempt to construct an event in itself”.

The works in this year’s Adelaide Perry Prize for Drawing Exhibition of Finalists echo the sentiment above. In presenting their drawings, these artists offer us a myriad of ideas, experiences, open up dialogues and opportunities in which to engage with a rich vocabulary of visual expression.

This year’s judge Professor Richard Goodwin, internationally acclaimed artist and architect has selected a shortlist of 46 outstanding drawings from over 500 entries. A particularly pertinent choice as judge for a drawing award, Goodwin's own professional practice spans the disciplines of art and architecture as well as art education. Since the mid 1970s he has been prolific in producing a body of work that includes urban design, installation, public art and sculpture all of which have a strong foundation in drawing. In judging this year's prize Professor Goodwin's approach was thorough and considered, presenting an exhibition reflective of the high calibre of work produced by artists working within the form in Australia today.

The $25,000 (acquisitive) Adelaide Perry Prize for Drawing makes it amongst the most valuable in the Australian arts community. The ongoing support of the College in maintaining the Prize demonstrates a commitment to the arts in the wider community and importantly within education. The students of the College can attest to the value of having such a reputable Prize as a learning tool as they access the works each day within the exhibition. A note of thanks is warmly extended to all artists for their dedication in making the drawings and sharing them through entering this prize.

Adelaide Elizabeth Perry (1891-1973) the Gallery and Prize's namesake was a contemporary of many of the nation's most important 20th century artists including Julian Ashton, Roy de Maistre and Thea Proctor. During her teaching role at the College between 1930 and 1962, the practice of drawing was central in both her artmaking and teaching as seen in many of her paintings, drawings and prints now held in major collections including the Art Gallery of NSW, The National Gallery of Australia and our own PLC Collection. The annual Perry Prize celebrates her relationship and commitment to drawing within both the College and the broader arts community.

In supporting the Perry Prize, PLC Sydney continues to honour and encourage drawing as a vital and essential function of artistic expression amidst the technological advances of our age. This year's impressive finalists exhibition continues an important tradition within the visual arts.

Mr Mark Hetherington
Curator, Adelaide Perry Gallery

Cover image: Adelaide Perry Untitled Figure Drawing, from artist's sketchbook, circa 1930s, PLC Sydney Collection
FINALISTS
Tim Allen
Lake and mountains
Ink, gouache, acrylic, charcoal and pastel on paper
140 cm x 100 cm
$5,800.00

A conversation about geography, contour, place and memory. This work is partially a memory of a particular landscape but it is also a landscape of the imagination, where wilderness is an idea as much as a specific place. The mark making in my work is crucial. Marks can describe contour and direction, a way of moving through the drawing surface. Those same marks can also refer to navigating the literal landscape, like uncertain or errant compass bearings. In my working process the image emerges from initial expressionist mark making with brush and ink. These early marks may describe intent, movement, catharsis and emotion, but not representation. The image morphs into recognisable forms later in the drawing process and in this way hopefully maintains a tension between representation and abstraction.

Andrew Antoniou
The Endless Mark & Paper Trail
Charcoal and pastel on paper
134 cm x 107 cm
$7,000.00

I wanted in this work to make a drawing about drawing itself. One that honours my life long involvement with its mystery. A work that shows the beauty of its structures, surfaces, tools and materials. A drawing for me is one that engages the collaborative endeavours of the architects of ideas, the builders of compositions and the designers of dreams and dramas.
Roz Avent
Sand Dunes, Port Campbell
Charcoal and ink on paper
110 cm x 86 cm
$3,500.00

For sometime I have been inspired by the countryside near my home in Central Victoria and on my visits to the coast I find myself drawn to the drama played out in nature where the struggle to survive is very apparent. Ancient volcanic action pushes rocks to the surface where the weather over thousands of years forces them to split and erode eventually rendering them to soil where plants struggle to gain a foothold. Along the coast plants cling to the surface of sand dunes buffeted and shaped by salty winds. In the face of such harsh reality life adapts and continues. For me this has become a metaphor for the Human Condition. People also experience great adversity but the need to not just survive but thrive pushes them forward to overcome extreme obstacles. When starting a drawing I chose an image where I can explore a sense of time and place. Then layer upon layer with drawing and erasing adding and subtracting I reach towards a resolution leaving the traces of my struggle.

Alec Baker
Ngura (Country)
Ink on paper
78 cm x 107 cm
$3,200.00

Alec Baker’s ink drawings map out the experienced story of his country. Drawing on rich ancestry, tjukurpa (stories), personal memories and a dynamic lifetime spent travelling across vast desert lands as both a stock man and cultural law man. Alec’s detailed works reflects topographic map like imagery utilising traditional dotting techniques and a tactile palette of inks to highlight and define forms and spaces within the landscape. There is a strong sense of place within Alec’s drawings pathways and songlines become entangled his intrinsic landscape works harness a rhythm and bold resolve.
John Bokor  
**In the Kitchen**  
Charcoal, wash and collage on paper  
80 cm x 100 cm  
$5,200.00  

Drawing is fundamental to my artmaking and has always been the driving force for change in my paintings. I do not see drawing as just a sketch or design for a more important painting but rather as a work on its own and an integral part of my art practice.

Maudie Brady  
**Let The Right One In**  
Charcoal and chalk on paper  
68 cm x 58 cm  
NFS  

For the last three years I have immersed my practice in training and developing techniques of traditional sculpture and drawing of the human figure. This deep work has enabled a growth of proficiency in the technical rigour and structure of composition and representation. I have in this work enlivened the subject beyond the purely physical and temporal. Art has an unrivalled capacity to whisper to the impossible, to draw the dreamed and the imagined back into the world. My ethereal additions to this drawing are designed to indicate the unknown, to gesture to the beyond, and the title guides the viewer to discover emotional and narrative depth within the classical play of light on form.
Thomas Buchanan
*Double developer*
Charcoal, ink, pastel and graphite on paper
55 cm x 75 cm
$3,750.00

My work reflects a fascination with time and the built environment, while querying the environmental and physiological ramifications of city living. I try to draw the viewer through an imaginative timescale that encompasses future or past built environments - utopian and dystopian - and the layered pasts I feel we still inhabit. Any future vision should attempt to communicate with and through the thousands of years of history that precedes it, from Indigenous understandings and uses of place through to contemporary migrant experiences. I aim to create images that work both away and towards, into past and future, using fusion and decay. There are tensions between natural and built environments, between moving forward and being still, between the living and the dead. In its strong attention to the vanishing point, always an invitation to enter the work, I believe *Double developer of place* addresses just such tensions.

Tom Carment
*Show animals, Royal Easter Show 2016*
Ink on paper
75 cm x 110 cm
$4,800.00

I always carry a sketch book and like to draw from life. Almost every year for over twenty years I have been spending a couple of days at each Royal Easter Show doing line drawings of the animals on show. These days you have to attend early to catch the cattle as after judging they are sent back to their properties.
Veronica Cay
 Passage
 Mixed media on paper
 $3,250.00

 Line like a thread in a story can entwine the viewer in the intimacy of a moment; it can be an erratic description or a whispered utterance. In these memory drawings from my childhood on Bribie Island c1960 the marks are an attempt to evoke memories of place - truth is suspended in the shifting, adjusting and layering of marks and materials. It is a way of building and reflecting on experience, attempts have been made to capture the freedoms enjoyed during childhood and at the same time suggest an absence or loss through an obliteration of the surface. Passage refers both to place and time.

Tanya Chaitow
 Self-portait; a step in time
 Charcoal and collage on paper
 135 cm x 110 cm
 $2,200.00

 Drawing is an exploration, an extension of feeling and thinking about my work. It is a felt process, more intuitive, immediate and visceral than painting. It questions and unsettles reality and is elastic and can be moved, erased, changed and reinvented. It is the direct link between my imagination and hand.
Terrence Combos  
**bad move**
Ink and graphite on paper  
65 cm x 101.5 cm  
$1,000.00

My practice adopts the grid as a tool to mediate interactions between abstraction and language. I am interested in the potential of optical patterns, restricted typography and colour relationships to impinge on the act of reading. The resulting works vary in their legibility, depending on the extremity of pattern shifts and the grouping of colour values that normally help to distinguish text from non-text. In the case of **bad move**, comprehension is made nearly impossible, with only slight hints of text revealing themselves to the eye.

Alana Cotton  
**The Bowling Club**
Animation. Duration 7 minutes  
See gallery staff for purchase

My art practice is centered around memory and temporality, personal history, semiotics and image association. Working with deconstructive techniques and digital methodologies, I aim to critique and develop traditional drawing practice beyond the static image. Many of my works explore the changing effects of time on the composition of memories. My work is a fusion of digitized and hand-generated media, drawing on digitally manipulated and changing organic shapes overlaid with charcoal, ink and gouache.
**Samantha Cox**  
*Portals 1*  
Pastel, pencil and charcoal on paper  
143 cm x 126.5 cm  
$1,500.00 Unframed

Drawing for me has been an essential method of medium for developing and experimenting the relations between Reason and Subject (faith). We find in this world the Human substance which is mineral, vegetal and animal and yet is something more; it is not bodily; man has a spiritual soul... The world of creatures shows a marvelous unity and order. It is one world. A number of worlds, separate and wholly related, would not be such a manifest work of divine wisdom as one world, multiple and various, yet beautifully harmonious.

**Dana Dion**  
*Geometric Distortion*  
Mixed media on paper  
126 cm x 96 cm  
$4,200.00

Surprising and alive drawings are unpredictable. Surprise arise from exploration, experimentation, searching and ‘unknowing’ and discovering as you go. When working I have an ongoing active and fresh dialogue between the work and my inner self. Experimentation and trust is core to the dialogue. I paint and draw from memory and feeling. I am very physical when I work, moving energetically. The movement initiates rhythms and capture energy within. The “thinker” is not allowed to come in. This keeps the piece true and alive. Intuition and boldness drive the work. Accidents along the way make for spontaneity and improvisation.
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J. E. Doye

**Mexico ’66 in Katoomba ’16**

Ink on paper

29.7 cm x 21 cm

$750.00

Around a decade ago, I first began using marker and felt tip pens to illustrate ‘still life’ scenes of everyday objects and personal effects in my daily life. This has become a more consistent and ongoing theme in my drawing practice over the past 3 years. In part, these works take some inspiration, from the art practice of members of the Young British Artists movement of the 1990s, mostly, the site-specific installation work of Tracey Emin and her themes of personal narrative. Through her work, I learnt to view ordinary scenes and objects in my daily life as art installation and began illustrating them to reinforce this. These drawings also aim to contrast our current social media and image driven culture by ambiguously elevating the mundane, imperfect and likely overlooked, into the realms of contemplation through artistic representation.

David Fairbairn

**Portrait of V. H. No. 36**

Acrylic, gouache and charcoal on paper

116 cm x 86 cm

$5,500.00

The decision to work directly with a sitter is fundamental to my practice. For me, the traditional process of portraiture, the length of time spent with a person, the day to day stopping and starting of a work as a series develops are factors that contribute to the interpretation of the work. I believe working predominately in Black and White, without the added complexities of colour and mixed media (that were a major feature in my drawings previously) in the new series I will be able to reinforce the underlying formal and abstract structures inherent in the depiction of the sitter, whilst still emphasising the emotional and psychological content. Much of the impetus for my work draws on past European artistic traditions.
ADELAIDE PERRY PRIZE FOR DRAWING

Garry Foye
Capertee Adit #6
Charcoal and pastel on paper
107 cm x 78 cm
$3,850.00

My work relates to landscape, not in the usual sense of copying nature, but the landscape our society creates. Compositions are derived from structures, surfaces and textures left in the ever-changing wake of continuous progression and replacement. Memories too play a large part, as I attempt to evoke a sense of place in almost all of my imagery. The subject for work ranges from redundant mining sites, such as the old shale mine at Glenn Davis in the Capertee Valley to the gold fields of Hill End and Sofala with their suggestions of a nostalgia for a time gone, but not forgotten. Despite painting in many mediums it is drawing that is my first love, the simple act of making those first few marks onto any choice of support with nothing more than, perhaps something as primitive as a piece of charcoal leaves me fascinated with the possibilities of what is to come.

Carrie Fraser
#5.2
Graphite pencil and pen on paper
76 cm x 56 cm
$580.00

I use a rules-based, process-oriented approach to drawing. Each drawing begins with a grid drawn on paper with a graphite pencil, a set of rules (or a system) and a supply of ball-point pens. The work #5.2 is based on a system where the number of lines increase incrementally. I kept a tally as each time I drew a line, I counted it. Making this drawing was highly labour intensive, yet there was also a meditative quality. There came a time though where the line count was too high for me to continue hand drawing within the system. At that time I relaxed my approach and drew as many lines as I wished.
Todd Fuller  
*How to raise a siren*  
Animation  
6:47 minutes duration  
5/8 $950.00

My drawings are embedded in an animation process the results of which I call ‘hand drawn films’. I came to this process after feeling dissatisfied with the static nature of drawing. Learning from the works of Eadweard Muybridge, William Kentridge and even the production houses of Walt Disney Studios, my intention is not only to craft a narrative, but to reveal the process behind the creation of a drawing. For me, this is where the magic lies: in the choices that lead to the finished product, the articulation of space and perspective, the testing of proportions, the layering of tone and the mistakes and misjudgements. These are all elements to be savoured and celebrated in the drawing process.

Tarli Glover  
*The Canola Sea*  
Pastel and graphite on paper  
105 cm x 75 cm  
$3,500.00

For the past few years I have been concentrating on using paper as my base medium to convey the ‘abstract’ in the natural world and have produced several interrelated series with landscape based themes. I am currently using soft pastel and graphite for larger format works on Arches, BFK Rives and Fabriano papers. The regional areas of the Central and the Western Districts of Victoria influence and shape the way I see and approach my art practice and my latest body of work collectively titled ‘Farm-Land’, endeavours to express the strong connection I feel toward the environments I live, work, visit and travel in. Exploring aspects of the ‘worked’ environment I find particularly interesting and engaging, I focus on physical structure, patterning and colour and investigate surface and textural qualities in a broader context of the ‘landscape’ theme. Completed solely in the studio my compositions represent fictional terrains based loosely on existing landscapes.
Jody Graham
*Buried Under the Lies*
Charcoal and pastel on paper  
76 cm x 56 cm  
$2,200.00

To create *Buried Under the Lies*, I engaged in continuous writing in an attempt to access subconscious thinking as well as exploring the calligraphic mark. Fragments of thoughts and conversations are the starting point for partial automatism which is essentially seeking a deeper understanding of stirring memories and encounters. In this text based drawing I am pursuing the pictorial equivalent of subliminal thinking.

Jane Grealy
*Maria's Garden, Harvest Moon*
Charcoal and pastel on paper  
68 cm x 108 cm  
$6,800.00

It had been several months since I had first sketched in my neighbour Maria’s garden and I found it overtaken by the beans that now covered every frame and trellis. The space was more closed in, a vigorous green wonderland, and it felt that left unchecked, those beans could take over the house, even the world. We had a harvest moon at this time, and again the garden was transformed by the intensity of the light of a super-moon, drained of colour but with a sharp clarity of detail and shadow. Maria’s garden is typical of Italian post war immigrants that settled in our inner city suburb. Everything in the garden from the shed to the climbing frames for the beans has been constructed by Maria and her husband. No material is wasted, everything is recycled, found and reused. Now widowed and in her eighties, should Maria leave, the garden, sheds, everything will be lost.
Nicholas Hall
**Bottlecap 1 to 70**
Pen and ink on paper  
55 cm x 75 cm  
$2,600.00

My work explores the psychological, cultural and historical aspects of our modern species’ problematic relationship with nature. Recently my drawing practice has been a vehicle for me to imagine the progression of everyday man-made objects through time and space. The original objects evolve and change in a linear trajectory, from left to right, frame by frame across the paper. As every drawing is begun without a specific transition between each form being known every frame and change in form suggests another and so it becomes a process of interpretation, projection and ultimately a product of the sub-conscious.

Geoff Harvey
**Reg & Dog (trumpet)**
Ink, chalk and pastel on paper  
50 cm x 80 cm  
NFS

Drawing is fundamental to everything I do as an artist. For some time now I have been concentrating on drawing portraits of humans and dogs. I find these portraits reveal much about the sitter. Reg and dog trumpet are individual friends of mine and they don’t know each other. But they are linked by their mysterious inquisitive nature as the look back at the viewer and me. They are both taking much of what is happening around them in I think..
Pei Pei He
*Rhythm of City Life*

Pencil on paper scroll
19 cm x 600 cm (displaying in variable length)
$3,800.00

As a Chinese born Australian artist, I am really interested in the form of traditional Chinese scroll drawing, it is very distinctive which can be rolled and unrolled, and it carries multiple perspectives. I feel fairly spontaneous and excited to draw on paper scroll in variable length. I consider it may have the capacity for my purpose of depicting the endlessness of city life.

Kendal Heyes
*Boat 1*

Ink on paper
100 cm x 150 cm

Drawing is a process through which I explore and develop ideas. This drawing is from a series about the ocean, and the coast as a liminal space and the stage of many historical and political narratives, like that of refugees trying to reach Australia by sea. The image is made up of dots, drawn with a marker pen. The making of these images one dot at a time is literally an extended meditation on the issue of refugees. The dot-image format also highlights the media’s problematic role in representing refugees.
Judy Holding
Diary 1 - revisited (unique state)
Ink, linocut, silk screen, watercolour, vinyl artist’s book
20 cm x 20 cm x 300 cm variable
$5,500.00
My practice is multi medium, layered and landscape based. Historical references are important.

Graham Kuo
Of the Light
Ink, acrylic and pencil on paper
57 cm x 57 cm
$2,000.00
My drawings are a creative reconciliation of East and West, a combining of a traditional Chinese calligraphic aesthetic with Western Abstract Expressionism.
Yvonne Langshaw
Journey to Irlwentya
Ink and watercolour on paper
76 cm x 116 cm
$3,000.00

I work mainly in acrylic, and sometimes use oil, gouache, watercolour and mixed media. Botanical and ecological studies have lead to a profound love of the world of nature in all its forms, and my travels in many parts of Australia and overseas give me the pleasure of working in the field. Colour, shape, pattern and mark making are some of the elements of painting and drawing that concern me. From my beginnings as a landscape painter, I have become drawn to still life and interiors sometimes with figures, subjects that are an excuse for colour. Often reality is subjugated to capturing the spirit of the picture with loose and free methods of working towards a more abstract result. My works seek to convey my own experiences and vision using the language of paint and materials - a journey into both mind and place.

Adrian Lockhart
ARTFORUM. The Power of a Full Page Ad.
Mixed media on magazine pages artist’s book
30 cm x 30 cm
$3,000.00

The first few pages of Artforum magazine feature advertising by the elite galleries at the top of The Art World Pyramid. And having visited some of these galleries recently in Europe, I saw the result of the power that resides at the pinnacle. I have since had much pleasure practicing my work, mostly automatic drawing, on some of these gallery ads, sharing in, vicariously, some of this power. There are two aspects to my idea of drawing. Firstly is the discipline of observation and drawing from the natural world to gain skill and knowledge. (Feeding the mind). Secondly is to empty the mind, and relying on automatic drawing and the subconscious, to create spontaneous and intuitive images.
ADELAIDE PERRY PRIZE FOR DRAWING

Lily Mae Martin
Rebirth
Ink on paper
105 cm x 75 cm
$4,000.00

Rebirth is a meditation on the identity shifts that occur in a woman after the act of giving birth. Birth is a physical experience that may be simultaneously extraordinary and traumatic. Motherhood is central to a traditional understanding of female identity; at the same time, the physical implications and complications of birth work in direct opposition to contemporary female beauty standards that play a role in reinforcing those same social roles and responsibilities.

The woman in this drawing kneels naked, but it is not a pose of submission. She leans forward as if poised to stand, her hands gripping her thighs. The face, usually the primary source of emotional expression, is hidden, giving the naked body space to speak. The woman's breasts and stomach draw the viewer's focus, representations of both sexuality and motherhood and the complicated relationship between the two.

The scarring across her belly, incurred from a pregnancy injury and usually hidden from sight, recalls physical distress and trauma, but also speaks to experience, knowledge, strength and resilience.

Catherine O'Donnell
Urban dwellings series #1
Pencil on paper
25 cm x 56 cm
NFS

My drawings are an exploration of the architecture; culture and history the urban environment with a current focus on 1960/70s housing estates. At first glance the qualities of these utilitarian dwellings may not be evident as all too often these houses are not always given the same value as other housing and have become a cultural signifier of lower socioeconomic communities across Western Sydney. Through my drawings, I aim to extract both the sense of humanity that comes with the fact that people live in these buildings and the more formal aesthetics of these places. I employ realism as a catalyst to ignite the imagination of the viewer and invite them to look beyond the mundane and banal. To revisit these spaces imaginatively and find the aesthetic poetry embedded within the suburban landscape, while at the same time disrupting cultural prejudices which prevent people from seeing the underlying elegance of these simple buildings.
Andy Quilty
Self-portrait studies #1
Graphite and spray paint on Arches paper
29.7 cm x 21 cm (each) x 16 panels (frame size: 130 cm x 95 cm)
$3,500.00

These studies are part of a temporary, self-imposed ban on drawing at a large scale. I sensed my bigger works becoming laboured and repetitive, the considerable time commitment on a single work forming a barrier to really explore the language of drawing in fresh and evolving ways. Operating on a smaller scale over multiple studies, I am interested in the immediacy of drawing as an instant, economic means through which I can interrogate ideas in a candid and exploratory manner. Limiting the works in colour, mark making tools, and disallowing the ability to erase, are conscious decisions; conduits to engender some sense of truth in examining oneself - what goes on stays on, everything sticks.

Lyn Raymer
North-South Filings, 2017 (Shatin series)
Charcoal and pastel on paper
85 cm x 35 cm
$1,900.00

This drawing is one of a series. I am looking at the constantly changing shapes of crowds and those who move among and through a very public transit area with purpose and pattern. I refer to photographs after establishing the broader abstract shapes viewed from overhead. I work from the gesture to the squint. My thoughts mass and migrate across the surface the same way as the crowd, determining destinations; dreaming of detours. I use a reductive technique in charcoal and black Conté. In this work, charcoal was rubbed onto the paper’s surface, and the image revealed by lifting or erasing the pastel. Erasers are my white chalk that chase the light.
Melinda Schawel
Letting Go
Ink and pencil on paper
120 cm x 89 cm
$4,600.00

My drawing practice involves tearing and perforating 640gsm paper, as well as applying ink washes and pencil to create multi-layered compositions of various shapes and textures. While each piece reflects a microcosmic view and experience of nature’s delicate processes, and could be described as a mediation on the nature of paper itself, fundamentally my response is an emotional one, triggering feelings of fragility and vulnerability in a world that often feels quite random and unpredictable.

Brenton Schwab
Conversation Withself
Pastel, pencil and acrylic on paper
38 cm x 57 cm
$800.00

Drawing is why I started in art. Today drawing for me is a form of note taking/visual exercise. Conversation Withself was completed in the autumn of 2016. It is from a group of six drawings on paper and 50 smaller (A4) works on paper. My artwork is often described as abstract but it is always influenced by my environment. Autumn of 2016 was a transition period and a new found freedom.
Robyn Shaw
*Of Seagrass and Sheoaks*
Charcoal, ink, graphite and gesso on paper
38.3 cm x 56.5 cm
$750.00

I want to hold onto and extend the experience of being in the space: the coastal environment’s moods, colours, contrasts, smell, vegetation, and visitors combine with the memories and associations of my youth. There are many layers of seeing and experiencing this changing space and my aim is to capture through my eyes the feeling of being there. I want to show the viewer my relationship to the space through the exploration of my brush/pencil as it moves over the corresponding shapes and space. Because of the exploratory nature of my drawing, I have kept to a small size and used the mediums charcoal, ink, graphite, eraser, gouache and gesso. These enable me to process the artwork noting changes that occur both in my observation and in the landscape.

Jeannette Siebols
*Poem’s Heartbeat*
Chalk, ink and wash on paper
105 cm x 75 cm
$3,500.00

‘All Writing is Drawing’. With the touch of the brush and poems in my head, I explore the expressive and sensual potential of the calligraphic line as a gestural rhythm and as a motion of being.
Donna Smullen
P10, With homage to Titian
Mixed media on paper
150 cm x 100 cm
$6,000.00

My work moves across disciplines, embracing the practice of drawing as its foundation. Some of my images are appropriated, having the appearance of being relics, as if they have travelled across time to be with us. The concept of time and its effect on our surrounds has contributed to the work. The sublime skill of the portraitists that have gone before us, their ability to catch something other than a mere likeness, gives their images a powerfully ethereal and liminal quality. This power is then enhanced by the ageing process, further intensified by the veneration we confer upon the artwork, so that in one sense, it becomes something else. There is an excavational quality to my work. I use a process of subtraction and addition, using layers of paint and graphite, and then stripping some of the stratum, to reveal the final image. As nature and the elements leave their mark upon all things over time, this practice of erasure bestows upon each piece a literal and metaphorical depth.

Laura Stark
Landscape Reconfigured
Photopolymer print from drawings
38 cm x 104 cm
$2,400.00

My interest in this work was in the juxtaposition of drawing elements made possible by overprinting. There are three images incorporated in this work.

1. A pigmented ink drawing on watercolour paper washed out to produce tonal nuances. This drawing is the key element in the work.

2. A transfer monotype on BFK Rives paper, used to give a rich textured line with which to overlay the tonal drawing.

3. An image used for the underlying pattern of a scribbly gum.

These three images were transferred to three photopolymer plates. The plates were inked in different colours and printed. The approach was experimental and many variations were produced before the four final variations were chosen. Although printed with a press as an intaglio print, the image is essentially based on drawings.
ADELAIDE PERRY PRIZE FOR DRAWING

Sweet + Shore
Rhapsody of Time
Mixed media on linen
102 cm x 117 cm
$12,000.00

We are an artist collaboration Sweet + Shore between artist Anne Penman Sweet and scientist Dr Jesse Shore. Our work is based on an exploration of the natural world - both the macro and the micro, and the use of multiple media and techniques to describe these. Drawing is a particularly poignant, lyrical and intrinsic part of this repertoire, and enables us 'to drill down' into detail in a way that few other techniques can. Drawing allows us a high level of spontaneity and freedom of expression, and an ability to integrate many disparate parts of a work into a comprehensive whole. We are also interested in pushing the boundaries of what constitutes 'drawing'.

Claire Tozer
Second Point Trail 2 - Bouddi
Ink on paper
76.5 cm x 114 cm
$3,000.00

The Bouddi National Park on the Central Coast, is home to the most exquisite mass of Australian native brush and trees. Once a week I walk with my husband into this wonderful area where I drool over the shapes, the brittleness, the sound of the small birds dodging the thick shrub of their homes. There is no greater feeling for me, of joy and peace than observing the ins and outs of every shape and dry twig. In the Spring, delightful accents of native flowers peep through the undergrowth. There is no noticeable movement in this brush (except for the Ren's) but like a poised dancer the dried scrub creates shapes in still motion. I feel connected to this Australian landscape when I draw; every nook and cranny, every negative and positive space needs to be noticed to truly appreciate what we actually have in this wonderful country.
Teo Treloar
Black Geometry (Structures) 2016-2017
Graphite, charcoal and tape on paper
150 cm x 60 cm
$7,800.00

My practice is a primarily investigation into drawing that is exploring the aesthetic relationships that exist between realism, figuration and symmetrical abstraction. This is done with the traditional approach of utilising graphite on paper. Thematically the work is navigating a position where existential aesthetics, usually associated with literature, can be placed and teased out in the drawn image. In addition to this I am interested in how Post-Structural narratives can be constructed through a collective of drawn images. In this context narrative and meaning is not dictated, rather it is defined by the viewer through the prism of his or her own lived experience.

Anastasia Wiltshire
In and of Ourselves
Oil and pastel on paper
90 cm x 77 cm
$1,100.00

Although we are interdependent with our external environments and relations, we exist in isolation within our individual perspectives. This drawing is about the intrinsic nature that is ourselves, bound within internal and external realities. It is about our struggles, vulnerabilities and uncertainties in an attempt to create certainties within perceived realities.
India Zegan
*The tree would only be found at higher altitudes III*

Pencil on paper
150 cm x 100 cm
$3,850.00

*The tree would only be found at higher altitudes III* (2016) is the third experimental and autobiographical drawing from a series of seven. It allegorises slow building, wild weather events. It is an exploration of agency. By this I mean the incremental shifts of knowledge that enable effective action for the migrant, refugee or sailor, who passes into uncharted and unfamiliar waters. This precariousness is heightened when the ship’s compass stops working. To steer us through unknowable waters, these allegorical works imagine an encyclopedic study of cloud patterns.

The heavily worked surface of this drawing references the historic oilcloth sails that sailors once used to power their journeys.

(Photo credit: Felicity Jenkins)
Acknowledgements

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