Judged by Mr John Wolseley, artist
Adelaide Elizabeth Perry (1891-1973) was a contemporary of many of the nation's most important 20th century artists including Julian Ashton, Roy de Maistre and Thea Proctor. The connections with her community in the Sydney art scene are similar to those shared by the artists exhibited together in the Perry Prize 2018. Throughout her role at PLC Sydney between 1930 and 1962, the practice of drawing was central in both her artmaking and teaching. This is evident in many of her paintings, drawings and prints now held in significant collections including the Art Gallery of NSW, The National Gallery of Australia and our own PLC Sydney Collection. The annual Adelaide Perry Prize for Drawing, an acquisitive award of $25,000, both commemorates the artist's contribution as a visual arts educator at the College and celebrates the ongoing relationship she enjoyed with the art world of the day.

Supporting the Adelaide Perry Prize for Drawing at PLC Sydney since its inception 14 years ago, the generosity of the Parents and Friends' Association has been invaluable. The contribution of the Association, evident in events such as the Drawing Prize highlights their generous spirit and active participation within the College.

This year, John Wolseley, artist and Judge of the 2019 Perry Prize has selected 43 finalists from over 470 entries. Although not the easiest of tasks, due to the breadth of artistic talent within the submissions, John has meticulously, carefully considered and selected a diverse range of works that are not only aesthetically pleasing to the eye, but also conceptually intriguing. With each finalist we, as viewers are drawn in to the works and immersed in the joy and celebration of drawing as an expressive medium. Throughout, there are bold and monochromatic notes with bursts of colour in between that interplay like a choral of narratives, nevertheless each individual work invites us to take a step inside the intimate worlds of each artist and share in their journey.

As one navigates the exhibition space the works begin to reveal themselves in figuration and abstraction, whether it be an exploration of self, a process of healing, a dialogue, a documentation or an investigation into the current social, political and changing climate, there is an apparent organic and humanistic feel within the selection of works collectively. However, individually there are moments to pause, to meditate, to be humoured and simply appreciate the performative process of drawing and the ways in which artists can stretch the boundaries of the medium to challenge our understanding of drawing. This notion of challenging the medium can be seen in several works such as Penny Mason's Mirabilia, Frost and Snow where frost and snow are a tool in the mark making process, in Todd Fuller's labour intensive, erasure animation My Brother calls this place God's Country and in Jennifer Keeler-Milne's Wunderkammer of Beetles, bugs and butterflies, to mention a few.

This year's winning entry Full Fathom Five #9 by Sally Simpson, presents as an immersive, anthropomorphic abstraction, and the title of the work draws reference from Shakespeare's The Tempest. Simpson states her “starting point is the natural world in its topographical manifestation and in the artefacts that result from human interaction with that world” and this is evident within the multi-layering of medium and meaning in this arresting work. John's extensive knowledge of literature and drawing was evident throughout the judging process, as noted, “I can almost see what appears as coral, white, within this work. Very relevant to today”.

The Adelaide Perry Prize for Drawing is one of the most esteemed Prizes in Australia, and is made possible by the ongoing support of the College, and the students of the College are afforded with invaluable experiences by having the Adelaide Perry Gallery and the Drawing Prize as an accessible learning tool.

Great thanks is extended to all of the artists, finalists and entrants for their dedication to the practice of drawing, for creating these works and sharing their stories through entering this Prize.

The Presbyterian Ladies' College Sydney, would like to thank John Wolseley for his generous time and expertise in judging this year's Prize.

Ms Courtney Wagner
Curator, Adelaide Perry Gallery
FINALISTS
Kim Anderson
*Mourning Dance I*
charcoal, pastel and ink on paper
150 cm x 100 cm
$4,000.00

Close observational drawing forms the core of my practice as I explore the physical manifestations of a psyche in turmoil, and the ever-shifting relationship between our inner and outer worlds. In intricate detail I focus on how powerful internal emotions can be embodied, often undertaking a deeply personal psychological scrutiny in order to confront the more difficult aspects of human experience. *Mourning Dance I* shows a moment of intense grief, but also in some ways a kind of release. I channel my feelings of grief and loss into my artmaking as a way of coming to terms with them, and accepting that loss is an inevitable part of life. I place myself within my work, allowing myself to succumb to the physicality of emotion while photographing a solitary performance witnessed only by the camera lens. I then take this documentation into my studio, and what was a very private ritual becomes public through my drawings. Ultimately, my aim is to make work that has a potent physical and emotional presence.

Oliver Ashworth-Martin
*Augmented Illuminations - Eucalyptus*
pastel on paper
76 cm x 178 cm
$3,200.00

The native seed pods of Australia have become a central theme in Ashworth-Martin’s work. Since moving to this ancient land four years ago, the UK born artist has become inspired by their forms, varieties and complexities. For the artist these seed pods hold poetic symbolism, representing the endless flow of life coming into form, moving through form and leaving form. Moving beyond traditional botanical studies the artist’s work transcends the scale and familiarity of these everyday mundane natural objects, and re-awakens a fascination with our natural world. Through a process of magnification, abstraction and dramatic formal contrast, the artist is inviting the viewer to engage in a deeper contemplation of these natural forms and see the hidden fractal order present within all life. Like the great structures of worship, *Augmented Illuminations - Eucalyptus* celebrates and incorporates the mathematical and geometrical harmony within nature, while also referencing solar and lunar cycles that are intrinsically linked to all life on earth. By utilising astronomical phases and celestial angles within his drawing practice, the artist is elevating the seed pod to totemic and revered significance, honouring nature’s true power.
Karen Barbouttis  
*Turf War (diptych)*  
pencil on rag paper  
66 cm x 120 cm (each panel)  
$4,000.00

I enjoy observing animals and their interactions with their environment, with each other, and with the artist as the observer. As the ‘artist as observer’, the first thing I always want to capture is that moment when the animal I am either watching, drawing or photographing, actually watches me. Eye contact creates a special feeling as it is in that moment that communication happens, that moment that I actually ‘see’ that all life has a soul, that all life wants to live, that all life has dignity, that all life has compassion - that “ALL LIFE MATTERS”.

Michael Bell  
*Some artists spend too much time by themselves*  
charcoal on paper  
70 cm x 100 cm  
$3,000.00

This drawing 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. My usual art practice in my Newcastle studio is to work pretty much in isolation, but in Hua Hin, I found the collaborative nature of some of the artists inspirational. Their finished artworks conveyed real generosity and lack of ego. The written message in my drawing comes from this observation. And the dog in this drawing lives on the nearby beach in Hua Hin, while the rooster is loosely based on the local big wooden chicken sculptures that stand by the side of the road – usually advertising “Eggs for Sale”.
Tony Belobrajdic
Rain?
graphite, wash and charcoal on Arches paper
103 cm x 66 cm
$1,900.00

People and goats do not mix, socialise, walk together or share umbrellas when raining. Not in the big cities, but I have seen them doing that in a small village in Europe a few years ago. Sitting together in a garden sharing an umbrella like one would do with a friend. This is where the idea and inspiration for my drawing came from.

Kate Belvedere
Study for a self-portrait
graphite on paper
30 cm x 25 cm
$600.00

Drawing, for me, is the most powerful meditation one can undertake. The immediacy of the process of pencil to paper does not allow for thoughts to distract me. My aim is to relate the experience of a single moment into pictorial representation. Simple and exacting, What happens within an hours drawing is what stays on the paper.
Stephen Bird
*Bathers at Mahon Pool*
ink on Holland paper
64 cm x 48 cm
$1,800.00

Drawing is the process by which humans download their thoughts, visions and ideas. I often begin my day in the studio by making a few ink drawings as a way of clearing my head and focusing my mind for the day’s work ahead.

Honor Bradbeer
*Car Seat*
charcoal and pigment on paper
76 cm x 56 cm
$1,800.00

In drawing from memory, some things fall away, while others remain. Feeling stares down fact. This natural selection process is very useful in learning to draw my daughter in a way that feels true. This work is from an ongoing project called, ‘Daughter’, through which I am thinking about motherhood, childhood, and what it is to be and raise a girl at this moment in time. Previously, I worked scrupulously from observation. But the return to art practice after becoming a mother is another sort of birth. The terms of drawing by which I always worked have been upturned, and something rigid has given way. For instance, in almost forgetting where I end and my daughter begins, outlines and edges have become negotiable. The centre is in two places. Proximity is so potent that space becomes active. So I am trying to keep my practice fluid and open, finding ways to absorb movement, transience, feeling and in-between states into my work, to make a trace of something true before it is gone.
Robyn Burgess

*Self-portrait in Siberia*

ink, pastel, oil-stick and resin on paper
25 cm x 19 cm
$2,200.00

I struggle with mobile phones and I have never turned the camera on myself. This drawing is a marker of the foreign, befitting a lone traveller riveted in a frozen -30c landscape. I went to Russia the year after my mother died; that is hardly heroic, but she was. I wanted to retrace Dostoyevsky’s train journey to exile in Siberia There lingered an intolerable closeness; it was painful to draw. I returned to St. Petersburg but the experiences, urgency and unease were etched in my memory forever. On return home I made drawings and large paintings of this ‘presence in a landscape of absence’; the most recent work in this series ‘Self-portrait in Siberia’, grasps at the elusive feeling of unreal reality, of instability. The drawing displays the curiosity of combining materials such as ink, pastel and oil-stick which typically repel each other on paper, but are contained by a spill of resin. One can squeeze a multitude of experience and materials into small works. This work is anxiously, tenderly drawn; scratched and swathed in tensely graced rope - like lines. Political unrest is implied alongside the unravelling of pictorial strategies. The silence is filled with strokes of snow.

Tom Carment

*Self-portrait, end of summer*

charcoal on paper
42 cm x 30 cm
$900.00

This self-portrait was done at the end of last summer in the light well of our house in Darlinghurst. Every six months or so I pull out a mirror when the feeling takes me, to document my decay, or should I say my maturation? Afterwards I threw this drawing in my plan drawers, not liking it much, but then pulled it out again a few months later and found that its scruffiness had grown on me, and my partner Jan thinks it’s a good likeness.

Photo credit: Penelope Clay
Hua Cun Chen

*What you see and what you know*
pastel on paper
90 cm x 60 cm
NFS

*Reproduction isolates a detail of a painting from the whole. The detail is transformed.* - John Berger

These unexpected juxtapositions (isolated details) are apparently incongruous in terms of their subject, date and function. Each detail displays itself individually and allows itself to merge collectively. In this project I intended to convey a linking between masterpieces, printed products and transitions. I experienced drawing by perusal of masterpiece painting. It might slow you down. Note: Details from: Albrecht Dürer’s Eva, St Jerome in his study, Artemisia Gentileschi’s Judith Beheading Holofernes, Johannes Vermeer’s The guitar player, Rembrandt van Rijn’s Susanna and the Elders Jean-Auguste Ingres’s The Bather of Valpincon, Jean-Francois Millet’s The Gleaners.

Tony Costa

*Lindy Lee*
compressed charcoal on paper
107 cm x 76 cm
$5,000.00

In portraiture first you have the appearance and then you have the energy within that appearance. I hope that all of my feelings and sensations about my subject are embedded in the work. The marks in my work are completely spontaneous and intuitive. Ultimately I am interested in transcending appearances in order to discover new pictorial truths. Lindy Lee is an Artist and a Zen Buddhist, this is a drawing I made of her in meditation.
Thea Costantino
*Where my bones are buried*

graphite on paper
75 cm x 50 cm
$4,400.00

Thea Costantino’s work investigates the representation and memorialisation of the past: the use and abuse of history, the continuing influence of the past on the present, and the ways in which repressed or forgotten material can resurface in daily experience. Although the artist works across a range of media, drawing in particular is used as a method for exploring the talismanic power of objects including photographs, which despite their ubiquity often have intense personal significance and are intimately tied to rites of memory. *Where my bones are buried* is a portrait of the artist’s ex-husband executed in hyperreal detail. He reclines, perhaps sleeping, swooning or unconscious, the whites of his eyes showing through long eyelashes. Drawn a year after their separation (with the permission of the subject) this painstakingly rendered portrait is a souvenir of the process of mourning, recovery and accommodating the weight of the past.

Amy Dynan
*Water*

charcoal on paper
105 cm x 75 cm
$2,800.00

*Water* is a drawing inspired by my recent travels in Iceland and Norway, where I became captivated by the movement of water as a symbol for who and what we are. For me, drawing is an emptying of oneself onto the page, and this work goes in part to represent that feeling. The dynamics of light and shade work as a metaphor for the opposing forces in nature and in ourselves, creating an image that hovers between land and sky, the material and ethereal.
Laurie Franklin  
*The skin I shed no longer fits*  
charcoal on satin and canvas  
154 cm x 96 cm  
$1,850.00

My creative practice is based around stories within stories and layers over layers of themes. My artwork *The skin I shed no longer fits* is an ode to the creative process of evolving and growing. I work intuitively, carefully balancing form and design, taking a fragment of the everyday to create a larger whole. I have sketched a crashing wave on a base of primed canvas, the figure is drawn on an opaque satin which allows the viewer to see through the layer to the background. The satin is torn, cut and stitched to create tactile layers to fully showcase the contrasting dark charcoal and soft off-white of the satin. Depending on the viewer’s angle and light source, the background is either more or less visible and the satin creates intricate shadow patterns. A flame has been passed over the edges of the satin so the singed edges create additional tactility.

Todd Fuller  
*My Brother calls this place God’s Country*  
hand drawn animation, 8:04 duration  
$850.00

I utilise drawing as a democratic method for connecting people, compelling audiences, telling stories and reframing histories. My hand drawn animations are labour intensive artworks which draw, document and erase imagery across thousands of stills. *My Brother calls this place God’s Country*, is an animation which compiles daily gestures from the regional town of Branxton where I grew up. The piece becomes a psychological portrait of a place alluding to the stories which define, unite and separate this community. There is something uncanny, comforting and disturbing in the Lion’s Club sign, the three churches, two pubs, local beat and constant whirl of coal trains on the edge of town. The town is both generic and unique in its qualities, like many communities on the cultural fringes of Regional Australia. In this animation drawing does not simply generate motion and articulate movement, but it conjures a sense of memory, time and nostalgia.
Keith Fyfe
Stepping Out
oil, ink, graphite on colour chart samples
60 cm x 81 cm
$2,950.00

I approach drawing without premeditation, except that I know it will be about landscape. I apply odd combinations of mediums to the paper surfaces with strange-looking tools to prevent me being in total control, which makes the act of creating more interesting. This way of working produces a lot of failures. 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 very best ones paint themselves but that's another story. The individual drawings in this work are small (5 x 5 cms). It interests me the fact that it is recognisable as a landscape yet the scale is contradictory. Because they are small you are obliged to take in the whole rather than observe detail. I'm not a big fan of exactitude as it leaves no space for the viewer to complete the picture.

Jody Graham
Magpie Marks
charcoal on paper
133 cm x 114 cm
$3,520.00

I make drawing tools as a device to explore using different things to draw with. Doing this because I am searching for ways to remove ego from making marks into a place where the joy of drawing without overthinking it can be experienced. Magpie Marks is a drawing made using drawing tools created from burnt trees and branches from bushfires in The Northern Rivers, NSW. When I was using these utensils, I was thinking about the marks magpies make as they walk on the ground, with their black stunning feet and beaks pecking and sinking into the earth in search of food. The more I study and learn about our feathered friends the more I discover the wonder and complex truths about Avian behaviour and Intelligence. My aim is to communicate some of this information into a visual format.
Jane Grealy
*Maria’s Garden, Spring Beans*
charcoal, Pitt pastel on paper
67 cm x 108 cm
$6,800.00

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. This is the ninth drawing of that garden, and possibly the last. The beans cover every frame and trellis. In spring, the growing space is closed in, a vigorous green wonderland, quite different to the garden laid bare by the heat of summer. I see new development all around us and I know Maria’s house and garden are unlikely to survive the increasing pressure for higher density living.

Sue Grose-Hodge
*Pencil on paper*
graphite pencil on paper
9 images, all A4 sized (21 cm x 29.7 cm)
NFS

These images are the result of drawing without conscious thought -- that is, they aren’t literal representations of the real world. Rather, they’re a way of exploring the process of drawing itself -- the ways in which pencil on paper can suggest light and dark, form and absence of form. I find that the drawings take on a life of their own. Often they begin as one thing and become something else.
Allis Louise Hamilton  
*Around the corner from the Seeping Spring – Warraweena, Flinders Ranges*  
oil pastel and pencil on paper  
29.7 cm x 42 cm  
$1,350.00

My artistry reveals itself through various mediums, from drawing, painting, music and poetry. I am driven to express my impression of the blessing of life into works that can feed the hearts and minds of the viewer, listener and reader. I began this work on the final day of a drawing trip to the Flinders Ranges last Autumn. I often set out around my home in central Victoria, packed with a boiled egg, thermos and hat, to perch on the earth and transpose the vista about me onto the blank page. So to find myself creating within the majesty of the Flinders Ranges was a humbling and thrilling experience. For this work I settled myself on the grey, blue, and purple pebbles of the drying creek bed, around the corner from the seeping spring, where wallaroos dig among soft gravel to lean on their elbows and drink from their freshly dug pool of water. While I drew my impression of this awesome waterway, that reveals itself in layer upon layer of shale, I watched a family of wild goats traverse the far horizon, making their way down to the life-giving spring while above a magpie called in the still, enormous air.

Pei Pei He  
*Streets Melody*  
charcoal on rice paper  
57 cm x 96 cm  
$2,900.00

The inspirations of my drawing Streets Melody come from daily life around me. I often spend a great deal of time in the city and recording or mirroring what I see. The buildings, lights, signs, traffic, noise and people...there is a dense and diverse complex order; it seems to be interweaving to form as a magnificent urban symphony. I like to invite viewers to join into my drawing, and share my observation and comment of the crowded urban landscape.
Jennifer Keeler-Milne  
*Beetles, bugs and butterflies*  
charcoal on paper, glass and timber  
5 x 25 x 14 x 14, 4 x 10 x 10 cm  
$18,000.00  

Curious people have always fathomed the intricacies and workings of the natural world. The culture of collecting, classifying and drawing natural specimens predates the naming of disciplines such as biology, science or art. My practice is concerned with depicting natural objects including the sky as a subject for contemplation. Working purely in black and white stands in for the opposition of numerous elements; darkness and light, void and physical matter, mystery and beauty. I employ the sparest of materials: charcoal, watercolour paper, an eraser. Creating and exhibiting drawings of organic forms not only documents and celebrates them as part of our natural world but also inherently brings awareness to their fragility and vulnerability in a climate of threat and change.

Suellen Kennewell  
*Me as a lamp and a chair*  
ink, charcoal, graphite, pastel and acrylic on paper  
119 cm x 80 cm  
$2,200.00  

These pieces are part of a series from my current work. The drawings serve as an inner dialogue of layered thoughts; part humour, part self-analysis of body perception, and part paralleling the beauty and eroticism found in the shapes of furniture and the female form.
Jennifer King  
*Warraweena, Northern Flinders Ranges*  
pastel, pencil watercolour and ochre on paper  
78 cm x 53 cm  
$1,500.00

I deeply love to study and observe the quiescent and dynamic qualities of a landscape. From above, from within, up close and remotely. This drawing attempts to capture these aspects while also serving as a model of cosmic process. The micro and macrocosm, form and formless mimic one another. It maps the specifics of a scene, and hints at its participation in a larger reality. To draw a landscape in this way is an attempt to understand the wider cosmos by capturing its qualities combining a multiplicity of perceptions. My aim as an artist is to always try and bridge heaven and earth, and to be ready for the unexpected, the illogical, the seemingly random and most importantly, intuitive language that nature in her raw expression so awesomely communicates. The Flinders Ranges in South Australia is such an extraordinary place to make art. One must really engage in this perceptive alchemy in order to fully manage the power that comes through it which is both so creative and so intimate in its correspondence with a greater majesty.

Fred Magro  
*Untitled (Fairy Bower Series)*  
mixed media on paper  
100 cm x 124 cm  
$9,000.00

This drawing speaks of a place where water tips, pools and plummets down into Bundanoon Creek. Step up, step down, deep time presents itself slowly through the shushing of water breezes, through the shadows, the dark spots between boulders, layer upon layer. Frightening stories are told of this landscape of endless emptying. I wanted to evoke the momentous narrative beneath its immediate beauty. To unravel a puzzle of nature. Using coloured, graphite and watercolour pencils, as well as pastels, I sought to inscribe an ever-changing past. By then smoothing and blending, the marks began to dissolve, just as rocks erode, trees lose their branches, boulders are dislodged by the power of water and humans forget…partially. Only the continuity of lines records the passing of eons. The work seeks to reveal and conceal.
Penny Mason

*Mirabilia, Frost and Snow*

watercolour and ink on paper
82.5 cm x 75.5 cm
$2,700.00

Although one branch of my work is exclusively black and white and the other polychromatic, in all honesty I find it impossible to settle on which of my works might be categorized as paintings and which are drawings. The series Frost and Snow considers events that shape landscapes, some natural, others the result of human activity. First, a layer of randomly distributed fragments of objects (mirabilia), such as scraps of faded seaweed, shell, pebble, flint, fogged glass, china fragments, feathers and bones are drawn or painted. Memories of sunshine, skies, tarns, waves, dunes, rock pools, bird life, campsites, dune buggies, toboggans, picnics etc., may be contained in these fragile and ephemeral wisps of detritus. The work is then overlaid with a watercolour wash and exposed overnight to either frost or snow. This process registers weather conditions in the form of ice etched frost patterns or an uneven granular texture as the accumulation of snowflakes absorbs the paint. The two distinct processes are intended to reinvest both the displaced and forlorn objects depicted and the painting surface, with an emblematic power to recall and connect with their source. The works represent links between natural systems, human presence and changes in the environment. They also invite reflection on the impact of humans on places.

Terry Matassoni

*Dancing in the park*

pencil on paper
55 cm x 76 cm
$3,600.00

My work has primarily been informed by my observations of the immediate urban environment. I never get tired of walking into the city from my studio, ambling down city lanes, through the parks, looking at the architecture, new and old and observing people in all their everyday activities. So the core of my work is the concept of a view or gaze. I notice more office and residential buildings intruding the parklands, and surrounding the parks like a wall, and large groups of people entertaining themselves in this space. I constantly make sketches of people, some from life some from photos and some totally invented. I also constantly draw trees buildings and interiors anything that is in front of me. I then slowly piece some of these together to create a big drawing, putting in the studies together like a jigsaw puzzle. Moving them around to see what works better in the composition. So the actual picture more or less is an invention. This drawing is a one such work.
Tamara Michael  
*Kente*  
Polychromos pencils on Arches paper  
115 cm x 75 cm  
$4,800.00  

Traditionally Kente cloths were only worn by royalty in Ghana. Over time, the use of this fabric has become more widespread and is often worn as a symbol of ethnic pride and tradition. My work is a study on cross cultural connection and unity, empowering individuals and communities to find the common thread between them despite their differences. The beautiful mix of colours and patterns in this piece are a symbolic reminder of unity in the midst of diversity and the strength that comes from understanding and accepting one another.

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Damian Moss  
*Celestial Cartography No. 13*  
in ink on torn Hahnemühle paper  
110 cm x 94 cm  
$4,400.00  

My drawing practice reflects an interest in mark making and the mechanics of repetition. These compositions begin with a grid, which provides pictorial structure while allowing for endless variation. The process is slow and instinctual, revealing a unique cartography through a series of juxtapositions: the mechanical and the hand-made, the digital and analogue, the macro and micro, the random and precise.

*Photo credit: Michel Brouet*
Angus Nivison
*Good Rain Knows When To Come*
graphite, carbon, gesso and acrylic on paper
106 cm x 75 cm
$8,500.00

Drawing for me is fundamental in that it is present at the beginning, the most direct action linked to the original spark of an idea, the thumbprint of creativity. It allows me to take chances more easily. Putting in and taking out, trying different thoughts and processes. What we end up with, is a direct image of pinning down a thought. If you like, the first concrete vision of that illusive idea that has been flitting in and out of my consciousness, a visual result of finally seeing. As a result in my practise of drawing, the act itself must be very open ended anything goes.

Catherine O’Donnell
*Sirius 4*
charcoal and graphite on paper
40.5 cm x 116 cm
$9,200.00

My drawings are an exploration of the architecture, culture and history of the urban environment with a focus on the iconic architecture of the low income housing built around the middle of the 20th century. 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. 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. In this case I have used the underlying symmetry of the Sirius building and represented it in terms of order, abstraction, and geometry to elevate it through aesthetic contemplation, so that it contradicts the ordinariness of its existence and allows for at least the possibility of transcendence and a fresh way of seeing this brutalist building.
Toshiko Oiyama
_Shoals (diptych)_
ink and charcoal on paper
53 cm x 75.5 cm
$1,700.00

My art practice revolves around drawing. Drawing is my way of asking questions that cannot be asked, or answered, only through words. One question I have been asking is what it means for all things to be in the constant state of transience. I draw, even as I feel a movement in the air, notice the waves being awakened by the wind, see a body of water traversing the shallows, and I picture, in my mind's eye, the milliards of exchanges among elements.

The possibility of another way of seeing, another way of responding is always with us. Working with free-flowing ink and ever-pliable charcoal, the figurative and abstract, the macro and micro, I invite happy accidents while asking, experimenting, and drawing.

Photo credit: Louis Taurian

Steve Pettenon
_Om Mani Padme Whom?_
ballpoint pen and gouache on watercolour paper
39.5 cm x 27 cm
NFS

My work explores the clouded mind that is born of cultic experience. I'm interested in the appeal of totalistic perspectives and all-encompassing answers, at the expense of an open view. Thought-reform, intentionally created dependency, and the suppression of the 'personal ego' for the 'cultic ego', are themes I hope to capture through my art. My work is an expression of the persistence of these views long after cult life has ceased.

Lyn Raymer  
*Circuit Breaker*  
charcoal and Conté on Fabriano paper  
88 cm x 168 cm  
$3,300.00

This drawing is one of a series I began in Sha Tin, Hong Kong. The space is a very public transit hub, and so there is a constant dynamic and rhythm in the to and fro of the crowds from the plaza to a nearby station. It is this movement and the constantly changing shapes that wills me to draw. The formalist within is happy to remove figures or mass them to achieve a different energy. It's always a pleasure and only ever a starting point. I have used a reductive technique where erasers lift the charcoal and reveal the light areas and I refer to photos when probing detail and the chance groupings between the figures. The working lines tell the history of the drawing as well as the recent movement of these figures through the space; an impermanent space that is never still.

Andrew Seward  
*Practice*  
graphite and coloured pencil on paper  
41 cm x 113 cm overall  
NFS

This artwork comprises three graphite pencil drawings from life of a Common Sow-thistle and a fourth drawing in coloured pencil improvised from those studies.

The drawings are gently foreshortened and focus on aspects of the plant’s morphology, particularly the leaf auricles and ligules. Expressed in searching linear contours rather than elaborated in tone or colour, their rendering was guided by a concise technique and an attentive but calm state of mind.

Other than suggesting that observational drawing is in essence a work of memory, this artwork makes no specific appeals to its viewer. The real aspiration is to transmit my experience of an activity that is everyday and natural, creative and affirming.
Patrick Shirvington
*Bronzewing unseen*
pen and ink on Arches paper
66 cm x 50 cm
$3,000.00

My drawing practice relates to the landscape and its inhabitants, from the obvious visual appearance, to the subtleties and elusiveness of things unseen. Spending time in the bushland drawing, allows contemplation of its inner being. Following a collaboration with author Dr Gordon Winch and the release of our book “Can You find Me?”, our second book “Can You find 12 Busy Bees?”, is set for release in Australia and UK in 2019. The books reinforce my commitment to encourage the awareness of the natural world and a response to it through stewardship. This particular drawing exemplifies details of a world around us that is not generally noticed.

Sally Simpson
*Full Fathom Five #9*
charcoal and Conté on Arches paper
110 cm x 82 cm

Full Fathom Five thy father lies;
Of his bones are coral made;
Those are pearls that were his eyes:
Nothing of him that doth fade
But doth suffer a sea-change
Into something rich and strange.

Sea-nymphs hourly ring his knell:
Ding-dong.
Hark! Now I hear them, ding-dong, bell.
William Shakespeare

The first time I encountered living coral was like entering an alternative reality, a wonderland that outshone anything the human imagination could conjure up. That human actions are contributing to the destruction of that living wonderland is a source of existential sadness, and a reminder that life is provisional and change is continuous. To draw the bleached coral, in its astonishing varieties of form and structure, is my attempt to bring into being ‘something rich and strange’, wrought by a different sea-change from the one that is altering the climate of the oceans. To draw is to reflect on and wonder at the world in flux. The marks I make are a register of the fugitive, ever-changing, wonder-inducing strangeness of nature – a means of paying attention and bearing witness to the moment in time that I share with the rest of the living world.
Andrew Southall  
*Self-portrait No. 193*  
pen on paper  
43 cm x 33 cm  
$3,000.00  

My submission is from an ongoing series of self-portraits intended to document my ageing in a realistic manner.

Biron Valier  
*LATE NIGHT*  
pen and ink on paper  
30.5 cm x 33 cm  
$250.00  

*LATE NIGHT* - drawing an historic building at the National Art School, floating on a moonless night with echoes from the past.
John R Walker
*Gates and Yards*
gouache and ink on paper
55 cm x 150 cm
$9,000.00

My work is mostly about the experience of walking in the landscape, its geology, flora and historical human impact. My standard way of working is to go out and spend a day or two doing gouaches or Chinese folding books while walking around the place. I don't ever do a 'look and put'. I like to wander around and look at things and then put down whatever my immediate response is. My drawings attempt to get to a point where meaning is all. It is about presence.

John Webb
*Walking on the sand at Kiama*
pen, ink and Posca on paper
77 cm x 112 cm
$6,000.00

This work references some of my favourite things; palimpsest, archaeology, musical scores, rock art, Australian flora, fauna and landforms. Into this mix I add Australian prose and poetry to develop rhythms and harmonies [like music]. What emerges, hopefully is something beautiful, interesting and different.

www.johnwebbartworks.com
Antara is an important women's ceremonial site near Mimili community. I utilized the immediacy and loose fluidity of ink to map the country of this sacred place, marking its rock holes, rocks and mountains. I was a woman when I first visited Antara, when I was first shown and told many stories. Antara is very important for women around here. Still today we visit Antara. We go with many women collecting witchetty grub and honey ant. All my sisters know and paint Antara. My painting way has changed, but the importance of Antara has always been at the centre of my work. True Tjukurpa.
Acknowledgements

PLC Sydney respectfully acknowledges the traditional owners of the land on which our College is built - the Wangal people of the Eora Nation. It is a privilege to live, work, learn and play on Wangal ancestral land.

We pay our respect to Elders past and present and extend this respect to Aboriginal & Torres Strait Islander people who are present with us today.

PLC Sydney and Adelaide Perry Gallery would like to thank John Wolseley for his generous time and all artists who entered the Adelaide Perry Prize for Drawing in 2019, without you the prize would not be possible.

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