The Inaugural Adelaide Perry Prize for Drawing

Exhibition of Finalists

Officially Opened by Nicholas Harding

Friday March 3rd 2006

The Inaugural Adelaide Perry Prize for Drawing was judged by Hendrik Kolenberg Senior Curator of Australian Drawing, Prints and Watercolours at the Art Gallery of New South Wales

“The prize is on par with any other of its kind. It has been such a difficult choice to choose a winner but it came down to three. Each of the three are remarkable draughtsmen and women that really celebrate drawing…but in the end, the winner is of such fine quality.”

Adele Perry was a remarkable woman with an eventful career. She studied under Bernard Hall and Frederick McCubbin and experienced early success by winning the National Gallery of Victoria Travelling Scholarship to study at the Royal Academy in London in 1918. During her three year sojourn abroad she exhibited at the Salon des Artistes Francais in Paris and upon returning to Sydney in the late 1920s exhibited with the Society of Artists, Academy of Art and the Contemporary Group as a founding member.

Like many women artists she remained single and thus devoted much of her life to teaching art. She taught at Sydney Art School with Julian Ashton, Henry Gibbons and Thea Proctor and later established her own Chelsea Art School that continued for twenty years. She was an active and productive artist exhibiting her paintings, drawings and printmaking for over forty years. Like most female artists, she was overlooked by public galleries until the Art Gallery of New South Wales acquired her work in the late 1940s. Most state and regional galleries in Australia now have representation of her work in their collections. Her portrait of Dame Mary Gilmour, thought of as her finest achievement in this genre hangs in the National Library, Canberra.

In 1930, on the recommendation of Roy de Maistre, Adelaide Elizabeth Perry was retained as a part-time teacher of drawing at Presbyterian Ladies’ College, Sydney. This association with Art at PLC was to continue until 1962 when she retired as Art Mistress.

The Adelaide Perry Gallery was opened in her honour in June, 2001.

“Her constructive approach to drawing and painting and particularly (in my view) her application of design to landscape stamped her as a new force in Australian Art” (Lloyd Rees speaking of Adelaide Perry in 1970)
Andrew Antoniou  
*Panto*  
Charcoal  103 x 133 cm  $NFS

The idea for *Panto* came about when the holiday season arrived in December 2004. My mind goes back to Christmas in the UK when as a child I would be sat in the stalls of the local theatre to witness the absurd, funny, grotesque and often cruel world of pantomime. The plot would become indiscernible and immaterial when my attention would shift to the strangely costumed parade of characters. The Panto continues as the characters reinvent themselves within my adult psyche that still squints into the stage lit world of theatre absurd.

Ann Cape  
*Introspection*  
Pastel and Charcoal  70 x 50 cm  $3, 500

‘Introspection’ is from a body of work relating to older people and family relationships, concerned with fragility of the body and mind. Having witnessed the degrading process of aging, dementia and alienation I felt compelled to explore this issue.

Tony Costa  
*Melina Marchetta - Novelist*  
Compressed Charcoal  106 x 75 cm  $3, 500

In portraiture first you have the appearance then you have the energy within that appearance. That is what I try to trap. In Melina’s case it was the intensity of her gaze and her resilience. I work intuitively searching for a realism which transcends appearances.
Viola Dominello

**The Park (Series II)**
Charcoal on paper   40 x 50 cm   $950.00

Trees are magnificent, in particular the architectural form of cypress trees and the wall like formation of hedges. The *Park Series* of charcoal drawings have been inspired by European gardens and Fagan Park in Sydney.

David Eastwood  *Archive*
Charcoal and Graphite  40 x 60 cm   $NFS

*Archive* is a drawing of tabs of paper that were found flagging pages in library books. This work continues my interest in exploring discarded, forgotten and overlooked subject matter. A torn library notice, notepad pages and Post-it notes are among the makeshift bookmarks left behind by unknown library users. Removed from the books where they were found, they maintain a sense of their history. Anonymous human activity is evident through characteristic creases, torn edges and sections of handwriting.

As subject matter, they were approached with a similar intent as portraiture: remaining faithful to the subject and observing and rendering particular idiosyncrasies. To maintain a sense of integrity and authenticity, every fragment of text, every torn edge and even the scale of each bookmark are accurately recorded. It is as though I were documenting some kind of scientific specimen or precious relic, arranged in compositions that are reminiscent of a museum exhibit. Drapery hangs above for visual drama, suggesting an unveiling.

There is a paradox in treating these scraps of litter with such reverence and donating so much time and effort to them, but there is also a quiet intensity that invites attention and amplifies the human qualities of the subject. The original significance of each paper fragment is lost, however, a ghostlike presence is faithfully recorded. The bookmarks are translated as drawn marks, but they also mark very human moments, albeit private and ordinary ones.

Rachel Ellis  *Living Room Window*
Charcoal wash on paper   108 x 75.5 cm   $3,800

My intention was to convey the sensation of what I saw and felt. I was drawn to the light interacting with the shapes and forms both inside and out and the way light can transform what we see.

*Winning Entry*
David Fairbairn  
*D.B. No 15*
Etching, acrylic/gouache pastel and charcoal on paper  
76 x 56 cm  
$2,200

David is best known for his large confronting portraits. Through his reinvention and transformation of the characteristics and the styles found in works of great artists such as Lucien Freud and Alberto Giacometti, Fairbairn creates and draws his subjects the way he sees them and the way they ought to be seen. At the same time he explores the world with the angular linearity of his subjects revealing his own personality as much as the process of art-making.

John Fitzgibbon  
*Dark Marks on the Moon*
Graphite  
90 x 70 cm  
$1,500

This image of a young woman is one I have worked on in various ways and at various times over a number of years. Rendering the human form is always a fascinating challenge but it is not an end in itself. Rather, in a drawing such as this I see it as part of a process leading, hopefully, to a work with unity and a kind of visual revelation. As well, there is another quality sometimes described as ‘otherness’ and I look for this not so much in the parts as in the whole and not so much in the marks as in the resonances between them. I like to think the title *Dark Marks on the Moon* alludes to this sense of melancholy ‘otherness’.

Rowan Fotheringham  
*Myoora - Diesel Maintenance*
Mixed media  
45 x 37 cm  
$1,800

This is a drawing about the engine on my boat, “Myoora”..... a 27’ wooden vessel. Both boat and engine have absorbed many hours of my time in their restoration. The engine with its various parts and fluids struck me as being a metaphor for the human body as I worked on it. I explored the visual characteristics of the parts through a series of sketches that led to this work. It was a wonderful moment when the engine burst back to life after a almost a year of being in bits.
Garry Foye  
**Capertee Elegy 3**  
Charcoal and ink on paper  
106 x 78 cm  
$2,300

"Capertee Elegy 3" is one of a series of drawings I have produced based on the redundant shale mine and refinery at Glenn Davis in the Capertee Valley situated between Lithgow and Mudgee. As a child I lived at Glenn Davis and am left with very vivid memories of that experience. The drawings, as abstract as they are, refer to the black dust, which, permeated the town and surrounding landscape. The surfaces are intended to create a metaphor for the patina that the mining has left on the surrounding landscape. Much of which is still visible today. As the title of this work suggests, there is a poetic nature to my memories, of what was, and still is, a harsh, yet in many ways, strangely evocative and beautiful landscape.

Jason Gai  
**My Father**  
Graphite  
70 x 30 cm  
$NFS

This is a portrait of my stepfather; however, he is just as good as a brilliant, real father. We call each other dad and son. We have lots of great times together and lots of happiness. We love our family and we love each other. As an Aussie he represents millions of Australian father figures. Therefore, I drew the portrait to communicate the meaning of love for my father, and my concept of Aussie fathers.

Phil Hannaford  
**City versus Country**  
Conte, gouache, charcoal on arches  
77 x 112 cm  
$2,500

As an artist and particularly with regards to drawing I am interested in Still Life studies; involving objects which hold interest and relevance to my life. In blowing them up I find a kind of ambiguity is revealed in the subject. The meaning of the title I like to leave to those viewing the piece. I have always been a drawer and more than anything I really enjoy pushing a drawing through to its final point, and I love its immediacy; the process from blank page to finished point amazes me, and the end is always pleasantly surprising.
Greg Hansell
*Australian Landscape II (Corrosive)*
Hand ground earth pastel. Conte pencil and schmincke pastel
105 x 123 cm $7,000

The subject is a road transport shed between Wagga and Albury. I liked the angst between the sign and the expanse of tin. My interpretation of corrosive is the uneasy feelings towards our foreign policy at the time. Children overboard—Tampa—people being held in Cuba without trial.

Julie Herringe
*Thought*
Charcoal 81 x 65 cm $1,290.00

Drawing Adrian as she curled herself up into her position seemed somewhat of a challenge this morning but I've always loved those difficult poses. With a defined muscular gymnastic figure it wasn't hard to capture her but more importantly I needed to convey her mood. Then I heard in my head "be the viewer..." Only then did I realise, as I stood back to look... she was complete!

"The ability to simplify means to eliminate the unnecessary so that the necessary may speak." (Hans Hoffman)

Anne Judell
*Silvana*
Graphite 110 x 80 cm $5,500

Anne Judell’s distinctive drawings are deft and powerful, heavily worked and many layered while somehow attaining a luminescent delicacy. Many of them seem to be simultaneously macro– and microcosmic, so that great vastness and infinite smallness is implied: one might be looking at a Hubble enlargement of a distant galaxy, or peering into the structure of cells. In either case there is a profound expansiveness to these works. One can enter into them—or settle into them, quite literally—and experience a shifting of perceptions in the very act of observation. The longer you look, the more those fields of charcoals and pastels ripple like waves. The works invite a contemplative collusion between the mind’s ability to experience sensory pleasure and the profound stillness brought on by a descent into states resembling meditation. (Luke Davies)
Peter Kingston  
*Louis of Ildemere 1 and 2*
Charcoal on arches  67 x 105 cm  $6,000

“Ildemere” is one of the few remaining key 18th Century heritage houses and gardens left in Lavender Bay. The property was once the German Embassy and for a time the residence of the boatbuilding Holmes family with connections to the Shark Arm Murder. A smugglers tunnel is rumoured to run from the harbour’s edge to the house. The present owners of “Ildemere” are the Paramor family and their red kelpie “Louis” featured in the drawing. The discontinued Hegarty Ferry ‘M.V. Emerald Star’ can be seen on its hourly run across the harbour.

The second drawing is an hour later than the first.

Peter H Marshall  
*Mandorla*
Charcoal on fabriano paper  87.5 x 81 cm  $2,600

*Mandorla* literally means the almond shape that is created by overlapping two circles. The word is Italian and is normally used to describe the almond shaped area of light surrounding the resurrected Christ in paintings. In my drawing I used leaf shapes which overlap each other creating an effect which suggested the title.

Jocelyn Maughan  
*Drawing, it’s all in the jeans you know.*
Graphite  50 x 31 cm  $2,500

This is a study of one of the local folks at Patonga. I can’t really remember who. They will often wander into the studio for a yarn and I’ll ask them to pose for me.

The love of figure drawing goes back to when I was 5 years old and would sit sketching on the beach.

This drawing was done using the side of a lump of graphite.
Genevieve McCrea  
**Mount Cambewarra**
Graphite  
570 x 750 cm  
$NFS

I am interested in the dynamic forces evident in nature. The larger patterns of order and chaos which are reflected at microscopic levels all around us. Order which continually moves through chaos and into new order. In Mount Cambewarra I have followed an imaginary grain of sand down the side of a mountain to give some insight the character of this dynamism.

Noel McKenna  
**Figure on Road Through Forest**
Ink, pencil on paper  
58 x 72 cm  
$5, 500

The forest in the work is based on a forest I drove through at the bottom of the South Island of New Zealand a few years back. The forest dates back to pre-Jurassic times and is supposedly one of the most ancient areas on earth. The forest is so thick that the sun does not penetrate through the canopy and no grass can grow. Not a literal translation of the scene, but being in the forest in the middle of the day had a big impact on me.

Nick Mourtzakis  
**Figure**
Charcoal  
69 x 49 cm  
$4, 000

Knowledge of the extent and the quality of works in the history of drawing from the human figure infuses the task of addressing this most compelling subject with a sense of exhilaration and also trepidation.

The intention in the work *Figure* is to represent the presence of the model in a way that is specific and consistent with the form of the portrait, but also to celebrate through the image of the naked female body a transcendent and timeless emotion.
Terence O'Donnell  
**Hillside with Rocks**
Charcoal  97.5 x 131.5 cm  $3,000

At least once each year, for the past fifteen years, I have spent time in the arid landscape in the far west of New South Wales, north of Broken Hill. This country never ceases to surprise me. On a recent trip to this area I worked in a small, remote gorge, which I had not seen before and it was here that I found the subject for this drawing. The landscape is ancient and arid. Time and climate have revealed the bones of the land as a complex and mesmerizing carpet of chaotic forms that both challenge my comprehension and confirm my sense of order and purpose in nature. There is a raw honesty about this landscape that demands my attention. The drawing “Hillside with Rocks” is a studio work. It is based on works done on site but is largely an invented image that relies on memory and a strong sense of identity with place.

Daniel Pata  
**Valley of Mutawintji**
Charcoal on paper  56 x 77 cm  $3,000

Mutawintji, in the north west of New South Wales, has been a place of special interest to me. Much of what I have come to understand about the Australian landscape has been discovered here. This seemingly arid land is teaming with life. Earth, trees and sky interact, dynamically reshaping the landscape in an ever connecting rhythm. Quiet observation reveals this interplay and is compelling. This drawing is one of my responses to Mutawintji Valley.

Wendy Sharpe  
**Backstage at the Opera (with Artist in Silhouette)**
Gouache  100 x 150 cm  $9,500

The drawing is derived from a series of quick charcoal sketches I did at the Sydney Opera House in 2005. I was lucky enough to have the chance to be up where the lighting people work on a sort of narrow platform, with a view of the wings and part of the stage. An incredible subject! I have an exhibition of paintings which are based on this experience, at King Street Gallery on Burton in Darlinghurst, in June this year.
Robert Shepherd  
**Figure Study No. 2**
Charcoal on paper  120 x 88 cm  $1,430

Figure Study No. 2 was undertaken on a Sunday afternoon sketching session at Julian Ashton's, and for me, an afternoon of drawing the figure goes much further than merely putting charcoal to paper. With its freedom from the usual painting complexities, mixing hues and so on, the opportunity is there to relax, and make the effort to explore and enjoy the drawing subject in a spontaneous manner over a reasonable amount of time. It is an opportunity for me as an artist to delve deeper into understanding the contours of the human form and to capture a small but poignant part of the personality of a total stranger. I am a great believer in attempting to find the essence of the solitary figure amidst the clamor of the everyday life, an arresting quality which for me shines in the silence of an extended pose.

Jeannette Siebols  
**Tabula Rasa**
Mixed Media  76 x 57 cm  $2,200

...or that the Tabula on which the laws are inscribed “were indeed to become Tabula Rasa, when we shall leave no impression of any former principles but be driven to begin the world again.” (Sir Thomas Bodley)

Vince Vozzo  
**The Model at Hill End**
Pastel and charcoal  148 x 72 cm  $2,500

My drawing, titled *The Model at Hill End*, was inspired while staying at the Hill End studio residence. In the short history of Australian art history artist have been able to reflect the isolation and the spiritual in the landscape but not so the body and the flesh. This has been my interest in 30 years of practice to create my own unique man and woman through my drawing and sculpture.