ADELAIDE PERRY GALLERY

ADELAIDE PERRY PRIZE FOR DRAWING 2015
Finalists’ Exhibition Catalogue

Judged by Peter Kingston AM, artist
Friday 27 February 2015
Cover image: Adelaide Perry *Untitled (portrait sketch)* pencil on paper, circa 1930s
Adelaide Elizabeth Perry (1891-1973) was a Visual Arts teacher at PLC Sydney between 1930-1962. Her artistic career began in 1914 at the National Gallery School where she studied with Bernard Hall and Frederick McCubbin. After exhibiting with the Victorian Artists Society, she was awarded the National Gallery of Victoria Travelling Scholarship in 1918 where she subsequently travelled to Paris, exhibited at the Salon des Artistes Francais and studied at the Royal Academy of Arts, London. After resettling in Sydney, she became a founding member of the Contemporary Group and established her own Chelsea Art School, which continued for twenty years.

Along with her contemporaries Margaret Preston and Thea Proctor, Adelaide Perry was an advocate of the linocut technique. She was admired by many, including lifelong friends John Passmore and Lloyd Rees, for her distinctive style and technical skill as a draughtswoman. Her works displayed sensitivity to modernist ideals such as with simplified line, colour and form. She practised the en plein air technique and promoted the importance of drawing from life.

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Presbyterian Ladies’ College, Sydney is proud to present the Adelaide Perry Prize for Drawing 2015, generously funded by the Parents and Friends’ Association.

The Adelaide Perry Gallery is delighted to celebrate its 10th year of the drawing Prize in 2015. The foresight and continued commitment of PLC Sydney staff and valued support of the of many artists and friends of the Gallery, has seen the Prize become established as the prestigious arts event it is today. Like Adelaide Perry herself, the Prize aims to promote the importance of drawing in the visual arts and inspire and educate young artists, particularly our students of PLC Sydney, as well as provide opportunity for practicing artists to exhibit their virtuosity with the medium and be in contention for the significant $25,000 prize (acquisitive). In 2015, the Prize attracted 488 entries from established, emerging and unknown artists Australia-wide.

PLC Sydney is honoured to welcome judge for 2015 acclaimed artist **Mr Peter Kingston** AM. He stated:

In judging the drawings I have been guided by the words of Vincent Van Gogh “The figure of a labourer - some furrows in a ploughed field - a bit of sand, sea and sky - are serious subjects, so difficult, but at the same time so beautiful, that it is indeed worth while to devote ones life to the task of expressing the poetry hidden in them” and my friend the late Martin Sharp: “to make visible the invisible”.

This is no mean task to achieve as one not only has to actually commence work but also leave oneself open to chance and unexpected diversions along the way. To make a record of this journey is what I was looking out for. The finalists I have chosen have in my view and experience come some way towards achieving this.

Ms Jo Knight
Curator, Adelaide Perry Gallery
FINALISTS
Tim Allen

*Blue Lake II*

Ink, acrylic, charcoal and pastel on paper
110 cm x 135 cm
$5,500.00

*Blue Lake II* is a studio work created from memory and plein air sketches. Blue Lake, in the Snowy Mountains, is a place I've returned to many times in all seasons, walking, climbing and back country skiing as well as plein air drawing. At a formal level I saw this work as a contrast of three planes; from right to left, horizontal (water), vertical (cliff) and horizontal (mountain top). The mark making in my work is crucial. The image emerges from initial expressionist mark making with brush and ink. The initial 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.

Helen Barnett

*Resurrection*

Ink and acrylic on paper
52 cm x 52 cm
$650.00

Drawing for me is an essential part of my life - a time when I can lose myself - an escape from the everyday. Every week a group of friends and I venture out for a few hours drawing. Over the years we have explored so many beautiful parts of Sydney and its wonderful harbour. Sometimes you could believe that you were experiencing the foreshore just as the first seamen observed it. It’s been wonderful exploring the history of the working harbour and the remnants that remain. On one such occasion we were at the end of Glebe Point looking across at the Sydney Heritage Fleet in Rozelle Bay when I sketched the jumble of boats there in various stages of repair and resurrection. This drawing is my impression of that scene.
Leonie Bell  
*Forest Track*
Conté, pastel and charcoal on paper  
44 cm x 70 cm  
$1,800.00
Most if not all artists are drawn to considerations of shape, colour, tone, and line. There is an added consideration of the unknown impact on the viewer. This artwork is an evolution of shape and tone and the intent is for the viewer to make a visual discovery from their own experiences. The artist has translated her own sensations of sunlight and shade and forest movement, into the almost abstract impression and form of black and white. It is hoped that the viewer will engage in the image, with their own history. All artworks are constantly renewed through viewing.

Jane Bennett  
*Vale, Millers Point*
Ink, pastel, acrylic on paper  
106 cm x 136 cm  
$11,000.00
I have an uncanny instinct for drawing subjects that are about to vanish - the damaged, doomed and disappeared. Every work is a race against time. I work on site to capture the elusive spirit of place, setting up my easel on windswept rooftops and demolition sites despite the challenges of working outdoors. I have painted many industrial sites off limits to the public. This is possibly the last work I will ever be able to create from the Harbour Control Tower, which will soon be demolished. The heritage value of Millers Point lies in its strong community spirit and history. Now it is undergoing a painful metamorphosis and most of its colourful past will be swept away. First the workforce, now the surrounding community is being dispersed. Protest banners are tied to the railings in a vain attempt to stop the inexorable retreat. There has been extraordinary pressure exerted to gentrify the area, as Barangaroo is only a stone’s throw away.
John Bokor  
**Lounge Room**  
Charcoal and wash on paper  
76 cm x 112 cm  
$4,800.00  
This work was drawn from life with the paper taped down to a big board. It’s of the lounge room in our house. I have recently done many drawings of the interior of both my own house and the houses of friends. These are personal spaces that are often frantic with the energy of children, pets and the chaos of life. This was a rare still moment in our house.

Tom Carment  
**Matilda at the Holiday House**  
Pen and ink on paper  
32 cm x 40 cm  
$1,400.00  
I like to draw simply, in line, with ink and a steel-nibbed dip pen. This is a picture of my teenage daughter, Matilda, relaxed in a hammock, on holiday.
Charles Cooper
*Down the Back Yard*
Charcoal on paper
100 cm x 130 cm
$3,000.00

I aim to suggest the presence of a giant gum tree by its shadow alone, as a form of memory.

Tony Costa
*Wattamolla Waterfall RNP*
Compressed charcoal on paper
66 cm x 102 cm
$4,000.00

*Wattamolla Waterfall* is part of an on going series of work based on an area inside the Royal National Park, south of Sydney. I have spent the last four years working in this area and it continues to inspire. The sheer drama and rugged beauty of the waterfall is what attracted me. I am interested in the unique rhythms of the Australian landscape where feelings, not facts, dominate my work. I am prepared to sacrifice details, insisting on the reconstruction of my experience of place, in an attempt to pin down the quintessential elements of my subject. My work is a combination of the real and the imagined, the inspiration for which is taken directly from life around me. The marks in my work are completely spontaneous and intuitive. I am always interested in transcending appearances in order to discover new pictorial truths.
Rena Czaplinska-Archer
*Young Gardener*

Ink on paper
40 cm x 30 cm
$960.00

*Young Gardener* is an ink drawing of a young boy who lives in a nursery in Wollombi. I spent an afternoon there last year sketching his mother watering her plants. He came out to look after his own little patch of plants grown from cuttings. I was touched watching him water them. His tenderness and care is visible in his gesture as he bends over attentive and loving. I used dry brush and ink to do this drawing. The vague painterly marks capture the movement and a feeling without being too precise leaving space for the viewer to imagine.

“We do not see reality as it is, we see it as we are” the Talmud.

Iain Dean
*Adult Comedy Action Drama*

Pencil, crayon, pen on paper
89 cm x 84 cm
$1,290.00

*Adult Comedy Action Drama* is a never ending work in progress. My primary practices are painting and ceramics and these drawings serve as a pressure free outlet to allow my mind to wander and explore and push ideas without real consequence. I later reference these drawings which inevitably get sprawled over my studio floor in the chaos of my process and they become the subject matter and foundation for all my paintings and ceramics. The imagery is a stew of imagination and memories and/or inspired by something I’ve recently seen or watched. I draw from memory so the image gets fragmented and distorted losing its original context. I then retranslate these drawings and distil them, picking and choosing different areas and aspects, building new images stolen from the disregarded drawings and constructing paintings from fragments of these already fragmented drawings.
Mark Dober

**Fountain**

Gouache, watercolour and oil stick on paper
56 cm x 152 cm
$3,000.00

In my drawing and painting practice I place myself within the landscape, usually in close proximity to the motif, and mostly work to a large scale that can best convey to the viewer a sense of immersion. By the use of varied mark making, patterning, and differentiated colour I seek to engage with the tactile qualities of nature. With colour I seek to convey sensual delight and beauty, light and luminosity. My work does not represent, like a photograph, a singular moment, but is a compilation of many moments of seeing. I seek to express the experiential as it unfolds in real time – to assert the authenticity of “being there”. In **Fountain** I sought to give particular emphasis to the dynamism and sense of movement which features in this subject from the Melbourne Botanical Gardens.

Tom Doherty

**Mountain**

Pencil and watercolour on paper
56 cm x 80 cm
$880.00

At the moment I’m obsessed with drawing at Mt Hay in the Blue Mountains. It is a 45 minute car trip from my house. I like to go as often as I can and rely on the kindness of friends to lend me vehicles to get there. The times I prefer to be at Mt Hay are early morning and late afternoon. Colours are more intense at these times and the light and shade is more dramatic. It is so interesting to be in that landscape to witness the rapidly changing conditions. I have seen storms circle around me and come at me directly. Mist comes from the valley encircling the mountain. It is a different experience to actually sit and draw with mood and atmosphere of the place seeping into me.
Phil Edwards
Vanitas Landscape
Charcoal, pen, pencil, stamp on paper
38 cm x 76 cm
$1,000.00

Ever-present in all cultures and through all periods of history is the image of the skull as a visual icon. It is not the only vanitas symbol but it is the primary one. Used in fashion as a humorous symbol it carries also with it a gravity that is inescapable. This drawing references in its topic themes of vanitas paintings of the Netherlands in the 16th and 17th centuries as well as the expressionist nature of current day street art. It seeks to combine an image of the landscape and associated environmental issues with the skull as a symbol of what is both eternal and fleeting in earthly life. Although using different media, it seeks also to reference in composition Victor Hugo ink drawings in which the accidental mark can carry with it an image of eternity that is constructed from abstraction.

Jacki Frewsell-Gobert
2 on the path and local resident
Pastel on paper
72 cm x 56 cm
$850.00

This drawing is of the beginning of a harbour side walking path, starting in Cremorne Point and going around to Mosman Bay. It is very popular with residents and others who live in the neighbouring vicinity. I grew up in this area and still love walking through the nature reserve as it is beautifully maintained by the local council. The wildlife has changed somewhat since I was at school; there is a family of brush turkeys who reside there now. It has recently grown to a family group of about four and every time I walk, I always encounter one or two of these delightful birds. At times they have been in my back garden, busy shifting dead leaves from one garden bed to another one. The day I captured this image, a couple were going for a run, dodging the turkey as they went past. The turkeys are quite tame and I find them now such fascinating residents of a place I love.
Rosalind Friday  
*Street in Balmain*  
Black pen on paper  
50 cm x 41 cm  
$500.00  

When I draw I like using different mediums, for example, charcoal, soft pastel, black and coloured pens, ink, oil crayons, and if painting in gouache, watercolour or oil I like to bring in an element of drawing. I am often out and about around Sydney trying to capture spontaneity, movement and gesture in my work. I like “taking the line for a walk” as Paul Klee famously said. For my drawing of *Street in Balmain* I used black pen. I find a black artist’s pen gives me freedom of movement on the page. It enables me to work quickly while sitting on my stool on the pavement without losing the freshness of the subject in front of me. Drawing is something I love and constantly feel compelled to do.

Ashley Frost  
*From North Head*  
Charcoal and ink on paper  
77 cm x 56 cm  
$2,800.00  

*From North Head* captures one of the finest vistas of the inner harbour from Sydney’s North Head. The expansive body of water between North and South Head, as it leads into the harbour, has a dreamy almost surreal quality in the late evening light. I grew up around Sydney Harbour, living in Seaforth, Fairlight, Mosman, Cremorne and The Rocks. Coastal scenes have continued to be a significant and present force throughout my life and art practice. For me, plein air painting is very much about a shared vision of a time in a place. Thus the early evening light for this work is paramount, enabling exploration of graduating tonalities, from absolute light to complete darkness. There is also an immediacy and honesty in the work, due to a narrow window of gentle and yet dramatic light. The work plays on the relationship between bodies of water and vast skies through a communication of light and reflective qualities.
Todd Fuller
*Little Star*
Chalk, charcoal and acrylic animation on paper
5 minutes duration
1/8 $500.00

*By night one way, by day another,*
the spinning ball of blue
*and the others of light.*
One falls from the sky.
The dream.
To catch that ball, to be that star.

Zvezdochka, or Little Star was the
11th dog to be sent to space by the
Russians. Like the others in her program,
she endured extreme conditions as a
scientific experiment into the effects of
orbital travel on a living creature. Other
dogs may dream of space, watch for
shooting stars or wonder what the world
looks like from above. Little Star didn’t
have to wonder. This chalk, charcoal and
acrylic animation features over 3000 stills.
The narrative it depicts is one of yearning,
desire, hope and loss with Little Star
learning that with all progress comes cost.

Ginny Grayson
*Life in a Glasshouse - 12 drawings from the Melbourne Zoo*
Charcoal, conté and watercolour on paper
85.5 cm x 80 cm
$4,000.00

What I feel for our fellow creatures
is relatively ineffable, so I hope these
drawings convey how much I enjoy being
in their company and I add a quote
by Ingemar from My Life as a Dog (a
favourite movie): “What about Laika the
space dog?...They attached wires to her
heart and brain to see how she felt. I don’t
think she felt so good...you have to compare
all the time.”
Junko Hagiwara  
*Woolloomooloo Bay*  
Watercolour and ink on paper  
31.5 cm x 51 cm  
$600.00

This was painted plein air from the other side of Garden Island at Mrs Macquarie’s Point just near the Andrew Boy Charlton Pool. I painted it over three occasions. The problem is that the navy ships don’t stay there for me to come back next time to paint, so as a result the ship on the left is a combination of three ships. The one on the right was there all the time. In fact the second time I went back, the ship on the left started to move, so I had to follow it around the bay to paint it. Recently I have started using ink to draw on top of my watercolours. It seems to give my paintings more definition and it enables me to draw more details. Maybe it makes it easier for the viewers to see what is going on in my work.

Nathalie Hartog-Gautier  
*Wandering Hill End*  
Ink on paper  
30.5 cm x 1600 cm  
$3,800.00

I could not dissociate wandering and drawing. My drawing practice is about my different encounters with the landscape. I always carry some sort of sketchbook, large or small. I thought since my drawings relate to my travelling I would start drawing on paper scrolls to develop a visual narrative of the landscape. Hill End is a perfect drawing subject with its multiple fences in all shapes and forms. As I drew the fence lines it felt like writing in some sort of language and probably more so in the format of a continuous 16 metres scroll. To draw the fences is to tell the story of animals’ passage, leaving their mark on the wires or an archaeological site with its multiple repairs over years of decay.
Geoff Harvey
*Newcastle Harbour (diptych)*
Bitumen, ink, charcoal and gouache on paper
50 cm x 62 cm each
$3,300.00

For over two decades I have been visiting Newcastle City and its beautiful industrial harbour has always been a focal point for me. In this harbour city container ships are paramount and I have often featured them in my work. I have drawn, painted and also made sculptures of these massive truncated vessels. My diptych represents a day and a night view of these floating man-made giants. Docked and loaded with cargo they represent a sense of pending adventure to me. A voyage to distant shores and a sense of freedom on the high seas. A boyhood dream in-fact.

Ewa Henner
*Hill End Storm*
Charcoal and gouache on paper
84 cm x 64 cm
$950.00

The sky over the old mining town of Hill End is tall and wide. There are few buildings still standing so there is little to obstruct the view of the sky. On this particular day the clouds loomed large and the wind whipped the trees with great force. The birds all gathered together on one tree to the right of the picture - huddling in community. I sat on a grassy hill within the town witnessing this scene and felt awe at the increasing immensity of the power of nature but also a sense of intimacy with the ground and its few human constructions - vulnerable yet still standing and enduring.
Christine Hooper
*Mt. Alexander Pines*
Charcoal on paper
50 cm x 72 cm
$1,400.00
I currently draw and not paint. Charcoal is my medium, I love the subtlety of shadows and depth of darkness.

Debra Huggins
*In the Kitchen*
Ink and gesso on paper
84 cm x 59 cm
$1,175.00
Creative process is as individual for each of us as our DNA. When I was studying art I thought it unfortunate that my artwork of the still life or model in the middle of the room looked different to every other student. My thinking has matured and I now believe it to be fortunate. Individual creative process is crucial to our survival as artists. Drawing as a discipline is paramount to an artist’s practice. Not unlike an athlete that trains often to maintain fitness the artist needs to draw often to enhance art practice. *In the Kitchen* was initially about the objects and the composition on the page, it shortly became about the drawing of the objects; my line, my interpretation, my creative process. I not only draw often to flex my drawing muscles but mostly for pure joy.
Michael Kelly
*Study for the Bridge at Midnight I*

Charcoal and crayon on Arches paper
57 cm x 75 cm
$1,800.00

This drawing is part of a group of studies done from life over several weeks in the early hours of the morning from the top of my street in Woolloomooloo, looking back to the city from the bridge over the Eastern Suburbs railway tunnel. The drawing served as a preliminary drawing for a larger studio painting. The illumination of the tree trunks in the little park by the street lights, the office towers in the background and the subdued atmosphere of the city at that hour is what attracted my eye and what I attempted to portray in the drawing and subsequent works.

Dust Lancaster
*Brett*

Charcoal on paper
90 cm x 65 cm
$1,050.00

Drawing for me is the most intimate, personal artist practice, especially so when drawing someone specific. There is a curious process of attention and observation exchanged between the sitter and artist at the time of drawing. A give and take of energy and an acute awareness of each other that goes beyond mere physical presence. My aim is to capture something of this dynamic. I am interested in making the ‘portrait’ a further inquiry of the subject rather than just a visual depiction of them.
Jolon Larter  
**Stressed**  
Pen and coloured texta on card  
14.8 cm x 10.5 cm  
$N.F.S.

Originally intended for inclusion in a mail art project, this piece is a reworking of an earlier drawing. It is an expression of the mental fatigue brought about by the common frustrations and anxieties of everyday life, the constraints of time and place, along with an endless battle against procrastination.

Barbara Licha  
**My Space**  
Wire drawing  
60 cm x 60 cm  
$1,100.00

I always draw, and use my drawings as a base for my paintings, graphics and sculptures. Sometimes I am changing pencil into wire, and my drawings become wire drawings. Last year I joined the community garden group, and in drawing My Space more organic lines, and some colour appear in it. The small green house brings back memories.
Debbie Mackinnon
*Dare To Jump! (Ettalong Wharf)*
Mixed media and collage on paper
56.5 cm x 76 cm
$990.00

Drawing continues to be a big part of my art practice and I like to work outside en plein air as often as possible. I always draw (and often paint) with my non-dominant left hand. This takes my drawings in new and sometimes unexpected directions. Wharves, mooring posts and jetties have been a focus of my work in the past couple of years. The beach next to the ferry wharf at Ettalong on the Central Coast NSW, has a shady spot to sit and observe the posts, reflections and tide ebbing under the wharf. As I was drawing, a group of boys began to climb up the post at the end and jump into the water. One boy hovered at the top, building up his courage, and I had just a minute to draw him before he jumped, egged on by his friends. His fleeting moment of hesitation countered the permanency of the old barnacle encrusted wharf.

Emmy Mavroidis
*What We Do*
Pen and ink on paper
150 cm x 76 cm
$3,800.00

Observing and drawing the figure is what I do. The figure in movement and capturing a fleeting moment in time, is exciting and challenging for me as an artist. How to interpret a particular movement leaves little room for what is unimportant or irrelevant. For me this sense of urgency becomes liberating. What I do is respond and interpret the movement by trying to catch it. There is an evolution in the way marks are made. The line of the pen becomes concise as a unique language emerges. The movement becomes a shape and the movement becomes a form. My drawings are about recognising that, as we move through time, the things we do are a reflection of our beliefs and who we are.
Aaron Moore
*Crucifixion X*
Charcoal, acrylic, paper, pastel on paper
65 cm x 90 cm
$650.00

Maybe we should not be surprised when sometimes life feels like this. When we wrestle as we are pinned in a difficult circumstance and gasp at the challenges before us. Perhaps this means we are on the right path.

*Then he said to the crowd, “If any of you wants to be my follower, you must turn from your selfish ways, take up your cross daily, and follow me.”*  
Luke 9:23

Bill Nix
*Lock-out*
Charcoal on paper
91 cm x 108 cm
$3,000.00

For those kids that are not academics, didn’t do well at school, and maybe lack direction the transition into adult life must seem insurmountable. Given the opportunity, entrance into the work force at a lower level can be their salvation, their time to be educated, to challenge self-worth. Many will succeed and stand beside their academic counterparts to make a united society of stability and knowledge. Unfortunately decisions made in parliaments and board rooms can influence the lack of opportunity. When will human resources take precedence over popular policy and share prices?
Amanda Penrose Hart
*Riverfront*
Graphite, oil and charcoal on paper
32 cm x 82 cm
$2,200.00

My drawing was done at my studio in Sofala, NSW. I often draw before starting a painting, drawing is my homework.

Fraser Pollock
*A Whimsical City*
Ink on paper
50 cm x 76 cm
$400.00

Fraser Pollock lives in Sydney. He spends every spare moment with a pen in hand and likes to draw and paint using a range of mediums. His work has moved through different phases, from shapes to “tribal figures”, to patterns. He is now a student at Waverley Woollahra Art School.
Sarah Rogers
Geese Fussing About
Ink on paper
60 cm x 42.5 cm
$1,500.00

“Look at the ducks! Should we feed the duckies?”

When I visit Centennial Park I love seeing the geese respond to their visitors. They rush up to cars expecting a feed. They chase and snatch food from unsuspecting toddlers. They huddle together to keep out of the wind. They even sometimes pose for a quick sketch. And when it is time for a snack they forage around on the grass, fussing about, moving past one another without a sideways glance. Drawing directly from the subject connects me to that experience and that piece of our landscape forever. It’s just great.

Jeannette Siebols
Ombra ii
Chalk, ink and wash on paper
105 cm x 75 cm
$3,500.00

Behind the light of the sky there is the blackness of space. There is light in the dark and there is darkness in the light.

Ombra ii explores the dynamism of opposing forces, light and dark, yin and yang, spontaneity and discipline, unity and variety holding themselves in rhythmic vitality and stillness, taking writing back to its origin – drawing.

Lao Tse, the Daoist philosopher said ‘Know the white but keep the black’.
Andrew Stattmann

_Fence, power lines and chestnut trees_

Ink and gesso on paper
68.5 cm x 98.3 cm
$2,100.00

I drew this picture while sitting on the side of a road as the earth spun on its tilted axis, while around 150,000,000 kms away a burning orb, completely oblivious of and disinterested in me, provided the gravitational force and heat and light that enabled the earth to have seasons, the clouds to form, the wind to blow, the grasses, trees and animals to grow, and me to see, and thus draw. Let’s hear it for the sun.

Adriane Strampp

_Mirror_

Charcoal and wax on board
50 cm x 50 cm
$1,800.00

As with any return after a period of absence, there is sometimes doubt. Questioning of memories, fear of change or disappointment. _Mirror_ explores the journey to a previously familiar location, the anticipation and the potential of regret. It attempts to capture a layered sense of place and memory, as a remembered landscape rather than a more literal view. The methods and materials employed in the making of this work are a response to the subject; the use of wax both conceals and reveals representing the obscuring of memory over the passing of time and mirroring feeling with memory and experience.
Belinda Street
*Siller’s Lookout*
Charcoal on paper
70 cm x 100 cm
$3,300.00

My current drawings are a result of a 10 day art expedition to the Flinders Ranges in South Australia. I was particularly in awe of the Arkaroola Landscape – its rugged mountains, towering granite peaks, magnificent gorges and mysterious waterholes. Siller’s Lookout was the magnificent climax of this area and provided me with much inspiration from which I based a whole series of artworks on. Siller’s Lookout is named after Bill Siller MBE, whose uranium exploration companies constructed the Ridge Top Tour track in the late 1960s. Thankfully there was a ban on mining there in 2011, and so rather than this journey to the lookout being one of greed and destruction, it is now a journey of beauty and appreciation. It’s an awesome place, and when you’re standing on Siller’s Lookout it’s like standing on the edge of the world!

Sherna Teperson
*Looking for love (Nevada)*
Graphite, pastel on cotton rag
31 cm x 38.3 cm
$2,800.00

My drawing practice allows me to create humoresque spatial narratives that lie somewhere between dream and reality. I am interested in how light animates form and believe that drawing helps to unravel the act of seeing, through both real time observation as well as photographic reference. I like to think that how I use materials – pastels, graphite, erasers, paper – is a way of compressing the atmospherics of time and place on a two-dimensional surface. Ultimately drawing is the residue of one’s process, the building up of an idea/vision through mark making and erasure. It is my aspiration to create work that might linger on afterwards, as an enigmatic moment, for the viewer.
ADELAIDE PERRY PRIZE FOR DRAWING

Biron Valier
*Black Dog Hardware*
Pen and ink on paper
15 cm x 17.5 cm
$220.00

I am fascinated by the built environment – the city with its solid architectural shapes and layers of signage. It surrounds and bombards us, but we pass by without looking or seeing. I feel the built environment has an enigmatic and inexplicable power when you take the time to look. As we journey through life we search for an image that attracts, a cynosure, that also connects mysteriously with our inner hopes and fears. At times we cannot find images out there that reflect our inner feelings. So we have to create, re-invent, using what we have found and then reach out into the unknown. This drawing, *Black Dog Hardware*, resonates back to my admiration for Albrecht Dürer’s engravings that show us three pathways of religious and spiritual pursuit.

Kirk Winter
*Pitjantjatjara Feral*
Charcoal on paper
76 cm x 112 cm
$3,000.00


Clash of culture, black and white.
Ownership or sharing? Mad-keen missionary, self righteous in a third world. White wave after wave in a wishing well of how best to ‘save’. They repent for our sins.

Befriended a feral mule.
Charmingly meaning no harm,
Oblivious to the damage she causes.

We are the feral.

Even if I lost everything, I would still be ahead of the original people to fit in our 'Anglo' world. I owe the Anangu this image, it is their home. I was their guest. The Anangu have much to teach us.

30% proceeds of sale will go to Ernabella Arts Centre, Anangu Pitjantjatjara Yankunytjatjara lands.
WINNER

Lee Wise
Self Portrait
Charcoal on paper
96 cm x 109 cm
$N.F.S.

Over a period of three weeks, I created thirty self-portraits in charcoal and pastel. Each one an expression of how I was feeling at that exact moment. This portrait is No. 7 from that series, drawn from life, and with full creative freedom. I had no preconceived outcome, only to let my emotions run free. This portrait was the most intense drawing from that series to create, and time seemed to move as quickly as the marks that I was making. I completed the drawing in one session and felt completely drained afterwards. Once finished I soon realised that the drawing was far more than my face; the marks were representational of my personality and at the epicentre was myself.

Fang Min Wu
Gum tree
Charcoal on paper
42 cm x 70 cm
$1,800.00

When I visited the Blue Mountains last year I was stunned by the damage caused by the terrible bush fires, it was something I had never seen before. I could feel and smell the smoke even a full year after the tragic incident that impacted so many people and destroyed so much bushland. There were charred trees with black branches everywhere, some of them lying on the ground - lifeless - but, I was glad to see most trees on the path of recovery. Green leaves grew from black branches ready for a new beginning. I like to draw and paint trees, they present a variety of shapes and colours; but more importantly, to show an appreciation of the trees having strong vitality and a rich history filled with many stories.