ADELAIDE PERRY GALLERY

ADELAIDE PERRY PRIZE FOR DRAWING 2016
Finalists’ Exhibition Catalogue

Judged by Julie Ewington, independent curator and writer
27 February - 25 March
ADELAIDE PERRY PRIZE FOR DRAWING 2016

Presbyterian Ladies’ College, Sydney is proud to present the Adelaide Perry Prize for Drawing 2016, generously funded by the Parents and Friends’ Association.

In its eleventh year, the Perry Prize continues to thrive. In 2016, entries were accepted online for the first time with the Gallery having received over 600 entries from established, emerging and unknown artists Australia-wide. Through the Prize, PLC Sydney aims to promote and celebrate the importance of drawing as an evolving and vibrant contemporary art practice. It also provides an opportunity for artists to exhibit and be in contention for the $25,000.00 (acquisitive) prize. The Gallery is grateful for the ongoing commitment and support of PLC Sydney staff, artists and friends of Gallery who all have contributed to the Prize becoming one of Australia’s most prestigious in the country. The exhibition of finalists presents a rich inspirational learning tool for our students and the broader Australian artistic community to engage with the delightful array of subjects and technical approaches with drawing that artists are exploring today.

PLC Sydney is honoured to welcome our judge for 2016, highly acclaimed curator, historian and writer Ms Julie Ewingston. She wrote:

Drawing, in all its various forms, is one of the foundations of working as an artist. But more than a skill, today drawing is the home of the unexpected, and the provisional: it is a sprawling set of working methods, as well as a destination. In 1991, the Turkish writer Orhan Pamuk, now a Nobel-prize winning novelist but once an aspiring artist, evoked something of the immediacy and excitement of drawing when he wrote ‘My mind was at the tip of my pen, acting before I could think; at the same time it could survey what I had already done.’

In selecting just a fraction of the over 600 entries for the 2016 Adelaide Perry finalists’ exhibition, I wanted to reveal some of the many different ways that contemporary artists use drawing to explore their world, and the life of the imagination. Works in the exhibition are variously rough or refined, fully finished or working studies; some are still and precise, others frenzied with movement or colour and, in one case, the drawing is animated. Taken together, they show that drawing is alive and well in Australia today.

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. Adelaide Perry was an influential art educator of her time having taught drawing, printmaking and painting including at Sydney Art School 1930-35 with Julian Ashton and Thea Proctor. Vera Blackburn, Eric Thake and Paul Haefliger were among some of her successful students. Her association with PLC began in 1930 when she started teaching art part-time on the recommendation of Roy de Maistre. She continued to do so for over 30 years until her retirement as Art Mistress in 1962. Despite being overlooked by public galleries for most of her career, today, her works are held in most state collections, notably the Art Gallery of New South Wales, National Gallery of Australia, National Gallery of Victoria, National Library, Canberra and the Queensland Art Gallery.

The Adelaide Perry Gallery was opened in 2001, and through the annual exhibition calendar, PLC Sydney continues to provide a rich and relevant Visual Arts and Design teaching and learning resource for its students and broader community to enjoy.

Ms Jo Knight
Curator, Adelaide Perry Gallery

Cover image: Adelaide Perry Road out to Richmond, 1930 oil on panel, 24 x 34 cm, gift of the artist
FINALISTS
Andrew Antoniou

*Sacred Garden*
Charcoal and Conte on paper
108 cm x 129 cm
$7,800.00

*Sacred Garden* was created at a time when I became interested in sacred sites, their history, their function and their absence in modern western culture. They can be places of reflection, prayer, ritual, community and magic. Timeless and private spaces where one can find a different sense of oneself. I have often considered the garden to be such a place. It has replaced the more public sites but has allowed us to create a world in which we can commune with nature and leave our mark through the time we spend fashioning its space and its identity.

Wendy Black

*100*
Biro and crayon on paper
30 cm x 40 cm
NFS

My drawing practice has evolved into an eyewitness form. Experience as a courtroom sketch artist has sharpened my “on the spot” drawing with the subject often on view for only a few minutes. This constraint gives an urgency of line as speed and accuracy come to the fore in the observation and execution. In this drawing, the scene of a 100th birthday party, the time frame was longer but still uncertain. How soon would the celebrant tire? This drawing is part of a body of work, *Milestone*, that documents significant moments of life. In contrast to the courtroom sketches, I have a close relationship with the subject. I have since drawn this subject’s 101st birthday celebration.
Barbara Bolt
*Business Men*
Japanese ink on Arches paper
46.5 cm x 37.5 cm
$880.00

On first glance this could be a scene from anywhere around the world. Here two businessmen face off in an ambiguous field. However, whilst the image is part of a series of drawings concerned with an “indifference” to the world around and highlight the social isolation that exists in the company of many like Mitra Tabrizian’s photographs, City, London, (2008) and Silent Majority (2001), these drawings are not staged but are stitched together from the photographs of spontaneous gestures of people in their everyday actions. With their genesis in i-phone snapshots the drawings are in dialogue with photography without being photographic. The images are unashamedly drawings and their grainy charcoal materiality and scale or their fluid material presence implicates us as bystanders in some familiar yet uncanny reality.

Maudie Brady
*Iacopo*
Charcoal and chalk on Roma paper
49 cm x 40 cm
$1,800.00

In 2013, I decided to go back to school to study figurative sculpture and learn some academic techniques. The program turned out to be more about drawing than sculpture which has been an enlightening experience. I always knew drawing was considered an important tool for any visual artist, but only now do I fully appreciate this fact. Drawing has become just as rewarding and challenging to me as sculpture, and has informed my sculptural practice in ways I will only understand in the years to come. When my studies come to an end I am certain I will continue to draw and look forward to many joyful moments doing so.
**Winner**

**Andrew Browne**  
*Barrier*  
Charcoal and pencil on Arches paper  
127 cm x 116.5 cm  
$10,000.00

A collision of imagery from direct observation, the photographic and the intuitive, this drawing - a study for a probable larger painted work - attempts to conjure both a surreal mood and a satire on ‘modernist’ space, with allusions to the anthropomorphic, a stagey romanticism and the uncanny. Though a study, my drawings are generally stand alone works...with this one I was keen to incorporate both tighter descriptive marks and more sketchy applications, allowing the relatively textured paper to have its own character as part of the image.

**Ann Cape**  
*Bill - An Unending Shadow*  
Pastel and charcoal on paper  
70 cm x 50 cm  
NFS

This portrait was done as part of a body of work relating to dementia. It is hard to find someone who has not been touched by this condition – with a relative or a friend. 1800 people a week are diagnosed with dementia in Australia. There are many forms this can take, and everyone travels a different path on a different journey. It is impossible to imagine the reality of losing one’s self. There is no cure and no one deserves to live with dementia. This work is a portrait of my husband.
Tom Carment
Sydney Tower
Pigment ink and watercolour on paper
90 cm x 45 cm
$7,700.00

Travelling around Sydney you can often see that slightly tawdry architectural icon, the Sydney Tower. It reveals itself in gaps between buildings, and pierces the horizon. The tower was engineered by a refugee from Europe, Alexander Wargon, designed in 1968, and completed in 1981. In some way it reminds me of my youth; the era of walking on the moon, the Vietnam war, and American music. These drawings, each featuring the tower, were all done from life, on footpaths, rooftops and from parks, within a periphery of about eight kilometres. I made a line drawing with pigment ink pen, then added watercolour, using small sheets of Arches paper. As I continued the series and paid close attention to the shapes that make up the city skyline, I began to appreciate more and more their beauty and variety. It was a sight which I had, in the past, too often taken for granted.

Maryanne Coutts
Watching and Waiting: Oaxaca
Graphite on paper
11.5 cm x 91 cm
$1,850.00

In 2014, I was lucky enough to visit the Mexican city of Oaxaca during its ‘Day of the Dead’ festival. This is an extraordinary event, where the streets are full of music, flowers and people dressed to watch and wait for their dead. It is part of my current body of work about my longstanding fascination with the natures and purposes of crowds.
ADELAIDE PERRY PRIZE FOR DRAWING

Matt Coyle
The Good Room
Felt tip pen and pencil on paper
65 cm x 49 cm
$6,800.00

Matt Coyle’s art began as dense thicketsof linework, panels saturated with glare and black. Lately he’s felt the pull of the void, rendering infinite fields of tiny conflict like an atomic view of his mental landscape. Cosplay battles swirl at the feet of prosaic icons, violence at the pinprick scale. Charles Bonnet once described the experience of his blind grandfather overwhelmed with vibrant micro-hallucinations - tiny people, distorted faces, costumed figures, buzzing with deformed energy and purpose. Without the distraction of the real, the void fills with another layer of reality: we see these agents at work in dreams and disorder, weaving an air chrysalis in IQ84, or driving the shrieking breakdown of Mulholland Drive.

Philip David
Myself, A Master - Imagine!
Pencil, pen and mixed media on paper
60 cm x 150 cm
$3,500.00

The many hundreds of thousands of artists, including myself, from the beginner to the most competent and experienced, all paint, draw and create because of a passion. But there is also a hankering, by all of us, to be noticed, to be complimented, to be told we have done well and even, that we have climbed great heights. I think it is a human condition that yearns to make a mark that signifies that there was once such a life as mine! My heroes of art greatness and individual innovation are just a few of those pictured in my work. I drew my face in the place of the likeness of these many great artists and in each case, I gained for a few seconds, their immortality.
David Fairbairn
_Portrait G.E. No 3_
Acrylic, gouache monotype and charcoal on paper
76 cm x 56 cm
$3,800.00

The decision to work directly with a sitter is fundamental to my practice. For me, the traditional practice of portraiture - the length of time spent with a sitter, the day to day stopping and starting of work as a series develops over time, and even the subtle daily differences that exist in both subject and artist, are factors that contribute to the interpretation of the work. Much of the impetus for my work draws on past artistic traditions for example Goya and Rembrandt. Artists from post WWII that I respond to include many of the Northern European painters such as Edward Munch and Oskar Kokoschka. Also British artists Francis Bacon, Leon Kossoff and Lucien Freud. All these artists are dealing mostly with the more psychologically edgy interpretations of life, melancholic and dark. Australian artists that I would align myself with include Mike Parr and Kevin Connor.

Stephen Fearnley
_Attack_
Ink and pencil on cotton rag paper
125 cm x 110 cm
$2,500.00

_Attack_ collides the Japanese ink drawing technique with a contradictory subject. Converging a 1950s Sci-Fi B-grade narrative with my abhorrence of antiquated oil technologies, the aggressive attack of my mark making upon paper reflects the violent colonisation of the oil industry upon Earth. My image making has been influenced by boyhood fantasies informed by pop culture of a high-tech future. At the centre of this glittering utopia was the car. The Sci-Fi theme is a meme from my childhood returning to vanquish Earth: outer-space squid attack an oil guzzling car in an empty landscape punctuated by electric power pole ‘trees’. With the introduction of ‘Tesla’ battery technology, global cooperation on climate change and the Rockefeller family divesting 50 billion dollars from their oil businesses, it seems that we may be emerging from this old polluting dystopia. This drawing is a requiem. Goodbye oil.
Erika Gofton  
*Precipice*  
Charcoal on watercolour paper  
100 cm x 70 cm  
$1,800.00

I love the way drawing enables me to constantly change and shift the image and how it is endlessly in a state of flux. Drawing is a way for me to understand and decode forms and extract an image from this research and investigation. In my role as director/teacher at The Art Room and The Drawing Lab in Melbourne I aim to elevate and celebrate the importance and value of drawing to all, by facilitating opportunities to engage, participate, learn, be challenged and above all get everyone drawing. In 2013 I undertook the Drawing Marathon (with scholarship) at The New York Studio School in New York whilst on a residency in Brooklyn. I also met with drawing educators from London Drawing and The Campaign for Drawing in London to research and experience different drawing programs. These experiences hugely impacted on my work both in the studio and as a teacher.

Susan Gourley  
*Domestic Connecting*  
Charcoal, oil crayon and carbon transfer on paper  
56 cm x 76 cm  
$1,100.00

My drawing practice explores a wide range of traditional and non-traditional materials and processes, combining elements of representation and abstraction. Fluctuating between spontaneous mark making, tracing, and line drawing, I seek to document my own internal dialogue as it reacts with external circumstances and environments associated with the banality of everyday living.
**ADELAIDE PERRY PRIZE FOR DRAWING**

**Jane Grealy**  
*Maria’s Garden*  
Pencil and pastel on paper  
45 cm x 76 cm  
$2,100.00

Standing on my toes at our back fence, I sometimes chat with my neighbour Maria. I love her garden, the chaos at the back, the organized garden beds, and the bright red geraniums that ring her clothesline. Maria and her husband came from Italy after the war and with many other European migrants, they settled in our inner city suburb New Farm. Maria is over eighty now and finds the garden harder to maintain since her husband died a year ago. There is so much to draw, so much evidence of her and her husband’s life over the last sixty odd years. My first job was as a draftsman whose mantra was never to draw a line that I didn’t know the meaning of. Later as architectural illustrator, every drawing would be preceded by carefully drawn perspective outlines, rough sketches, and compositional studies. Drawing makes me really look, allows me to think, and particularly when I am sitting in Maria’s garden, is very pleasurable.

**Liz Harriott**  
*McCarrs Creek*  
Pastel on paper  
65 cm x 69 cm  
$600.00

Many people think of the Australian bush as a drab thing; but I have always found it to have many brightly, coloured jewels, hidden away waiting to be revealed. Recently while walking along the McCarrs Creek I found numerous holes worn into the bedrock by stones caught in indentations and worried by water over many years. Around these holes grew lichens. In this drawing, I have zoomed into this micro environment. I have made a ground with sand to create texture and then overlaid it with soft pastel which captures the wonderful colours of the lichens. The dark holes of water in contrast to the flat lichen are secretive places which hide leaves, twigs and pebbles, but also reflect the bright, intense blue of the sky.
Geoff Harvey
*Portrait of Francis*
Charcoal and ink on paper
41 cm x 51 cm
$2,500.00

After a year of drawing mostly portraits I chose this single one to represent the 100 drawings I produced because it is strong image of an artist I have always admired. And his face says a lot to me.

Carly Hawkins
*Honeymoon*
Pencil on paper
41 cm x 62 cm
NFS

These drawings were completed over two weeks during my honeymoon. In retrospect, they are interesting because the majority of the poses face the same way. This reflects the routines that my partner and I have created; always sleeping on a particular side of the bed no matter where we are, and always sitting on a particular side of the lounge. These are continuous fluid drawings, where I placed all of my focus on the sitter, my love.
Pei Pei He
_in the Crowd_
Charcoal on rice paper
30 cm x 128 cm
$2,500.00

I have been in Australia over twenty years. As one of the immigrants, I have experienced and witnessed the changes on myself and in society. The urban environment is one of the significant and important places where many different cultures come together. My drawing _In the Crowd_, is the point directly in the heart of the crowd, captures the energy of the street and I am inside it. As myself in a public space at this moment, I realize, I am a viewer as well as an actor, I am a part of multiculturalism in public spaces.

Rachel Hill
_Weed-tree 2015_
Ink on paper (concertina book)
13.3 cm x 21.6 cm
NFS

_It is because it is empty that the drum makes a sound._ Wang Tong
Rachel Hill
*Minnamurra Scrub*
Oil on Arches Huile paper
76 cm x 56 cm
$850.00

There is a vitality, a life force, a quickening that is translated through you into action, and because there is only one of you in all time, this expression is unique. And if you block it, it will never exist through any other medium and be lost. Martha Graham (1894-1991)

Judy Holding
*Yirritja Owns Yellow*
Pen, pencil and watercolour on paper
57 cm x 57 cm
$5,800.00

This drawing refers to an early trip to Arnhem Land, in which a Bininj friend explained to me that there are two Moieties in Arnhem Land (Yirritja and Djuwa), and Yirritja owns the yellow colour while Djuwa owns the Black. There are strict customs related to this.
Juliet Holmes á Court
*By the Book*
Oil and crayon on paper
85 cm x 80 cm
$2,500.00

*By the Book* is a drawing about power, or more to the point, the powerful and the powerless. I am not normally an artist who aims to make political statements within my art, but I'm too much aware of the countless inequities that are highlighted every day in the news. This image could be the refugee and the authority, or the unveiled woman out alone and the ‘morality police’ or of any oppressor and the oppressed. Hence, the title, *By the Book* because it seems that those in power, somehow can find some rule, some law written to justify their action, however humane or inhumane that action is. I want the bright knitted colours of the crayons to act like a neon light, shone onto injustice.

Eamonn Jackson
*Shadowland*
Graphite on Arches paper
88 cm x 88 cm
$18,000.00

Recreating my perspective at a single moment in time to take the viewer, like Alice, down the rabbit hole.
Nicole Kelly
*A Bundanon Landscape*
Monotype on paper
140 cm x 100 cm
$4,500.00

During a recent residency at Bundanon, NSW, I began a written correspondence with a dear friend, transcribing my visual impression, experience and copying out passages of influential literature. This practice became an exciting new point of departure for my drawing and painting. In this studio I had access to an etching press and began to explore compositions, mark making and colour through small scale monotypes on long sheets on unbroken paper. These drawings filter memories of experience, impressions and colour moods of my environment and reality. Working from memory in this way and expanding my field of influence to include written inspiration has allowed me the freedom to draw further upon mood and expression, which exists outside of a pure observational reality. My approach to making work is heavily indebted to artists gone before who have walked a line between a literal reality and a poetic interpretation.

Martin King
*green mist black, retouched*
Graphite on drafting film, watercolour on paper
103 cm x 93 cm
$7,500.00

del. mist black, retouched is a work referencing the genres, still life and natural history painting and commodification of the natural world. It is drawn from observation and existing graphic work (the stamp) and modified by imagination. The work is a synthesis of a number of things, life and death, beauty and the macabre, nature and ‘nature morte’, and the way the natural world is used to symbolize national character. The lyrebird is a symbol of beauty, mystery and exuberance and the tail feather skulls reference the idea of opposing realms within mortality, life and death. When these opposite are distilled in the imaginative space, the synthesis results in ambiguity and irony, a slightly vexed expression of reality. It is a metaphysical reality, an underlying reflection on the nature of, and vital connections that exist in the world we inhabit.
Netta Loogatha
*Makarrki*

Pencil, pen and ink on paper
86 cm x 61 cm
$2,200.00

I draw my country, from my father. My home, Makarrki.

Marco Luccio
*Postcards No. 7*

Pen, ink, watercolour, stamps, Conte, crayon, pencil, tempera, Gouache, and drypoint on postcards
148 cm x 100 cm
$9,495.00

As a child I enjoyed drawing over existing text and images. These postcards are very precious little artifacts that I have collected from flea markets in New York. I have then drawn, painted, printed, stamped and watercoloured over the written notes and stamps. Each postcard is its own little time capsule and I felt a joy and thrill to draw over them. They vary in tone and text and each one requires a different response from me. These postcards are symbols of civilisation, a remnant of the past now replaced by emails which are the opposite of the gorgeous beauty these New York artifacts exude. I love drawing on the postcards, whilst at the same time I feel like I am a vandal destroying a precious object. Somehow this feeling of destruction/creation seems to feed into the way I make the work. To me these postcards offer an opportunity to make drawings in a way that I would not create with other approaches.
Kiata Mason  
*The Dolls House*  
Pencil on paper  
101 cm x 96 cm  
$1,600.00  
My work experiments with the concepts underlying drawing, it plays with truths and lies, the weaving of a story balanced with the examination of life. It mixes elements of chance and control to examine the two opposites.

Carolyn McKenzie-Craig  
*Procedural Acts 1*  
Charcoal and acrylic on BFK Reeves paper  
100 cm x 140 cm  
$3,900.00  
My current drawing practice investigates social typologies that are instrumental in sustaining positions of power. This particular work draws on the essay "Throwing Like A Girl" by Iris Marion Young that analyses how body comportment creates feedback loops that can sustain stereotypes of gendered behaviour. I am interested in how embodiment and ritual are performed as intrinsic aspects of power in such actions. Drawings are based on performance documentation that is then deconstructed to query the fixed nature of such stereotypes and their legitimacy to justify forms of exclusion and privilege.
Becc Ország
**Immaculate Landscape V**
Graphite, carbon pencil and 24kt gold on paper
40 cm x 53 cm
$3,900.00

Ország aims to question the voyeur’s moral ambivalence and role as a witness to their own experience. She sources found images, manipulating them through the intimate and brutally honest medium of drawing to create new histories and futures. This process adds an element of historical truth, highlighting the fallibility and malleability of our memories and how easily our realities can be changed. **Immaculate Landscape V** is a meditation on the sublime. It depicts a world within worlds, one that predicts itself in the reflection of its own image, reminiscent of a Rorschach image inviting the viewer to enter a state of self-reflection. It is a metaphysical landscape, inspired by the collective longing for a sacred place beyond our earthly world, such as a utopia or the Garden of Eden. The carefully considered detail is a submission to the impossibility of perfection, with slight imperfections and incongruities in symmetry reminding us of man’s humble limitations.

Pauler Pancakes
**Relativity In Motion, French Canadia Australiana (drawn from life)**
Blue carbon and ink on paper
52 cm x 72 cm
$1,550.00

I originated from one of the poorest areas in the Philippines known as the “smokey mountains” Tondo Philippines. As a small child my family migrated to Australia. I've been drawing and painting since I was old enough to hold any pencil, brush and spray can with my hands. Scribbling on anything and everything as a child. I like to think that my career began creating portraits as a child basking for extra pocket money on the streets of Sydney. During my teens I was exposed to the gang warfare that riddled the streets of Sydney in the early 2000s, the murder of a childhood friend led me to create art and drawing as an outlet, a means of expression for the majority of my youth. I enjoy exploring the transfer of negative energy into seeking further enlightenment through my personal artwork. Creation has become my life. And I believe drawing to be at the very heart and essence of creation.
Fiona Rafferty  
_Salinity_  
Pen, ink and hand-stitching on Arches paper  
57 cm x 77 cm  
$2,500.00  

_Salinity_ is inspired by my time spent exploring Lake Cooloongup, situated south of Perth. Lake Cooloongup holds special Dreaming significance as a place traditionally representing youth and new life. Today, Lake Cooloongup is shallow and water in the lake is saline. When dry, the stark, white landscape stretches across the plain and reflects the whiteness of the salt back to you. It is superficially a place of beauty. It is also a place where signage warns us to “take care – tortoises crossing”. There were hundreds of tortoise shells discovered during my many visits to the lake, but they were all hollow, a stark reminder of the fragility of the environment and the effect of salinity on living organisms. This lake, once a place of fertility, is now a barren wasteland. In _Salinity_ the empty tortoise shell dominates the picture plane. It is an indicator that the biophilia of the region is unhealthy and the bright, red stitching line, that slices through the drawing, represents the tenuous thread that connects us all.

Candice Reid-Latimer  
_Cabinet Pictures_  
Graphite, watercolour, chalk, curtain fabric, French book pages, gouache and coffee on found photos  
52 cm x 48 cm  
$1,800.00  

I like the serendipity of turning, often what others have discarded; into art. In a constant search of looking at the world in fresh ways; while looking over my shoulder at the past; often the object defines the materials and the subject matter. My motivation for these works was an article on the prevalence of Sexting amongst the young. I looked to the Victorian past, when gentlemen would retire after dinner to cigars, cognac and a locked cabinet to view risqué photos. These would have been very tame compared to what is sent today. Working with the tonal qualities of graphite, watercolour, chalk, curtain fabric, French book pages, gouache and coffee on old found photos, to provide the illusions of weight and distance; the Japanese aesthetic of wabi-sabi, which is about imperfection, the passing of time and humility; adds an extra dimension.
Sarah Rogers

Contented

Indian ink on Arches paper
76 cm x 56 cm
$1,500.00

I always work directly from the subject. I usually work outdoors and often with birds. They’re quite patient. In this case the subject is my eight year-old daughter in our living room. I always admire her as she sits quietly at her desk. On this occasion I asked her to sit at her desk so I could draw her quickly in ink. After many attempts over a couple of days stress levels were high. The boredom of the school holidays and Sydney’s humidity didn’t help. She was fidgety. At the point I finished this drawing I realised someone had walked ink through the living room. Hot and flustered, I checked the children’s feet. Then I realised it was me.

Edgar Schilter

Rosario No. 27

Charcoal and graphite on watercolour paper
133 cm x 112 cm
$3,300.00

This work comes from a rumination of permanence, containment and consolidation.
Kurt Schranzer
Lop-Lop Disguised as Yoshitsune, in the Act of His Eight-Boat-Leap (For Sadahide, Kuniyoshi, and a Young Kunichika)
Pigment ink on cotton rag paper
61 cm x 116 cm
$3,800.00

This artwork can be located within the field of expanded drawing. Industrial drafting techniques and reference material are adapted to create numerous collages and hand-drawings. Once scanned, the original drawings are digitally composited and a randomized algorithm is applied to produce further repetitive and degenerate forms. The image is printed and further over-drawing is undertaken. Given this tiered process, it is difficult to tell where one layer of pigment ink leaves off and the other begins. The drawing itself makes personal and art historical reference to Max Ernst’s Loplop figure and the ‘expansive style’ of Japanese late Edo period musha-e (warrior prints).

Neridah Stockley
End of Gosse St - Alice Springs
Conte on paper
30 cm x 36 cm
$880.00

I have a very close relationship to drawing built into my practice as a painter. I love the process of observing and responding, finding places for my eye to rest and investigate. I enjoy the integrity and honesty of mark making that drawing enables.
Adriane Strampp
*The Departure* 2016
Pencil on Lanaquarelle paper
30 cm x 76 cm
$2,400.00

In my drawings the focus is not on the landscape itself but rather on a deeper, ephemeral relationship with memory and the recollection of places once visited. The work begins with drawings and photographs taken as reference before being abandoned as the drawing process takes over and attempts to materialise the more intangible, visceral experiences that blend into both memory and imagination, leaving the viewer to find their own sense of familiarity, and to decide what is real and what is not. *The Departure* is loosely based around the Mount Macedon area in Victoria.

Gauri Torgalkar
*Urban Haiku along the Greenway*
Ink and graphite on Japanese paper
20 cm x 95 cm
$1,050.00

As a city-dwelling artist and an urban designer, I have spent over a decade championing for urban greenspace. With a little effort, wasted or unused spaces in cities can be converted into spectacular assets, and the Greenway corridor is one such asset. It utilizes an unused rail corridor by converting it into an off-road path from Iron Cove to Cooks River. These tiny sketches are personal notes made while walking along parts of this corridor. The landscape along the corridor is varied, and the sketches document quick impressions at different locations. My practice investigates the intrinsic need of immigrants to make cultural associations in new communities, which is a continuous social process. Drawing on my life experience and Indian heritage, I am interested in depicting the Australian landscape as altered through the lens of personal memory and cultural associations.
Craig Waddell
*Between Heaven and Hell - Diaries of Thailand*
Mixed media on paper
110 cm x 92 cm
$4,500.00

These works are a response to the many images found within Thai temple murals, which depict excerpts from the Jataka stories, episodes from Buddha’s life, scenes of Buddhist heaven and hell and rows of gods. Scenes of contemporary Thai life are also often represented. Within my work I explore a world of mythological figures and narratives questioning one’s own morality. They explore themes of temptation and seduction and the overarching human desire to attain enlightenment. In these works we can view half-human, half-animal figures that are often portrayed in uncompromising situations. Via subtext the images are layered with hidden meanings and suggestions, often playing with titles to portray a world full of satire and moral allegory. It is the immediacy of drawing that I am drawn to. It hits a chord with my imagination and allows me to stay present in the world, an observer, and someone that interacts with the environment that I am in when travelling. The ‘Thailand Diaries’ allowed me to locate myself in a foreign culture whilst observing from a distance.

Jessica B Watson
*Virtual and Cyber Journeys*
Graphite on paper
14.7 cm x 20.5 cm
$295.00

Drawing has become a way for me to capture the everyday in life’s journey. I find myself looking at people in everyday situations and immediately wanting to capture them with pencil and paper. Over the years I have spent quite a bit of time exploring the possibilities of colour drawings. A graphite drawing can often be done quickly, without requiring a lot of space to lay out pencils and so on. As an artist, who is also a working mum, I find that the best time for me to draw is in the moments when I’m out and about. And often it is on the bus that I have time to actually do this. Most people are cyber users and I love the contrast of the hand drawn image depicting people using the high tech devices. Drawing enables me to remove myself from the over stimulation of cyber space. It is a time when I can dislocate myself from the world, focus and be in the now, with pencil in hand and drawing pad on lap.
Helene Weeding  
*Forecast*  
Acrylic, Signo pen and pencil on paper  
14 cm x 19 cm x 25 works  
$3,500.00  

This work is based on a selection of weather forecasts and isometric mapping of predicted, atmospheric events combined with personal interpretations and depictions of sky conditions. By looking upward and outward from my studio in Launceston, Tasmania, I have often felt I was observing an interstitial or liminal space, where time and experience were suspended. By tracking daily, and sometimes hourly, moments of atmospheric change, I have begun to feel a certain respect for the beauty, changeability and enduring relentlessness of the weather’s engines - clouds.

Peter Wegner  
*15 days with a poet*  
Pencil and beeswax on paper  
86 cm x 100 cm  
$15,000.00  

*15 days with a poet* is part of a continuous series of my friend and artist Graeme Doyle. They are as much about friendship as they are about the human condition. One day is never the same as the next and as these drawings develop so does the changing emotions of my sitter. They are also drawings about time - the ritual of a weekly meeting. Drawn from life with what I hope is the immediacy of direction observation.
Paul White
*Bruised however the roots run deep*

Pencil on paper  
90 cm x 120 cm  
NFS

I use coloured pencils on paper to examine in close detail objects that are often overlooked or abandoned. I seek to find beauty in the neglected and am interested in looking at growth, decay and rebirth. I present my subject in negative space, removed from context. By implementing a highly detailed, time consuming and obsessive drawing technique, the process becomes a meditation on the journey of the object.

Therese and Christopher Williams
*Scratch*

Animation: 8:22 duration  
Edition of 5  
$500.00

*Scratch* explores the interrelation in perception between sight and hearing through drawing over time. This work presents image and audio asynchronously, repeating visual and sonic gestures that loop, converge and diverge over time. Therese’s drawing practice is based on drawing as performance. For this project, Christopher has created the sound, recording dancers mark making on the landscape as surface. This is an analogue of the surface of the virtual page. Therese draws using an iPad in real-time in response to the sounds of gestures textures and rhythms.
Michelle Zuccolo
*Carnival of Knowledge*
Ink and watercolour on paper
36 cm x 32 cm
$950.00

The act of drawing allows me to respond to my immediate environment and translate my conclusions. My drawing practice demands a process of seeing, thinking, contemplating options and exploring a range of visual solutions through varying mediums and scale. I often incorporate subject matter related to my past and childhood memories. These still life objects represent broader concepts and become a reminder of human behaviour - the way we interact with each other and the world around us.

**Acknowledgements**

PLC Sydney and Adelaide Perry Gallery would like to thank our fabulous judge Ms Julie Ewington and all artists who entered the Adelaide Perry Prize for Drawing in 2016.

Thank you to our Principal Dr Paul Burgis for his continued enthusiasm and to Mr Tony Nejasmic, President of PLC Sydney Parents and Friends' Association for continuing to support the Prize.

Thank you for the hard work and professionalism to Mr Andrew Paxton, Gallery Manager, Mrs Karmen Martin, Secretary to The Croydon and Ms Sophie Clague, Art and Design Assistant. A special thank you also to Ms Lynne Emanuel, Director of Communications and Marketing, for her assistance in establishing the online entry process.