



**BASIL SELLERS**

ART PRIZE

**We recognise Aboriginal people as the original inhabitants and custodians of all land and water in the Eurobodalla and respect their enduring cultural and spiritual connection to it. The Basil Sellers Art Prize and Basil Sellers Exhibition Centre acknowledge the Traditional Owners of the land in which we live and work and pay respect to Elders past, present and emerging.**

**Yuin Country.**



## **Basil Sellers AM**

**Patron of the Basil Sellers Art Prize**

## **Introducing Basil Sellers**

Businessman and philanthropist Basil Sellers was born in India in 1935 and made his career by breathing life into ailing companies.

Mr Sellers is a keen art collector; his personal collection includes post-war Australian art and works by European modernists, collected over 35 years. He has a particular interest in the Fauves and the Cubists.

In addition to the Basil Sellers Art Prize, Mr Sellers also sponsors the Little Sellers Art Prize and a scholarship for Eurobodalla's young artists aged five to 18.

In conjunction with Melbourne University's Ian Potter Museum, Mr Sellers was the benefactor of the \$100,000 Basil Sellers Sporting Art Prize. He has also been instrumental in realising the Sydney Cricket Ground Trust, Basil Sellers Sport Sculptures project, and a similar project for Adelaide Oval.

Mr Sellers' passion shines through his efforts to grow the nation's understanding of and engagement with art.

## Basil Sellers Art Prize history

The Basil Sellers Art Prize was established in 2004 as a biennial event for artists in the Eurobodalla Shire. In 2010 the exhibition was extended to include entries from the Snowy Monaro Regional Shire and the Bega Valley Shire. It was further extended in 2018 to include artists from across NSW and the ACT.

Now in its tenth year, the prize has a focus on traditional practice and, for the first-time, artists from all around Australia have been invited to participate.

Originally set at \$15,000, the acquisitive prize is now worth \$25,000, generously donated by businessman and philanthropist Basil Sellers.

Another milestone, the \$5,000 Eurobodalla Prize was added in 2018 and the exhibition also includes a \$500 people's choice prize. Both are sponsored by Eurobodalla Shire Council.

In 2019, the Basil Sellers Art Prize celebrated its new permanent home at The Basil Sellers Exhibition Centre – the region's first professional purpose-built exhibition space – also made possible by a generous donation from Mr Sellers.

## Meet our judge for 2022

Simeran Maxwell is associate curator of Australian art at the National Gallery Australia. Simeran has worked in a number of curating roles at the National Gallery since 2007. Her exhibition and publication projects, in both international and Australian art, cover many fields of art history.

Her most recent projects include *Justene Williams: Victory over the Sun* (forthcoming October 2022), *Botticelli to Van Gogh: Masterpieces from the National Gallery, London* (2021), *Matisse & Picasso* (2019), *Monet: Impression, sunrise* (2019), *Cartier: The Exhibition* (2018) and *Good taste: French evening wear, 1910s–1930s* (2018).

She has been a contributing author for the catalogues *Know my name* (2020), *Love & desire: Pre-Raphaelite masterpieces from the Tate* (2018) and *American masters* (2018) and her most recent lectures lecture topics include *Ballets Russes: Bakst, Delaunay and Goncharova* (2022), *Fiona Hall's Fern Garden* (2022), *Kansai Yamamoto: Fashioning performance / performing fashion* (2021) and *1980s fashion: Azzedine Alaïa, Yves Saint Laurent and Kenzō Takada* (2021).

Simeran is a graduate of the Australian National University, where she won the Janet Wilkie Memorial Award.



## **Ann Maree Clark**

*Hellebores and Litterfall, 2022*

Oil on linen

31 x 51cm

A mid-winter gift, these hellebores were discovered under a pile of litterfall, prompting this earthy arrangement.



## **Leanne Harrison Davies**

*Dream and be full, 2022*  
Oil on canvas  
61 x 72cm

In this work *Dream and be full*, I closely observed the play of light and shadow on the intimate forms of leaves, branches and flowers. Using traditional oil painting techniques, I layered colour to create mood and atmosphere.



## Kelly Casey

*Juno*, 2021  
Oil on canvas  
61 x 46 cm

This is a traditionally-painted picture of a classically beautiful animal - my Weimaraner Juno. It's easy to miss the opportunities that painting animals presents. They can be so much more, they can be painted with atmosphere, they can be emotive, they can commit memory to canvas.



## Grace Paleg

*Landscape Impossible*, 2022

Pastel on paper

90 x 120cm

This landscape has been visually extended beyond what is humanely possible to observe by extending the peripheral view in focus above and below the horizon. Also it shows a construction of two different areas in Eurobodalla across 180 degrees. Hence the *Landscape Impossible*.





## Simone Read

*The Quiet Within*, 2022

Brush and ink on linen

122 x 92cm

The tiny detail of my painting draws you in and makes you focus. The warm space around the tree suggests calm and silence, just enough to take in a deep breath. It's here, now, in this very moment, that you can hear *The Quiet Within*.



## Judith Thomson

*Hidden Hope*, 2022

Oil on canvas

76 x 76cm

The wanton destruction of our valuable world is a great sorrow and my painting is a defiant act of hope sparked by the beauty of a simple collection of flowers caught in the sunlight.



## Veronica Colvin

*Tough Little Nugget, 2022*  
Oil on canvas  
60 x 90cm

Charmian Frend is an open water, channel swimmer and a wonderful swim coach. She's also my swim coach. Open water swimming is a new passion of mine, and it was a pleasure to paint Charm and capture this stunning and captivating part of our Australian lifestyle.



## Steve Salo

*Afternoon Light Point King, 2022*

Oil on aluminium

50 x 50cm

Through the visual voice of painting, I communicate emotion. My landscape paintings go beyond the visual perception, I am more concerned with portraying the feelings evoked by being in a place.



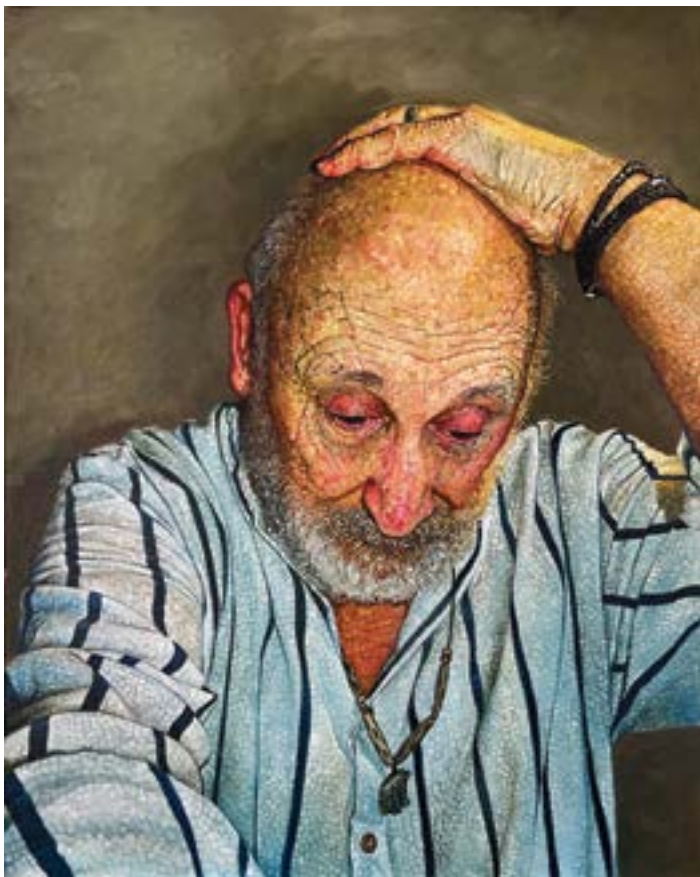
## Sara Freeman

*After-Resonance, 2021*

Egg tempera and wax on board

120 x 120cm

A glowing circle of light emanates from within an ancient field of perception. Humanity is like a camera lens coming into a new focus where authenticity is essential. Many things that used to matter and fill our days have fallen away. What remains in focus must be treasured and cared for.



## Bruce Whatley

*Self Portrait: Self Doubt, 2021*

Oil on canvas

76 x 61cm

Like many artists I am full of self-doubt - during the process of painting and after. Is the right colour on my brush, have I put it in the right place, is that shape right? Is this the right subject? Can I really call myself an artist? Do I really have anything to say?



## Gillian Wilde

*Glory Going, 2022*  
Watercolour inks collage  
93 x 73cm

By using inks on hand-dyed collage papers to intensify the colours of the tail, and by placing it in a characteristic upside-down position I have narrowed the focus of the viewer so as to catch its gaze. The size and colour surrounded by negative space demand attention for this endangered bird.



## J Valenzuela Didi

*Five Sisters of the Maritime, 2021*  
Acrylic on canvas  
152 x 91cm

*Five Sisters of the Maritime* is a painting about joy and the search for a spiritual connection. Life can be daunting, especially in the current global climate. This work celebrates the moments we can escape these realities.



## Peggy Zephyr

*Moon Stars Darkness Fire, 2022*  
Acrylic on Canvas, inlaid  
Tasmanian oak forms  
106 x 106cm

*Moon Stars Darkness Fire*, is Inspired by Josef Albers colour experiments Van Gogh. It is an abstract love letter to the magical feeling of being immersed in the darkness and the starry sky, by firelight at night time. I aim to swindle the viewers eye into seeing transparency where there is solid colour.



## David Ramsland

*Still Life With Red Cup*, 2022  
Oil on canvas  
57 x 134cm

The work is a contemporary, uncomplicated piece; a simple still life composition emphasising how light reflects on the surface of the familiar table objects.





## **Fiona Ryan**

*Standing in a Dry Creek Bed, 2022*

Oil on board

70 x 60cm

In making this work I called on the vivid images and forms of Lightning Ridge. I was moved by how much the colours transformed throughout the day and was drawn to the soft, deep, moody tones of the raw and eroded landscape. I still recall the awe and simplicity of standing in a dry creek bed.





## Daniel Rivers

*Reflections on The Esplanade, 2022*  
Soft pastel on paper  
33 x 23cm

March 2022, after a considerable amount of rain, The Esplanade (typically a road looping behind the beaches), filled with water. High tide with nowhere to escape, the water pooled. Yellow rain jackets played in the reflections whilst the sulphur crested cockatoos watched the water lap the cottages.

## Margaret Dix

*Arrival at Wapengo, 2022*  
Oil on canvas  
41 x 97cm



*Arrival at Wapengo* references a joyful childhood experience of arriving in this pristine south coast location. This powerful memory inspired me to return in 2022; to revisit with an adult sensibility. The landscape unchanged, filled me with optimism. I was nurtured by nature's restorative power.



## **Evan Curtis**

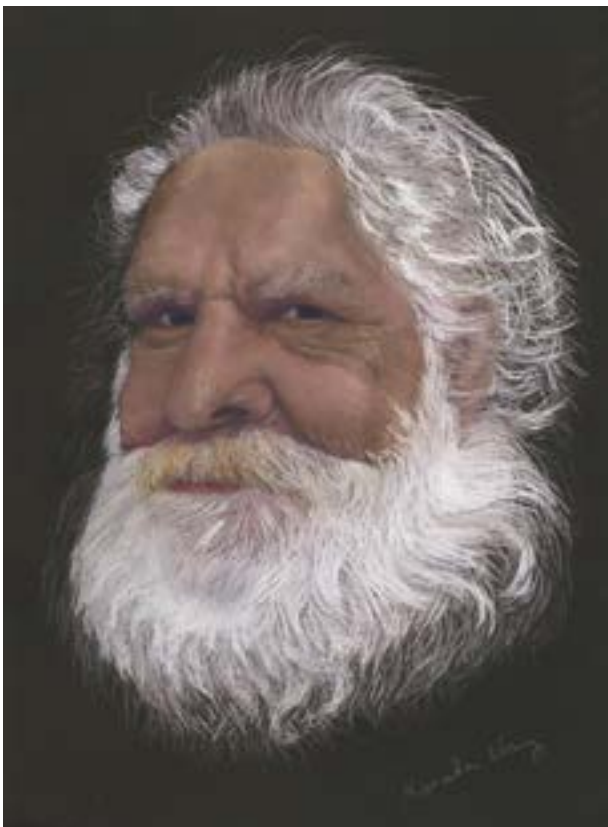
*Landscape (Bellambi), 2022*

Oil on board

24 x 30cm

Bellambi is a suburb in Wollongong. It is rich in discarded objects and natural beauty.

The two make an interesting juxtaposition.



## **Karola Hay**

*Proud Thaua Man, 2022*  
Soft pastels on paper  
85 x 65cm

I met this gentleman in my workplace and he touched my soul. A quiet man with a story to tell about his life. He made me feel like I had been with a greater power by being in his presence. When he looks at you, he makes you want to know him. I was humbled to draw him.



## Ben Ryan

*Exposed Bone, 2022*

Oil on linen

123 x 107cm

This skeleton was painted from life, or from death, depending on your frame of mind.



## Michael Thomson

*An Encounter on the Path  
that Leads to the River, 2022*

Oil on canvas

180 x 150cm

A study of three boys. I work with the construct of identity and particularly the identities adopted by boys and men.



## **Nic Mason**

*The Mincer and the  
Banksia Cones, 2022*  
Oil on canvas  
76 x 76cm

This work is part of a still life series where banksia cones and kitchenalia come together. Through the process of creating this work, I loved playing with both the idea of nature and culture coalescing and the materiality of the paint in forming the character of things and their shadows and reflections.



## **Nina Volk**

*Mount Sugarloaf*, 2022  
Watercolour on paper  
57 x 40cm

This painting was inspired by a calm and peaceful sensation that occurred while walking around *Mount Sugarloaf*. The beauty of it transformed my perception and completely removed the sense of reality; beauty brings happiness and it can be as simple as that.



## Robert Riggs

*Books*, 2022  
Oil on canvas  
51 x 60cm

Such a small object; such a big influence.  
I paint in oils and my preferred genre is still life.





## Robert Hollingworth

*Things That Fly*, 2022  
Acrylic on canvas  
92 x 133cm

Apart from the obvious connection, *Things That Fly* also refers to ideas and actions that succeed, an important sentiment for the future of the natural world. In this painting based on a hawk moth found in the garden, I'm attempting to locate and hold, just for a moment, that sense of the unfamiliar, the unknown, the inexplicable. It is an attempt to re-enchant a small corner of the natural world.





## Lucila Zentner

*Roses, 2022*  
Oil on canvas  
90 x 90cm

*In Roses, I try to capture the light on the roses and accentuate the deep pinks and oranges barely visible in the first glance.*



## Domenica Hoare

*Pocketful of Sunshine, 2022*  
Coloured pencil on paper  
111 x 76cm

*Amongst the breezy blues and gem-bright greens, the warm yellow sun illuminates the figure's face as she gazes out with her pocketful of sunshine.*



## Jane Millington

*Storms Don't Last Forever, 2022*

Oil on canvas

94 x 94cm

The healing nature of the water and the interplay of light on it evokes a sense of clarity that puts into perspective the problems in our lives. There is a security, an understanding of place, that comes from contemplating the enormity of the sea, both in its expanse and its enduring nature.

Thank you

Basil Sellers AM – Art prize patron  
Simeran Maxwell – 2022 judge

This year's finalists and everyone that entered.  
Requests and enquiries should be addressed  
to the Coordinator Creative Arts Development,  
Indira Carmichael, [indira.carmichael@esc.nsw.gov.au](mailto:indira.carmichael@esc.nsw.gov.au)

eurobodalla  
shire council

 **BASIL SELLERS**  
ART PRIZE

THE BASIL SELLERS  
ART PRIZE EXHIBITION  
2022

KELLY CASEY  
**ANN MAREE CLARK**  
VERONICA COLVIN  
**EVAN CURTIS**  
LEANNE HARRISON DAVIES  
**JVALENZUELA DIDI**  
MARGARET DIX  
**SARA FREEMAN**  
KAROLA HAY  
**DOMENICA HOARE**  
ROBERT HOLLINGWORTH  
**NIC MASON**  
JANE MILLINGTON  
**GRACE PALEG**  
DAVID RAMSLAND  
**SIMONE READ**  
ROBERT RIGGS  
**DANIEL RIVERS**  
BEN RYAN  
**FIONA RYAN**  
STEVE SALO  
**JUDITH THOMSON**  
MICHAEL THOMSON  
**BRUCE WHATLEY**  
GILLIAN WILDE  
**NINA VOLK**  
LUCILA ZENTNER  
**PEGGY ZEPHYR**