



BASIL SELLERS
ART PRIZE

2024

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 create, inspire and dream. We pay respect to Elders past, present and emerging.

Yuin Country.

Introducing Basil Sellers



Basil Sellers AM

Patron of the Basil Sellers Art Prize

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 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 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.

With the 20th anniversary the prize has a focus on traditional practice and artists around Australia are 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 2024

Denise Mimmocchi is senior curator of Australian Art at the Art Gallery of New South Wales. Some of her exhibitions and publications include *Margel Hinder: Modern in Motion* (2021), *Tony Tuckson: the Abstract Sublime* (2018), *O'Keeffe, Preston, Cossington Smith: Making Modernism, Sydney Moderns: Art for a New World* (2013 with Deborah Edwards) and *Australian Symbolism: The Art of Dreams* (2012).

Between 2020-2022 Denise led the curatorial team on the major rehangs of the 19th and 20th century collection galleries that was part of the launch of the Sydney Modern project at the Art Gallery of New South Wales.

She is currently preparing a book and exhibition on artist Janet Dawson that will be launched in July 2025.



Swathi Madike

Morning Light, 2023

Oil on linen

35 x 38cm

This interior painting was created over several sessions working from life.

This beautiful warm light was seeping in through the windows, creating different patterns as the time went by.



Graeme Krake

Silage Bales at Bermagui Headland, 2024

Oil on canvas

75 x 95cm

The idea for this work came after the last big flood in the Bega Valley when silage bales washed down the river onto the coast.



Mark Ward

Two Kids Running, 2023

Oil on canvas

40 x 30cm

My art practice has a continuous fascination with the curiosity and innocence of the world of children. Having seen some historical photographs, this image stayed in my mind. The two children are running into the unknown, away from the viewer, which suggests a feeling of mystery and heightened drama.



Dagmar Cyrulla

Woman bathing (after Rembrandt), 2024

Oil on linen

41 x 36cm

The significance for me of having a bath is the restorative qualities. Perhaps it is womb like, as I am enveloped by the warm water. Every fibre of me is warmed up. It is like a huge hug. When I finally get out of the bath, I feel renewed and cleansed physically and emotionally.



Alexandra Smith

Snacks, 2023
Gouache and prisma colour
on cotton rag
40 x 60cm

I lived in Ho Chi Minh City for five years. This scene was a regular in my day-to-day life. I aimed to capture the vibrancy of this store front, highlighting the variety of colour and the 'busyness' of this hardworking lady. This scene is common to local Vietnamese yet so extraordinary to us foreigners.



Nicolette Eisdell

The Clown, 2024

Oil on mounted wood panel
40 x 70cm

In this crazy antagonistic world, maybe a clown has something useful to offer, something about childlike playfulness and the therapeutic benefit of humour to deescalate anger. This clown is the brainchild of actor Russell Cheek. If you've not heard of him yet, you will!



Min-Woo Bang

Uncharted Sky, 2024
Oil on linen
155 x 155cm

My painting explores the intricate relationship between light, atmosphere, and time. I aim to capture the fleeting moments when the sky, often overlooked, reveals its most dramatic and transformative beauty. My cloud painting is a meditation on ephemerality – how clouds shift, colours dissolve, and how the ever-changing sky mirrors the passage of time in our lives. I invite viewers to pause, reflect, and find a deeper connection to the natural world.



Mohamed Khadra

Right is right and wrong is wrong, 2024

Oil on board

80 x 90cm

Mohamed Khadra is a Sydney based second life artist. His main concerns are the passage of time, the finite nature of life and memories of places and experience. Mohamed Khadra is also an academic surgeon who is an author and playwright. He is a graduate of the National Art School.



Natalija Vocanec

Cave at Rosedale Beach, 2024

Encaustic and oils on board

72 x 102cm

My art reflects a deep connection to the land and sea, using encaustic and oils to capture the ocean's luminosity and rugged landscapes. Inspired by places like the *Cave at Rosedale Beach*, my work invites viewers to pause, reflect and reconnect with nature's beauty, sharing my sense of wonder and exploration.



Wendi Leigh

Invasion, 2024

Acrylic gouache on gessoed board
94 x 94cm

The metaphor between birds invading the kitchen and current external forces of war highlights the idea of encroachment and invasion, emphasising a situation where a group takes something without regard for the rightful owners. The memories and treasures of one's abode are irreplaceable, yet it's important to be sensitive when drawing analogies, as conflict is deeply nuanced and emotionally charged.



Margaret Salt

Back Lake Merimbula, 2024
Synthetic polymer paint on linen
92 x 123cm

I live by the lakes and ocean and
am drawn to the power, energy, light,
patterns and ever changing moods
of water.



Todd Simpson

Victors and Vanquished, 2024
Airbrushed acrylic on canvas
101 x 152cm

Victors and Vanquished explores the tension between nature's resilience and human impact. A clear-cut forest contrasts with untouched trees, symbolising the conflict of forestry practices. Despite the environmental commentary, the piece emphasises hope in nature's ability to regenerate.



Rachelle Dusting

Keepsake, 2024
Oil on canvas
30 x 40cm

Keepsake reflects the coexistence of beauty and grief. Julia, a dear friend, lost her boyfriend Nathan in a motorcycle accident in 2020. Her gentle strength inspires me. This painting captures her vulnerability, sadness, and resilience, symbolised by the “N” necklace she wears in his memory.



Lulu Clifton-Evans

A prayer in motion - heavenly hydrangeas, 2024
Oil on Belgian linen
72 x 95cm

After hours painting for my portrait subject, scientist Hans Brunner, he later died and I painted this to console myself because I love and miss him.



Jason Roberts

*Michael Caine, Two Thylacines,
Et al.*, 2024
Oil on canvas
91 x 122cm

While the figures are quite prominent here, as well as the graffiti-layered wall, it was the window - plastered with dozens of stickers - that ultimately occupied most of my studio time, and thus the title refers to this cacophony.



Lexie Watt

Windblown trees Bombo

Headland, 2024

Graphite pencil and watercolour

57 x 93cm

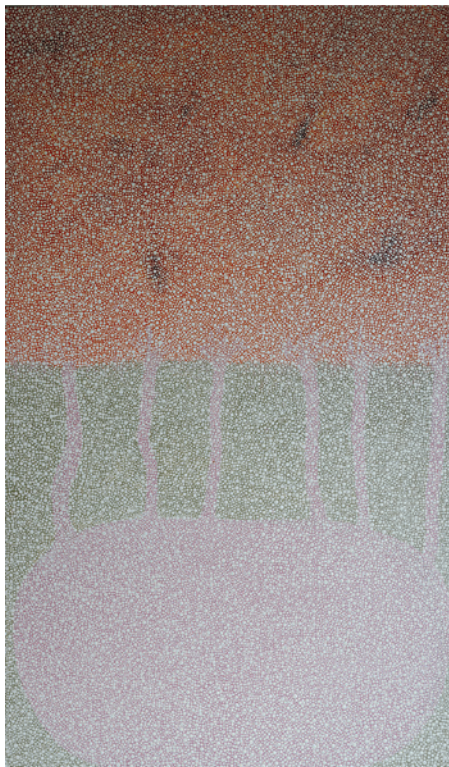
This artwork is of trees that are in extreme weather most of the time. I am fascinated by how the wind determines its growth by twisting and entanglement. Graphite pencil for the most and then subtle water colour washes keeping to a limited colour pallet. I went at different times of day to catch the light on the branches.



Libby Moore

We all have a superpower, 2024
Acrylic on canvas
76 x 76cm

Each one of the characters in this gathering plays an important role in my life and has special provenance. They have different qualities and appearances but all are vying for attention, dearly hoping to be noticed. However it's the mighty green glass ball, master of ceremonies, imbued with interior reflections for facial characteristics, who's quietly in control of the assembly.



Natalie Bateman

Ochre Puddles, 2024

Acrylic on canvas

75 x 130cm

After the rain we walk up to Brou Beach from Dalmeny to see the beauty of the ochre puddles sitting in beds of pink puddles on the sand. We lather our skins with ochre and allow it to dry before jumping in the ocean. This is one of my special places on our Yuin country. I collect ochre here.



Tricia Taylor

Tranquility in Motion, 2024

Pastel and ink on paper

76 x 107cm

The Australian red centre is an extraordinary place. The warmth of the light, the strength of rock and spirit of sacred water in an arid place. And here I am floating in the silence and awe of Creation. Creating my own ripple of presence in the landscape. Pure Tranquility.



Anne Hutchins

Pit Stop, 2024

Coloured pencil, acrylic on paper
60 x 95cm

I try to identify and capture the personality of the subject in my drawings, creating a portrait, not just a nice drawing. Often I look at a finished work and feel actual emotion for the character I've created.

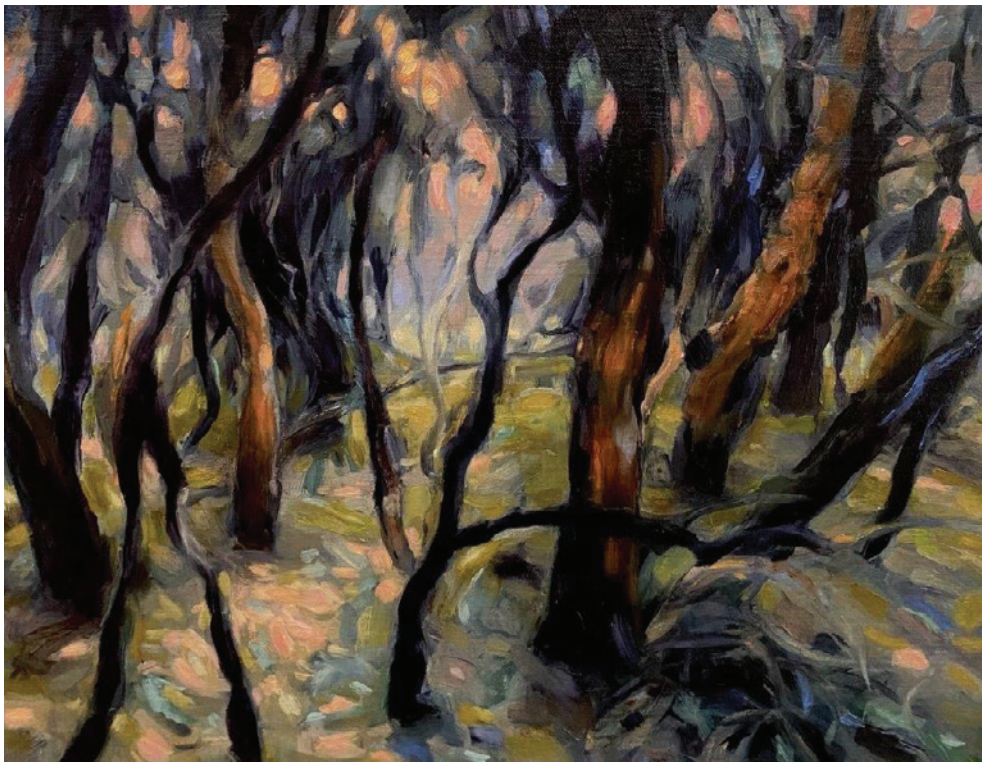


Jeanette Muirhead

Last Chance, 2023

Acrylic on canvas
76 x 101cm

I see the reef as being like a precious jewel - intricate, mysterious detail is revealed as you look closer, hidden beyond the water's surface and through the layers. So much to discover and experience and so much to lose.



Raewyn Lawrence

Bingi Dusk, 2024
Oil on canvas
28 x 36cm

This painting is drawn from one of my favourite sections of the Bingi Dreaming Track. Its trees, twisting vines and ancient beauty draw me back time after time.



Julz Beresford

Reflections of Misty Skies, 2024

Oil on canvas

123 x 170cm

An essential part of Julz Beresford's process is working *en plein air*, collecting gouache studies on location that inform the departure point of her studio-made paintings. Beresford paints *Alla Prima*, charging each painting with the same energy present in the landscapes she observes. Beresford's paintings are both an impression of landscapes, and an embodiment of how it feels to be there.



Katrina Ginis

Duality, 2023

Oil on paper

53.5 x 54.5cm

The work explores the duality of the human condition and was created in response to my experiences working as a psychologist on the trauma ward of a public hospital. It speaks to the loss and despair as well as the hope and resilience I witnessed in the context of my work.



Grace Paleg

The Road to Central Tilba, 2024

Pastel on paper

88 x 130cm

For fifty years I have been painting “What I See” in all observations through a viewfinder. Not so much anymore. I enjoy extending my vision and fooling the viewer into believing that what I paint is possible without turning your head in two or more directions at once.



Stephanie McClory

I just need a moment, 2024

Acrylic on canvas

61 x 91.5cm

I just need a moment. A moment to think.
A moment to cry. Be frustrated. Angry.
Overwhelmed, Relieved. To hide.
Be disappointed. To sit in the quiet.



Kath Unsworth

Garden Symphony, 2024

Fine ink pen work and collage
69 x 69cm

I wanted to add those little details that we forget to appreciate. When we take that walk in nature do we see everything? I added small creatures in this piece as a reminder to stop and look around us and really see what is living in our gardens and in nature.



Chelsea Gustafsson

Receptacle, 2024

Oil on board
38 x 50cm

Cardboard boxes have been emerging and recurring in my paintings recently. They're a place to store things as both physical repository and symbolic sanctuary for objects and thoughts. Here I have taken the notion of this receptacle a step further, incorporating it as an extension of a self-portrait.



Gregory Cliffe

Prinsengracht 2, 2024

Oil on linen

91 x 61cm

In creating this oil painting, I sought to capture the serene and timeless essence of a vintage cityscape by the water. When exploring the maritime canals of Amsterdam in 1982, I discovered that my ancestors were merchant seamen in the C18th who captained privateer boats.

Thank you

Basil Sellers AM – Art prize patron

Denise Mimmocchi – 2024 judge

This year's finalists and everyone who entered.

Requests and enquiries should be addressed
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eurobodalla
shire council





20th Anniversary Exhibition