



2016



BASIL SELLERS AM Patron of the Basil Sellers Art Prize

Basil Sellers AM, (born 1935, India). A businessman and philanthropist who made his career breathing life into ailing companies. Basil is a very keen art collector. His collection spans over 37 years and contains Post War Australian art and many of the European modernists, with a particular

interest in the Fauves (1906/7) and the Cubists. Basil, in conjunction with the Ian Potter Museum at the Melbourne University, was the benefactor of the \$100,000 Basil Sellers Sporting Art Prize. He has been instrumental in the realisation of the Sydney Cricket Ground

Trust Basil Sellers Sports Sculptures Project and a similar one at Adelaide Oval. Basil Sellers clearly demonstrates a passionate commitment to the perpetual growth of Australian's perception, understanding and engagement of art.

2014 WINNER BASIL SELLERS ART PRIZE

The Family Lounge by Susan Chancellor

The Basil Sellers acquisitive art prize was established in 2004 as a biennial event for artists in the Eurobodalla Shire. In 2010 the exhibition extended its reach to include entries from the Bega Valley, Cooma Monaro, Bombala and Snowy River Shires. Since that time the Basil Sellers Art Prize has been established as one of the region's most prestigious arts events.

The \$15,000 acquisitive prize has been made possible by the collector of art, patron and extremely generous philanthropist, Basil Sellers.



JUDGES



Janda Gooding **National Museum of Australia**

Dr Janda Gooding was appointed to the position of Deputy Director, Collections and Content Division, at the National Museum of Australia in August 2014. Previously, she worked at the Australian War Memorial from 2005 to 2014 and at the Art Gallery of Western Australia from 1979 to 2005, where she curated many thematic, retrospective and survey exhibitions of Australian and international artists. Janda has a PhD in history from Curtin University, a degree in Fine Arts and a Master of Philosophy in Australian Studies from the

University of Western Australia. Janda has published extensively on Australian social and cultural history, and art history. More recently she has contributed book chapters to publications on photography and digital technologies, and Thomas Baines and the Augustus Gregory expedition of 1855 to 1857. Janda has authored many articles and exhibition catalogues related to art. Her two most recent books are *Galipoli Revisited: In the Footsteps of Charles Bean and the Australian Historical Mission* (2009) and *Brush with Gondwana: The Botanical Artists Group, Western Australia* (2008).



Deborah Clark **Senior Curator of Visual Arts** **Canberra Museum and Gallery**

Deborah Clark graduated from the University of Sydney with an honours degree in art history in 1984 and has since been a lecturer, researcher, editor and curator, including five years in the Australian Art department at the National Gallery of Australia, and five years as the editor of *Art Monthly Australia*. She has published widely in journals, books and exhibition catalogues, including for major retrospectives of Richard Larter (NGA, 2008) and Rosalie Gascoigne (National Gallery of Victoria, 2008).



Tony Oates **Drill Hall Gallery**

Tony Oates studied Art History and Curatorship at the Australian National University and is currently the Curator of Exhibitions at the university's Drill Hall Gallery. In this role he has organised and implemented a vibrant program of exhibitions, highlighting excellence in contemporary visual arts and contributing to our understanding of art history, visual culture and

community. His curated exhibition 'Colour Music' (2014) explored the synesthetic connections between pictorial forms and musical modes. He has curated numerous survey exhibitions including 'Karl Wiebke Painting' (2012) and 'Burt Flugelman' (2009) and is currently working on an exhibition with the painter Liz Coats for 2017. In November 2016 his curated exhibition 'Re-Purpose' will consider the potential of a "foreign" object to act as an artistic catalyst.

Exhibitions as curator include: *John Brack: inside and outside* (NGA, 1999); *The Antipodeans: challenge and response* (NGA, 2000); *Jan Brown: sculptures, prints and drawings* (CMAG, 2008); *Ruth Waller: a 30 year survey* (CMAG, 2010); *Something in the air: collage and assemblage in Canberra region art* (CMAG, 2010); *Imitation of life: memory and mimicry in Canberra region art* (CMAG, 2011); *Elioth Gruner: the texture of light* (CMAG, 2014); and most recently *Michael Taylor: a survey 1963-2016*.

2016 FINALISTS

1



CRAIG CAMERON

A river amongst the stars

Acrylic paint on board

\$1,500

The work is a snapshot of night.

2



LOLA CULLEN

Travelling Australia

Acrylic paint and collage

\$4,000

For my work 'Travelling Australia' I have used acrylic paints and pieces from my previous paintings and prints to create this collage.

3



DINNY de CE'LIS

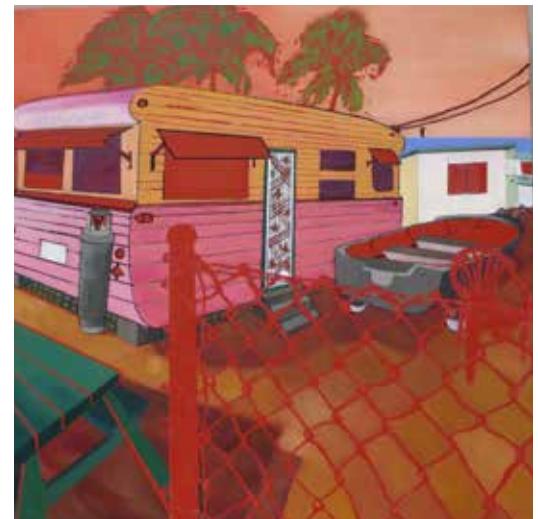
Poppies

Pen and ink, charcoal, pastel

\$900

Poppies started as a random charcoal sketch of a simple shape, I then worked in pastel and ink on a larger scale.

4



JANE de la VEGA

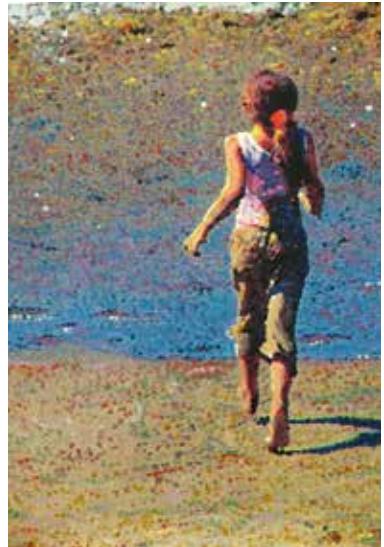
STARCHASER – Barlings Beach

Oil paint

\$1,200

Vanparks. Their quiet sense of something lost. Perhaps once a hope, a possibility, a dream. Over time surrendered up to life's ordinary requirements.

5



LAIYEE FERNANDEZ

Untitled

Mixed media – watercolour, acrylic

\$500

To make the ordinary extraordinary is to live with art in your heart... "Beauty is truth, truth beauty", *John Keats*.

6



MIRABEL FITZGERALD

The Beetles Tracking Through the Forest

Graphite rubbing with pigment hand colouring on paper.

\$1,300

The traces and patterning of Longicorn Beetles tunneling beneath the bark recreates for me images of the eucalypt forest.

7



NICKI HALL

Kaleidoscope

Acrylic on canvas

\$1,500

Spotted Gums tell me that I'm nearly home when I've been away. Their distinctive bark patterns and colouring, make them favourites of visitors and locals alike.

8



KATHRYN HEDE

and the storm rolls in

Acrylic

\$900

Our coastal land and the ever changing environment we live in inspired this work. As the storm approaches – so powerful, so frightening, yet so beautiful!

9



SANDRA HENDY

Oriental Experience

Watercolour, collage, porcelain paint,
pen, pastel

\$3,950

Capturing the Orient with its unique motifs
and calligraphy has become an 'Oriental
Experience'.

10



JULIE MIA HOLMES

Ground Control To Major Tom

Ghost linocut with graphite pencil

\$720

Tide line; like a constellation stretching across
the night sky. Planet Earth is blue and there's
nothing I can do.

11



JANECE HUNTLEY (LATHAM)

Wild Coast

Acrylic

\$1,900

With this imaginary tempest I hoped to
capture the power and beauty of our coastal
sea and sky.

12



RAEWYN LAWRENCE

Two Tracks

Oil on canvas

\$3,000

I love how so many of our southern beaches
require us to walk through a tunnel of
foreshore trees to access them.

13



PETER MESENBERG

Botanical Waratah

Watercolour

\$2,200

Waratah, *Telopea speciosissima*, means 'most beautiful plant seen from afar'. It evokes feelings of hope and renewal after bushfires.

14



LYZA MORRISON

Autumn Morning 2

Acrylic on stretched canvas

\$1,900

Autumn Morning 2 was painted while grieving the recent death of a good friend.

15



ROB PALICH

Gallery of Dreams

Gouache on paper

\$950

I try to create images from my imagination and attempt to develop an abstract concept visually using colour, shape, line and form presenting to the viewer a thoughtful picture.

16



FIONA RYAN

Fleeting Light

Oil on board

\$1,700

The power, inherent beauty and terror of nature, atmosphere, interplay of light and dark form the basis of my practice.

17



18



AMY SCHLEIF

Seeing No.19

Reclaimed window, hand engraved and acid washed glass, oil paint

\$700

I am interested in the impact our emotions and spirituality have on perception. Providing an opportunity for the viewer to experience a space that is recognisable yet unidentifiable.

19



JIM SIMMS

The Venus of Congo

Wood-fired stoneware ceramic

\$295

This work follows a tradition that goes back 30,000 years.

MERRYN SOMMERVILLE

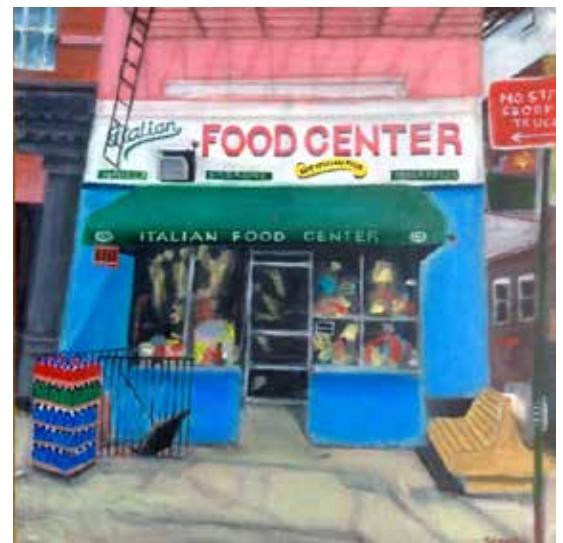
Ghosts I've Met

Pastel, pencil on paper

\$2,525

Sommerville's haunting drawings reflect children's capacity for an intense inner life and autonomy, and the vulnerability of developing self-image with limited agency and experience.

20



CATHERINE SPEED

Mulberry Street NYC

Acrylic on canvas

\$1,300

Delis and bakeries are New York institutions. Their food reflects the history and lifestyle of New Yorkers; a true slice of New York life.

21



GERI TAYLOR

My backyard. Tuross

Mixed media.

\$460

A photographic tapestry. A distortion of the senses. A view needn't be spectacular to be amazing.

22



ELIZABETH THOMAS

Untitled: Wing

Oil on canvas

\$15,000

Transpersonal experiences and ideas explored, denoting contemporary culture within the context of spiritual and philosophical reflection on the sublime.

23



KEEDAH THROSSELL

Portrait of Coco

Beeswax encaustic

\$1,500

This is a portrait of a friend. It is painted with pigmented beeswax, on shiny card, applied with a hot iron.

24



MARK WARD

My Island Home

Oil on canvas

\$3,150

I have made drawings, lino-cut prints and paintings of My Island Home for 45 years. The subject renews itself continuously in ever changing light.

25



26



27



MARY WATSON

Sunday Morning at Surf Beach

Clay

\$500

Whilst creating this piece, I was reminded of my days as instructor at Batemans Bay Pony club, many years ago.

MARY WATSON

Homage to Frida

Clay

\$800

Frida Kahlo was an amazingly talented Mexican artist who had great courage and lust for life despite many illnesses.

STUART WHITELAW

Rat Tails of Stinky Creek

Charcoal and clear acrylic on canvas

\$3,600

This work was done with charcoal on unstretched canvas in situ and includes natural textures and 'accidents'. Working tonally can change perception of space and light.



South**East**Arts

