

Basil Sellers Art Prize

BASIL SELLERS
EXHIBITION
CENTRE

euobodalla
shire council



Introducing Bas

Basil Sellers AM

Patron of the Basil Sellers Art Prize

Basil Sellers was born in 1935 in India. He is a businessman and philanthropist who made his career by breathing life into ailing companies.

Mr Sellers is also 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 biennial Little Sellers Art Prize for young artists aged five to eighteen in the Eurobodalla. 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 Sports Sculptures project, and a similar project for Adelaide Oval.

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

Basil Sellers Art Prize

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 Bega Valley Shire. It was further extended in 2018 to include artists from across NSW and the ACT.

Originally set at \$15,000, the acquisitive prize is now worth \$20,000, generously donated by businessman and philanthropist, Basil Sellers.

Another milestone, the \$5,000 Eurobodalla Prize has been added this year, and the exhibition also includes a \$500 people's choice award. Both are sponsored by the Eurobodalla Shire Council.

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

Basil Sellers Art Prize - 2016 Winner

Merryn Sommerville

Ghosts I've met, 2016
Pastel, pencil on paper

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

Judges

Deborah Clark

Art historian, independent curator, writer and editor.

Since graduating with honours from the University of Sydney, Deborah Clark has worked across the arts spectrum as a lecturer, researcher, editor and curator.

Deborah spent five years in the National Gallery of Australia's Australian art department, and five years as the editor of Art Monthly Australia.

Deborah has published widely in journals, books and exhibitions, including major retrospectives for Richard Larter (NGA, 2008) and Rosalie Gascoigne (National Gallery of Victoria, 2008).

Deborah's curated exhibitions include John Brack: inside and outside; The Antipodeans: challenge and response; Jan Brown: sculptures, prints and drawings; Ruth Waller: a 30-year survey; Something in the air: collage and assemblage in Canberra region art; Imitation of life: memory and mimicry in Canberra region art; Elioth Gruner: the texture of light; and Michael Taylor: a survey 1963-2016.

Sharni Jones

Manager, Aboriginal and Torres Strait Islander Collection - Australian Museum

Sharni has deep knowledge of Aboriginal and Torres Strait Islander art and culture, with contemporary visual-arts practice a specialty. She is a passionate and life-long advocate

of Indigenous-arts leadership, fostering and championing Aboriginal arts and cultural practice, throughout her career.

Sharni manages the Australian Museum's Aboriginal and Torres Strait Islander Collection. Her team provides custodial care for more than 20,000 cultural objects and one million archaeological items – a rich repository for cultural research – and facilitates Aboriginal-led engagements to activate cultural memory.

Of the Kabi Kabi/Waka Waka peoples of south east Queensland, Sharni spent her formative years in Tennant Creek, Brisbane, and Wollongong. Her tertiary qualifications include Bachelor of Creative Arts, Master of Arts Administration. Previously a board member of Information and Cultural Exchange, Sharni was appointed to the Regional Arts NSW board of directors in 2017.

Indira Carmichael

Coordinator Creative Arts Development - Eurobodalla Shire Council, Artist.

Indira graduated from Curtin University and the Western Australian Academy of Performing Arts. She has since worked as an artist, administrator and educator for visual and performing arts in both Australia and New Zealand.

Four years ago, Indira moved to the Eurobodalla, where she took up her role as the Coordinator for Creative Art Development. She has managed the Basil Sellers Art Prize since 2016, and coordinates an extensive creative arts program for the Eurobodalla shire.



Max Berry

Historic Building, Silverton, 2018

Acrylic and oil on linen

84 x 61cm

\$2400

There are few buildings in Silverton, it has a powerful atmosphere. The structure depicted was particularly engaging, it cast a striking shape on the horizon.



Madeleine Kelly

Axis of Dream, 2018

Oil on polyester

152 x 111.5cm

\$9900

Axis of Dream explores the contingencies in knowledge and creation. This includes a critique of painting in a post-medium condition, as a form of knowledge which refers to and questions itself. The strangely-lit, reflective scene signals the analogies from which it arises. Inspired by cracked forms that paradoxically become bound, the work describes its making through the security of the knot. These forms suggest the instrumentalisation of nature, positive decoloniality, and the dream image which has a freedom outside language.



Jane de la Vega
Gunna Do 2, 2018
Oil on canvas
65 x 65cm
\$1200

My fascination and engagement with vans is unseen. I paint the external with the internal in mind. Who lives there? What were their original dreams for this van? A year's road trip with young children, build a house, move to somewhere better? Or did someone make a deliberate choice for a simpler life? I choose colours from instinct. Their brightness contradicts the often bleakness of the subject matter, making the paintings in part quirky and amusing.



Graeme Krake

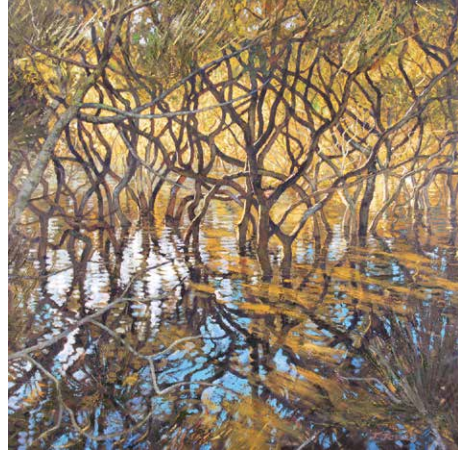
Terra Australis-forming, 2018

Oil on canvas

94 x 79cm

\$2800

This painting was initially inspired by lichen-covered coastal granite formations on Flinders Island. I felt these volcano formations were only one part of the greater landscape, hence the inclusion of a variety of other Australian landforms that evolve from a stormy backdrop. This work also relates to the granite country in our own Sapphire Coast.



Janet Isobel Jones

Lewis Island Mangroves, 2018

Oil on canvas

91 x 91

\$2500

The ever-changing light and shade through the intricate tracery of the old mangroves creates wonderful patterns, which silently conceal all kinds of wildlife.



Tim Moorhead

Bermagui blue pool, 2018

Pastel and acrylic on board

100 x 80cm

\$2000

Bermagui blue pool, a picturesque icon of Bermagui. A vivid gem of the south coast seaside. Challenging colours during the day and striking throughout the seasons. Always beautiful.



Mirabel FitzGerald

Storm over big rock, 2018

Monoprint – ink on Hahnemuhle paper

35 x 79cm

\$1200

Beside the ocean I am immersed in an atmosphere of water and light. This series records the fluidity and perpetual movement of waves meeting intractable rock.



Stephanie McClory

Some days are rough, 2018

Acrylic on canvas

107 x 81cm

\$4000

This portrait captures a raw and vulnerable moment in time. There are some days that are more difficult to get through than others. This emotional piece will mean something different to each individual. Our own life challenges and experiences, and those that impact on the lives of the people we care about, will influence the way the artwork is viewed and interpreted.

Some days are rough was painted in honour of someone who is very dear to me.



Andrew Smith

Kosciuszko National Park– Lake Albina, 2018

Acrylic on canvas

100 x 75cm

\$3200

Descending from the peak of Kosciuszko on the main range walk to Charlotte's Pass you discover the impressive sight of Lake Albina and it's backdrop of cascading mountain ranges. This painting, as with many of my works, captures the beauty of our journey through life and inspires us to look beyond what is here and now. The cascading mountains represent the challenges of life, and while we do not see the future clearly, we are inspired to seek out future gems in the landscape of our earthly journey.



Suzannah Jones

Live Bombs and Fish Trap, 2018

Paper, ink, pen, acrylic on canvas

120 x 70cm

\$780

I used to spend time at a shack on the edge of the upper Spencer Gulf. Dotted with remnants of the Indigenous traditional fish traps of the Bungala people, this area is bordered by the Cultana training area, where artillery and air-delivered weapons are tested. Landscapes and how we manipulate them are themes that interest me; evident in how I cut up and tear up drawn and inked landscapes and reapply them into a distortion of what was.



Suzanne Shelley

The Feminine Line, 2017

Latex and chine-collé

36 x 100cm each

\$750

These female identities are my ancestors. Posed in their Sunday best, each personality is momentarily captured in the photographer's gaze. Now their unique personas are collectively displayed in a window cast from my maternal grandmother's home. Suspended inside this ghostly skin all the characters are inexplicably bound together in a single view. I used latex for its finite qualities, similar to skin; it encases memory and holds physical impressions, only to gradually break down and deteriorate over time.



Gillian Wilde

Cameo, 2018

Watercolour

80 x 90cm

\$1000

Using negative space and concentrating minimally on the features of this bird, I wanted to reference the Victorian-era fashion of wearing carved shell portraits or cameos as jewellery. Here is the much loved magpie, an icon of the Australian natural world, with the colonial visual structure imposed on it. A reflection of history maybe?



Zuzanna Zochowski

Lavender St, Bellambi, 2018

Acrylic and oil on polycotton

102 x 122cm

\$5000

Zochowski's works explore methods in translating her local Illawarra landscape. Using plein air sketches to aid in the formation of larger works on canvas, Zochowski looks at familiar shapes, colours and tones to define immediate aspects within the suburban landscape.

Returning to the studio, informed by memories and sketches, Zochowski considers the effect of the materials to reconnect to the original moment. Different brush marks, textures and colours make suggestion to the light and weather conditions or in significance to a certain frame of mind. Common observations of fences, houses, hedges are minimised, glorified and exaggerated presenting an emotional truth and evolving the final image into its own reality.



Joe Bollen

The Red Light, 2018

Acrylic on canvas

76 x 102cm

\$5400

The corrugated shed on this farm is synonymous with the Australian landscape; the lilting afternoon light and shadows evoke that sense of solitude. *The Red Light* is a beacon for those who observe, and nature creates its own colour palette.



Nicole Grimm-Hewitt

Calyptorhynchus Banksii, 2018

Acrylic on canvas

101 x 101cm

\$2200

The female red-tailed black cockatoo, *Calyptorhynchus banksii*, defies a general rule of the bird kingdom, where the male displays the most ornate plumage. This majestic lady of the sky was the first bird from eastern Australia to be illustrated by a European; sketched by Joseph Bank's draughtsman, Sydney Parkinson, in 1770. Contrary to her name, which describes the male, she has orange and red panels on her tail. Deforestation and habitat removal means these birds are now listed as endangered.



Raewyn Lawrence

River, 2018

Oil on canvas

90 x 80cm

\$2600

The Moruya River is a constant inspiration for me, and always a worthy challenge to paint.

Raewyn Lawrence

Morning Frost, 2018

Oil on canvas

30 x 40cm

\$1250

The cold but beautiful gift of winter mornings.





David Ramsland

Wetland Reflection, 2018

Oil on MDF

123 x 93cm

\$1150

Wetland Reflections is an attempt to capture the effect of light reflecting from a wetland using mainly abstract forms to represent the landscape and the light.



Grace Paleg

Calamity before the calm, 2018

Pastel and silver leaf on paper

130 x 100cm

\$4000

This work is partly based on a photograph taken in the 1940s by the now deceased father of one of my students. His daughter gave me permission to use this photograph of the old man rowing his boat towards the viewer.

It inspired me to recreate that calm in a pastel painting. One can clearly see the calamity - the bedlam that ensues - whilst sharing a picnic with friends, seagulls and fish. Being an optimist, the title explains how I prefer to approach my journey and just hope eventually for the best.



Janece Huntley

A parrot flew by in autumn, 2018

Acrylic on rice paper

76 x 101.5cm

\$1900

This painting is purely imaginative; created with colour, texture, and design out of an abstract pattern. Negative space has always interested me and, combined with the juxtaposition of light and dark, is fun to paint.



Anh Nguyen

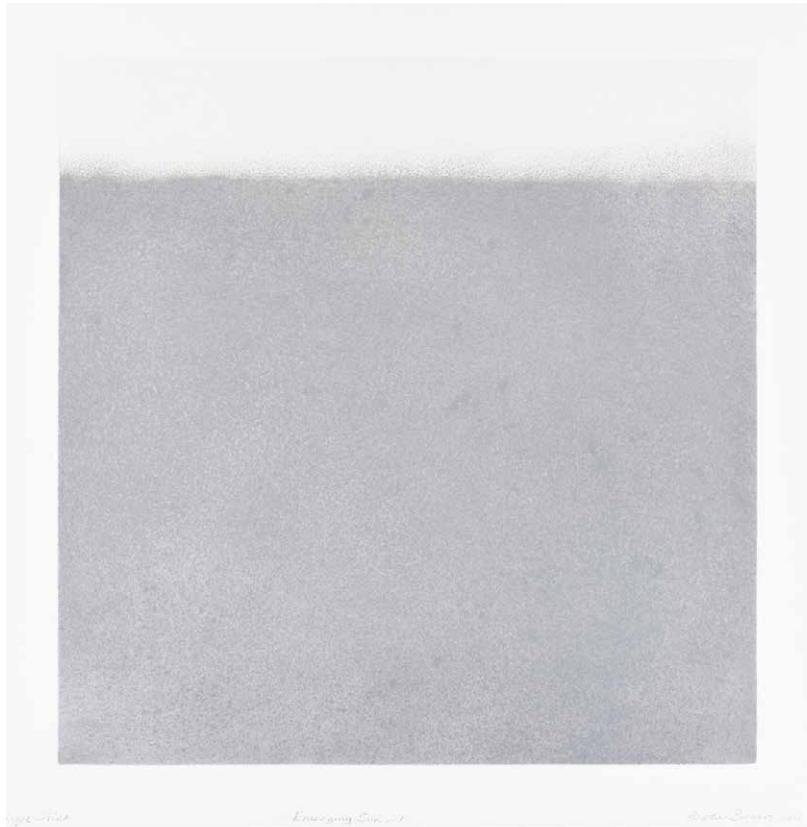
Jamboree Morning, 2018

Acrylic on canvas

64 x 94cm

\$3000

My paintings are a response to the visual excitement found in life; my motifs revolve around daily rhythms, human activity and small moments. I am interested in finding that space between perceptual painting and something more abstract, and using colour relationship and shapes to describe the effects of light.



Heather Burness
Emerging Sun 1, 2018
Unique intaglio print from
corroded steel plate
82 x 81cm
\$890

Mist in the morning valley moving
downstream becomes a river in
the air, waiting for the sun.



Stuart Whitelaw
Forgotten Forest, 2018
Charcoal and white pastel on canvas
168 x 84cm
\$4200

Adjoining a coastal saltmarsh, the casuarina forest dances its history. The work was started in situ as unstretched canvas, then completed in the studio.



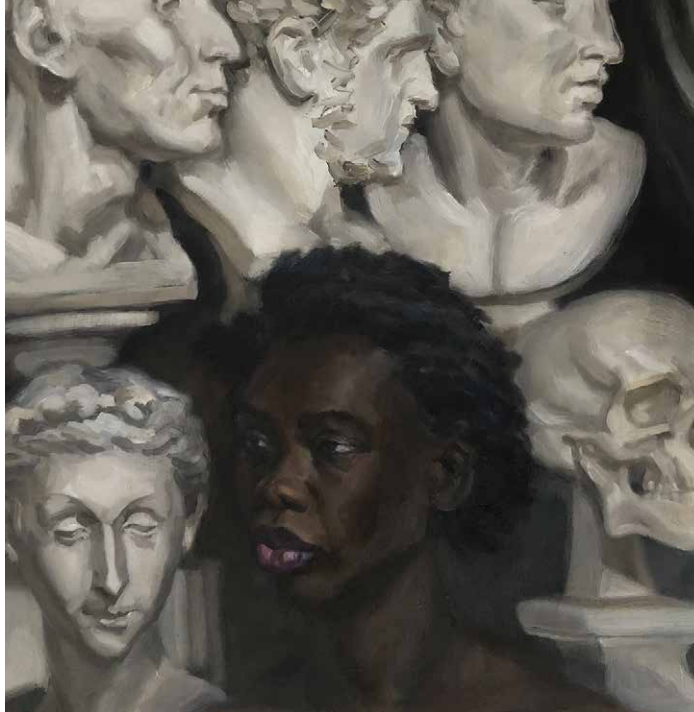
Lucila Zentner
Daylesford Garden, 2018
Oil on canvas
50 x 50cm
\$1800

I paint to hold onto a moment; to capture the light, an idea, a gesture. I paint to live, to love, to mourn, to dream. I paint because I must. Lucila is an artist in Sydney who paints landscapes, portraits and still life. Her styles are varied, but brought together by the bold and definite brushstrokes. Lucila is a working medical doctor and this frees her art practice, allowing her to conform to no prerequisite method or outcome.



Marian Webb
Windfall-Myrtaceae Remnants, 2018
Silk, cotton, fabrics, plant material,
gum leaves.
147 x 98cm
\$495

I collect windfall from my surroundings and experiment with different fixatives, time, and combinations to get my images. Serendipity plays a major part and the resulting images dictate the finished work. I hand sew and overstitch to create a garment from my prints.



Nicolette Eisdell
Colonisation, 2018
Oil on canvas paper
40 x 42cm
\$3500

Colonisation was executed in an untutored life-painting group. A black woman, Eunice, is positioned in front of plaster casts of the predominately white male champions of western civilisation. In a post-colonial Australia, the image brings to mind the controversy surrounding Wollongong University's decision to offer a BA in Western Civilisation, focusing on its achievements rather than its impacts on the colonised. The plaster cast of the skull is a reminder of skulls transported to English museums.



Amanda Fuller
Sopra e Sotto #2, 2018
Oil on Belgian linen
155 x 63cm
\$3900

This painting is part of a series begun in response to my journey to Italy. For the uninitiated traveller, the scenery, history and culture was inspiring and overwhelming. *Sopra e Sotto* is a depiction of my local region through this post-travel filter. My aim was to reference a metaphorical journey, the transience of life, and to depict a sense of place.



David Whitfield
Narooma Bridge – Wagonga Inlet, 2018
Acrylic on canvas
57 x 91cm
\$1000

My painting depicts our industrial culture on the landscape, and how we need to switch from a mechanical to an ecological mind. The bridge's engineered design is a symbol for human-created utility and progress, which can overtake the natural world. This clash between progress and the environment needs to end. Human use of the world needs to be considered, the impact on the ecosystems is paramount if we are to survive on this planet.

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