

2020 finalists

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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 - 2018 Winner

Anh Nguyen

Jamboree Morning (detail), 2018
Acrylic on canvas
64 x 64cm

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 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 was added in 2018, 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 celebrated 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.

Meet our judge



Daniel Soma

Director
Michael Reid Sydney

Daniel Soma is a Sydney based arts professional dedicated to growing Australian contemporary art.

A graduate of UNSW COFA, Daniel spent his formative years in the culturally diverse suburbs of Sydney's west – an experience he believes now guides his critical and emotional engagement with art.

Daniel's diverse career has seen him work across a spectrum of art platforms over the last eight years, holding notable positions including arts consultant and commercial gallery manager. Daniel's thorough understanding of the commercial art sector has seen him produce and deliver exceptional exhibitions. In July 2020 he was appointed to the role of director at one of Australia's leading commercial art galleries, Michael Reid Sydney.

Daniel's mature approach to the art sector sees him providing valuable mentorship to artists at all stages of their careers.



Anna Glynn

Extinction Game - Eastern Hare Wallaby, 2020
Acrylic on canvas
123 x 153cm

Extinction Game - Eastern Hare Wallaby responds to devastation and renewal in the local fire-ravaged landscape. Influenced by colonial images, the extinct Eastern Hare Wallaby sits, a losing player upon a black and white chess board. Referencing: a game, burnt and unburnt, race, colonial floorcloths, alternations of good and bad?

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Veronica Mary O'Leary

Fire Zone Bega Valley, 2020
Oil on canvas
170 x 100 cm

Fire Zone is a response to the devastating fires of 2020 which scorched the South Coast of NSW. The unrelenting ferocity of these fires called for a bold, hot palette and a surging energy in paint application to convey fear, powerlessness and vulnerability in the face of a force unleashed on a world in which we have ignored the implications of climate change. The scale of the work is large in an attempt to overwhelm the viewer into that moment of utter helpless abandonment to the unstoppable fire force.

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Mark Ward

Coober Pedy, 2020
Oil on canvas
70 x 126cm

Coober Pedy is concerned with formal representation and abstraction, the real and the imaginary. High noon in Coober Pedy; no cowboys crouching behind giant mullock heaps but the town reveals much evidence of human endeavour, sadness and unfulfilled dreams, in a landscape devoid of people.



Yvonne Langshaw

Force of Nature, 2019
Mixed media, collage, ink,
graphite, acrylic on paper
95 x 135cm





Nicolette Eisdell

Dinny at Home, 2020

Oil on wood

42 x 60cm

My sitter, Dinny de Celis, has lived in South Durras for over 40 years. She encouraged me to enter the prize last year. I stayed with her for the opening and made several working drawings upon which this painting is based. The interior reflects my sitter's personality and her quietly refined and eclectic style.



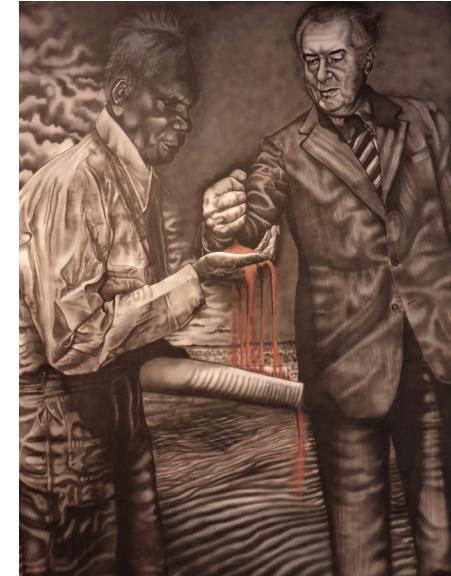
Janece Huntley

Other Worldly, 2020

Acrylic on canvas

76.5 x 61cm

This imaginative painting was started with the creation of organic shapes forming a repetitive pattern of positive and negative spaces. Texture and mark making are part of the fun I had with this piece. Sometimes accidents happen like allowing me to make a lizard appear.



Steven Thomas

A Moment In Time, 2019

Acrylic on canvas

178.5 x 137cm

This picture captures the historic moment on the 16th of August 1975 when traditional land owner and elder Vincent Lingiari accepted the crown lease to his ancestral land on behalf of the Gurindji community from the then Prime Minister of Australia Gough Whitlam.



Catherine O'Donnell

Repose, 2020
Charcoal on paper
68 x 87cm

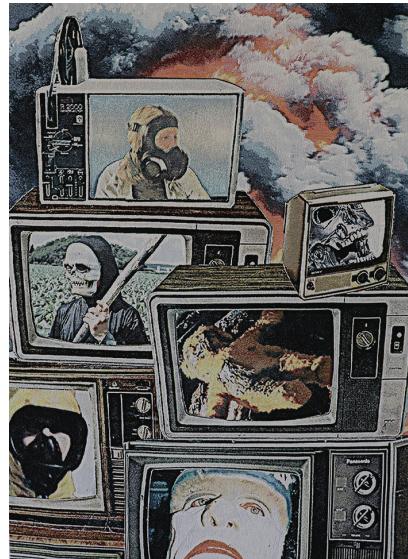
This charcoal drawing was produced while in COVID lockdown and during that time staying at home granted me the opportunity to stop and really look at what was around me. Consequently every morning I would walk past this room and see the morning light fall gently across the unmade bed, ushering in a new day full of potential and every morning it was a gift.



Simon Welsh

The New Renaissance, 2020
Mixed media collage on paper
82 x 67cm

Acknowledging 2020 has been a difficult year for many, my theme of 'renaissance after COVID' predicts a movement out of the darkness, with progress, change, enlightenment and a regeneration after quarantine. This change is reflected in my work; what we know has been stripped away, seen in the empty canvases. This is a work about hope and writing a new chapter in history.



Tristan Chant

Modes of Communication, 2020
Jacquard woven tapestry
122 x 88cm

In the work, *Modes of Communication* Chant references both documented and fictional imagery to explore the desolation and isolation caused between the bushfires of 2019 and the global COVID pandemic of 2020. Tristan Chant is an artist, curator and cultural worker based in Sydney. His practice explores the human condition through popular culture, media and advertising. Working primarily in collage, Tristan uses carefully selected images to create fictional futures that are simultaneously familiar yet disorientating.



Libby Moore

What Memories! 2020
Acrylic on canvas
46 x 46cm

My mum loved timber furniture. Her house was filled with wooden coffee tables, bookshelves, bedside tables, dining table and chairs, and exposed wooden beams. This timber bookshelf represents my strong, independent mum supporting and protecting her precious children and grandchildren before old age took hold of her and she deteriorated and became the one needing support and protection. My mum died at the end of 2019 and she seems to be everywhere but I can't find her anywhere.

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Mirabel FitzGerald

Under the Canopy, 2019
Ink drawing, crayon and collage
on BFK rives paper
100 x 77cm

Under the Canopy in the spotted gum forest, my senses are dominated by the insubstantial nature of the solid forms of trees and understorey, all fractured and fragmented by the light. Collage and fragments of drawn and printed papers seemed the apt material to visualise this.



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Julie Mia Holmes

Fire Tide, 2020
Charcoal on plywood
81 x 122cm

The Tide reflects the nature of living through the recent bushfires. The ebb and flow of suspended time and trauma; lives on hold. This drawing is a memorial for all things lost, a record of the fragility and resilience of the landscape and its inhabitants.

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Stuart Robert Whitelaw

Cancelli, 2020
Pastel, charcoal and clear acrylic on canvas
97 x 168cm

Intense winter morning light renders the unremarkable into the sublime.



Bridge, 2020
Pastel, charcoal and clear acrylic on canvas
60 x 120cm

This place holds great meaning. It is public yet hidden, beautiful yet damaged.

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James Needham

Holly on the Red Couch, 2019

Oil on canvas

76 x 76cm

This portrait of my partner Holly was painted during the early stages of our relationship. Painted over life size it provided a means to get to know each other both emotionally and physically. By using large brushes and thick paint I attempted to find the line between realist representation and abstract mark making.

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Yvonne Boag

Revitalise, 2020

Oil on canvas

50 x 90cm

This work shows the colour of regrowth and regeneration of the bush after the recent fires.

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Kristone Paulo Capistrano

Out of the Depths, 2019
Charcoal, black pastel and scratching paper
180 x 130cm

I have always been fascinated by the metaphorical tactility of charcoal and its capacity to mimic the gritty messiness of the human flesh. *Out of the Depths* is a drawing of an infant captured amidst the moment of birth: an oozing bundle of flesh wrestling its way onto existence. From a sea of black pigment rises out the human flesh: formlessness to form, from chaos to certainty.



Steve Fox

#portraitsinisolation, 2020
Pencil, colour pencil, acrylic paint,
small collaged etching, on rag paper
74.5 x 95cm

I share my life with my long-time partner. Our home is full of objects and images that influence and help inform the way I think. The country, the people, the art within the places we have worked have left deep marks inside of me that I carry now for the rest of my life. This is the first time I have signed my name Poppy Steve Fox, it's part of my self portrait that is who I am right now.



Robert Berry

Road to Midinni Beach, 2020
Oil on linen
89 x 142cm

The view from Madura Pass, looking across the Roe Plain to Midinni Beach in Western Australia.

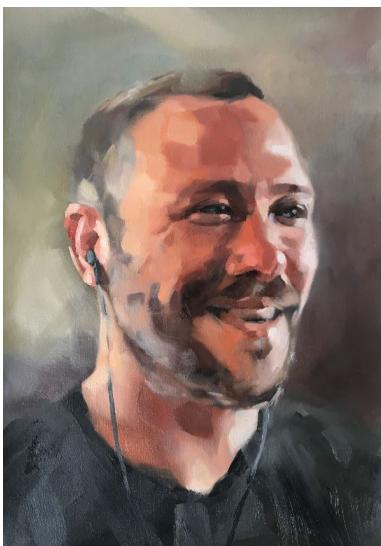


Jane Aliendi

The New Place – Frost, 2020
Oil on birchwood panel
22 x 22cm

The New Place – Frost is one in a series of my responses to a move from the coast to a small property surrounded by hills.

Experiencing the new landscape and climate has been a joy that has catapulted me out of my 'still life' safety net into a plein air delight.



Peter Matthew Yates

Connection, 2020
Oil on linen
34 x 25cm

Peter Yates is a figurative artist and marine scientist. He relishes the challenge of applying classical oil painting techniques to communicate the beauty and complexity of the natural world and the characters who inhabit it. *Connection* is an alla prima portrait painting depicting the joy of heart-felt conversations, especially those spanning vast distances. The loose brushwork, cropped composition and warming illumination are combined to draw the viewer in to share a fleeting moment.



Lorna Crane

The Earth Speaks, 2020
Acrylic and ink on canvas
102 x 76cm

The Earth Speaks captures a moment of time in an experiential and gestural manner, questioning the fragility of our environment at this present time. For me it comes from a place deep within, where shapes form and are distilled into fragments of past and present, merging together in an abstract form. It is about seeking questions and revealing an intimate personalised glimpse into my inner landscape – both physically and metaphorically – known and unknown, from the land and of the land.



Raewyn Lawrence

Smoke, 2020
Oil on canvas
76 x 91cm

There have been many incredible images capturing the horror and devastation of the past bushfire season. I have tried to express a moment of quiet when the flames have gone and the wind has dropped.



Victoria Hempstead

Eucalyptus Globulus (Blue Gum), 2020
Mild steel, water (evaporated), salt, resin
120 x 120 x 2cm

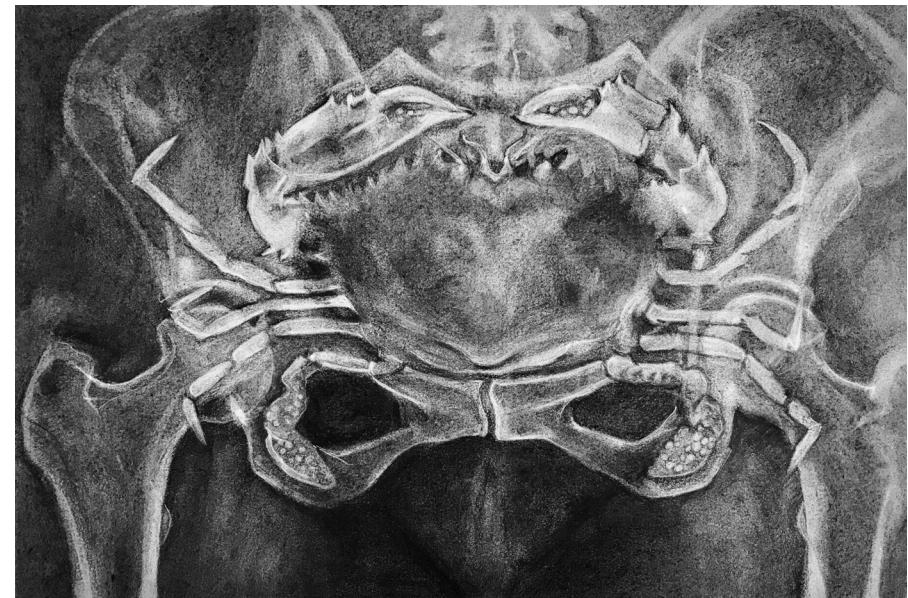
Done as a response to site during the 2019 fires, this piece depicts the delicate charred remains of trees, which I came across while walking through the fire ravaged bush-lands. Using a technique where I expose the steel to a naturally-made liquid solution, the surface of the metal begins to oxidise, revealing a new, continuously changing texture. I consider 'Blue Gum' a 'weathering landscape', where over time, the work will continue to age and evolve, remaining 'in process' and transient.



Karyn Louise Thompson

Portents, 2020
Ink, acrylic ink, acrylic paint, wax with engraved element on marine plywood
121.5 x 96cm

Portents tells a story of my experience of the New Year's Eve Bush Fire 2019; at our home, Avalon, in Verona, NSW. Charred leaves spiraled from the sky that afternoon; Portents from above. They are powerful symbols; dancing before the unfolding impressions, events and emotions of that fateful night.



Susan Nader

Taxonomy Anomaly (detail), 2019

Charcoal on Paper

44 x 177cm

In a climate changed world, loss and erosion of ecosystems sees many species cling for survival by seeking to adopt dramatic new habitats in unexpected locations. Through the medical lens and the motif of the X-Ray, *Taxonomy Anomaly* reimagines and reveals this unfolding narrative. Drawing, process and materials are central to my work, providing the tools for development of ideas, thinking and experimentation, while exploring recurring themes of nature, home and the everyday.

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 future.

Thank you

Basil Sellers AM – Art prize patron

Daniel Soma – 2020 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



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at the
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