

ADELAIDE PERRY GALLERY

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SYDNEY
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130^{years}
— 1888 - 2018 —



ADELAIDE PERRY PRIZE FOR DRAWING 2018
EXHIBITION OF FINALISTS
3 - 29 MARCH 2018

Exhibition Catalogue

Judged by Ms Anne Ryan
Curator, Australian prints, drawings and watercolours
The Art Gallery of NSW

ADELAIDE PERRY PRIZE FOR DRAWING 2018

Adelaide Elizabeth Perry (1891-1973) was a contemporary of many of the nation's most important 20th century artists including Julian Ashton, Roy de Maistre and Thea Proctor. The connections with her community in the Sydney art scene are similar to those shared by the artists exhibited together in the Perry Prize 2018. Throughout her role at PLC Sydney between 1930 and 1962, the practice of drawing was central in both her artmaking and teaching. This is evident in many of her paintings, drawings and prints now held in significant collections including the Art Gallery of NSW, The National Gallery of Australia and our own PLC Sydney Collection. The annual Adelaide Perry Prize for Drawing, an acquisitive award of \$25,000, both commemorates the artist's contribution as a visual arts educator at the College and celebrates the ongoing relationship she enjoyed with the art world of the day.

Supporting the Adelaide Perry Prize for Drawing at PLC Sydney since its inception 13 years ago, the generosity of the Parents and Friends' Association has been invaluable.

The contribution of the Association, evident in events such as the Drawing Prize highlights their generous spirit and active participation within the College.

Judge for the 2018 Perry Prize, Anne Ryan, Curator, Australian prints, drawings and watercolours at the Art Gallery of NSW short-listed an exhibition of 44 finalists from over 480 entries. Anne's comprehensive knowledge of the history of drawing in Australian art was evident throughout the judging process. Anne has selected a dynamic range of artworks that speak eloquently to each other, across a myriad of subjects and themes, to represent the breadth of practice in Australian art today. She identified a wide range of strengths within the works. From the "Playfulness and meditative qualities" in Helen Eager's *Four Three Four Series* to the "intimate and searingly honest portraits of the artist's friend" *Sambell Lodge* by Peter Wegner. It is evident in her selection that Anne is attuned to the full range of possibilities that drawing offers. Of Robert Ewing's *Fractured Landscape number 3* Anne noted "the originality of subject and confident execution of this drawing. The colour used is original and striking, and the composition, a surrealist landscape of sorts, is a delight".

This year's winning entry *Indigo 5* by Ceara Metlikovec, Anne writes; "this meticulously rendered and carefully considered work has, at first glance, all the hallmarks of minimalism. Closer inspection, however, reveals the unmistakable signs of the artist's hand, with subtle rhythms and tensions over the surface of the sheet. Rendered with great clarity and precision using the most traditional of drawing mediums – graphite on paper – this drawing has a mysterious and meditative quality that draws the eye back in".

Moving through this exhibition feels like an intimate tour inside the wide range of studios and other spaces throughout the country where drawing is practiced.

The Adelaide Perry Prize for Drawing is amongst the most valuable and well regarded in the Australian arts community. The ongoing support of the College in maintaining the Prize demonstrates a commitment to the arts in the wider community and importantly within education. The students of both the College and beyond, who spend a great deal of time in the Gallery viewing the exhibition can attest to the value of having such a reputable event as a learning tool first-hand.

A note of thanks is warmly extended to all artists for their dedication in making the drawings and sharing them through entering this prize. Presbyterian Ladies' College Sydney, gratefully acknowledges Anne Ryan's generous time and expertise in judging this year's prize.

Mr Mark Hetherington
Curator, Adelaide Perry Gallery

FINALISTS



Tim Allen
Snowbank and spring melt II

Watercolour, pastel and charcoal on paper
70 cm x 109 cm
\$3,900.00

At the heart of my drawing practice is a paradox; an expressive, bold, immediate and spontaneous mark-making that is also aligned to an approach that has structure, discipline and a sense of stillness and contemplation. My subject is a very personal experience of place - often the wilderness landscape. In this case a planned plein air trip out to Watsons Crag on the Main Range was thwarted by a huge dump of spring snow, which in turn created almost Antarctic looking conditions on the north side of the Snowy River for a perfect day of drawing.



Tony Ameneiro
Wilson Head with Skulls Inner & Outer

Colour pencil on paper
60 cm x 35 cm
\$3,300.00

These drawings come from the Head Over Head series, based around a research drawing project carried out at the JT Wilson & Shellshear Museums at Sydney University, both are teaching museums within the Medical Faculty. The project explored issues around mortality and regeneration. The generosity of the donors in donating their bodies to the Medical Faculty allows a new generation of student physicians the opportunity to learn the skills required to save another generation of lives.



Andrew Antoniou
Forgotten Extras

Charcoal and Conté on paper
92 cm x 102 cm
\$8,500.00

The influences in my work are many and varied and often the purpose in trying to realise an image is to bring the many strands together of what is seemingly, unrelated thoughts, feelings and experiences. This creates what could be termed an "absurdism" where the imagery has a cryptic nature creating a narrative that is layered with meaning and references. I work almost exclusively from the imagination, drawing on my memory as a source to recreate images from the unconscious. In my work I have taken elements of theatre, pantomime, song and film.



Carol Archer
Drawing Breath (Markwell, 2017)

Chinese ink on watercolour paper
89 cm x 69.5 cm
\$1,750.00

Drawing Breath (Markwell, 2017) refers to trees encountered during daily walks. The materials are simple – Chinese ink on watercolour paper – and the scale is intimate. This work is part of a sustained meditation on specific arboreal environments.

(Photo credit: Bailly Chan)



Stephen Bird
In hiding

Watercolour on Arches paper
57 cm x 76 cm
\$2,500.00

Drawing is a way of downloading thoughts onto paper. I juxtapose disparate images and conflicting ideas from many different sources and project them into an internal landscape. I like to create fluid compositions where figures, objects and landscapes are isolated and intensified. By utilizing speed, rhythm and intuition all unnecessary information is filtered out until the marks reveal my own reality and emotional vision of the world around me.



John Bokor
Flowers on the Table

Charcoal, wash and collage on paper
80 cm x 100 cm
\$4,800.00

When you draw you should never forget what it's like to be a kid with a big piece of paper spread out in front of you and the joy of making marks and images.



Nicola Bolton
The Cottage Gate

Graphite on paper
12 cm x 36 cm
\$800.00

I have a very strong sense of place and deep love of the Australian countryside and a particular passion for capturing the gentle, romantic light of dusk and dawn using graphite or charcoal. Many of my artworks are inspired by my experiences growing up on a large sheep property near Goulburn NSW.

This view, from the Gardener's cottage looking out across the paddocks, holds special memories for me; of warm summer evenings as the sun slowly sets bringing with it the sweet smell of dry grass, the sounds of distant sheep and the orchestra of birds as they settle in for the night. These moments are enchanting as they lead to an air of quietness, and time for the contemplation.



Chris Bond
I am Wes Thorne (Yosemite)

Graphite on paper, pen on found book
46 cm x 44 cm (overall - 2 pieces)
\$4,950.00

In early 2017 I made a return to drawing in pencil, working in a collaborative mode with the fictional artist Wes Thorne. I've been working with fictional entities for many years now, and long thought about the idea of working with or against objects produced by one of my alter egos. The act of drawing a mirrored replica of one of Thorne's disfigured art books was undertaken to reconcile the way I usually go about making work with the eccentric practice of my character, to establish a kind of equilibrium. The content of the series relates thematically to ways of seeing, to portals, openings and networks – channels of communication – in which processes of collaboration typically reside. Thorne's 'found' books were altered by me working in character as him, largely through subtraction – through scarification, cutting, joining and marking, while my responses were enacted through addition – through the process of applying graphite marks to paper, with the aim of replicating Thorne's actions entirely in reverse.



Damian Broomhead

***En route to London on their first day in England
Bennelong Yemmerrawanne and Governor
Phillip stop at Stonehenge***

Oil pastel/stick on paper

70 cm x 100 cm

\$3,000.00

In May 1793, after a six month voyage from Sydney, indigenous travellers Bennelong and Yemmerrawanne disembarked the *HMS Atlantic* in Falmouth and together with Governor Phillip, journeyed by coach along the Great Coach Road to London. This took them right past Stonehenge. Here I've imagined them during a rest stop, checking out the mystery for themselves. Whether they actually stopped or not is a matter for speculation-but I'd like to think they would have. I generally work in oil pastel on paper. I've always used drawing as my medium, I'm attracted to the intensity and blunt immediacy of it. Most recently I've created an expansive series of drawings dealing with the early period of 'first contact', focusing on the interactions between the British colonists and the indigenous inhabitants of the Sydney region, along with Bennelong's subsequent trip to England. Colour is my dominant means of expression, generally I take an historical moment, often distilled from a story or journal, and illuminate it. I use colour to irradiate and charge the images with an emotional energy in a kind of restoration. In that sense colour always serves the expression in the picture. Creating a visually compelling, engaging image is the overall intention.

(Photo credit: Jennifer Soo)



Tom Carment

Family in Perth

Dip pen and ink on paper

Three sheets x 30 cm x 42cm

\$2,200.00

These pictures, in dip pen and ink, were drawn from life while I was visiting family in Perth. I've tried to capture the feeling of days around Christmas and New Year, when families get together, off work, swimming in the ocean, and waiting out the hottest time of day inside: sewing, reading, and drinking tea.



Michelle Cawthorn
Empty Gesture

Pen, graphite, watercolour, white gouache, Indian ink and acrylic on Hahnemühle paper
78.5 cm x 78.5 cm
\$2,000.00

My practice is concerned with memory and its mutability, the way that it can be both intimately familiar and yet a stranger to us in the same moment. Especially over time. And while my material practice has become increasingly multidisciplinary in recent years, drawing remains the locus of my creative process. For me it is a form of haptic thinking, where the repetitive hatched mark-making allows my thoughts to move more freely. I've come to realise that I rely on it to 'think forward' studio quandaries; the slow gesture providing me the space to imagine new creative possibilities.



Serena Christie
Pheasant Peacock

Coloured pencil on paper
57.5 cm x 94 cm
NFS

With advancements in technology comes sacrifice. One sacrifice is the collection and monitoring of our personal life through surveillance. This drawing is part of a series subtly commenting on how it is easy to turn a blind eye to surveillance in the hope that the government, corporations and individuals have good intentions. When does it cross the line and become an invasion of privacy, threatening our personal freedoms? The oculi spots on the feathers of the pheasant peacock have been drawn as eyeballs suggesting that individuals and the community should watch their backs whilst keeping their eyes wide open and aware. The surreal appearance of the eyeballs stirs an uncomfortable feeling in the viewer of covert surveillance.



Adam Cusack
that's no way to leave

Charcoal on paper
75.0 cm x 57.0 cm
\$6,500.00

Adam Cusack is an artist whose practice traverses multiple media including drawing, painting, installation and sculpture. His work explores ideas of authenticity and identity in popular culture. Cusack is interested in showing real things in provocative ways; assembling unrelated objects together to bring about relationships that challenge the perception of the original items. His creative approach honors the traditional picture plane utilising simple methods, applying charcoal or pigment on the prepared surface. "The act of making something 'look real' is not what's necessarily important to the work. However, I have found that spending time on rendering the subject gives value to the idea, which in turn allows the audience to consider its 'unrealism' and engage with my practice".



Dagmar Cyrulla
Context

Pencil, Gouache and acrylic on paper
39 cm x 28 cm
\$5,200.00

This drawing is the first of a series to illustrate how I feel when I am in France drawing in the museums. It is about my feeling of being emotionally connected to European history. I was born in Germany and spend a lot of time in France and I have always felt very connected to artists such as Poussin, Titian, Velazquez... to name a few. I have taken a frame and put it around a contemporary drawing, a self-portrait in this instance. The frame was drawn in front of a painting in the Musee Magnin in Dijon. Everything we make now comes from the learning of those that came before us and I love being a part of that history. New ideas and feelings of being a woman, but in an older context. Being the first of this series it plays with that idea of shifting your perception of self and how others see you based on the context in which you are found.



Amy Dynan
Poppies | Stillness in Movement 2

Charcoal on paper
150 cm x 110 cm framed
\$3,800.00

My practice merges photorealism with abstract sensibilities to explore drawing as a meditative state of Being. My art practice rationale aims to substantiate and integrate the unifying dynamics of mind and body inherent in drawing practice as an experience of Being. My physical experience of Being is realised in the moving meditation of drawing, a laborious and repetitive process that demands constant reinvention of application and perception. My work is approached through Zen Buddhist and Taoist philosophies of non-duality, and practices that deal with metaphysical representation. In the studio I apply my drawing process to everyday subjects, symbols and still life objects that represent the full spectrum of life. My current focus is on the still life genre, particularly Vanitas painting—a visual commentary of symbols and motifs that capture the fragility and fullness of being alive. 'Poppies | Stillness in Movement 2' takes the poppies out of their habitual context to consider how opposites such as death and rebirth define one another. I have attempted to capture the motion of the heavy headed blooms emanating from a central point. In and of themselves they are life in death—darkness unfolding intrinsic light.



Helen Eager
Four Three Four Series

Oil pastel on paper
76 cm x 110 cm
\$9,000.00

Abstract art is not a random thing. If it were then the drawing would be in charge, not the artist. In all my work there are rules. I'll leave it up to you to work out what they are. But in the end, they are important for the making, not for what the drawing becomes. When finished, each work is different, although part of a family. Each has its own character. Each speaks in its own way. They might shimmer. They might vibrate. They might make you shift between planes of colour, move back and forth in space. They might draw you into the "emptiness" at the edges, which are not really empty at all.



Robert Ewing
Fractured Landscape number 3

Coloured pencil on cotton paper
56 cm x 76 cm
\$2,200.00

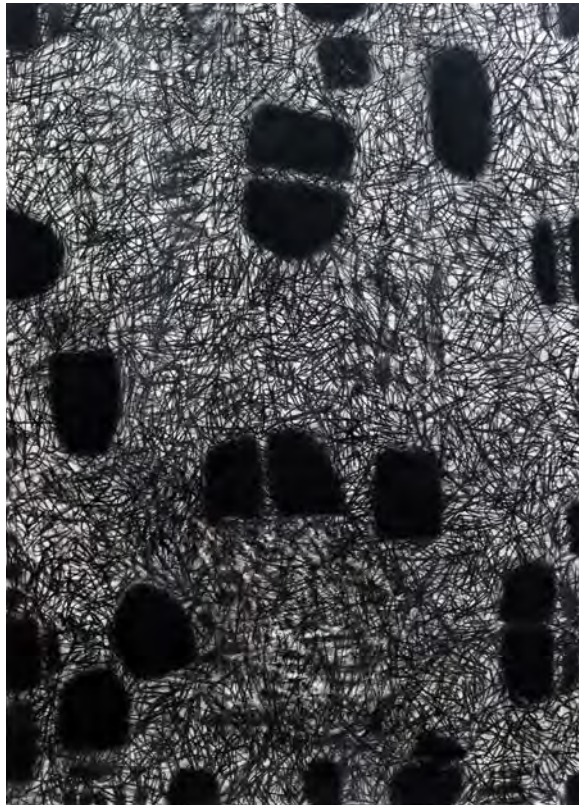
"Drawing allows me to develop and construct compositions in a very immediate and direct manner. I'm particularly attracted to drawing as it provides me with an artmaking process like no other. The capacity to twist a pencil and regulate the width of the mark and pressure applied to the paper creates variations that are contained within themselves. It is these nuances of line that I find so compelling and complete, they are resolved by their application, and they exist in being the beauty of line as much as the overarching composition". The local bushland of Pinjarra and the Darling Range remain the primary source of content referenced within Ewing's work. Intimate places within this environ are observed and studied to formulate multi-faceted landscape compositions. Ewing combines personal iconographies with contrasting pictorial elements, inviting us to explore a landscape that is expansive yet secluded and intimate. He presents us with images that are both meditative and challenging in their use of symbolism steeped in a personal historical and cultural context. Underpinning Ewing's oeuvre is a narrative of a landscape in transition, a place somewhere between our memory and imaginings.



David Fairbairn
T.K.2

Acrylic, Gouache, etching and charcoal on paper
75 cm x 60 cm
\$3,800.00

The decision to work directly with a sitter is fundamental to my practice. For me, the traditional process of portraiture, the length of time spent with a person, the day to day stopping and starting of a work as a series develops are factors that contribute to the interpretation of the work. I believe working predominately in Black and White, with a reduced colour palette and mixed media (that were a major feature in my drawings previously) in the new series I will be able to reinforce the underlying formal and abstract structures inherent in the depiction of the sitter, whilst still emphasizing the emotional and psychological content. The two works submitted for this Prize T.K. 2 and 4 (Tony Kidd). I was attracted to his size which is reminiscent of some of Lucien Freud's sitters, an artist I have long admired. Much of the impetus for my work draws on past European artistic traditions.



Garry Foye
Drawn from Capertee

Charcoal on paper
107 cm x 78 cm
\$4,000.00

My work relates to landscape, not in the usual sense of copying nature, but the landscape our society creates. Compositions are derived from structures, surfaces and textures left in the ever-changing wake of continuous progression and replacement. Memories too play a large part, as I attempt to evoke a sense of place in almost all of my imagery.



Todd Fuller
Icarus of the Hill

Hand drawn animation (still)
4:57 duration
\$2,200.00

Created during a residency at Historic Hill End, *Icarus of the Hill* is a hand drawn animation blending Australian Art Mythology (with references to many notable Hill End works by previous artistic residents of the town), and Greek Mythology in the form of the Greek narrative of Icarus and Daedalus. In this process, scenes and settings are granted motion as Fuller persistently draws and re-draws, documents and erases his subjects. This labour intensive process is part ritual, part obsession but ultimately a tribute to the cinematic and drawing traditions which Fuller reveres.



Jane Grealy
Maria's Garden, Clothes Line

Charcoal and pastel on paper
75 cm x 109 cm
\$6,800.00

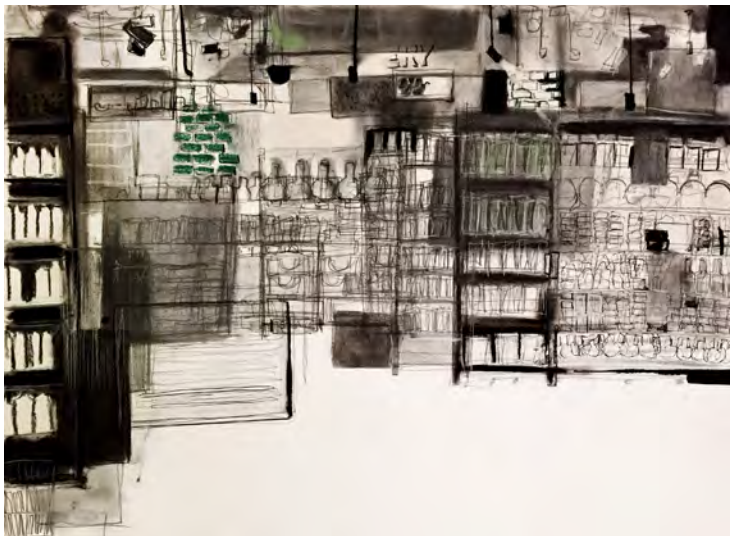
Jane's background as an architectural illustrator is evidenced in her carefully detailed drawings of her neighbour Maria's garden. This is the seventh drawing of that garden. Maria's garden is typical of Italian post war immigrants that settled in an inner city suburb, providing vegetables and fruit for her family. It is at the clothes line that her garden combines in an uniquely Australian way practicality and decoration. The Hill's Hoist is ringed by geraniums and mown grass, with an outer ring of pot plants and flowers, all grown from 'cuts'. No material is wasted, everything is recycled, found and reused. Now widowed and in her eighties, should Maria leave, the garden, sheds, everything will be lost.



Nicci Haynes
I made a drawing costume

Video (drawings on video frames) (still)
2:33 duration
\$1,000.00

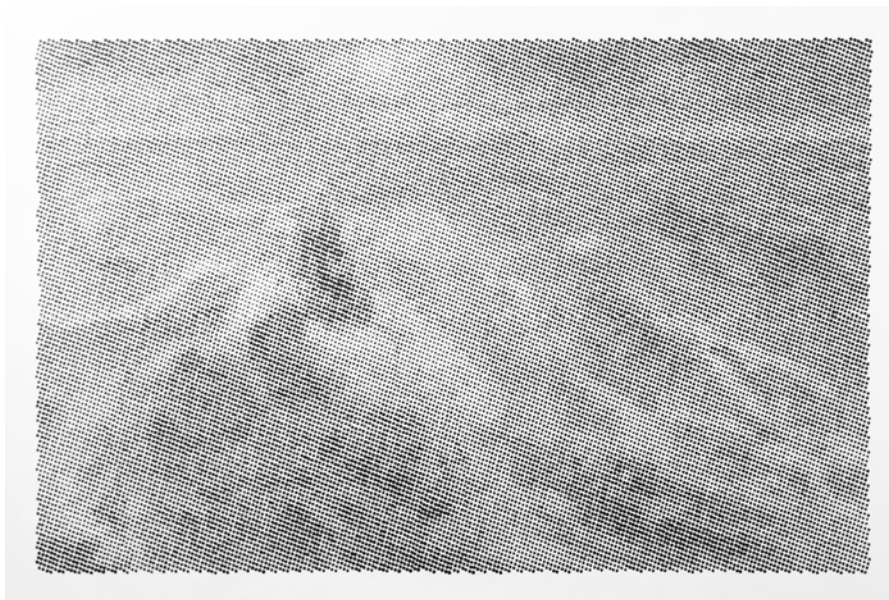
I made a drawing costume was made by drawing on paper printouts of individual video frames. The drawings were photographed and animated into a stop-motion sequence of more than a thousand drawings. For immediate expression the written word is insufficient. It was invented for lists and inventories. I want writing to be more gestural and to include not just the hand but the whole of my body. I made myself a costume with long arms and legs to allow body movement to be captured on camera as gestural traces. I've been referring to it as a 'drawing costume' but on reflection it would have been more accurate to call it a 'writing costume'.



Paul Heppell
Woolworths Norwest

Charcoal, pencil, pastel and ink on paper
56 cm x 76 cm
\$2,300.00

I am fascinated with the overlooked beauty of seemingly mundane spaces. Most of us become fixated on one or two things in these spaces and miss seeing that there is a certain grace that holds it all together. By capturing the line and light at play, I hope others can experience what I see.



Kendal Heyes
Boat 3

Marker pen on paper
100 cm x 150 cm
\$2,800.00

My drawing practice covers a broad range of mediums and approaches, from ink drawing to pyrography, depending on the ideas and subject matter I'm dealing with. I began these drawings in response to Australia's increasingly inhuman treatment of refugees who have tried to come to this country by sea. The aim of these drawings is simply to re-present images, often taken from the media related to the experience of refugees, as a visual reminder of this ongoing situation, to counter the apparent wishes of decision-makers to have us forget.



Eamonn Jackson
Fractal Forest

Graphite on Arches 300gsm paper
55 cm x 55.5 cm
\$18,500.00

Using my local surrounds in search of the underlying algorithms within nature.



Melody Jones
Man in Pink Kimono

Charcoal and pastel on paper
118 cm x 75 cm
\$8,000.00

I am influenced by the world around me, that is, both public and private landscapes. I am inspired by the people in that world, that is my family, friends, artists and observations of people through direct experience or the media; through the daily timetable, routine, journeys and events I am exposed to, social, political, gender and environmental issues are assimilated and either absorbed or spat out. My art practice draws on these worlds to provide subject matter and consideration. Thus the artwork *Man in Pink Kimono* explores my interests in the everyday cycles of life and how the mundane, domestic, and routine can be manipulated and contemplated. *Man in Pink Kimono*, questions masculinity and the heroic, through observation, reflection and humour.



Krystyna Katsouri
Spectators

Graphite on paper
56.5 cm x 76.5 cm
\$576.00

Spectators is an exploration of mass. The aim was to put down as much information on paper in the shortest time possible. The resulting confident, bold and imperfect line work conveys a sense of energy and cockiness that contrasts with the feelings of insecurity and confusion experienced when actually being part of a large crowd.



Jennifer Keeler-Milne
Oval portraits

Charcoal on paper
44 cm x 165 cm
\$20,000.00

Drawing has the ability to engage our imagination, minds, eyes and hands. It possess us in its bid to suspend our momentary presence to take us somewhere else. I choose to express myself through the language of drawing and within the boundaries of black and white. I am inspired by the natural world; its forms, beauty and mysteries and to create a visual meditation on these elements. I use the sparest of materials: willow charcoal which is nature itself - a piece of vine that has been fired to a high temperature transformed into a drawing media and cotton rag paper. Drawing also helps us to see the world afresh. When you draw, you also learn to look.



Matthew Kentmann
late night wife drawing

Ink on paper
19 cm x 16.5 cm
NFS

Intimate, immediate, brief and direct. I love drawing. The *late night wife drawing* could be described as a visual form of erotographomania an obsessive writing of love letters. Pierre Bonnard had it with Marthe, Brett Whiteley with Wendy and I have it with my wife. Intimate in subject and scale with the graphic strength and immediacy of brush and ink registering the pace and weight of each brush stroke. The work is observed from life, late night, on the cusp of sleep. Urgent and languid, necessity dictates the work be brief and direct and the subject takes care of the rest.



Martin King
hoodwinks and lyres, the moment

Graphite on drafting film, watercolour on paper
110 cm x 130 cm
\$8,500.00

The ability to leave marks on paper and other objects gave graphite its name, given in 1789 by German mineralogist Abraham Gottlob Werner. It stems from graphei, meaning to write/draw in Ancient Greek. Graphite enables me to play with the refraction of light on the surface of the drawing, creating marks that define the form and at the same time defy the form.

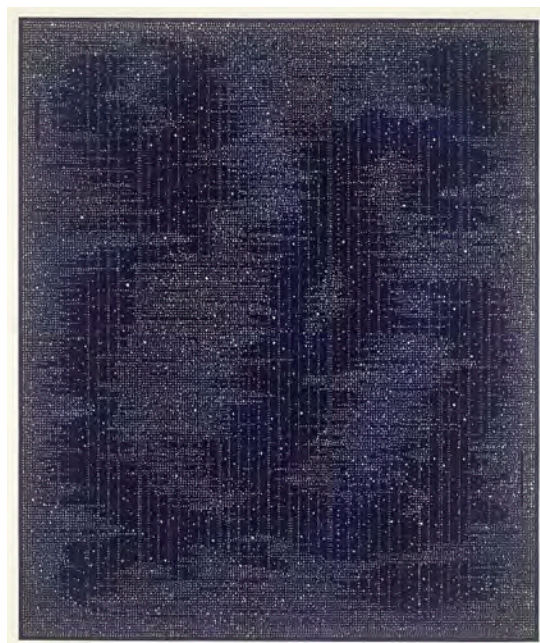


Ceara Metlikovec
Indigo 5, January 2018

Graphite on Fabriano paper
140 cm x 94.5 cm
NFS

What aspects of the human body and mind this work measures, what data it holds I cannot say - though I am sure that the notion of progression from side to side and from top to bottom records time and touch. The scale of the work or rather the field is established in advance. Prior to this point I spend time clearing. It is important that I am emptied of thought. I am not controlling the outcome, merely a device which records a reading.

WINNER



Damian Moss
Celestial Cartography 8

Ink on torn Hahnemühle paper
79 cm x 66 cm
\$2,400.00

My drawing practice reflects an interest in mark making and the mechanics of repetition. All my compositions begin with a grid, a system which provides pictorial structure while allowing for endless variation, and satisfies my own formalist tendencies. The process is slow and instinctual, with the outcome of images remaining open rather than predetermined. In the end, each image reveals its unique cartography, juxtaposing the intuitive process of mark making with the repetitive nature of patterns and the infinite complexities of nature and spatial relationships.



Catherine O'Donnell
Moyle House

Pencil on paper
56 cm x 38 cm
NFS

My art practice focuses on the urban landscape, representing the commonly overlooked dwellings of suburbia in an abstracted form. I see in the uncomplicated geometric constructions simplicity of form and it is this that captures my imagination. Recently I have extended my research into housing estates to Paris and London. Moyle House located in Churchill Gardens; a large housing estate in the Pimlico area of Westminster, London which I visited during a recent residency at the Cité Internationale des Arts in Paris. In this simple pencil drawing I aim to extract both the sense of humanity that comes with the fact that people live in these buildings and the more formal aesthetics of this structure. I have reimagined this building in terms of order, abstraction, and geometry, to elevate it through aesthetic contemplation, so that it contradicts the ordinariness of its existence and allows for at least the possibility of transcendence.



Becc Ország
Fragmentation of Mind (be still/withdraw)

Graphite pencil and 24kt gold leaf on 600gsm watercolour paper
52 cm x 75 cm
\$4,400.00

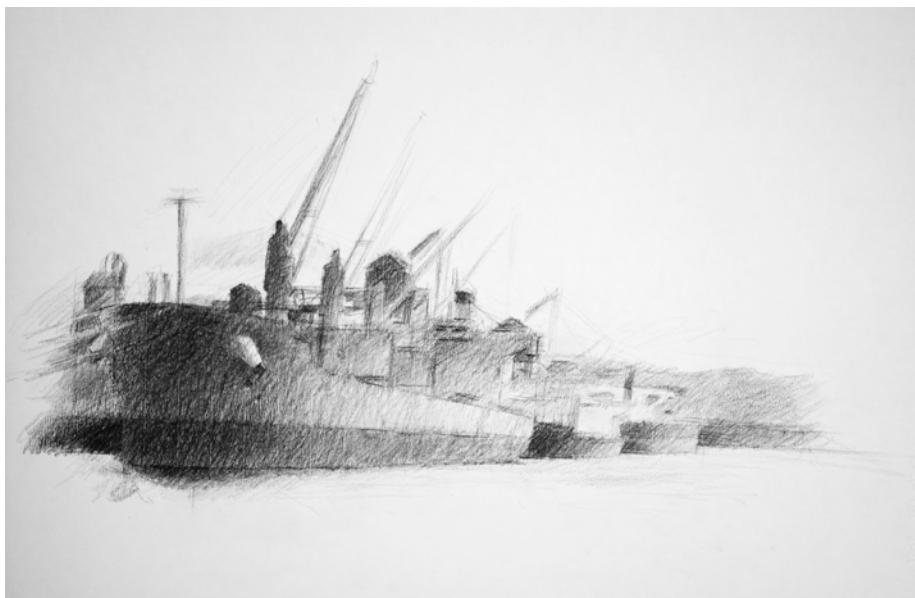
Ország explores the fine line between Utopic and Dystopic ideals by investigating political, religious and social belief systems, drawing upon an interest in the universal longing for a heaven or utopic land, combined with mans inherent need to be lead and belong, to idolize and revere, and its shaping of us as individuals and a society *Fragmentation of Mind (be still/withdraw)* addresses the phenomenon of paramnesia; the confusion of fantasy with reality. Illustrated is a metaphysical land, an axially symmetrical Rorschach inspired dreamscape that reflects upon itself around a totemic and altar-like structure, creating an immersive and meditative environment that transcends beyond the physical. Coded notations elude to a story untold yet sever any chance of a rational narrative taking hold. This piece invites the viewer into a state of self-reflection encouraging autonomy and dissuading instruction allowing for contemplation of the divine in nature and within ones self.



Claire Primrose
Before and After 4

Graphite and ink on board
15 cm x 30 cm x 4 cm
\$860.00

My work finds inspiration in the direct linking of immediate locations with my techniques of making a painting; transporting a real environment into the making of an artistic space evocative of its original and my own identities. My practice recreates surfaces, textures and colours evocative of particular places; each work attempts to re-collect layers of the 'place' at once of and from memory melded with specific gatherings, a culmination of many different images, spaces, experiences and materiel.



Evan Salmon
Three Ships (Outer Harbour)

Charcoal on Arches MBM paper
50 cm x 65 cm
\$2,000.00

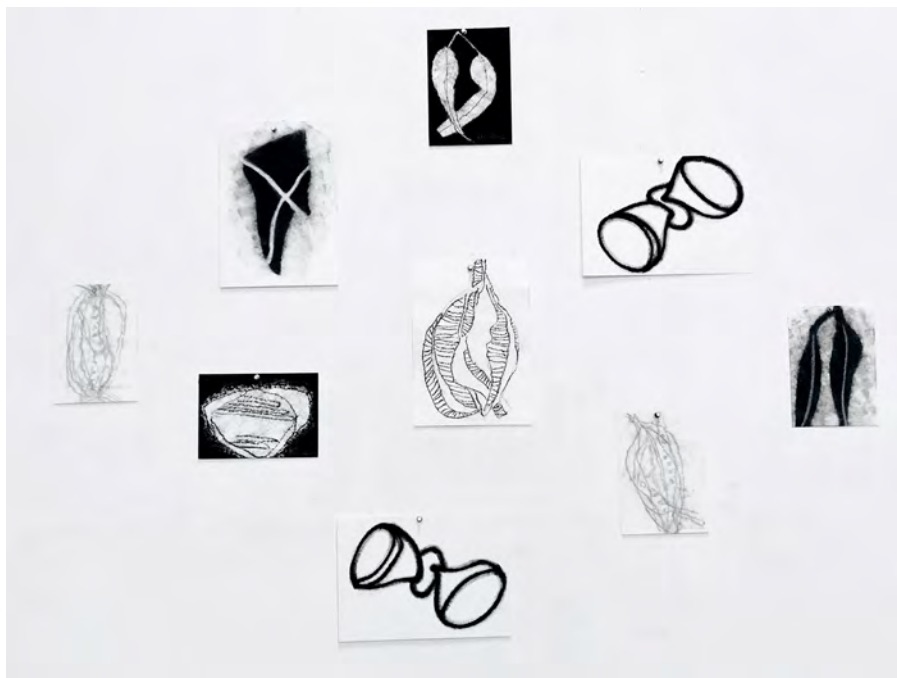
My drawing *Three Ships (Outer Harbour)* depicts an aspect of the working harbour of Port Kembla, NSW. Both the harbour and the surrounding landscape of the Steelworks have been the major theme for my art practice since moving to the region in 2013. I am attracted to the monumental scale of these ships and the contrast of the industrial forms set against the backdrop of the Illawarra Escarpment. Working on site, so as to respond to the subject directly, I have produced many drawings, paintings and etchings of this landscape. Drawing has always been central to my art practice and crucial in recording and understanding the visible world around me.



Andrew Seward
Seven Views of Mount Townsend

Pencil, handmade artist's book
14 cm x 58 cm (open)
NFS

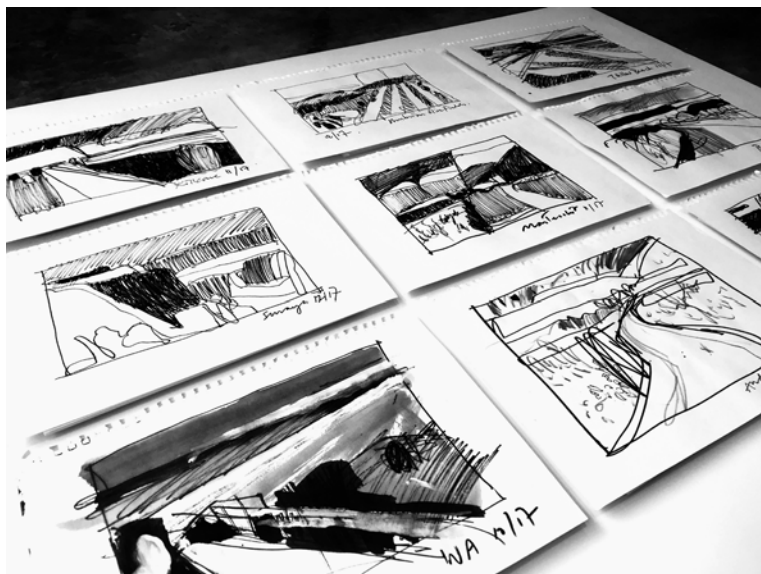
Mount Townsend is a prominent peak of the Main Range in the Kosciuszko National Park. I have enjoyed a number of extended trips to this region over the years, usually in spring. These drawings represent the experiences of a few of my favourite views. Together they serve to remind me of the feelings I have for those wonderful places when they are far from sight.



Peter Sharp
How to Draw Trees

Charcoal on nine sheets of paper
100 cm x 150 cm
\$3,600.00

I have been making drawings from the ubiquitous Australian gum tree for a number of years now. I'm trying to avoid clichés and find new ways of seeing a familiar icon. The group of drawings as a whole adds up to a different but collected real view of the Eucalypt.

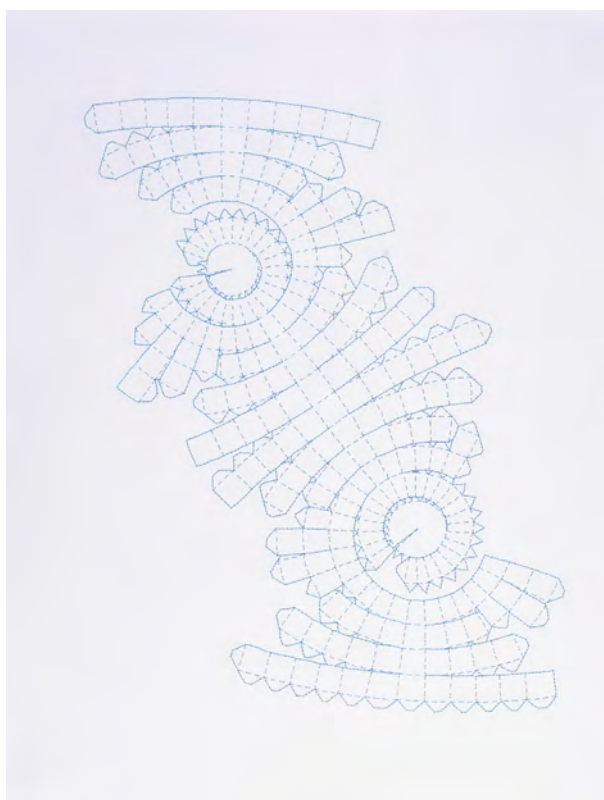


Mike Staniford
Landscape Field Studies

Mixed media on paper
82 cm x 110 cm
\$1,800.00

As a landscape painter each study represents my immediate interaction with individually different terrains. I want to capture and record diversity, to observe and edit the superfluous, to distill down complexity and leave the narrative open to interpretation. These studies also represent my impatience: I like to work quickly and succinctly. Whilst linked by the immediacy of their execution, they demonstrate the beautiful diversity of drawing, the importance of line to capture what a camera never can. They are a bridge to abstraction. By limiting my drawing implements to pencil, ink and pen, tone becomes line and line becomes form. Distant clouds explode whilst headlands beckon. They inherit a life of their own. Artworks in their own right.

Detail



Kylie Stillman
Die cut

Cotton thread on paper
76 cm x 56 cm
\$4,400.00

Die cut is a thread drawing, produced by hand-stitching into paper, a depiction of a stencil used to construct a paper globe. Pale blue thread has been used to reference the hues used in graph paper, its soft tone is a visual cue to cut or fold, a colour visible enough to follow instructions from but subtle enough as to not affect the look of the final made object. The object's representation as a sewn drawing alludes to the notion of the hand-made, whilst the selection of the globe stencil references natural systems and sequences made visible through geometric patterns, as an aid in predicting the regularities in the world and an interest in representing sculptural ideas in a two-dimensional format. The flat plan composition is an invitation to the viewer to "make" the three-dimensional space in your mind, visually cutting along the outer edge, folding along the dotted lines and gluing each flap to produce a sphere, producing a mental interplay of two and three-dimensional space.



Craig Waddell
What Dreams May Come

Mixed media on paper
110 cm x 76 cm
\$5,000.00

These drawings are an exploration into a process. They are drawings inspired by nature and other forms from my surrounds, the action paintings of Abstract Expressionism and post-Abstract Expressionism. They explore ideas of the alchemy of the subconscious and the metaphysical aspects of material itself; the idea of chance imagery and the interaction of the viewer's own interpretation of the visual world. They offer a keyhole into a world that cannot be premeditated, where the elements have a voice of their own, where the material is not merely a tool of exploration but becomes the driving force for something new and unexpected.



Anna Warren
In the air

Liquid pencil, graphite on yupo paper
48 cm x 38 cm
\$700.00

Within our world are many other worlds, tiny, incomprehensible, outside our imagining. At the bottom of the ocean, far out beyond the atmosphere, in a cloud of dust particles may be creatures whose lives we cannot know. The creatures in my drawing come from these other worlds – I do not know what they are, but they have a beauty of their own, a history we can create for them but never know the truth of. The truth is what we make, and everyone who sees them will have a different truth. This drawing was created using Liquid Pencil, graphite pencils and all-surface pencils on yupo paper.



Stuart Watters
No-Man's Land

Ink and wash on paper
67 cm x 102 cm
\$2,200.00

Stuart Watters holds a Master of Fine Arts from the College of Fine Arts, UNSW and currently lectures in painting and drawing at the Australian Catholic University, Sydney. Since the 1980s he has held solo shows with well known Sydney Galleries including Hogarth, Crawford, Kaliman, Boutwell Draper and in recent years at Gallery 9. He was recipient of the Inaugural Sir William Dobell Art Foundation Art Award for painting and has been a finalist in major prizes including the Redlands Westpac Contemporary Art Prize, The Fishers' Ghost, The Salon des Refusés, and the Dobell Prize for Drawing and Wynne Prize at the Art Gallery of New South Wales.

I am best known for works that incorporate biomorphic shapes, geometric configurations and gestural marks which coexist within a pictorial space. My ink drawings are marked by absence; forms are surrounded by negative space and reduced to the subject's essentials. It is about arriving at the point where cognition and narrativity coalesce with the conditions of drawing.



Peter Wegner
Sambell Lodge

Pencil and beeswax on Rag paper
64 cm x 170 cm
\$18,000.00

G.D at Sambell Lodge depicts my friend and muse Graeme Doyle. They were completed over a period several weeks at Sambell Lodge - a low care residential village in the Melbourne suburb of Clifton Hill. They are part of a 25 year documentation of friendship and Graeme's struggle with mental illness. In this latest chapter I begin to explore the next phase of life; fragility, immobility and daily living in an aged care facility.

Acknowledgements

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ADELAIDE PERRY GALLERY

Located in The Croydon
Corner, Hennessy and College Streets
Croydon NSW

AdelaidePerryGallery@plc.nsw.edu.au
www.plc.nsw.edu.au/microsites

Phone (+612) 9704 5693

Post C/- PLC Sydney
Boundary Street
Croydon NSW 2132 Australia