



**PERTH ROYAL  
ART PRIZE  
FOR LANDSCAPE**

ROYAL AGRICULTURAL SOCIETY *of* WA

**2024**



13 — 21 July 2024  
10.00am — 4.00pm daily  
Free Entry

Wilkinson Gallery, Claremont Showground, Perth, WA



Online sales commence 9.00am 13 September 2024

Scan QR code or visit:

[perthroyalshow.com.au/competitions/perth-royal-art-prize](https://perthroyalshow.com.au/competitions/perth-royal-art-prize)

## 2024 PERTH ROYAL ART PRIZE

**The Prize is for artworks that interpret the theme of landscape. Landscape can be real or imagined / of the mind; rural or urban; of the country or the city.**

The Perth Royal Art Prize was established by RASWA in 1974 and has grown in artistic calibre each year. For fifty years artists have used the prize as a springboard to propel and further their careers, subsequently making meaningful contributions to the arts community in WA and nationally.

Exhibited works are a popular attraction and are available for sale. The Perth Royal Art Prize is the singular art prize in this State committed to landscape, offering a prize pool of over \$24,000, including \$20,000 for First Prize.

### FIRST PRIZE

\$20,000 (non-acquisitive)

Sponsored by

Royal Agricultural Society of WA



### HIGHLY COMMENDED

Two \$2,000 Domestic Transport Art Vouchers

Sponsored by

IAS Fine Art Logistics



### EMERGING ARTIST AWARD

\$500

Sponsored by

Royal Agricultural Society of WA

Artsource PLUS Membership

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Artsource

**artsource**



**2024 Finalist Stuart Earnshaw** *Cult of forgetfulness 2023*  
oil, paper collage, coloured pencil on board (diptych), image courtesy of the artist

## FOREWORD

**The Royal Agricultural Society of Western Australia is pleased to continue its strong support of art in Western Australia, 50 years since the Art Prize began in 1974.**

For five decades, the Art Prize has become a prestigious platform for artists to showcase their talent, and we are thrilled to be celebrating this milestone.

Art is an integral part of the fabric of the Western Australian community. It is woven into our culture, and the landscape focus of this award reflects the diversity and beauty of our State.

This exhibition promotes the Royal Agricultural Society's broader vision of community celebrating the best in Western Australia.

While our focus is growing the future of food and agriculture in this State, the agricultural industry uses 55% of the land in Australia making it intrinsically connected to landscape.

On behalf of our participating artists this year, I would like to sincerely thank our judging panel.

- Perth Royal Art Prize Curator Sandra Murray;
- Janis Nedela, Curator Paintings & Works on Paper, Kerry Stokes Art Collection and WA artist;
- and Gemma Weston, Creative Producer, Perth Festival.

I would also like to extend my gratitude to our sponsors for their contribution to the 2024 awards and exhibition.

Sponsorship is imperative for the longevity of any awards competition.

- IAS Fine Art Logistics: a leading provider of fine art logistic services;
- Artsource: a WA organisation dedicated to serving the professional needs of visualartists and championing the visual arts in the community.

Thank you for being part of this year's *Perth Royal Art Prize* initiative, now in its fiftieth year. We are delighted to connect artists with the community, showcase these incredible works, and celebrate the Prize's rich legacy while ensuring its continued success.

**John Snowball**  
President

# INTRODUCTION

## 50 years of arts patronage

The *Perth Royal Art Prize for Landscape* is exclusive to visual artists in Western Australia and offers a unique perspective on art and creative practices in the State. Supported by the Royal Agricultural Society of Western Australia (RASWA), the prize features artists focusing on the theme of landscape. Art prizes play a crucial role in the art world, not only as recognition of artistic excellence but as catalysts for material invention and formal innovation, dialogue between practitioners and industry, and career advancement.

In the altruistic spirit of arts patronage, this prize exemplifies the unwavering commitment of RASWA to championing our artists, offering a substantial First Prize of \$20,000. The Prize money can be directed by the winning artist however they choose, including supporting material costs or allowing for dedicated time to develop their art. Particularly noteworthy is the non-acquisitive nature of the prize, ensuring that the winning work remains available for acquisition or purchase.

Originating in 1974 as an art competition, the prize has ascended in significance and prominence over the ensuing decades. The continuation of this prestigious art prize after a one-year hiatus demonstrates RASWA's ongoing dedication to supporting WA artists. The *Perth Royal Art Prize for Landscape* was launched in 2017 as a reinvention of the original RASWA Art Prize, and in the last seven years has firmly established itself as eagerly awaited on the WA arts calendar. I have had the privilege to curate the exhibition since 2017 and have been elated by the growth, passion and dedication that artists have displayed.

This year 60 artists are featured, from Broome to Perth to Denmark, encompassing practices from urban to regional WA. The exhibition highlights the creative diversity of

WA artists, showcasing emerging to established talents of differing ages and cultural backgrounds and artists working in pairs as well as solo. For 2024 the prize showcases work across a range of two-dimensional media, capturing each artist's individualised interpretation of the theme.

For the theme of this prize, landscape is defined as *real or imagined / of the mind; rural or urban; of the country or the city*. This consideration has certainly been taken with intent by the finalists. They depict landscapes both suburban and regional, sometimes in recognisable and familiar locations, other times in poetic or fantastical settings. Selected artists explore landscapes geographical, ecological, political, and invented, and comment on elements of our natural and built surrounding world. Uniting all works is a singular passion for the genre and for art making itself.

RASWA is pleased to present the main prize, supported by Two Highly Commended Awards, generously sponsored by International Art Logistics. These awards celebrate distinctive pieces that deserve recognition. An Emerging Artist Award sponsored by RASWA and Artsource partners these awards, encouraging new artists working within the first seven years of their practice.

This esteemed art prize provides artists with a platform for professional exposure, camaraderie and recognition. It supports artists with the welcome opportunity to be presented in a professionally curated exhibition. Many of the exhibited artists do not have gallery representation; hence the prize offers a means to build credibility and visibility around their profession. The prize affords entrants a unique opportunity to connect with other artists from the WA community and to introduce their art to appreciative exhibition visitors.



**2024 Finalist Heloise Roberts and Moira Fearby** *Echoes of duality* 2024  
conte chalk and enamel paint on plywood, image courtesy of the artists

Almost 200 artists responded to an open call for entries this year, indicating the continuing popularity and appeal of this theme. Each artist submitted an image of their completed artwork to be rigorously assessed, scored and debated by an expert selection panel consisting of the Prize's Curator and two arts industry professionals. The *Perth Royal Art Prize* is one of the few prizes to have the ongoing commitment and expertise of a professional and dedicated art curator.

I extend special thanks to the selection panel: Dr Barbara Bolt, Professorial Fellow, The University of Melbourne and WA artist; and Wade Taylor, acclaimed WA artist and previous winner of the 2022 Highly Commended Award. The panellists recognise the calibre of the artwork entered and acknowledge every artist who applied with gratitude. Warmly, we congratulate this year's finalists.

I sincerely thank the Prize's judges: Janis Nedela, Curator Paintings & Works on Paper, Kerry Stokes Art Collection and WA artist; and Gemma Weston, Creative Producer, Perth Festival, for their professionalism and expertise. Both judging and the selection process demand diligence, attention to detail, a sound knowledge of the genre of landscape art and WA creative practices more broadly.

This Prize is a testament to RASWA's fifty years of support for WA artists. It signifies a demonstrated validation of commitment to cultural enrichment and support of the visual arts by artists, organisers and audiences.

**Sandra Murray**  
Perth Royal Art Prize Curator

## FIRST PRIZE

### Hiroshi Kobayashi

born 1967 Fukushima, Japan, lives Perth, Western Australia

*The night above, the sun below* 2024

acrylic on polyester canvas

image courtesy the artist

### Artist's statement

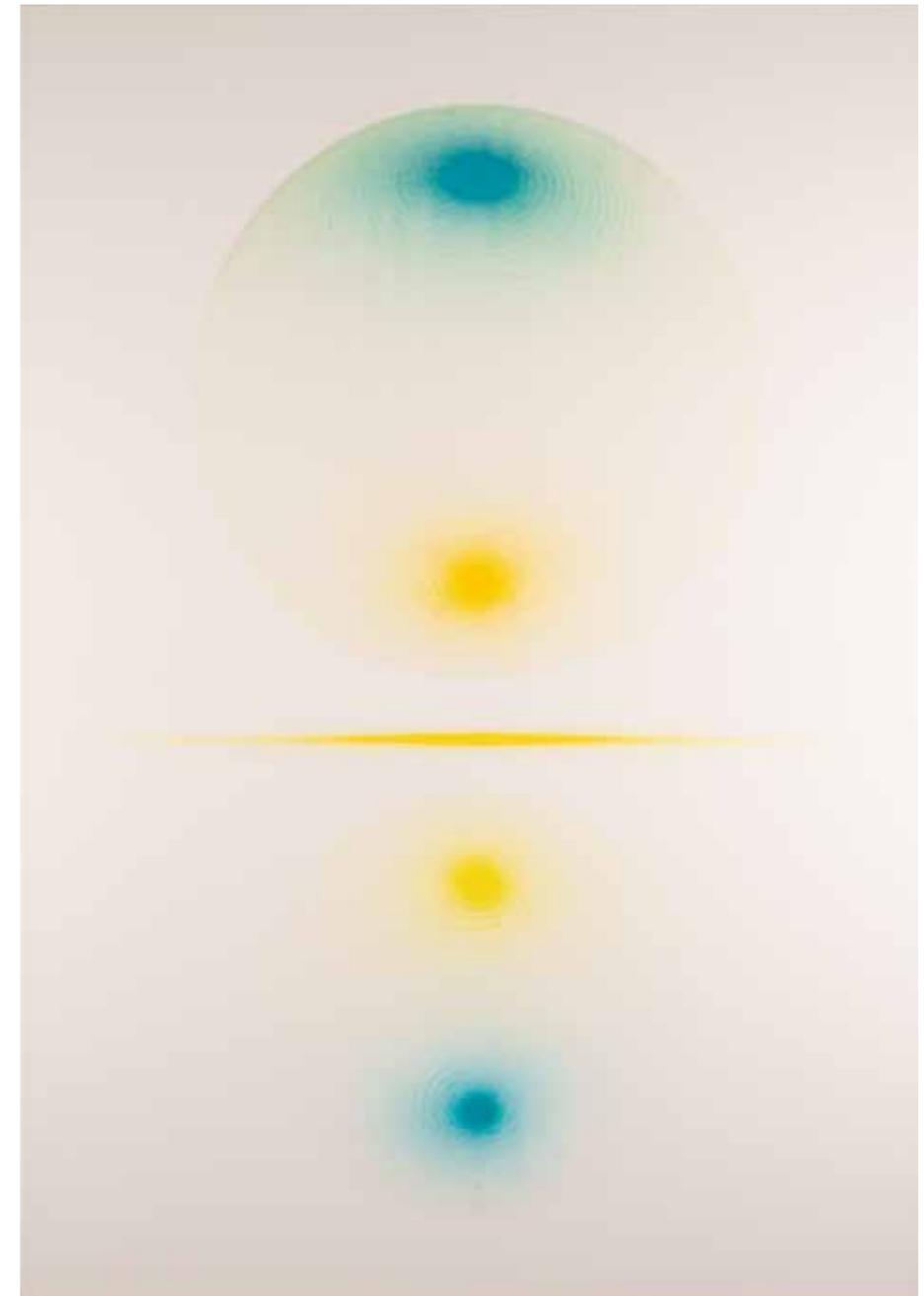
When I first came to Australia, I was strangely confused by the sun's trajectory, which moves through the north, unlike in the northern hemisphere where it moves through the south. Flying over the equator highlighted these natural differences, making me contemplate Earth's scale.

My painting reflects this with two spheres, originally 3D models created in CAD: the top sphere blends night and sun, and the bottom sphere mirrors this contrast below the horizon. Using a cutting plotter with a paintbrush dipped in acrylic, I created layers of faded brush strokes. This spiral and repetitive motion mirrors nature's rhythms, reflecting Earth's expansion while I am in the unique Australian landscape.

### Judges' comments

In this exceptional painting, form, concept, story and technique are in perfect harmony. The artist utilises innovative technology developed by himself to create an image that represents the landscape, but also transcends it. A whirlpool of subtle lines and spheres mesmerises the viewer. Awarding First Prize was a unanimous decision by the judges.

The painting is a calm yet dynamic work that holds attention and invites contemplation of both human and cosmic scales of time and space. *The night above, the sun below* signifies both a conceptualised landscape and a representational one. It is a pure, minimal image that floats serenely across the picture plane.



## HIGHLY COMMENDED

### **Joshua Cocking**

born 1978 Colac, Victoria, lives Broome, Western Australia

*First impressions 2024*

oil on canvas

courtesy Linton and Kay and the artist

### **Artist's statement**

During my years living in remote Indigenous communities, I was always conscious I was an outsider. That despite my good intentions, I was an interloper in an unfamiliar place.

These paintings capture implausible orbs floating in the landscape, attempting to blend into their surroundings, reflecting and absorbing colour. But ultimately, they remain a foreign body; they do not belong.

### **Judges' comments**

An exceptionally skilled painting that combines photorealistic representation and surrealism to impressive effect. The serenity of the landscape and the discordant, hovering object within it are simultaneously disturbing and welcoming, delivering an intriguing sense of tension.

The work describes a very personal experience, whilst also creating imaginative space for the viewer to reflect on their own relationship to place. This is a hyperreal image that can be interpreted on several levels, being both a fantastical and literal landscape.



## HIGHLY COMMENDED

### **Sarah Thornton-Smith**

born Singapore, lives Darlington, Western Australia

*here : now* 2024

etching inks and gouache on paper

image courtesy the artist

### **Artist's statement**

Etched in the ink of mellifluous shapes, *here : now* captures the essence of time and place, each formation testament to moments both fleeting and eternal. Hand cut paper foldouts meticulously connected, one after another; with soft hues and shadows vibrating across the surface, form its own patterned shapes - soft and alive.

Relief lines symbolising the contours of life's journey, show connections and disconnections, as they undulate through the vicissitudes of temporal landscape. In the delicate interplay of these elements, *here : now* creates a dialogue between the visible world and depths of memory; inviting us to explore the truths behind our ever-shifting terrain of our lived experience.

### **Judges' comments**

In the artist's own words, this intricate work truly 'captures the essence of time and place'. Thornton-Smith is in complete control of her media. She combines multiple techniques with precision, using negative space and a delicate play of colour and movement to suggest a landscape that could be mirco and macro, topographical or aerial.

This artwork rewards close attention, inviting the viewer to draw nearer and appreciate the fine detail and subtle transitions of colour. Movement across the paper is adeptly created by minute hand cut paper foldouts and hand colouring that belies a technical mastery.



## EMERGING ARTIST AWARD

### **Nicole Steenhof**

born 1990 Rockingham, lives Shoalwater, Western Australia

*(we are) water with skin on 2024*

natural pigment on canvas, on oil on canvas

image courtesy the artist

### **Artist's statement**

Drawing from my experiences of submersion within and coexisting beside the Indian Ocean, the painting evokes the sensation of water. It is fragmented and layered to echo the multiplicity of ways in which the water can be experienced with weight and buoyancy, density and aeration.

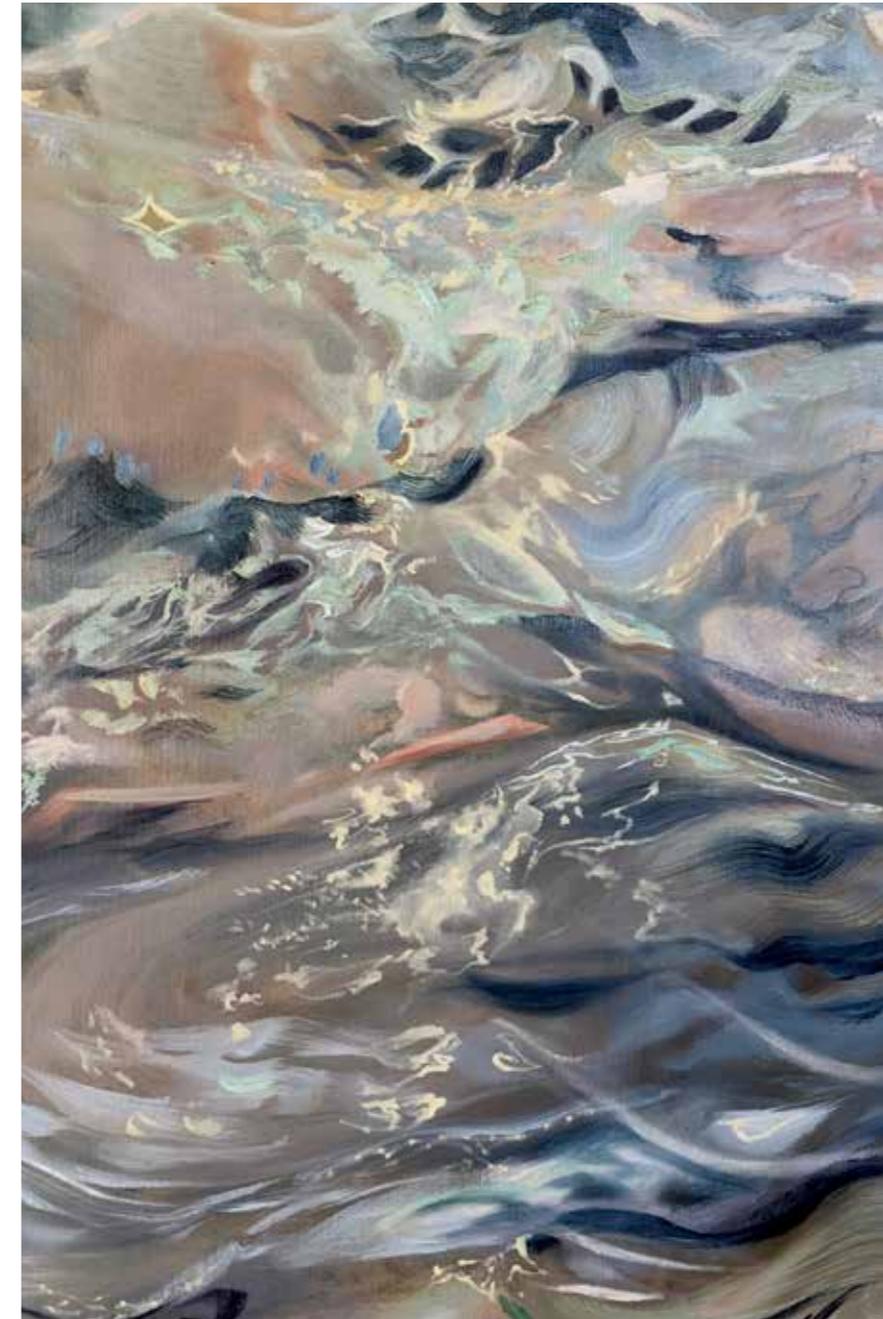
This process has been propelled by a regard for the Hydrocommons, a consideration of the recycled water that lubricates, nourishes, and cleanses the life that sets this planet apart from other known planets.

### **Judges' comments**

This painting exudes substantial confidence. The use of contrast in colour and mark making creates a balance of energy and stillness, which is remarkably evocative of its subject matter - water.

Water is a challenging subject to represent assuredly and skillfully in paint, particularly at the scale the artist has chosen for this work. *(we are) water with skin* is a quietly ambitious painting that convey the serenity of being emerged in, and with, the sea.

This artist is highly deserving of recognition as winner of the Emerging Artist Award.



## LIST OF WORKS

All works 2023-24, all measurements in cm, height x width x depth

Catalogue numbers not consecutive as they are the exhibit number allocated to each entry from the application process

<b>132.</b>	<b>Peter Allen</b>	Jondaryan Woolshed	watercolour on paper	66 x 74 x 3	\$750	<b>99.</b>	<b>Stuart Earnshaw</b>	Cult of forgetfulness	oil, paper collage, coloured pencil on board (diptych)	61 x 92 x 4	\$1,980
<b>57.</b>	<b>Jordan Andreotta</b>	Beacon of light	oil on board	30 x 42 x 1	\$2,000	<b>138.</b>	<b>Linda Fardoe</b>	Billy Goat Hill	pencil on Canson paper	123 x 112 x 6	\$4,000
<b>149.</b>	<b>Christopher Bailey</b>	Pass the parcel	acrylic and wrapping paper on canvas	100 x 125 x 2	\$8,500	<b>52.</b>	<b>Katie Glaskin</b>	Forest and sea	linocut print on cotton rag paper	76 x 95 x 4.5	\$1,620
<b>116.</b>	<b>Ralph Baker</b>	Statues, Lake Kondinin	watercolour on paper	69 x 82 x 5	\$1,800	<b>183.</b>	<b>Thomas Goates</b>	The unknown	digital painting printed on Fine Art Giclée paper	53 x 86 x 4	\$950
<b>24.</b>	<b>Charmaine Ball</b>	The Fish River	acrylic on Belgian linen	80 x 80 x 3	\$2,800	<b>45.</b>	<b>Margery Goodall</b>	Riding on the sheep's back: remembering Sturt Meadows	mixed media, wool and timber assemblage	80 x 80 x 4	\$2,200
<b>47.</b>	<b>Bori Benko</b>	Golden repair	acrylic on linen	101 x 76 x 4	\$4,500	<b>83.</b>	<b>Jenni Gray</b>	The driveway of death	acrylic on canvas	100 x 76 x 4	\$1,500
<b>177.</b>	<b>Melissa Boughey</b>	After termite wonders (Tjoritja) II	oil on clear primed linen	100 x 90 x 5	\$4,200	<b>44.</b>	<b>Fiona Harman</b>	Jean's roses	watercolour on plywood	34 x 29 x 3	\$480
<b>131.</b>	<b>Karina Buckingham</b>	Under your spell	acrylic and cold wax on wood	90 x 90 x 4	\$4,250	<b>164.</b>	<b>Patricia Hines</b>	Granite boulders, Hovea	watercolour on paper	80 x 97 x 4	\$1,600
<b>1.</b>	<b>Carolyn Bye</b>	Entwined embrace	watercolour on Arches cotton paper	71 x 90 x 4	\$1,180	<b>37.</b>	<b>Eric Hynynen</b>	A breath of fresh air	acrylic on canvas	101 x 101 x 4	\$4,800
<b>148.</b>	<b>Joshua Cocking</b>	First impressions	oil on canvas	120 x 120 x 10	\$10,000	<b>104.</b>	<b>Olivia Jones</b>	New bloom XXII	oil paint with crushed Toodyay rock on linen	120 x 120 x 5	\$2,200
<b>168.</b>	<b>Di Cubitt</b>	Remnants and ghosts #2	oil on paper on aluminium (framed)	35 x 106 x 6	\$2,800	<b>134.</b>	<b>Lauren Kennedy</b>	Chants of rain	acrylic and crayon on canvas	150 x 115 x 5	\$3,400
<b>123.</b>	<b>Jo Darbyshire</b>	Mirage, Lake Grace sky	oil on canvas	120 x 130 x 3	\$7,700	<b>46.</b>	<b>Hiroshi Kobayashi</b>	The night above, the sun below	acrylic on polyester canvas	153 x 107 x 3	\$5,200
<b>135.</b>	<b>Jozina de Ruiter</b>	Forrest Street overflow parking, Beverley	acrylic, collage, pencil on board	60 x 85 x 2	\$950	<b>35.</b>	<b>Mel Lamanna</b>	Retreat	monotype print (unique state), intaglio ink on Hahnemuhle archival standard etching paper	41 x 49 x 2	\$600
<b>162.</b>	<b>Lorraine Defleur</b>	The contrast	ink on paper	88 x 67 x 4	\$2,800	<b>87.</b>	<b>Emma Lamb</b>	Can't get petrol prices like these anymore	acrylic on board	42 x 52 x 1	\$2,000

61.	<b>Vania Lawson</b>	Tread softly	oil on copper leaf on Birch board	70 x 98 x 3	\$5,500	113.	<b>Bruce Slatter and Nicole Slatter</b>	Deforestation	oil on plywood	61 x 76 x 1	\$3,000
100.	<b>Carly Le Cerf</b>	The big dry	encaustic and oil on board	53 x 135 x 6	\$5,200	5.	<b>Nicole Steenhof</b>	(we are) water with skin on	oil on canvas	137 x 91 x 4	\$1,400
109.	<b>Sue Leeming</b>	Ever-present	oil, ink, cold wax on marine ply	100 x 100 x 4	\$4,400	121.	<b>Elmari Steyn</b>	Urban Arboretum II	multi-plate etching, aquatint, Chine-colle, hand-coloured, 23k gold foil, diptych	90 x 130 x 5	\$3,000
152.	<b>Andre Lipscombe</b>	Mortal coil	acrylic on board	100 x 83 x 4	\$8,000	23.	<b>Sally Stoneman</b>	Forestories	acrylic on recycled cedar panels	140 x 93 x 4	\$3,100
175.	<b>Laszlo Lukacs</b>	REGENERATION	wood, paint, organic matter (gum nuts)	97 x 97 x 5	\$3,400	119.	<b>Ross Storey and Ned Crossley</b>	The obligation (nitja wirrnitj)	acrylic on board, diptych	120 x 120 x 4	\$3,600
106.	<b>Alan Muller</b>	River	acrylic on canvas	56 x 71 x 4	\$5,800	75.	<b>Alastair Taylor</b>	Namaqualand sheep	acrylic on board	69 x 80 x 5	\$1,400
151.	<b>Michael Vincent Murphy</b>	Sailing the wilderness	acrylic on canvas	91 x 122 x 4	\$6,500	128.	<b>Emily ten Raa</b>	Colonised landscape 2: Imagining a pre-colonised landscape is futile but also useful	oil on canvas	40 x 50 x 5	\$800
147.	<b>Andrew Nicholls</b>	Swampland with heroic nude	archival ink pen on watercolour paper	92 x 132 x 5	\$3,300	186.	<b>Michele Theunissen</b>	memory of greening	acrylic, posca pens on linen	61 x 91 x 3	\$2,800
86.	<b>Jaelle Pedroli</b>	River's bend	acrylic on board	142 x 114 x 1	\$8,500	3.	<b>Sarah Thornton-Smith</b>	here : now	etching inks and gouache on paper	62 x 86 x 4	\$1,895
69.	<b>Lori Pensini</b>	Claypan	oil on linen	80 x 75 x 3	\$5,650	80.	<b>Peter Usher</b>	Open cut	acrylic, oil and gild on timber and board	107 x 86 x 10	\$5,200
14.	<b>Annette Peterson</b>	Reflections of a Brutalist landscape	oil on linen	64 x 48 x 3	\$750	146.	<b>Marina van Leeuwen</b>	Waking 1 (do they hear footsteps?)	oil on linen	51 x 71 x 3	\$700
18.	<b>Heloise Roberts and Moira Fearby</b>	Echoes of duality	conte chalk and enamel paint on plywood	100 x 135 x 10	\$5,000	124.	<b>Geoffrey Wake</b>	Constant ember	acrylic on canvas	122 x 108 x 6	\$7,000
27.	<b>Judy Rogers</b>	Quaint dirt (Liberty Purple)	mixed media on board	100 x 80 x 2	\$4,250	182.	<b>Kay Wood</b>	Looking for Crowea in the backwoods of my mind	acrylic, oil and oilstick on linen	122.5 x 92.5 x 4	\$3,000
157.	<b>Renee Rose</b>	Follow your walkabout	acrylic on canvas	50.5 x 122 x 4	\$3,080						
187.	<b>Julie Silvester</b>	As the day fades, Lake Campion	pastel on acid free mat board	80 x 80 x 4	\$2,350						

## SELECTION PANEL

### **Dr Barbara Bolt**

Professorial Fellow, The University of Melbourne;  
WA artist

### **Sandra Murray**

Perth Royal Art Prize Curator,  
Independent Curator and Arts Consultant

### **Wade Taylor**

WA artist

## JUDGES

### **Sandra Murray**

Perth Royal Art Prize Curator,  
Independent Curator and Arts Consultant

### **Janis Nedela**

Curator: Paintings & Works on Paper,  
Kerry Stokes Art Collection; WA artist

### **Gemma Weston**

Creative Producer, Perth Festival

## PREVIOUS WINNERS

**2017** Olga Cironis

**2018** Penny Coss

**2019** Tim Burns

**2022** Lori Pensini

**Perth Royal Art Prize Curator**  
**Manager - Competition, Events and Education**  
**President**  
**Vice President**

**Councillor in Charge**

Sandra Murray  
Natalie Raynor  
John Snowball  
Anne Stroud  
Leon Giglia  
Bill Keane



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Published by Royal Agricultural Society of WA *Perth Royal Art Prize 2024*  
Editor: Sandra Murray © 2024, authors and RASWA

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Cover: **2024 Finalist Jordan Andreotta** *Beacon of light* 2023 (detail), oil on board, image courtesy of the artist

