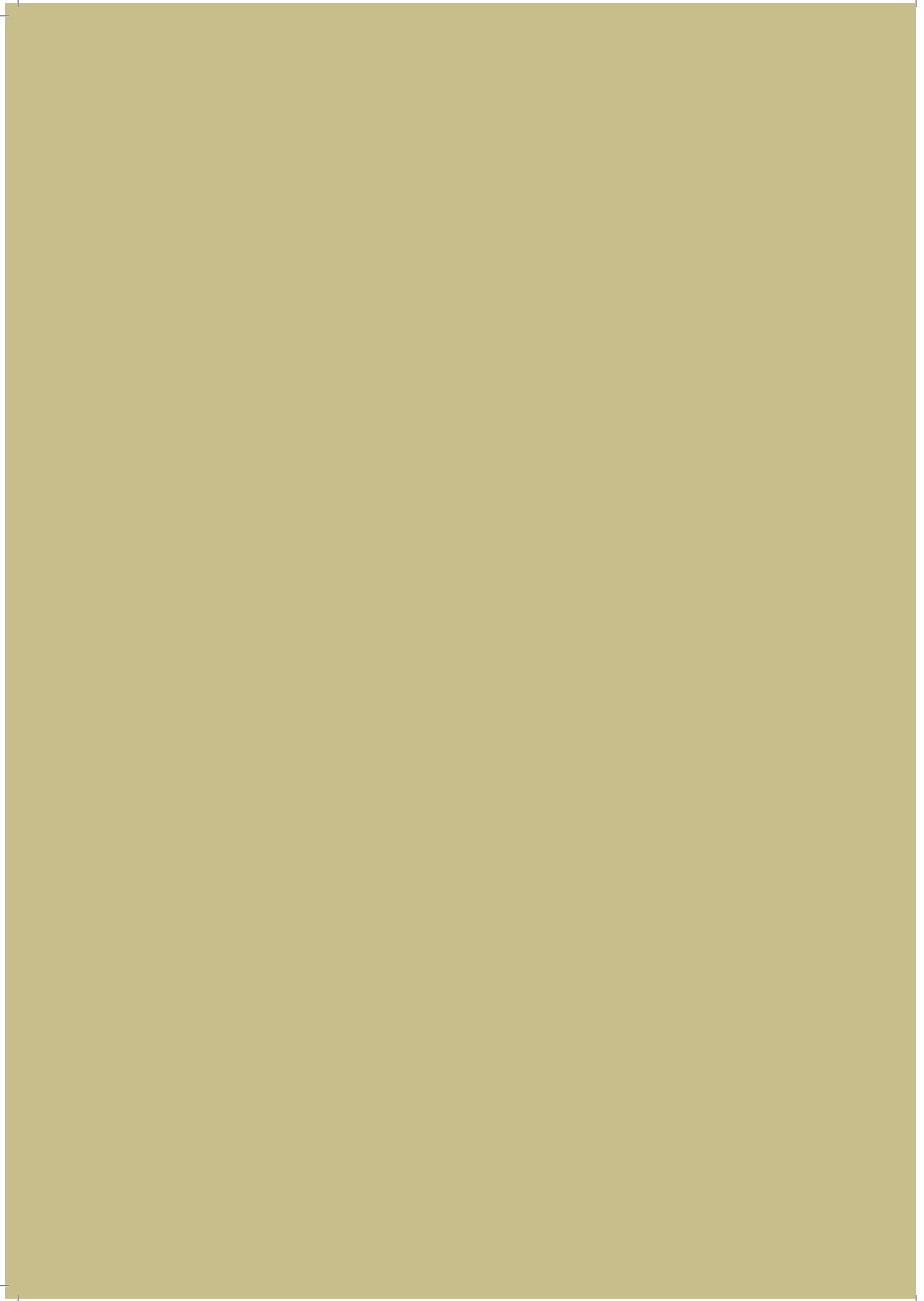




2019 PERTH ROYAL ART PRIZE FOR LANDSCAPE



2019 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.

FIRST PRIZE

\$20,000 (non-acquisitive)

Sponsored by the Royal Agricultural Society of WA

HIGHLY COMMENDED

Two \$1,500 Domestic Transport Art vouchers

Sponsored by IAS Fine Art Logistics



PEOPLE'S CHOICE AWARD

Based on the highest number of votes received by visitors at the Royal Show

\$500

Sponsored by the Royal Agricultural Society of WA

Exhibition dates: 24 - 26 September 2019, 6pm to 8pm (admission free)

28 September - 5 October 2019, 9am – 8pm 2019 Perth Royal Show

online sales commence 9am 24 September 2019



People's Choice Award 2018 Michael Vincent Murphy *Sailing towards the wet* acrylic on canvas, courtesy the artist

FOREWORD

The Perth Royal Art Prize was introduced by the Royal Agricultural Society of WA (RASWA) in 1974, and it has grown from strength to strength in artistic calibre each year. The competition has seen many emerging and established artists launch their careers; and entrants have gone on to greater successes, both in WA and nationally. Since its inception in 2017, the new Perth Royal Art Prize for Landscape has gained a reputation as one of the most prestigious and generous awards for Western Australian artists – the only one of this magnitude exclusively for the theme of landscape.

It is with great pleasure that RASWA is again offering the winner of the Perth Royal Art Prize \$20,000 in prize money. The continuing theme of landscape draws attention to what our wonderful state has to offer, which in turn promotes RASWA's mission; "Celebrating the Best in Western Australia".

Councillor-in-Charge Mr Bill Keane, RASWA Art Committee, Curator Sandra Murray, the selection panel and the judges are to be congratulated. They have conducted a stellar job in managing the prize, including choosing finalists, offering Salon places and successfully bringing the Perth Royal Art Prize together.

After the unprecedented popularity of the Salon exhibition last year, it has returned in

2019. Our innovative extension is a space dedicated to some 40 artworks which missed out on selection for the official exhibition; this encourages more artists of diverse backgrounds and experiences to participate in the Prize.

The Salon has relocated for the 2019 show, to appear prominently in the new Salon Gallery connected to the Wilkinson Gallery. This relocation emphasises the significance that RASWA places on supporting WA artists.

I would like to make special mention of our sponsor IAS Fine Art Logistics, who have supported the Prize. We are extremely grateful for their continued commitment and look forward to their ongoing involvement with the Prize. Sponsorship is an integral component of art prizes and it is crucial for their longevity. I trust you will enjoy perusing this year's exhibition and I encourage you to support your favourite artwork by voting in the People's Choice Award.

RASWA sincerely thanks all 253 artists from across the State who entered this year. Congratulations to the 52 finalists and especially to this year's winner of the Perth Royal Art Prize for Landscape, Tim Burns.

Paul Carter
President

INTRODUCTION

The only art prize in this State committed solely to landscape, the Perth Royal Art Prize for Landscape, was launched in 2017. The Royal Agricultural Society of Western Australia (RASWA) had commenced an art prize in 1974. The continuation of an art prize annually highlights its commitment to supporting Western Australian artists, with the prize open exclusively to artists in Western Australia. First Prize is a generous \$20,000, and as it is a non-acquisitive prize the winning work is available for purchase. The two Highly Commended awards, sponsored by IAS Fine Arts Logistics, are for distinctive works that deserve recognition.

The Prize continues to gain momentum and recognition, with 253 entrants from across the State in 2019. Each artist submitted an image of their completed artwork, which was rigorously assessed by a selection panel consisting of the RASWA Curator and two arts professionals. The 52 successful finalists now have their work presented in a curated exhibition in the Wilkinson Gallery, ensuring a high calibre installation and presentation of the entries. This is one of the few prizes to have the ongoing commitment and expertise of a professional Art Curator.

The term “landscape” derives from the Dutch word *landschap*, which originally meant “region, tract of land” but acquired the artistic connotation, “a picture depicting scenery on land” in the early 1500s (American Heritage Dictionary, 2000). Whilst this definition has expanded considerably, artists have been painting the landscape since ancient times. The genre has moved through many phases and definitions in the history of Western art since, waxing and waning in popularity over the centuries.

The 2019 exhibition demonstrates how the term ‘landscape’ is open to diverse interpretations and representations; it features artworks ranging from the realistic to the romantic; from the spiritual to the abstract. Art can enrich, lift the spirits, entertain and educate; it can be a significant aspect of our lives. Like all art forms it can be divisive, with disagreement on what constitutes a brilliant song, a worthy book, an excellent painting ... indeed we all bring our personal opinion to our viewpoint of art. If we can be open minded however, there are benefits; we can have our horizons expanded, be stimulated and rewarded for our engagement with the art in this exhibition.

The Prize has strived to build its reputation and this year we are thrilled to have a marked increase in the representation of Aboriginal artists. There are specific interpretations of the landscape in Indigenous art, particularly cultural and spiritual. The Aboriginal sense of place and country is echoed in other entrants’ works, in both the urban and rural landscapes. Established artists such as Tim Burns, Lesley Munro, Rusty Peters, Angela Stewart, Jonathan Tarry and Geoffrey Wake hang alongside exciting emerging and rising artists Belinda Birchall, Doreen Chapman, Minaxi May, Matthew McAlpine and Annette Peterson, with a strong showing of regional artists stretching from Port Hedland to Kununurra to Albany.

In 2018 the inaugural Salon des Refusés was introduced to spotlight artists not selected as finalists. The Salon was created in response to the unprecedented number of entries for the newly established Perth Royal Art Prize and to encourage more Western Australian artists. In turn it offers wider community engagement with the visual arts for Perth



2019 Finalists Bruce & Nicole Slatter *Remembered landscape* 2018 oil on board, courtesy the artists

Royal Show visitors. In a new initiative this year, the Salon art works are on display in the Salon Gallery, adjoining the main exhibition space of the Wilkinson Gallery.

This art prize delivers opportunities to its finalists apart from the honour of being chosen. For an artist to be pre-selected and included is a win in itself; whilst the exposure and attention that artists receive through the exhibition is exceptional considering the number of visitors to the Perth Royal Show. There is the prospect to sell artwork, an online sales gallery, public programming, the opportunity to engage with the public, to establish industry contacts, and validate one's artistic reputation.

I sincerely thank every artist who applied and warmly congratulate the finalists. Thank you to all who have contributed to this art

prize, especially the Perth Royal Art Prize Committee, the Salon Sub Committee, and RASWA Event Coordinator Karen Cole. My special thanks to the selection panel and the judges for their professionalism and expertise.

This exhibition is a testament to the Royal Agricultural Society of Western Australia's engagement with the Western Australian arts community, and its advocacy for Western Australian art. RASWA is to be commended for providing artists with the opportunity to have their work professionally displayed and celebrated in their home State.

Sandra Murray

Royal Agricultural Society of Western
Australia Art Curator



Tim Burns *Sacred rocks Gwambygine* 2019 acrylic on canvas, courtesy the artist and Art Collective WA

FIRST PRIZE

Tim Burns

born 1947 Cunderdin, lives York, WA

Sacred rocks Gwambygine 2019 acrylic on canvas

Artist's statement

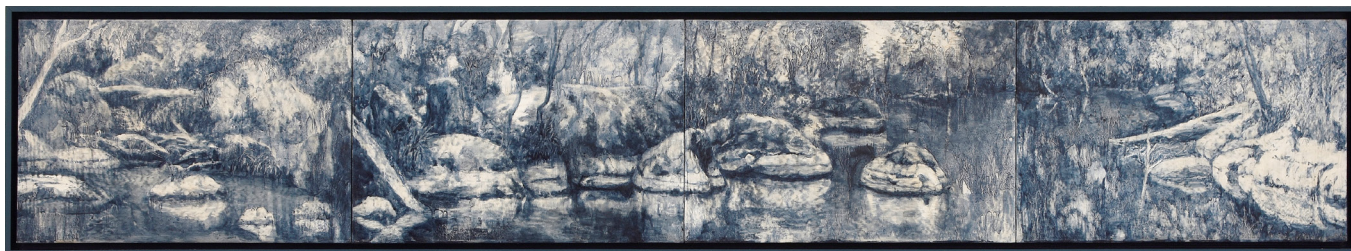
These rocks surround the sacred Ballardong male initiation site in Gwambygine, WA. My current work centres around the Aboriginal history of the York area, where I have acquired a granite quarry annexed from the Ballardong sacred site for men's business, with the support and consultation of the local Aboriginal elders. This work was created whilst Artist in Residence at the Beverley Station Arts.

Burns is an internationally renowned artist who has painted steadily throughout his career, though he holds no allegiance to any one medium, working across sculpture, video, performance and theatre. He moved to New York in the 1970s for two decades, working predominantly in film. Burns' work typically responds to his immediate surroundings. The division in contemporary Australia between Indigenous and non-Indigenous relationships to Country has become a central theme in his art practice since his return to living in the Wheatbelt.

Judges' comments

The winning artwork is a highly accomplished, mature painting in which the landscape is imbued with a powerful presence. The boulders are elevated from being simply rocks, to something much more significant. This is a unique response to an ancient landscape and contributes to the dialogue of landscape painting. The artist employs a subtle combination of rhythmic movement and hues that creates an ambiguity of scale with the omnipresent rocks.

Burns understands the materiality of the work; he demonstrates a sophisticated handling of paint and colour, resulting in a landscape of luminosity and resonance. The paint is adeptly handled so it is alive and jostling. The palette of metal infused colours shimmers iridescently, slightly unreal, with hints of bronze, green, silver and copper. The land is sentient, bristling with energy that is depicted simultaneously flowing up and down the rock slope. The modest scale of the painting works beautifully both near and far, it rewards repeated viewing close up and then from a distance.



Di Cubitt *Frankland riverscape* 2019 oil and gesso on board, courtesy the artist and Stala Contemporary

HIGHLY COMMENDED

Di Cubitt

born 1957 United Kingdom, lives Perth, WA

Frankland riverscape 2019 oil and gesso on board

Artist's statement

A river moves through time, its course and shape altered over the years by the effects of the seasons. For a while now I have followed the changes in the course and shape of one riverscape, the Frankland near Walpole, from the undisturbed places along its banks, quietly observing and imagining that long journey through history.

This multi-panelled work captures some sense of those moments and the sensation of being a part of that riverscape, even if only for the briefest of times. My particular application of medium, solvent and paint creates a certain amount of unpredictability, with the materiality of the paint an essential part of the work's making. This process is akin to what I see in the environments I am referencing, similar to the unpredictable elemental movements and effects shaping the natural world.

Judges' comments

The judges were impressed with the technical confidence and skilful realism of this romantic landscape, presented like a poem through a visual journey. Cubitt's personal association with a particular place imparts a profound connection with the landscape and underpins how Western Australians engage with their environment in individual ways. The image of the river is presented in a challenging panoramic format where the integration of panels forms a coherent, structured whole.

There is a confidence in the formal aspects of constructing a landscape achieved at a high level of competence. A variation of tones is achieved through blending two colours with medium and solvent; which results in the pigments splitting to form a specific type of presentation. The layers are built up by a process of burying and revealing, applying each layer then stripping back to reveal aspects of the previous layers, creating depth. Cubitt's absorbing work is process driven; the loose, wet paint is as integral part of the work as the imagery.



Doreen Chapman *Untitled* 2019 acrylic on canvas, courtesy Spinifex Hill Studios

HIGHLY COMMENDED

Doreen Chapman

born 1971 Jigalong, lives Warralong, WA

Language: Manjilyjarra Skin: Karimarra

Untitled 2019 acrylic on canvas

Artist's statement

Chapman is an ambidextrous painter who mainly uses round brushes, fingers and thumbs to complete large artworks at speed. As a deaf woman, painting is a crucial medium of communication and storytelling for the artist.

Chapman was born in Jigalong in 1971 and has spent her life moving between Western Desert communities in the Pilbara. She is a Manjilyjarra artist and has lived most of her adult life in Warralong, a community 120 km south-east of Port Hedland. She started painting with her mother, Maywokka May Chapman, and first exhibited with Martumili artists in 2010. In recent years she has spent more time in Port Hedland and began painting at Spinifex Hill Studios.

Judges' comments

Chapman delivers a startling sense of her Country, where the vibrancy of the colours immediately captivates the viewer. She delights in an insouciant application of the paint which conveys her joy in the process of making her art. There is a clear saturation and yet freshness of the selected colours belying a confidence and almost tactile joy in the artist's handling of the medium.

Chapman retains a playfulness in *Untitled*; this painting is a spontaneous work with no pretention. Her subject matter of abstract patterning engages one as it is conveyed with an exuberance of layered paint. These organic shapes are depicted in fields of luminous colour. This is an energetic and compelling story of Chapman's life experiences in the Pilbara region that is delivered with tenacity and success.

LIST OF WORKS

All works 2018/2019, 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

115.	Jacinda Bayne	Pontoon - Karri Valley WA	oil on canvas	95 x 129 x 3	\$7,350
211.	Philip Berry	Preston River bushland	oil on canvas	76 x 76 x 4	\$1,500
39.	Belinda Birchall	Reaching for you	charcoal on compressed fibre cement board	90 x 120 x 5	\$500
153.	Tim Burns	Sacred rocks Gwambygine	acrylic on canvas	61 x 122 x 4	\$9,000
223.	Doreen Chapman	Untitled	acrylic on canvas	101 x 122 x 5	\$3,200
20.	Di Cubitt	Frankland riverscape	oil, gesso on board	23 x 123 x 5	\$1,800
23.	Jo Darvall	Moora Katta No 3	oil, charcoal and pastel on canvas	80 x 80 x 3	\$3,500
82.	Stuart Elliott	Chrono echo I, II, III	triptych, oil on acrylic on board	34 x 120 x 4	\$4,400
166.	Caspar Fairhall	Eroded remnant	oil on linen	107 x 107 x 3	\$7,200
182.	Robert Gear	Dispossession	oil on canvas	122 x 92 x 3	\$4,000
98.	Kay Gibson	In the balance	fumage and gouache on original map	90 x 100 x 4	\$3,700
137.	Dianne Golding	Ngurra	acrylic on canvas	76 x 101 x 3	\$1,550
34.	Yusef Hourani	Golden State	gouache and gold leaf on watercolour paper	59 x 50 x 3	\$10,000
235.	Susan Hoy	Washing line, Curtin Springs, NT	gouache on Saunders Waterford paper	44 x 56 x 2	\$720
91.	Bec Inwood	Nightwatch	acrylic, ink, pen and pencil on assembled board	120 x 120 x 3	\$2,200
136.	Bec Juniper	After burn	mixed media	130 x 130 x 10	\$10,500
110.	Kris Keen	Invisible sheep paddock	acrylic, pen, ink on canvas	64 x 85 x 10	\$1,800
242.	Rohin Kickett	Prohibited area	acrylic on linen	100 x 80 x 4	\$1,500
139.	Hiroshi Kobayashi	The moon sees	acrylic on canvas	74 x 129 x 4	\$5,400
67.	Waldemar Kolbusz	Ferry	oil on linen	122 x 91 x 4	\$8,500
50.	Hee Lee	Weeds and wall	oil on canvas	51 x 102 x 4	\$1,350
90.	Sue Leeming	Ko Taranaki toku maunga (Taranaki is my mountain)	oil and ink on marine ply	100 x 100 x 4	\$2,000
205.	Nicole Leuchter & Janelle McCaffrey	From somewhere else	acrylic paint and ink pen on canvas	69 x 67 x 2	\$650
75.	Suzanne Logue	Morning walk in the dunes	acrylic on canvas	75 x 100 x 4	\$1,250
48.	Camilla Loveridge	Blight with beauty	inkjet transfer with tea tree oil, graphite and wax crayon on paper	42 x 30 x 0	\$900
44.	Louise Malarvie	Nyabal Nyabal	natural pigment on canvas	100 x 100 x 3	\$2,850
149.	Elisa Markes-Young	Faraway land	hand embroidery on hemp linen	155 x 90 x 10	\$2,500
88.	Susan Marwick	Containers Freo Wharf	oil on board	30 x 40 x 2	\$600
197.	Minaxi May	Whoa, that's a full rainbow? Double rainbow across the sky?	washi tape, glue, colourless gloss coating and high gloss epoxy resin on board, Australian oak frame	100 x 100 x 3	\$3,200

241. Matthew McAlpine	<i>Department of Land Theft (V)</i>	acrylic, fluorescent pigment and binder on canvas	122 x 122 x 3	\$1,200
109. Matthew McVeigh	<i>Song cuts</i>	Pilbara ochre, acrylic, ink on timber	90 x 121 x 1	\$2,900
155. Harvey Mullen	<i>Ghost in the machine (Shadows on the wall)</i>	monoprint (mezzotint); oil based ink on Hahnemuehle paper	97 x 127 x 5	\$2,200
216. Lesley Munro	<i>Tidal penitenti</i>	acrylic, pigment, wood filler and salt on routed marine ply	110 x 110 x 3	\$4,400
12. Lori Pensini	<i>The Rosewood tree</i>	oil on linen	130 x 130 x 4	\$7,100
162. Denise Pepper	<i>Fata Morgana</i>	gold mirror finish stainless steel, timber, aluminium composite	80 x 124 x 2	\$6,000
87. Rusty Peters	<i>Learning on my country Darrajayin</i>	Kimberley ochre, natural pigment and acrylic binder on Belgian linen	90 x 120 x 5	\$7,200
78. Annette Peterson	<i>Freeway</i>	oil on board	40 x 40 x 7	\$650
63. Ross Potter	<i>Incomplete landscape Part 3 & 4</i>	diptych, graphite on paper	92 x 130 x 6	\$2,200
81. Andy Quilty	<i>32°16'50.10"S 115°42'16.83"E (Marking territory)</i>	automotive burnout on concrete and screen print on aluminium	120 x 120 x 2	\$1,600
227. Elizabeth Riley	<i>Bush spinney</i>	black ink, muslin, hand dyed thread on Belgian linen	86 x 82 x 3	\$500
122. Jennifer Sadler	<i>Walk to bush camp</i>	wax and mixed media on board	123 x 122 x 5	\$3,500
42. Winnie Sampi	<i>Just after the rain</i>	acrylic on linen	25 x 31 x 5	\$580
36. Ben Sherar	<i>A sliver of moondust</i>	oil on aluminium composite panel	122 x 81 x 4	\$2,440
190. Bruce & Nicole Slatter	<i>Remembered landscape</i>	oil on board	83 x 132 x 4	\$3,500
249. Alex Spremberg	<i>Melt</i>	enamel on MDF	120 x 122 x 3	\$12,000
2. Angela Stewart	<i>Cogitatio #9</i>	oil and acrylic on board	115 x 90 x 2	\$4,000
150. Sally Stoneman	<i>Mapuru journey</i>	acrylic on recycled cedar boards	43 x 109 x 1	\$1,000
59. Jonathan Tarry	<i>Liminal three</i>	acrylic polymer, graphite on marine ply	50 x 120 x 10	\$12,000
33. Alastair Taylor	<i>Land #2</i>	acrylic on board	144 x 80 x 4	\$2,400
71. Wade Taylor	<i>Lucky Bay</i>	oil on linen	32 x 32 x 4	\$600
86. Sioux Tempestt	<i>Inconvenience</i>	deconstructed paper prints, acrylic, aerosol, graphite and gaffer tape on canvas	101 x 101 x 4	\$1,500
210. Geoffrey Wake	<i>Blue snake</i>	acrylic on canvas	122 x 132 x 3	\$7,000

PERTH ROYAL ART PRIZE

The Perth Royal Art Prize was established by RASWA in 1974 and has grown in artistic calibre each year. Many artists have used the competition to launch their careers and go on to make significant contributions to the arts community in WA and nationally. Exhibited works are a popular attraction at the Perth Royal Show and available for sale. This Prize is the only art prize in this State committed to landscape, with a prize pool of \$23,500 including \$20,000 First Prize.

Perth Royal Art Prize Curator Sandra Murray
Event Coordinator – Arts and Lifestyle Karen Cole

ART COMMITTEE

Councillor in Charge Bill Keane
Assistant Councillor David Thomas, Vice President, Royal Agricultural Society of WA
Committee Members Merrick Belyea, Jenny Broun, Marco D'Orsogna
Salon Sub Committee Chair: Jenny Broun
Committee Members Jess Cottam, Aimee Dodds, Rose Stewart, Molly Werner

MISSION STATEMENT

To showcase Western Australian art of a high standard and provide the public with a diverse display of visual arts.

SELECTION PANEL

Allison Archer Manager, Turner Galleries, Perth
Lia McKnight Collection Manager, John Curtin Gallery, Curtin University; WA artist
Sandra Murray Art Curator; Royal Agricultural Society of WA

JUDGES

Adam Derums WA artist; Visual Arts Teacher, Guildford Grammar School, Perth
Sandra Murray Art Curator; Royal Agricultural Society of WA
Dr Sally Quin Curator, The University of Western Australia Art Collection

PREVIOUS WINNERS

2017 Olga Cironis 2018 Penny Coss



2019 Finalist Waldemar Kolbusz *Ferry* oil on linen, courtesy the artist



2019 Finalist Dianne Golding *Ngurra* 2019 acrylic on canvas, courtesy Waringarri Aboriginal Arts

Royal Agricultural Society of WA

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Cover: **2018 Winner Penny Coss** *Landstain* 2018 (detail) acrylic on canvas, courtesy the artist





Royal Agricultural Society of WA

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