



PERTH ROYAL ART PRIZE FOR LANDSCAPE

20
22

2022 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 \$2,000 Domestic Transport Art vouchers

Sponsored by IAS Fine Art Logistics



ABORIGINAL ART AWARD

\$2,000

Sponsored by Creative Collab

**CREATIVE
COLLAB.**

EMERGING ARTIST AWARD

\$500

Sponsored by the Royal Agricultural Society of WA

Artsource MAX Membership

Sponsored by Artsource

artsource

2 - 10 September 2022, 10 - 4 daily (admission free)

Online sales commence 9am 2 September 2022

perthroyalshow.com.au/competitions/perth-royal-art-prize

FOREWORD

After a two-year hiatus, I am thrilled to see a record number of 60 of Western Australia's landscape artists shortlisted for the \$26,500 Perth Royal Art Prize for Landscape.

This year the Prize – one of the largest in WA – attracted 200 entries in a broad spectrum of styles and mediums. The winner receives \$20,000 in prize money for the award, which is non-acquisitive enabling them the opportunity to sell their artwork.

Our finalists include established and emerging artists from across urban and rural WA, each bringing their own perspective to the theme of landscape.

Capturing landscapes gives artists the opportunity to showcase both their love and consideration for the Australian environment. While urban landscapes also feature in the exhibition, this event in turn promotes RASWA's vision of promoting the significance of rural Western Australia and the State's resources including agricultural, horticultural, viticultural, industrial, rural, technological, commercial and mineral resources.

The exhibition marks the importance of the WA visual arts sector and exemplifies the creative ability of artists from all walks of life to skilfully depict diverse interpretations of the term landscape.

For the first time this exhibition has been opened outside of the eight days of the Perth Royal Show to enable the broader arts community to come together, celebrate and support our State's creative talent.

During the past 48 years since the *Perth Royal Art Prize* was created by the Royal Agricultural Society of Western Australia (RASWA) in 1974, the event has continued to grow, building on strong foundations aimed to support early career to established artists.

Exhibiting artists have gone on to experience career success both nationally and internationally after taking part in this prestigious award.

The Prize for Landscape, created in 2017, is unique within the State as the only competition for landscape artworks. The most recent awards added this year are an Aboriginal Art Award and Emerging Artist Award.

In addition to the participating artists, I sincerely thank this year's judging panel:

- Perth Royal Art Prize Curator Sandra Murray;
- WA artist and Dean of Learning and Teaching, Humanities Faculty, Curtin University Dr Nicole Slatter; and
- Curator and Gallery Manager of the Janet Holmes à Court Collection Dr Laetitia Wilson.

As one of the few prizes to have the ongoing commitment and expertise of a professional art curator, the exhibition ensures a high calibre.

I would like to thank our valued sponsors for 2022 notably:

- IAS Fine Art Logistics: a leading provider of fine art logistic services;
- Creative Collab: a WA organisation delivering opportunities for creative practitioners through equitable and ethically-funded access to art making, cultural activities and facilities; and



2022 Finalist Judy Rogers *Proximity 2022*
mixed media on board, courtesy the artist

- Artsource: a WA organisation dedicated to serving the professional needs of visual artists and championing the visual arts in the community.

Sponsorship is a fundamental component of art prizes and is imperative in their longevity. Thank you for being a part of this year's *Perth Royal Art Prize* for Landscape and adding to the event's success.

David Thomas
President

INTRODUCTION

An exciting viewpoint into art across our State.

The *Perth Royal Art Prize for Landscape* is open exclusively to visual artists in Western Australia. It presents the largest concentration of WA artists exploring the theme of landscape.

The exhibition highlights the creative diversity of our artists, showcasing new and emerging talents of differing ages and cultural backgrounds. It features work from a range of two-dimensional media, capturing each artist's individual interpretation of landscape.

Defined as *real or imagined / of the mind; rural or urban; of the country or the city*, this consideration has certainly been taken to heed and heart by the 2022 finalists. They comment on landscape both suburban and regional, sometimes in recognisable and familiar locations and in other instances poetic or fantastical settings. Uniting all works is a singular passion for the genre and for art itself.

In recognition of the fact that WA artists have been impacted significantly by the effects of the COVID-19 pandemic, a record field of 60 finalists has been chosen this year to maximise opportunities and showcase depth and breadth of local talent. The *Perth Royal Art Prize* is fortunate to be championed by The Royal Agricultural Society of Western Australia (RASWA), whose support brings to life a dynamic viewpoint into art and creative practice across our State.

This year, the Prize is pleased to introduce several firsts; an Aboriginal Art Award sponsored by Creative Collab and an Emerging Artist Award sponsored by Artsource and RASWA. These accompany the main prize – a generous \$20,000 sponsored by RASWA.

Two Highly Commended Awards of increased value also feature this year, generously sponsored by International Art Logistics. These awards celebrate distinctive pieces that deserve recognition in their own right.

The continuation of this popular art prize after a two-year hiatus (due to the impact of COVID) demonstrates RASWA's ongoing commitment to supporting WA artists. The only art prize in this State committed solely to the subject of landscape, the *Perth Royal Art Prize for Landscape* was launched in 2017 as a reinvention of the original RASWA Art Prize. This prize has now firmly established itself and is eagerly awaited on the WA arts calendar; is distinguished by the fact that it is non-acquisitive.

The prize delivers key opportunities to its finalists aside from the honour of being a finalist in this notable contemporary art exhibition. For an artist to be pre-selected and included is a win in itself; for the exposure and attention that artists receive through the exhibition and associated publicity is invaluable. For participants there is the prospect to sell artwork, the chance to connect with audiences via public programming, an opportunity to earn income through the online sales gallery, to establish industry contacts, engage with the public and validate one's artistic reputation.

Most of the exhibited artists do not have gallery representation; hence the prize offers a means to build recognition, credibility, and visibility around their practice. The prize is a unique opportunity to connect with other artists, to have spurring conversations with others that would not otherwise take place.



2022 Finalist Mikaela Castledine *Rivermouth 2022*
crochet cotton on canvas, courtesy the artist

It takes confidence to enter an art prize and I acknowledge every artist who applied and warmly congratulate the finalists. My special thanks to the selection panel and the judges for their professionalism and expertise. I am grateful to all who have contributed to this art prize, especially RASWA's dedicated staff.

This exhibition is a testament to RASWA's engagement with the WA arts community, and its advocacy for WA art. They are to be commended for providing artists, from aspiring to established, with the opportunity to have their work professionally displayed and celebrated.

The Prize continues to gain momentum and recognition, with over 200 artists responding to an open call for entries this year. Each artist submitted an image of their completed artwork to be rigorously assessed and debated by an expert selection panel consisting of the Prize's Curator and two arts professionals.

The 60 successful finalists now have their work featured in a curated exhibition in the Wilkinson Gallery, ensuring a high calibre installation and considered presentation of the entries.

This is one of the few prizes to have the ongoing commitment and expertise of a professional and dedicated art curator. Art has taken on a new meaning in our changed world; it offers the comforts of nature and culture, community and solitude, engagement and reflection. Look carefully; whilst the aesthetic pleasure of these accomplished works cannot be denied, there is more below the surface.

Sandra Murray
Perth Royal Art Prize Curator

FIRST PRIZE

Lori Pensini

born 1970, lives Boyup Brook

Ascension - wattle spirit landscape 2022, oil and burnt red gum wood on linen, courtesy the artist

Artist's statement

The Western Australian Wheatbelt is part of the oldest exposed landscapes on earth. This painting is a reflective view of its fragility highlighting the imbalance and degeneracy that has occurred from past colonial land management.

The Chinocup Wattle - Western Wheatbelt Wattle, an endangered species, once habituated the open woodlands as thick understory. It is now restricted to a small locality and is painted here in its spirit form rising from the depleted rangeland it once flourished in.

Judges' comments

A unanimous decision to award the main prize to this exceptional contemporary, and timely, environmental comment about our landscape.

There is a strong command of the medium and subject matter. Pensini's skilful execution of opaque and transparent qualities culminates in an intense and glowing painting. Bristling with energy the hovering wattle contrasts to the barren, stagnant landscape below.



Ascension - wattle spirit landscape 2022, oil and burnt red gum wood on linen, courtesy the artist

HIGHLY COMMENDED

Wade Taylor

born 1981, lives Perth

Providence 2022 oil on linen, courtesy Stala Contemporary, Perth and the artist

Artist's statement

Interest rates at an all-time low. Once the swamp and bushland is swept clear the sandpiles are the first to arrive. Delivered and dripped down like a sombre Mr Whippy. Sentinels waiting quietly for the dozers, towers of yellow Brickies sand will form the foundation layer, a bedrock for generations of stories.

Witnesses for the near misses and adventures, the loves and heartbreak, the tragedy and exhilaration to come. A pattern proliferated. Suburbs radiate outward towards three horizons. Secure your slice today.

Judges' comments

A succinct and beautiful handling of an important topic, 'providence', refers to the future manifestation of the space. These sand piles are monuments to suburbia; the artist focuses on symbols of development and imbues them with a portentous presence.

This is a virtuoso handling of the medium by the artist, his perception of the suburban space is honed and compelling.



Providence 2022 oil on linen, courtesy Stala Contemporary, Perth and the artist

HIGHLY COMMENDED

John Manson

born 1953, lives Albany

Verdi Street, Albany 2021, oil on canvas panel, courtesy the artist

Artist's statement

This painting is an attempt to find an interesting and aesthetically pleasing design among what might be considered quite prosaic views that we encounter in our everyday lives.

Judges' comments

Manson's muted palette gives the feeling of an everyday Australian summer. The judges were inspired by the artist's authentic, sure handed and confident approach to depicting the Western Australian suburban landscape in the regional town of Albany.

Although the subject matter may appear pedestrian and somewhat banal, the artist's ability to elevate this to an arresting image is assured and rewarding to the viewer.



Verdi Street, Albany 2021, oil on canvas panel, courtesy the artist

ABORIGINAL ART AWARD

Melissa Sandy

born 1977, lives Roebourne
language: Yindjibarndi
skin: Balyirri
country: Millstream/Tableland

Spinifex country 2022, acrylic and medium on canvas,
courtesy Yinjaa-Barni Art, Roebourne

Artist's statement

In September, when we are looking for gum from the Blue Gum Tree, we walk through the spinifex country.

We pick the gum when it is crystal colour, and we eat it, or put it into hot water to make it like a toffee. We call it sugar lolly.

Judges' comments

Spinifex country is a compelling expression of the ritual process of engaging in Country. The judges were drawn to the complexity of the colours and tonal pattern distributed over the vastness of the landscape.

The painting impressively evokes the deep connection that the artist has to her Country. The sticky lolly colour hovers over the space in a joyous celebration of the sugary collection from the Blue Gum Tree.



Spinifex country 2022, acrylic and medium on canvas, courtesy Yinjaa-Barni Art, Roebourne

EMERGING ARTIST AWARD

David Brown

born 1979, lives Kununurra

language: Walmajarri, Ngarti, Pintupi

skin: Jangala

country: Mullan - Lake Gregory

Karilwurra 2022, natural pigment on canvas, courtesy Waringarri Aboriginal Arts, Kununurra

Artist's statement

Karilwurra is the large hill on the right hand side and is the place where the desert python found a cave to make a home during the Dreamtime.

He came out of a cave and slid down the rock looking for food and created the spring and river along the way.

Judges' comments

The judges commented on the ambition of the scale and subject matter. The manner in which the space is connected, and created, by the springs and river moving through the landscape articulates an ancient land's Dreamtime story.

The use of natural pigments generates the powerful presence of the land with an engaging, glowing sky. This artwork is a solid and confident work from an emerging talent. We are pleased to be able to recognise this artist with the Emerging Artist Award.



Karilwurra 2022, natural pigment on canvas, courtesy Waringarri Aboriginal Arts, Kununurra

LIST OF WORKS

All works 2020-22, 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

176.	Richard Aitken	<i>Surviving the fringe country</i>	recycled metal cupboard, scratched, bashed, enamel colour, clear coated with enamel	67 x 131 x 3	\$850
182.	Jordan Andreotta	<i>Ghosts of the past</i>	graphite on paper	42 x 59 x 4	\$3,000
183.	Charmaine Ball	<i>Aerial allotments</i>	triptych, acrylic on canvas	100 x 75 x 3	\$1,800
10.	Jacinda Bayne	<i>Blue dusk</i>	oil on canvas	110 x 100 x 3	\$6,500
14.	David Brown	<i>Karilwurra</i>	natural pigment on canvas	125 x 135 x 3	\$4,000
52.	Carolyn Bye	<i>Sublime resilience</i>	pencil and watercolour on Arches cotton paper	69 x 69 x 1	\$1,100
136.	Mikaela Castledine	<i>Rivermouth</i>	crochet cotton on canvas	50 x 60 x 7	\$6,200
3.	Shelley Cowper	<i>Night watch</i>	etching, collagraph, relief print on archival paper, unique state	96 x 123 x 4	\$2,400
185.	Molly Coy	<i>Two hills</i>	diptych, monoprint on Ho Sho tissue, collage on canvas	30 x 60 x 10	\$1,800
123.	Vanessa Curley	<i>Gardening girls</i>	linocut collage with pin prick detail	25 x 48 x 1	\$750
53.	Michelle Currie	<i>The way to Waterfall Beach, Nanarup</i>	ink and pen on canvas	49 x 36 x 6	\$495
42.	Andrew Daly	<i>Perth from King's Park</i>	oil on canvas	61 x 77 x 4	\$2,000
71.	Jo Darvall	<i>Boranup Forest back light</i>	oil on canvas	120 x 110 x 3	\$7,900
60.	Gail Dell	<i>Golden Wheatbelt</i>	oil and acrylic on canvas	120 x 120 x 5	\$8,950
47.	Joanne Duffy	<i>Nocturne (East Lake in winter)</i>	oil on Belgian linen	140 x 110 x 5	\$9,250
39.	Ute-Maria Eckel	<i>Forest dreaming</i>	oil on canvas	53 x 63 x 3	\$950
194.	Michael Francas	<i>Spring ash, two skies</i>	diptych, acrylic on canvas	120 x 120 x 4	\$6,400
90.	Lyn Franke	<i>Zamia amongst Wandoo</i>	acrylic, textile, painted muslin, machine stitch on paper	56 x 54 x 2	\$1,450
157.	Katie Glaskin	<i>Inlet view, Denmark</i>	acrylic and gesso on canvas	84 x 84 x 3	\$880
84.	Jocelyn Gregson	<i>The memory of trees III, a golden dawn</i>	acrylic on canvas	60 x 60 x 3	\$3,864
69.	Jane Grierson	<i>Landscape</i>	oil on wood panel	30 x 45 x 2	\$1,400
180.	Narelle Higson	<i>Canning Mills</i>	oil pastel and cold wax on ply panel	43 x 103 x 4	\$1,550
137.	Patricia Hines	<i>Once was... Jarrah</i>	acrylic on canvas	130 x 110 x 3	\$5,000
24.	Joanne Hoareau	<i>Night sky</i>	oil on canvas	51 x 61 x 4	\$600
64.	Eric Hynynen	<i>The trees speak</i>	acrylic on canvas	120 x 90 x 4	\$2,400
132.	Olivia Jones	<i>Bloom X</i>	oil paint with crushed Toodyay rock on canvas	120 x 120 x 5	\$1,500
9.	Rohin Kickett	<i>Perth un-cultural precinct</i>	acrylic on canvas	85 x 110 x 35	\$3,200
110.	Hiroshi Kobayashi	<i>Double spiral</i>	pigment marker on archival paper mounted on canvas	153 x 107 x 4	\$4,000

153.	Sue Leeming	<i>Reminders</i>	oil and cold wax on panel	62 x 62 x 3	\$1,800
8.	Wendy Line	<i>The mysterious forest</i>	oil on board	55 x 70 x 4	\$2,500
58.	Suzanne Logue	<i>A walk in the dunes</i>	acrylic on canvas	96 x 76 x 4	\$1,200
63.	John Manson	<i>Verdi Street, Albany</i>	oil on canvas panel	110 x 124 x 4	\$5,000
54.	Matthew McAlpine	<i>Of beauty scorched and bare (Stirling)</i>	acrylic, sand, binder and cast acrylic paint on canvas	152 x 122 x 4	\$3,200
98.	Anne McCaughey	<i>Last lights, Freo</i>	oil on canvas	100 x 130 x 4	\$6,500
130.	Christopher McClelland	<i>Wild seas at Rottnest</i>	oil on canvas	76 x 62 x 4	\$3,200
156.	Myra Mitchell	<i>Edge of the forest</i>	acrylic on canvas	122 x 92 x 3	\$3,800
72.	Nada Murphy	<i>Jolimont Swamp</i>	pigment and polymer on paper	74 x 93 x 4	\$1,800
195.	Michael Vincent Murphy	<i>Lifting the sky to reveal the first dawn</i>	acrylic on canvas	91 x 122 x 4	\$6,000
66.	Lori Pensini	<i>Ascension - wattle spirit landscape</i>	oil and burnt red gum wood on linen	130 x 135 x 3	\$8,500
89.	Denise Pepper	<i>Abrasive ground</i>	engraved stainless steel	80 x 120 x 1	\$4,000
149.	Gregory Pryor	<i>The pink child</i>	oil on linen	60 x 80 x 4	\$12,000
28.	Andy Quilty	<i>La Seyne (Warnbro) burnout and automatic drawing #5</i>	unique state graphite monotype on Fabriano paper	56 x 57 x 4	\$1,100
119.	Katie Quinn	<i>Pelican's parade</i>	acrylic on canvas	40 x 60 x 1	\$550
106.	Stephanie Reisch	<i>Downburst</i>	acrylic and oil on canvas	126 x 63 x 4	\$2,220
114.	Judy Rogers	<i>Proximity</i>	mixed media on board	120 x 80 x 3	\$4,500
160.	Melissa Sandy	<i>Spinifex country</i>	acrylic, medium on canvas	136 x 135 x 4	\$12,000
49.	Helen Seiver	<i>Poetics of memory 111</i>	found materials on wood	90 x 120 x 5	\$4,000
165.	Simon Sieradzki	<i>Landscape with reclining figure</i>	oil on canvas	30 x 30 x 4	\$500
113.	Julie Silvester	<i>In silence</i>	pastel on mat board	84 x 90 x 4	\$2,600
36.	David Spencer	<i>Sage</i>	mixed media on canvas	152 x 121 x 5	\$6,200
94.	Angela Stewart	<i>Nuance</i>	oil, acrylic on marine ply board	119 x 91 x 3	\$6,050
147.	Sally Stoneman	<i>Forest (1)</i>	acrylic on recycled cedar boards	140 x 44 x 1	\$1,950
41.	Everlyn Sturges	<i>The magic of mushrooms</i>	mushroom prints and archival ink pen	70 x 93 x 2	\$1,045
70.	Alastair Taylor	<i>Prime site</i>	acrylic on board	53 x 70 x 5	\$750
127.	Wade Taylor	<i>Providence</i>	oil on linen	63 x 93 x 5	\$4,000
129.	Sharn Tutt	<i>80 Mile Beach</i>	acrylic on canvas	102 x 102 x 3	\$800
76.	Geoffrey Wake	<i>Avian domicile</i>	synthetic polymer on canvas	153 x 92 x 3	\$8,000
12.	James Walker	<i>Swan Lake</i>	acrylic on wood	45 x 45 x 3	\$1,500
109.	James Wild	<i>Morning shift</i>	oil on canvas	122 x 92 x 4	\$1,830
162.	Norman Wilson	<i>Sunrise hour, South Fremantle</i>	oil on canvas	61 x 122 x 4	\$2,800

SELECTION PANEL

Sandra Murray

Perth Royal Art Prize Curator, Royal Agricultural Society of WA

Kathleen Toomath

Manager Carrolup Centre, John Curtin Gallery, Curtin University; WA artist

Isobel Wise

Associate Curator Australian and Western Australian Art Post 1970, The Art Gallery of Western Australia

JUDGES

Sandra Murray

Perth Royal Art Prize Curator, Royal Agricultural Society of WA

Dr. Nicole Slatter

Dean of Learning and Teaching, Humanities Faculty, Curtin University; WA Artist

Dr. Laetitia Wilson

Curator and Gallery Manager, Janet Holmes à Court Collection

PREVIOUS WINNERS

2017 Olga Cironis

2018 Penny Coss

2019 Tim Burns



2022 Finalist Eric Hynynen *The trees speak* 2022 acrylic on canvas, courtesy Stala Contemporary and the artist

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 and are available for sale. The Perth Royal Art Prize is the only art prize in this State committed to landscape, offering a prize pool of \$26,500 including \$20,000 for first prize.

Perth Royal Art Prize Curator	Sandra Murray
Competition and Event Coordinator	Elliott Randall
President	David Thomas
Vice President	John Snowball
Councillor in Charge	Bill Keane

MISSION STATEMENT

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

Royal Agricultural Society of WA

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Perth Royal Art Prize 2022

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Cover: **2022 Finalist Sue Leeming** *Reminders 2022* (detail), oil and cold wax on panel, courtesy Stala Contemporary



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