

bay of fires art prize 2019



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Welcome

Kelly Renny

Director
Bay of Fires Art Prize

Welcome to the 2019 Bay of Fires Art Prize. In its eighth consecutive year the prize continues to grow and is a well established fixture on Australia's art calendar.

This year we had 165 exceptional entries that have challenged the judges.

I would like to commend all the entrants for their creativity and commitment to our theme '*Tasmania*'. Thank you for your vision and congratulations to our finalists.

This year also witnessed the implementation of our new website and online entry portal facilitated by AT+M Marketing. It was an extremely quick turn around and fairly seamless transition.

Thank you to David Peck and his team for their ongoing support. I would also like to thank the artists for embracing the change and supporting the prize as we continue to improve and grow.

The prize is a culmination of a commitment to an idea and dedication by numerous people who share a common passion of art. I would like to take this opportunity to thank our Bay of Fires Winter Arts Festival Committee who are volunteers that generously donate their time to deliver an outstanding event. Thanks also to our judges Ashleigh Whatling, Sean Kelly and Jonathan Holmes for their time and consideration of the outstanding works. Special thanks to Ashley Bird for his outstanding Curatorial skills and special charisma he brings to this event each year. Lastly, it is with great pride and a personal sense of achievement that I am able to deliver this event. It has been another challenging year both personally and professionally. However, witnessing the prize evolve and come together has provided me with a great sense of satisfaction. I hope you enjoy and value the exceptional and diverse works of the 2019 exhibition as much as I have.





Ashleigh Whatling

Curator of Visual Art and Design,
QVMAG Launceston

Ashleigh's role at QVMAG is Curator of Visual Art and Design, a collection which includes ceramics, textiles, furniture, works on paper and paintings. She also manages the Art Gallery's exhibition schedule, which showcases both permanent displays of works from the collection as well as changing exhibitions of contemporary, colonial and 20th century works of art. After joining QVMAG in mid-2017, Ashleigh has curated several solo and group exhibitions and installed a contemporary Australian gallery as well as a permanent display of the Wong Collection of Chinese art and artefacts. Upcoming projects include a solo exhibition with Josh Foley, reinvigorating permanent displays of QVMAG's collection at Royal Park, and in 2019, embarking on QVMAG's first comprehensive audit of the collection. Ashleigh graduated from University of Adelaide with a Double Masters (Art History) and (Museum and Curatorial Studies) in 2011. She then worked as a Curatorial Assistant at Samstag Museum of Art for five years. At Samstag Museum she was responsible for managing the University of South Australia Art Collection and curating permanent installations across the University's five Adelaide Campuses. Ashleigh was a board member for Sawtooth ARI 2018-2019 and is currently a member of the Contemporary Art Tasmania Touring Committee.

Jonathan Holmes

Emeritus Professor/Honorary Fellow,
University of Tasmania



Jonathan studied at Monash University and the University of Tasmania. He was appointed to the Tasmanian School of Art at the Tasmanian College of Advanced Education in 1973 and remained a member of staff when the School became a faculty of the University of Tasmania. He taught art history and theory at the School of Art for 35 years until his retirement in 2012. He continues to supervise PhD

and Masters by research candidates and has been involved in the successful supervision of over thirty-five candidates since 1994.

He was a member of the Visual Arts Board of the Australia Council from 1978 through to 1982 and was a Trustee of the Tasmanian Museum and Art Gallery from 1990 until the end of 1993. Before his retirement, Jonathan had been Deputy Head of the Tasmanian School of Art for several terms and he served as Associate Dean of Teaching and Learning with the Faculty of Arts, UTAS for five years from 2005. In 2010 he was appointed as Discipline Scholar in Creative and Performing Arts with the Australian Learning and Teaching Council.

Seán Kelly

Independent Curator and Founding Editor,
Contemporary Art Tasmania



Seán Kelly is an independent curator and arts writer. He has an extensive career in the visual arts – both in Tasmania and Ireland.

He is a past Director of CAST (CAT), Past President of Contemporary Art Organisations Australia, Program Manager of the National Sculpture Factory in Ireland and Arts Officer at the Moonah Arts Centre.

He has served on the Australia Council's Visual Arts Board as well as the Board of the South Hobart Living Arts Centre and numerous Arts Committees such as the GASP Advisory Committee, South Australian Gallery Committee and GASP Curatorial Committee. He has also served on many Artwork Judging Panels such as Sculpture by the Sea, The Glover Prize as well as the Tasmanian Architects Awards Jury.

Seán was founding Editor of the journal '*Contemporary Art Tasmania*' and currently writes for '*Artlink Australia*'.



Curator



Ashley Bird

Curator, Bay of Fires Art Prize

With a background in textiles, garment making and broadcast media, Ashley's interdisciplinary arts practice focuses on the power of nostalgic memory to emotionally connect people to toys and games, linking them to moments of play and carefree memories of the past. Ashley splits his time between his practice, working as an assistant curator at QVMAG and as a sessional lecturer in fine art at the UTAS School of Creative Arts Launceston.

Guest Speaker



Abi Binning

Executive Director
Wide Angle Tasmania

Abi Binning is the Executive Director of Wide Angle Tasmania – a for-purpose organisation that encourages, develops and supports Tasmanian screen practitioners. Over the past eight years Abi has executive produced over 30 short films with Tasmanian filmmakers. These films have aired nationally on ABC2, via iview and been selected for prestigious Australian and International film festivals.

Abi's background as an educator (within the VET, tertiary and secondary systems) shapes the programmes provided by Wide Angle Tasmania. In 2018 Abi was a finalist in the Tasmanian Volunteers Award for Best Practice in Volunteer Management – recognising the innovative ways that Wide Angle engages with the screen community. Abi is interested in exploring ways that for-purpose organisations can help Tasmanian artists to thrive.



01. **Angela Casey** TAS

Drink Me, Eat Me.

pigment print on Canson Platine fibre rag
paper
98 x 104 cm
\$2,200

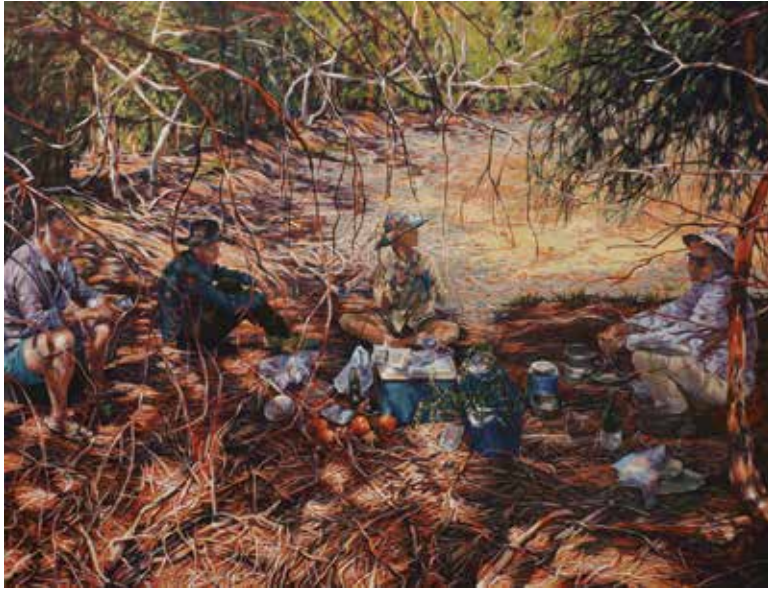


02. **Joel Crosswell** TAS

Ghost Story

ink and charcoal on paper
76.5 x 57 cm
\$2,800





03. Helena Demczuk TAS

Landscape as Memento Mori - the Poet, the Painter, the Curator and the Photographer
oil on canvas
87 x 112 cm
\$3,600



04. Fernando do Campo NSW

Constructivist Colonial Landscape (Tasmania's jackass)
acrylic on canvas
120 x 100 cm
\$5,000



05. **Chris Flood** TAS

It's a Feeling
 acrylic on canvas
 106 x 79 cm
 \$1,900



06. **Nick Glade-Wright** TAS

Aftermath
 oil on canvas
 138 x 138 cm
 \$9,200





07. **Wolfgang Glowacki** TAS

Autumn Glow

photographic archival digital print on Ilford
paper

66 x 126 cm

\$1,200



08. **Zoe Grey** TAS

Marrawah Moments #7

oil paint on board

91 x 120 cm

\$2,275



09. **David Hamilton** TAS

RELIQUARY

hydrographic print, steel and bronze
(sculpture)

59 x 56 cm

\$10,000



10. **Robyn Harman** TAS

Brief Wake

oil and acrylic on canvas

102 x 122 cm

\$2,700





11. **Lucy Hawthorne**TAS
Performing the Abels (Mount Jerusalem)
 photograph on rag paper
 37 x 29 cm
 \$1,500



12. **Kit Hiller** TAS
The Angry Church
 oil on linen
 122 x 151 cm
 \$10,000



13. **Pamela Horsley** TAS

Ghost Print
monotype print on drafting paper
100 x 180 cm
\$2,300



14. **Pamela Horsley** TAS

Huff Puff Almost There
enamel, acrylic, graphite, coloured pencil,
correcton pen, felt tipped pen, oil pastel,
collaged paper on aluminium composite
124 x 120 cm
\$2,400





15. **Rachel Howell** TAS

Asperous
pastel on paper
90 x 120 cm
\$4,950



16. **Judy Jackson** TAS

Escape Cradle Mt
photograph on archival paper
59 x 42 cm
\$950



17. **Jon Kudelka** TAS

The Coven

pyrography, gouache on marine ply

24 x 24 cm

\$950



18. **Colin Langridge** TAS

Involute

aluminium, MDF, polystyrene, plastic

75 x 75 cm

\$9,800





19. **Nigel Lazenby** TAS

Tasmania Australia
 archival inks on acrylic
 120 x 180 cm
 \$4,500



20. **Fionna Madigan** VIC

Tasmania
 oil on cradled wooden art panel
 100 x 100 cm
 \$1,500



21. Jeff Makin VIC

Lake Saint Clair, morning
oil on canvas
92 x 122 cm
\$18,500



22. Diane Masters TAS

Duty of Care, Maatsuyker Island
multiple linocuts on paper
95 x 125 cm
\$3,500





23. **Milan Milojevic** TAS

Once was Is
digital/woodblock on paper
145 x 162 cm
\$4,250



24. **Michael Muruste** TAS

Ocean Pier No. 1
acrylic on canvas
92 x 121 cm
\$1,800



25. **Sarah Rhodes** TAS

After Dante's Inferno
 photographic silver gelatin print
 80 x 100 cm
 \$3,500



26. **William Rhodes** TAS

During the Bushfires
 oil on linen
 87 x 87 cm
 \$3,800





27. Troy Ruffels TAS

Luminous Worlds

digital print on composite aluminium

120 x 120 cm

\$4,850



28. Rob Ryan TAS

FESTIVAL

oil on polycotton canvas

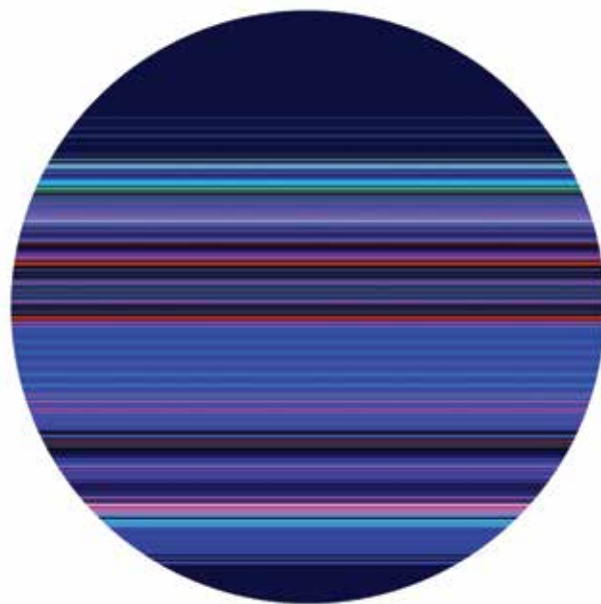
134 x 143 cm

\$15,000



29. Dave manger and Kelly Slater TAS

munjinabitta's Country
 dye sublimation print on
 composite aluminium
 84.1 x 118.9 cm
 \$1,600



30. Paul Snell TAS

Intersect # 201803
 chromogenic metallic print face-mounted to
 4.5mm diffused plexiglas
 118 x 118 cm
 \$5,200





31. **Valerie Sparks** VIC

Cape Bruny - West East West (Diptych)
 pigment inkjet print on paper
 70 x 153 cm
 \$5,500



32. **Trish Verdouw** TAS

Living on the Edge II
 charcoal, liquid graphite, sumi ink, seawater,
 pencil and sea snails
 (co-collaborators) on paper
 100 x 129 cm
 \$1,100



33.
Amanda Walker TAS

Of the Sea #1
inkjet print from digital
photomontage composite
image on archival paper
180 x 60 cm
\$2,500



34. **Graeme Whittle** TAS

A Cultural Appropriation of Cradle Mountain
archival ink on aluminium
100 x 150 cm
\$6,500





35. **Karen Williams** TAS

Tomorrow's a New Day
pastel on paper
60 x 80 cm
\$2,500



36. **Steve Woodbury** TAS

PARCHED
gunpowder on paper
113 x 133 cm
\$9,900



37. **Katy Woodroffe** TAS

Oranges and Sunshine: A Pattern of Lies
acrylic and ground pigment on paper
150 x 114 cm
\$7,000



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