



HURFORD HARDWOOD PORTRAIT PRIZE 2015  
FINALISTS



An exhibition of the 55 finalists of the 2015 *Hurford Hardwood Portrait Prize*:

KATKA ADAMS · BENJAMIN AITKEN · BRYCE ANDERSON · EOLO PAUL BOTTARO · ANNETTE BOWN · CLAIRE BRIDGE · LINA BUCK · ROSIE CALL · AMBER CARBURY · TRACEY CHOYCE · GRAYSON COOKE AND FIONA FELL · MICHELLE DAWSON · MARC DE JONG · JAMES DEWEAVER · PETER DICKSON · ANH DO · KATHRYN DOLBY · NICK FERGUSON · SUSANNAH FRENCH · TODD FULLER · JEFF GANT · ERICA GRAY · SCOTT HARROWER · HILARY HERMANN · ALUN RHYS JONES · LAURA JONES · DAVID KAS · NERISSA LEA · KRYSTAL LOPEZ-BARAHONA · SUSAN MA · PETER MACDONALD · MAHALA MAGINS · ROBERT MALHERBE · KIATA MASON · JOSHUA MIELS · TRICIA MIGDOLL · PAUL S MILLER · ZOM OSBORNE · NIC PLOWMAN · ROBYN RICH · CHRISTINA ROGERS · PAUL RYAN · NIGEL SENSE · ANDREW SOUTHALL · DIMCE STOJANOVSKI · LIZ STUTE · ROBYN SWEANEY · CLARE THACKWAY · JACQUES VAN DER MERWE · DAVID WELLS · MIRRA WHALE · VANESSA WHITE · CHRISTINE WILLCOCKS · JANE WILSON · LEE WISE

*The Hurford Hardwood Portrait Prize* is a biennial exhibition initiated and organised by Lismore Regional Gallery. It is a continuation of the *Northern Rivers Portrait Prize*. The prize has now been expanded from the original brief of portraits of subjects from the Northern Rivers to include a portrait of any subject. Every portrait tells a story, revealing something of the relationship between artist and subject, whether this be their new born child, brother, someone they admire, someone they love, someone they have loved and lost.

**Major Prize: \$10,000 Acquisitive (sponsor: Hurford Hardwood)**

Paul Ryan, *blue mountains noah* (Noah Taylor) 2015  
oil on framed painting, 79 x 68 cm

**Subject of the Northern Rivers: \$1,000 (sponsor: Walters Solicitors)**

Bryce Anderson, *Bathed In Doubt* (Self-Portrait) 2015  
oil on canvas, 122 x 91 cm

**Highly Commended**

Nick Ferguson, *She could go anywhere* (Amy Ferguson) 2015  
oil on canvas, 76 x 61 cm

**People's Choice: \$1,000 (sponsor: Far North Coast Law Society)**

Rosie Call, *Famous Brother* (Ben Gordon) 2014  
charcoal on paper, 105 x 105 cm





Katka Adams  
**Red Chair - Self-Portrait** 2015  
oil on canvas, 120 x 168 cm

## KATKA ADAMS

When post-traumatic stress disorder unexpectedly arrived in 2014, I was dropped into a deep reservoir of despair.

I withdrew inwards and curled up in a big, worn, red armchair, gazing out the window at life outside. The trees swayed, birds came and went. The sky changed and the seasons passed. These things were real and grounding while my inner world took me to places where time stood still.

As I edged towards recovery, I considered painting a self-portrait in honour of myself and the process of my healing. I have always used art to express and explain, so it was through my art that I wished to share this intimate experience with my community, bringing awareness, understanding and hope.

My garden had nourished me throughout my illness, so I chose natural elements from it to represent my regrowth. With my body covered in clay, wrapped in strips of muslin like bandages over a wound, I carried the red chair outside. The plum tree had just begun to blossom, as if in celebration of my revival.

Post-traumatic stress disorder is an anxiety disorder in which an individual's ability to function is impaired by emotional responses to memories of a traumatic event.



Benjamin Aitken  
***Mitchell - Mitchell Oates*** 2014  
synthetic polymer paint on canvas  
150 x 140 cm

## BENJAMIN AITKEN

I chose my subject, a close friend, to explore his psychological and emotional state. I wanted to viscerally magnify the intensity of Mitchell's personality through a loose and emotionally charged portrait. The resolute connection between myself and my sitter permits instinct, rather than intellect, to take over. This allows me to convey the fact that every human being is susceptible to physical or emotional injury.

Benjamin Aitken is an emerging artist and has exhibited as a solo artist and in group exhibitions including the '*Not Fair*' 2014, an unofficial satellite to the Melbourne Art Fair curated by Ashley Crawford and Sam Leach. He was semi-finalist for the 2015 *Brett Whiteley Travelling Scholarship*.



Bryce Anderson  
***Bathed In Doubt - Self-Portrait*** 2015  
oil on canvas, 122 x 91 cm

## BRYCE ANDERSON

## WINNER SUBJECT OF THE NORTHERN RIVERS

In this work I explore historical aspects of self-portraiture through an autobiographical context, looking at myself honestly and with self-scrutiny. My plight is not dissimilar to that of many other Australian young men, but on another level, this painting and its symbology are deeply personal. Exbodying certain aspects of doubt and depression, it depicts the highs and lows of the tide as it sways like a volatile sea, dark clouds loom overhead forming a deeper shade of grey. I don't know if it's me, but I swear they're getting denser by the day. At the same time there's another persona hanging over my shoulder. He speaks of conflicting ideas on what my life should entail and who I am as a man. But just as I think the rain has set in, filtered warm light flickers in, resting upon my face. This turbulent sea as it were is just another day passing by, as I question who I am and why?

Bryce Anderson is an emerging artist and has exhibited in Sydney, Lismore and Brisbane.





Eolo Paul Bottaro  
*Ptolemaic Dream (Sophie)*  
Sophie Moshakis 2014  
egg tempera and oil on linen  
71 x 57 cm

## EOLO PAUL BOTTARO

This portrait continues from a series of paintings where I portrayed fellow creatives such as curators, composers, chefs and writers who are inspirational on both personal and artistic levels. Sophie Moshakis is a young curator and gallerist based in Melbourne. In this painting I sought to capture her energy and fearless approach to her work and life, which she grabs with both hands.

The composition is inspired by a drawing of Cleopatra by Michelangelo, hence the playful reference of the toy snake and image of Mark Antony in the background. Set within her domestic environment, Sophie is in the present, but dreams of her future.

Eolo Paul Bottaro is an established artist, based in Melbourne. He has made extensive study of the Italian Renaissance, its influences ever-present in his work. Bottaro has shown in solo and group exhibitions across Australia and in Europe. He is represented by James Makin Gallery.



Annette Bown  
**Untitled - Dr Phillip Steele** 2015  
acrylic on canvas  
77 x 61cm

## ANNETTE BOWN

Dr Phillip J Steele is an Obstetrician and Gynaecologist. He has practised in Lismore New South Wales for 29 years.

When I first met Dr Steele in 2012, it was noticeable that he was a considerate man. He seemed down to earth and completely dedicated to his work and patients. This inspired me to ask if I could paint his portrait for entry into the *Hurford Hardwood Portrait Prize*.

Feeling the essence of a person, place or object and expressing my interpretation through the medium of paint gives foundation to my work.

When I began Dr Steele's portrait, I found it hard to depict him. I'd get a glimpse of a likeness, then I'd paint a few more brush strokes and he was gone again. So I immersed myself more deeply and intuitively into the creative process and continued applying more layers and colour ... It took a while.

We only see a fraction of someone's character in our brief interactions with them. We may not know them, but we sense something. Regarding Dr Phillip Steele, I sense a private man who is honourable and hardworking, and through his work as a Doctor, serves the community with full commitment.



Claire Bridge  
***Sanctuary* - Medina Sumovic** 2014  
oil on linen  
40 x 40 cm

## CLAIRE BRIDGE

I have been painting Medina for a few years. We met at a play which Medina wrote and directed and instantly knew we had to work together. When we communicate, we sign Auslan (Australian Sign Language). We don't talk while Medina sits for me, except between poses. Between us is a palpable and vibratory silence, rich with tangible emotion and ideas.

*Sanctuary* is about a kind of introspective listening that is both curious and full of intent. It evokes a state of being, sensuously present to the external world and simultaneously present to the inner world with complete attention. By definition, a sanctuary is a place that is both a safe refuge and a place of quiet and intimate connection. With the current devastating refugee crisis, more than ever our world needs not only places of sanctuary, but to become a sanctuary for all. Medina's floral chemise signifies our connection with nature where we most readily find sanctuary.

Medina Sumovic is an Actor, Dramaturg and the Artistic Director of the Australian Theatre of the Deaf. She is Deaf and a survivor of a double lung transplant. Her creative projects express the stories at the heart of the Deaf community and celebrate Deaf culture.

Claire Bridge has studied in Europe and Australia. She has exhibited widely and has been a finalist in art prizes including the *Portia Geach Memorial Award*, *John Sulman Prize* and the *Doug Moran National Portrait*.





Lina Buck  
***Untitled 1 - Isabel Buck*** 2015  
oil on canvas  
60 x 50 cm

## LINA BUCK

Our human ability to think and, more importantly, to question is not shared with any other organism. Individualising our actions as less instinct and more expression is what sets us apart as a species, allowing us to envision, manufacture, and create our ideal world. This work strives to evoke not only the physical qualities of the subject, but in turn convey our unique ability of thought. Through various facial expressions and body language, the work strives to create an atmosphere of contemplation. It is this ability of thought that will lead us into the future, and alongside the capacity to question, this will determine our place within it.

For this portrait Buck has portrayed Isabel, her identical twin sister.

Lina Buck grew up in Mullumbimby and is currently completing her Bachelor of Fine Arts at RMIT University, Melbourne. In 2013 she won the *Northern Rivers Portrait Prize's* Armsign Award for an encouraging young artist under 30.



Rosie Call  
***Famous Brother - Ben Gordon 2014***  
charcoal on paper, 105 x 105 cm

## ROSIE CALL

## PEOPLE'S CHOICE WINNER

As a drummer in local heavy metal band, Parkway Drive, my brother leads an exciting life of international travel, loud music and bright lights. I chose him as my sitter because I wanted to try to portray him in an unfamiliar light. My desire was to remove him from stimulus and place him in a darkened room of sorts, to achieve a moment of quiet reflection, and perhaps even catch a glimpse of his vulnerability - something rarely seen in the subject himself.

The true-to-life scale and height of my subject, and the exaggerated edges of the drawing are a response to traditional 'celebrity' portraiture, which uses large scale and close cropping to impose a sense of power. I wanted to present Ben as truthfully as I could, and to place him in a space that leaves some questions unanswered.

Rosie Call is interested in photorealism and portraiture having honed her attention in these disciplines since the age of fifteen. She completed a Bachelor of Fine Arts at Southern Cross University in 2010. She was the winner of the *Northern Rivers Portrait Prize* Walters Solicitors Emerging Artist Award early in that same year.



Amber Carbury  
*The Fox That Was* - Laura Southwell 2014  
oil on board, 80 x 55cm

## AMBER CARBURY

The essence of my work revolves around the human form and my interests in nature, patterns and colour. I am impassioned and intrigued by the combination of these elements and use them to evoke a sense of wonder and emotion within my work, resulting in a contrast between fantasy and reality.

The people I depict are often chosen because of an existing, personal relationship we share. This relationship enables me to feel inspired to create, and assists in determining my palette and the overall theme or emotion of a work.

*The Fox That Was* is a work based on a dear friend of mine Laura Southwell. Laura and I have shared a very special and close friendship from a young age. This work not only represents my love for Laura but reveals her interest in micro-organisms and the beauty of life that has passed; which has helped shape her own artistic practice. Laura studied a Bachelor of Visual Arts at Lismore Southern Cross University and was an involved member of the Northern Rivers community for many years, showing her work in group shows and community events.





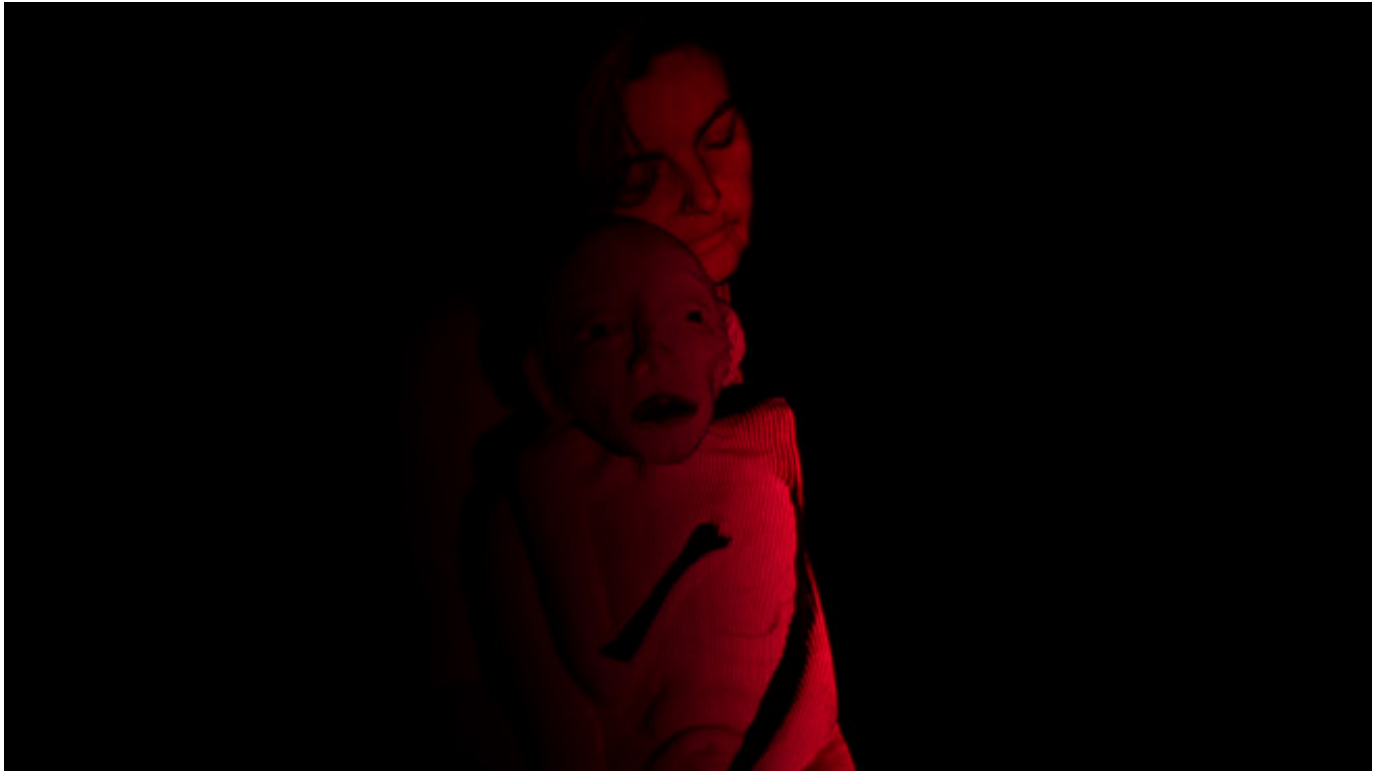
Tracey Choyce

***Reflection (A Portrait of my Brother)*** - Adam Choyce 2015  
pencil and ink on paper, 40 x 48 cm

## TRACEY CHOYCE

I am intrigued by the idea that a portrait can visually translate a person's inner emotions and reveal an intimate, honest and personal moment. I am interested in exploring the intricacy of facial details and the ways in which the slightest gesture or look can communicate a thought and reveal so many emotions.

Most of the time we mask our emotions to protect and conceal our true feelings and to present an exterior to society to help protect ourselves from emotional pain. *Reflection (A Portrait of my Brother)* is an attempt to capture and translate a personal moment in time, when honest emotions are exposed. It aims to capture a rare private or vulnerable self that we would normally not reveal in the view of others.



Grayson Cooke & Fiona Fell  
*Fiona Fell is a Ceramic Artist*  
Fiona Fell 2015  
1080p HD video

## GRAYSON COOKE & FIONA FELL

This video portrait featuring artist Fiona Fell and her figurative ceramic sculpture is an exercise in experimental portraiture.

A laser mounted on a motion-control unit “scans” across the artist and her work; post-processing, using a frame echo effect is then used to render this temporal scan into a kind of frozen virtual sculpture. The artist merges with her work and both bodies are rendered equally functional as reflective surfaces for the highly concentrated light of the laser.

In this collaboration we are exploring notions of portraiture through the lens of technologies more usually associated with medical and industrial imaging. Where traditional notions of portraiture are premised on the portraitist’s gaze that infiltrates the sitter to extract evidence of character. Here, the clinical light of the laser beam remains resolutely on the surface. Instead, the sitter’s artworks stand in for this notion of the interior, and in this manner the project explores the relationship of an artist to their work.

The project is accompanied by a soundtrack derived from the sounds of clay in action. The soundtrack further expands the sensorium described, exposing the material characteristics of the medium and the sitter’s labour embedded in the art object.



Michelle Dawson  
**James** - James Cruickshank 2015  
oil and mixed media on linen  
76 x 102 cm

## MICHELLE DAWSON

James Cruickshank is an independent singer/songwriter, a remarkable pianist and a member of the renowned Australian rock/blues band, The Cruel Sea. I am also honoured to call him my best friend. It is a friendship forged through apocalyptic studio fires, bone fractures, heartbreaks, creative crisis and triumphs. We have laughed, drunk, cried, quarrelled, written, painted, and adventured together. At this point we know this connection to be inviolate.

Late last year James received a very dire health diagnosis, the treatment initially left him very weak and fragile and took him away from his first love, music, and the making of it. As his energy went into mending and his stamina wavered, a hitherto unknown fear and hesitance invaded his lifelong commitment to music. It intermingled with the constant, and unyielding call to the act of creating, that any artist worth his salt knows.

My intent with this painting was to express the insistent beckoning to the studio and James' fragility and reticence in the turning away. I hope to have caught the indomitable spirit of the man I see visible in the wisp of a smile. His humour and great capacity for joy and living that is one of the attributes I love and envy the most about my dear friend ... the capacity that will see him through this.

James George Cruickshank b. 26/06/1962 - d. 08/10/2015





Marc De Jong  
**FRKLS - Danielle Freakley** 2015  
 oil on board, 52.5 x 45 cm

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James DeWeaver  
***Longtime Sunshine*** - Paul Joseph 2015  
pastel, 55 x 75 cm

## JAMES DEWEAVER

Sadly, Paul Joseph, the Rainbow Region's well-known "Aquarius Song-man" passed away at 7 a.m. 27 October 2015.

Among his many contributions to the Northern Rivers he will be remembered for coining the term "Rainbow Region" in 1976 to identify our region as it emerged at the forefront of Australia's "Down to Earth Movement". Paul's networks, through festivals and activities in most major cities, helped raise funds and awareness of the threat to Terania Forest.

Paul was a key player in the environmental movement that saved the last of the "Big Scrub," Terania Forest, from loggers. He was also a driving force behind the establishment of some of Australia's first land sharing communities, most notably, Nimbin's Tunttable Falls, still thriving over 40 years later.

Paul's commitment to the Northern Rivers and its unique environment, music and sustainable living, made him an exemplar of all that is special and unique about this region. He will be sadly missed.

"Longtime Sunshine" was the Aquarius Festival theme song, and the inspiration for this portrait. It was recently re-released. on YouTube, <https://www.youtube.com/watch?v=pn7oLNNodq8>. It is part of a compilation of film and songs with contributions from around the world and across 42 years.



Peter Dickson  
***Peter and Amy in Love*** - Amy Serone and Peter Dickson 2015  
mixed media on canvas, 59.5 x 59.5 cm

## PETER DICKSON

This is a picture of me and my girlfriend, Amy Serone.

I was inspired by my love for Amy. I used charcoal first and then gouache and ink and paint.

I love Amy.

Peter Dickson is a service user at (RED Inc)





Anh Do  
*Man 16* - Paul Hickman 2014  
oil on linen  
150 x 120 cm

## ANH DO

Man 16 is a painting of my friend Paul.

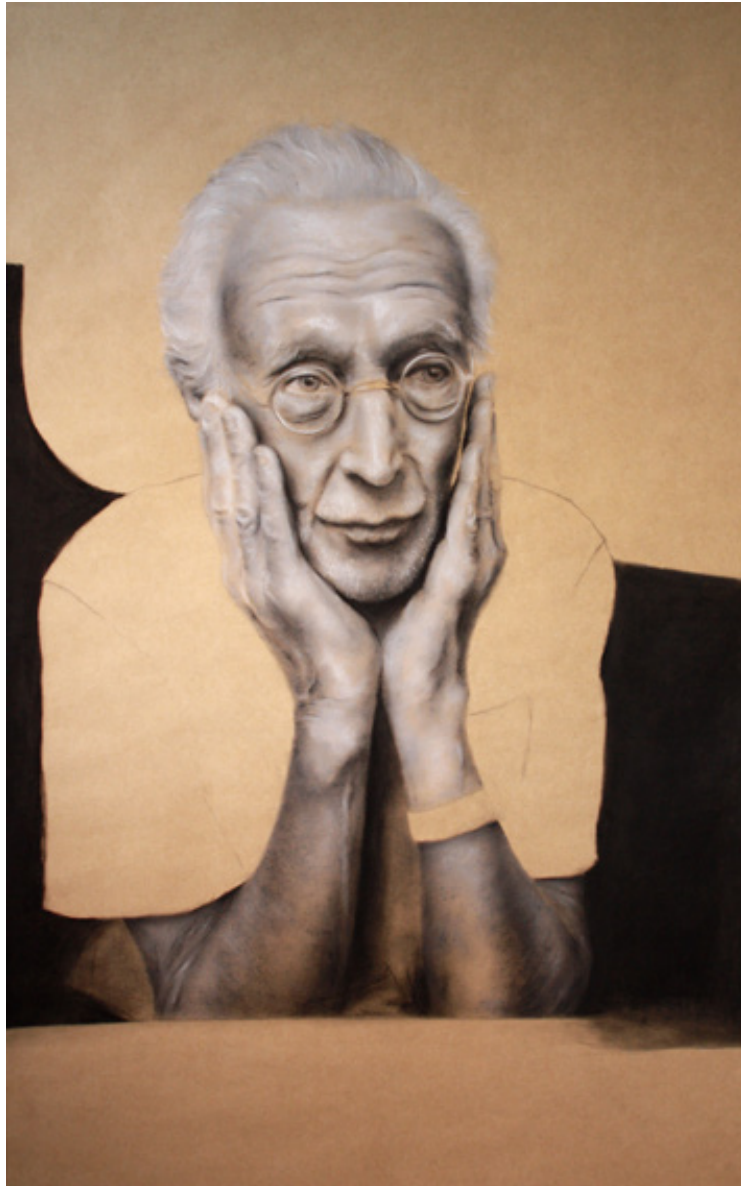
One day Paul came over and he said to me “today is my son’s 18th birthday.”

I said to him ... “I didn’t know you had a son.”

Paul said “I have a son, but I haven’t seen him since he was 3 ... I think about him everyday.”

I empathised with Paul because I didn’t see my own father for many years (between the ages of 13 and 22). In fact I had zero contact with my dad in all those years except for one single phone call ... It was late at night on my 18th birthday. He sounded drunk, so I hung up.

Anh Do is an artist and comedian.



Kathryn Dolby  
***The Scream (A recollected moment)***  
Graham Ferguson 2015  
chalk and charcoal on paper  
104 x 63 cm

## KATHRYN DOLBY

“Have you ever looked at the painting ... The Scream?”

“Oh, yes. Did you like it?”

“It’s not to ... it’s not to like, it’s to portray some ... unimaginable emotion.”

I met Graham in The Bank café, the café where I worked. He walked in, quietly and with elegance. I remember saying to my boss “Hey, there’s something beautifully endearing about that man.” ... I took his order and we smiled at one another. As he took the final bite of his sandwich, I walked over and asked if he would mind if I drew him.

In the following weeks, at the same table, we drank coffee and talked. We spoke of portraiture, of emotion, of histories - of our histories, of artworks, artists and institutions. Graham studied art at the same university as I did, 20 years ago.

The drawing depicts Graham’s recollection. A captured moment where he seemed to disappear into his memory, a memory of profound feeling when he had first seen the painting by Edvard Munch.

This brief interaction between two strangers, amid the mundanity of a daily routine, offered us a seemingly insignificant yet utterly captivating moment, one that lingered on.



Nick Ferguson  
*She could go anywhere*  
Amy Ferguson 2015  
oil on canvas  
76 x 61 cm

## NICK FERGUSON

## HIGHLY COMMENDED

This portrait is from a series depicting the fragility and vulnerability of the humans I am close to. The subjects are mainly friends and family, most of whom I had one-on-one sittings with.

The intimate transaction involved in painting portraits is exposing for all involved and can reveal tensions and doubts, which are then subconsciously realised in the paintwork. I find it an exciting, almost predatory process, particularly with dual portraits where the intimacy of the subjects is laid bare.

I feel a sense of adrenalin throughout the process, particularly when an element of tension or vulnerability becomes evident in the work. I usually paint over several sessions in the “alla prima” method and make charcoal sketches. Rather than focusing on a perfectly accurate rendering, I prefer to make a simple record of the temper of that moment in our relationship.

This particular sitter is a person I am close to. I aimed to translate the intensity of her character and reflect on our relationship.





Susannah French  
***Girl in a Yellow T-Shirt*** - Evie Morwitzer 2014  
gouache on paper  
71 x 62 cm

## SUSANNAH FRENCH

My daughter had just started a new school, amidst the chatter and chaos of afternoon pick-up, she emerged with a new friend by her side. There stood Evie Morwitzer, a luminous yet incongruous sight in the summer afternoon heat; pale, delicate, and armed with a decidedly modern, ten year old girl attitude.

A few months later, determination for justice saw Evie march into the Mayor Jenny Dowell's office and urge her to replace the vandalised see-saw swings in the local park. The mayor too found her compelling, writing about Evie's "surprise" visit on Facebook. Not long after this, the swings were duly replaced and the kids in the neighbourhood got to swing themselves silly again.

In Evie, I instantly saw the painting I wanted to create ... a homage (in kind), to the Dutch Seventeenth Century artist Jan Vermeer, whose work her presence invoked in my mind. Vermeer's paintings were all about the effects of light, both atmospheric and enclosed. I too wanted to capture the essence of personal space and express somehow the precious timelessness of childhood and its dreams.

*Girl in a yellow T-shirt* celebrates a new haircut and those in-between years before adolescence arrives.



Todd Fuller  
***animated self portrait*** 2013  
charcoal animation on  
paper animation  
infinite loop

## TODD FULLER

If as Paul Klee put it: 'drawing is what happens when you take a line for a walk', then animation is what happens when we dare to watch.

Hand drawn films remain my obsession. Each piece is created through routine and ritual; a labour intensive process of drawing, erasing and re-drawing enables me to simulate movement, construct narratives and negotiate the themes which arise from the process.

In this instance, the subject is my own form. An analysis of the body, its nuances of movement and the psychology that it reveals.



Jeff Gant  
*The Cane Cutter's Hat - Digby Moran* 2015  
oil on canvas, 76 x 76 cm

## JEFF GANT

Digby has over the years worn many metaphorical hats, Family Man, Bundjalung Elder, Mentor and established Artist, to name but a few.

The story of this favourite hat goes back 20 or so years when Digby was cutting and planting setts on Harry Law's cane farm in Wardell. That hat has seen some hard work over the years Digby recalls and was often a source of frustration when the wind would blow it off his head. This particular day it had blown off two or three times. In the process of putting it back on the cane knife pierced it not once but twice.

This favourite hat brings back memories of those good times and still brings a smile to Digby's face when he puts it on.





Erica Gray  
**David Wolff** 2015  
 synthetic polymer paint on canvas  
 61 x 122 cm

## ERICA GRAY

David Wolff; legal practitioner, business owner, chairperson, community spokesperson, community activist, supporter of the arts, festival goer ... and a long time embracer of the Northern Rivers lifestyle. During our relaxed conversation it became evident that David's interests and passions far exceeded the visual expanse of the trees, hills and surf acting as his home's backdrop. Post discussions it just seemed improper to just crop a face and torso within a canvas frame and say "this is the man". David's persona is more than just his immediate gaze and gestures, his portrait encompasses elements external to his immediate self; his love of Australian music, art and literature; his involvement with theatre groups and historic track and trail; his interest in all things natural to lifestyle and produce. A relaxed persona encapsulating everything around him ... This is David!

Erica Gray lives and works on the Gold Coast, Queensland. She regularly exhibits work nationally and internationally, often switching between media including painting, wearable art and soft sculpture. Solo exhibitions include *Rubber Gloves, Sharp Teeth and Other Pointy Bits* displayed at the Tweed Regional Art Gallery and *PIPE DREAMS* displayed at the Gold Coast City Art Gallery and the Noosa Regional Art Gallery. Her work has been a finalist in numerous exhibitions including, the World of Wearable Art Awards Show, the 2nd Tamworth Textile Triennial, semi-finalist in the *Doug Moran National Portrait Prize* 2013 and finalist in *The Glencore Percival Portrait Painting Prize* 2014.



Scott Harrower  
*Swimming the Abyss* - Brett Adlington 2015  
smalti on board  
60 x 60 cm

## SCOTT HARROWER

I chose Brett as my subject out of admiration for his commitment to the cultural renewal of Lismore and his determined vision for transform the old Lismore High School “C-Block” into the new Lismore Regional Gallery.

I liken Brett to a mild mannered, rebellious swimmer, who has quietly dived into the deep and is swimming against the political and social resistance (to the project) with the patient perseverance of a goal winner. In the few years I have come to know Brett, I have experienced his calm, professional demeanour and thought of how opposite we are in approaches to difficult situations. I respect his humility and celebrate the diversity of our differing artistic temperaments.

I have worked as a Mosaicist for 20 years on larger scale architectural works and I thought it appropriate to fabricate Brett in mosaic tessera, as a way of contextualising the building project and the architectural orange-brick of C-Block. I have attempted to capture the cheeky mischief in Brett’s face that is present when he lets his guard down.





Hilary Hermann  
*The mother and the doppelganger*  
SELF 2015  
oil on canvas  
100 x 120 cm

## HILARY HERMANN

This portrait embodies a prediction, a soothsayer's tale.

I conjure up the doppelganger, a premonition of a future dawn.

It is not a malevolent figure, but rather the emergence of self-protection.

For almost two decades I have fulfilled the role of mother, and now the departure of my child looms; apprehensively I anticipate the time that she leaves, sets sail, takes wing, into that vast, uncertain world.

With bated breath, plus hope and trust, I want those steps to be taken, but the ache of the saudade, the love that remains, the legacy of absence after one is gone, lingers in my mind. And so arises her double, her resolute shadow prevails.

I will so miss the sound of your footsteps in our home.





Alun Rhys Jones  
**PAX** - Louise Krogsgaard Pedersen 2014  
oil on linen, 150 x 100 cm

## ALUN RHYS JONES

A tronie is a type of work painted during the Dutch Golden Age and Flemish Baroque painting periods. The term is derived from the Seventeenth century word for “face” and generally depicts an exaggerated facial expression or specific mood. One of the most famous tronie paintings is *Girl with a Pearl Earring* by Johannes Vermeer.

In art-historical usage a tronie is typically restricted to figures who do not seem to have been intended to be identifiable - so genre painting in a portrait format. Typically a painted head or bust, if concentrating on the facial expression they might be based on studies from life or use the features of actual sitters.

Today we live in an age of image proliferation. Visual media constantly bombards us across multiple platforms, from print and television to computers and mobile phones. Images are consumed and discarded within seconds. The internet has further paved the way for sharing and repeating this information, producing a global, digital community desirous of palatable information bites and limitless content.

We live within this landscape of selfies, soundbites and 104 character tweets. Our every move, meal and moment captured for posterity or at least for a few seconds.



Laura Jones  
**Alex - Alexandra Standen** 2015  
oil on linen  
71 x 61cm

## LAURA JONES

Alex Standen is a ceramic artist and good friend of mine. She is a thoughtful, meticulous creative who makes both small functional pieces and large evocative installations.

Sometimes her pieces appear so delicate they look as though they could topple over, but in reality they are technically masterful, perfectly balanced forms.

I wanted to capture a sense of her inner world - her sensitivity, creativity, and spirit.



David Kas  
**TC - Tom Carroll 2014**  
oil and beeswax on board  
120 x 120 cm

## DAVID KAS

Tom Carroll is one of the world's best surfers of all time.

Along with winning two world titles, he changed the face of surfing in the late eighties. He's also ridden some of the biggest waves on the planet. His sheer courage to face such monsters holds great respect with anyone who has surfed.

One of his great qualities has been his resilience to overcome many difficult chapters in his life, each one fortifying his strength and determination to overcome them and gain from those experiences.

I have depicted him in this work, breaching the water in his familiar stomping ground, the surf.





Nerissa Lea  
*Self-portrait in suit*  
self-portrait 2015  
oil on board  
30 x 30 cm

## NERISSA LEA

I dreamt about my mother recently.

For the first time ever she was the age she would have been if she had not died 36 years ago.

She was happy.

When I woke her presence lingered with the past and the time gone and the strange kernel of memory in my head.

I dressed in my suit and sat on the box that contains all the images of the past.

And clasped the kernel that was my mother in my hands.



Krystal Lopez-Barahona  
*Painting the Artist*  
Jan Williamson 2015  
oil on canvas  
102 x 92 cm

## KRYSTAL LOPEZ-BARAHONA

My work centres around identity. Particularly, the dichotomies within our identity, framed as a female, Christian artist.

An artist painting an artist is an intimate experience sharing vulnerability and connection. A portrait attempts to capture something beyond the paint and image which speaks of the person. It takes in the real and the observed in one expression. And to a painter the process of painting as important as the final work.

Jan Williamson is a mentor as an established female portrait painter, selected as a finalist in many esteemed portrait competitions. This includes the Portia Geach Portrait Award as well as the Archibald Packer's Prize and Peoples' Choice, which she won twice. She is also a foundation member of Portrait Artists Australia.

Lopez-Barahona studied Fine Art at Queensland College of Art, graduating with Honours in 2004. She has recently returned to making art full-time after a sabbatical as a mother of two children.



Susan Ma  
**Prof. Gary Ma** - 2015  
oil on board  
28 x 40 cm

## SUSAN MA

Gary Ma is Associate Professor in the School of Medicine at the University of Western Sydney. He is also on the management council of the Iodine Global Network. He works relentlessly for global iodine deficiency disorder (IDD) in developing countries.

I admire and respect his determination and devotion for working on these health issues to improve the quality of life of people in developing countries. Professor Ma is also working on IDD of the Aboriginal community in Darwin.

For this portrait I aimed at capturing the determination on Professor Ma's face as well as his devotion to contribute to the community on health issues.





Peter Macdonald  
***Zombie Peter - Self-Portrait*** 2015  
acrylic paint on canvas  
120 x 79 cm

## PETER MACDONALD

This painting is a self-portrait of me as a zombie with yellow eyes.

I was inspired by the TV show Supernatural.

I painted it at the RED Inc Art Studio.



Mahala Magins  
*June, Portrait of June Blanchett* 2014  
oil on linen, 96 x 93 cm

## MAHALA MAGINS

My portrait of June Blanchett is the result of a series of contour drawings and quick sketches between conversations, while sitting comfortably on couches across from each other. My time spent with June was time spent with a modern, independent woman, who has a big heart and a giving nature. She is comfortable in her surroundings, so much so I was made to feel the same, completely at ease in June's company. My aim was to convey this emotion felt at the time of our sitting. My chosen colour palette reflects June's warmth and personality.

June Blanchett is an art collector, and a mother of three (two of which are women who are both distinguished in the arts). June has had a career in teaching and created a company specialising in property development. She is an optimist in life and someone not averse to the risk in finding a bigger world and still trying to find out what life is all about.





Robert Malherbe  
***Luke reading in Hill End*** - Luke Sciberras 2014  
oil on linen, 40.6 x 50.8 cm

## ROBERT MALHERBE

Luke Sciberras is a friend and a renowned artist.

He lives in Hill End, which is an historic gold mining town west of Bathurst and has become in the last 70 years a colony for some pretty incredible Australian artists.

I've known Luke for about 13 years now and the last portrait I painted of him was a finalist in the 2010 *Archibald Prize*.

Last year I spent a few days with him plein air painting in Hill End. This intimate image was painted, on site, during a field trip we took together along the banks of the Turon River.





Kiata Mason  
*Inside - self-portrait* 2014  
oil on linen  
45 x 60 cm

## KIATA MASON

The subject matter within this work is focused on elements of chaos and control as well as the hidden and revealed, which are central themes that run through my work.

This is an image of myself in a time of my life when I felt I had little control over the circumstances around me, whilst looking after a close family member with Alzheimer's.

I have tried to depict the essence of this: self-destructing, dying images, echoing the futility of any need I might have to try and control the mental landscape in which I and others exist, and the duality of my own sense of place within this.



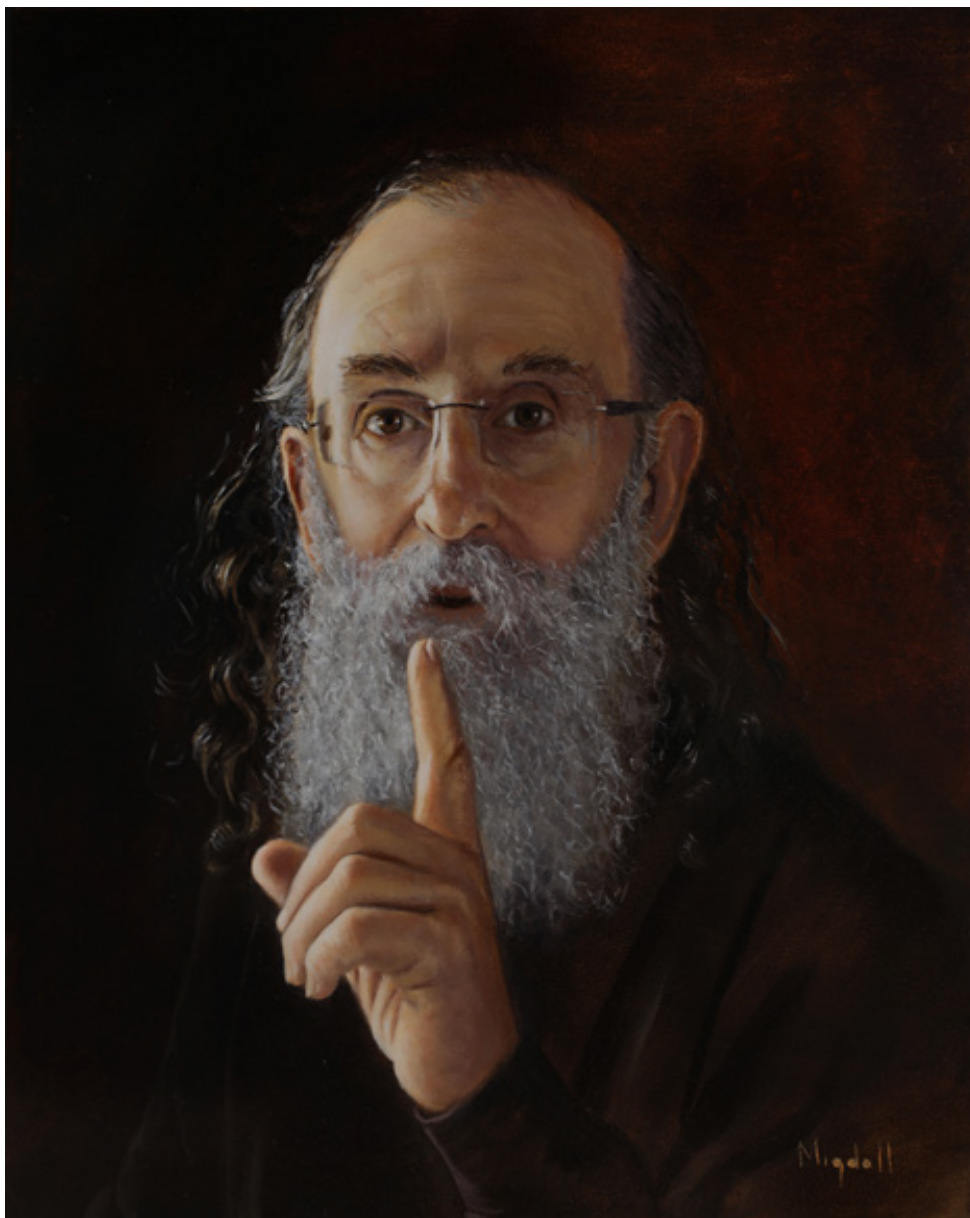
Joshua Miels  
***The Calm - Makis*** 2015  
oil on canvas  
90 x 40cm

## JOSHUA MIELS

Every day I walk past a man, no matter what time of the day it is, he is there. People walk past almost oblivious to the man standing in front of them. Makis's Yiros shop has made him an icon of Glenelg beach. This unassuming hard working man has been a part of Glenelg ever since I was a boy. I wanted to paint Makis in a way which would sum up him as a worker and as a man. I titled the artwork *The Calm*.

As the afternoon begins to set, Makis will rest up against the bollards for one last smoke before preparing for the storm of drunk patrons he will deal with throughout the night. Everyone believing they are his mate, yet no one really knows who he is, or more to the point, no one is sober enough or has the time to ask.

It is people like Makis that I enjoy painting the most as there is a whole story behind these characters if you are willing to ask. But for people viewing this painting you will need to find your own story behind the man who serves you Yiros in the forgotten hours at the end of the night.



Tricia Migdoll  
*JIM - Jim Migdoll* 2014  
oil on canvas  
50 x 40 cm

## TRICIA MIGDOLL

Growing up in Melbourne with the National Gallery of Victoria at my doorstep, one could not help but be enchanted by the arts.

I began painting in earnest in June of 2002 and have stolen every spare moment since, to continue this journey.

Combining the techniques of the masters with contemporary realism, I explore the human spirit and the objects that surround me.

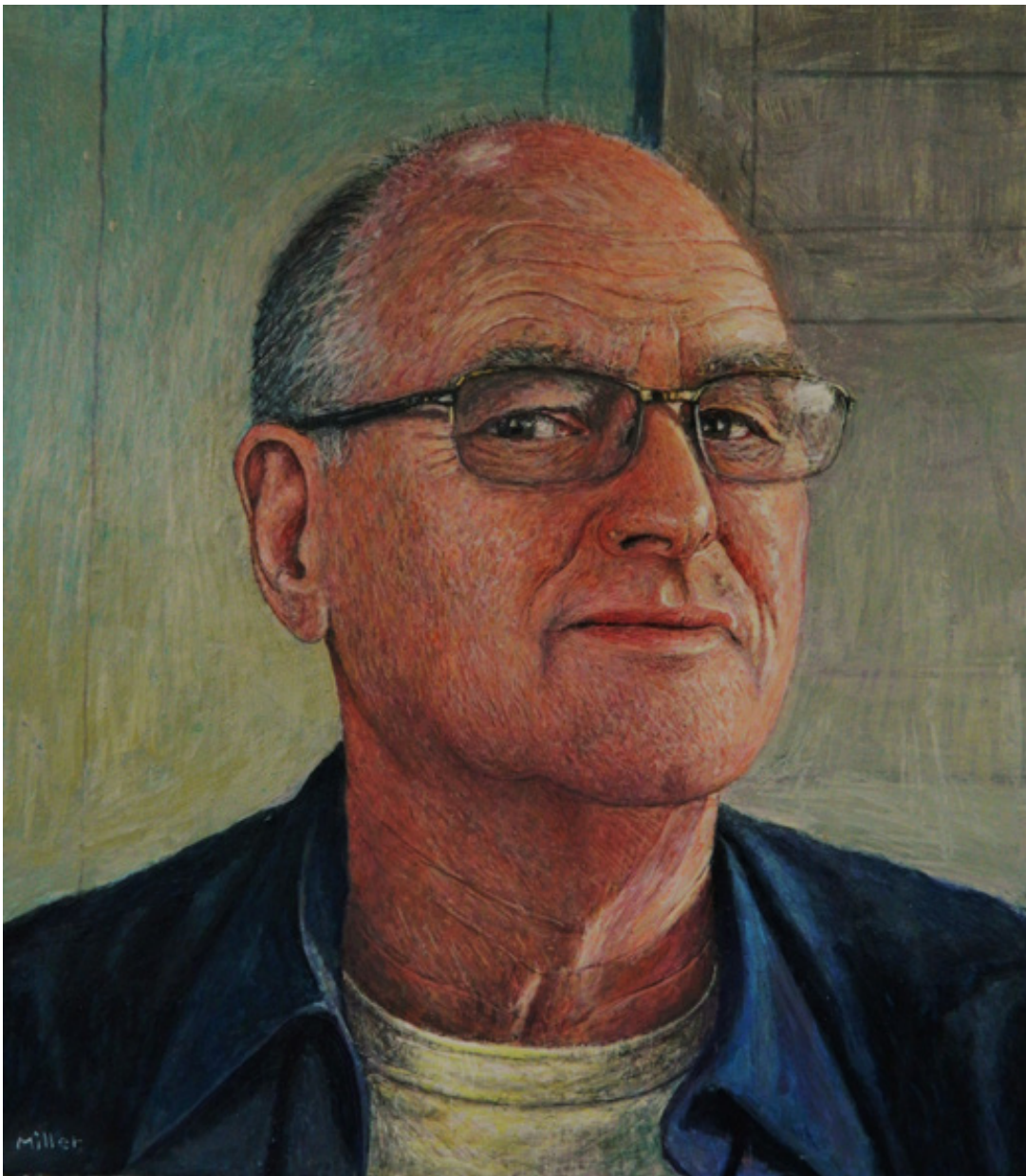
Painting is a way for me to penetrate into the essence of life and express the fragrance through art.

This painting is of my husband Jim. Late in 2013 he had been facing some serious health issues. Painting his portrait was a way for me to focus on him intently and the entire painting process became a beautiful prayer for me.

In August 2010, my husband and I moved from Byron Bay, to country Victoria. In August 2015, we moved to the Sunshine Coast, Queensland.

“Art is an act of love in likeness of itself – spirit moulding matter into lovely form” said the wonderful Australian poet Francis Brabazon.





Paul S Miller  
**Malcolm - Malcolm Smith** 2015  
egg tempera on wooden panel  
40 x 35 cm

## PAUL S MILLER

My painting of Malcolm was made in egg tempera on panel over a nine month period. I use this medium because it allows me to lay down dozens if not hundreds of transparent layers of colour. This quality allows the light to reflect through the pigment and off the gesso surface which creates an inner glow. The nature of working with egg tempera is building layer on layer, refining, adjusting, correcting, shifting and balancing ever form, volume, structure and mark. For me it is one of the most unique mediums I have ever worked with. Part of the process is the slowness and reflection on every aspect of how you the artist is responding to the sitter, the studio and the day.

Malcolm is both my student but also a good friend. I first met him several years ago when he came to my Saturday painting class. Malcolm is a retired media veteran who has made a major contribution in the field of film editing and documentary film making. I have enjoyed his company in class, as well as during the portrait sitting, which gave us a chance to discuss the nature of his life.



Zom Osborne  
*the Edge of the Forest - Phoenix Pearl* 2015  
acrylic on linen, 30 x 45 cm

## ZOM OSBORNE

Phoenix Pearl, my step-granddaughter, has always been a fascinating mix of innocence and intensity. I have been using her as a model since she was a toddler.

In this portrait I am conscious that, at ten years old, she is reaching her final years of childhood. And with that my thoughts turn to fairytales, specifically the many stories of children entering and journeying through deep dark forests.

Phoenix is on the edge of the dark woods of adolescence and in my desire to lend her protection the butterflies come into the scene - hopefully winged guardians to guide her through to the other side.



Nic Plowman  
***Prophet no.2 (Franky)*** - Frank Martin 2015  
 graphite, watercolour, oil and gold leaf on  
 paper stretched over canvas  
 140 x 100 cm

## NIC PLOWMAN

I used to teach Frank Martin at the Thursday afternoon art group at Lotus Place (a support service and advocacy agency for Forgotten Australians and Former Child Migrants).

Old Franky was a wonderful bloke who loved Elvis as much as he loved life.

I painted a portrait of him this year as part of the work for my solo show *No Other Knowledge*. The exhibition aimed to discuss what it is to be holy or godly, focusing on triumph and resilience from individual circumstances of fate. In a subverting of Caravaggio's method of using "common people" to depict religious characters, my works lofted the subjects into sainthood.

Sadly, in the early hours of the morning the day my show opened Frank passed away.

The work is called *Prophet no.2 (Franky)*. It is a portrait of a man who had tenacity for life and laughter, a man who showed me the lessons we can take from suffering and pain. To describe this, I shifted between drawing and painting, watercolour and oil in an attempt to keep the image constantly at risk and to discuss the very real experience of being human.





Robyn Rich  
***Under Wraps - Abbey Rich*** 2015  
oil paint on wood  
36 x 61.5 cm

## ROBYN RICH

Working in oil, my aim is to provide narrative and comment on our everyday experiences, bringing to life the souls and the stories of the people and objects I paint.

Within my paintings I examine both the beauty and the emotion that comes with everyday life. I see beauty in the small, the forgotten and the sometimes very mundane. I am not only drawn to those objects we surround ourselves with, but am also fascinated with the way we relate to, and interact with them, the way they make us feel and the memories they evoke.

This is a portrait of my daughter Abbey who is 21 and studying to be a textile designer. The scarf that is wrapped around her is one of her beautiful hand printed and lovingly stitched designs.

I wanted to paint Abbey because she has taught me so much about living, about having a go at everything, about standing up for what you believe in, for caring about people and our planet. She has a beautiful soul. This portrait I believe has captured her quiet strength and her thoughtfulness.



Christina Rogers  
*Junkie Pilgrim* - Wayne Grogan 2014  
oil on linen, 92 x 77 cm

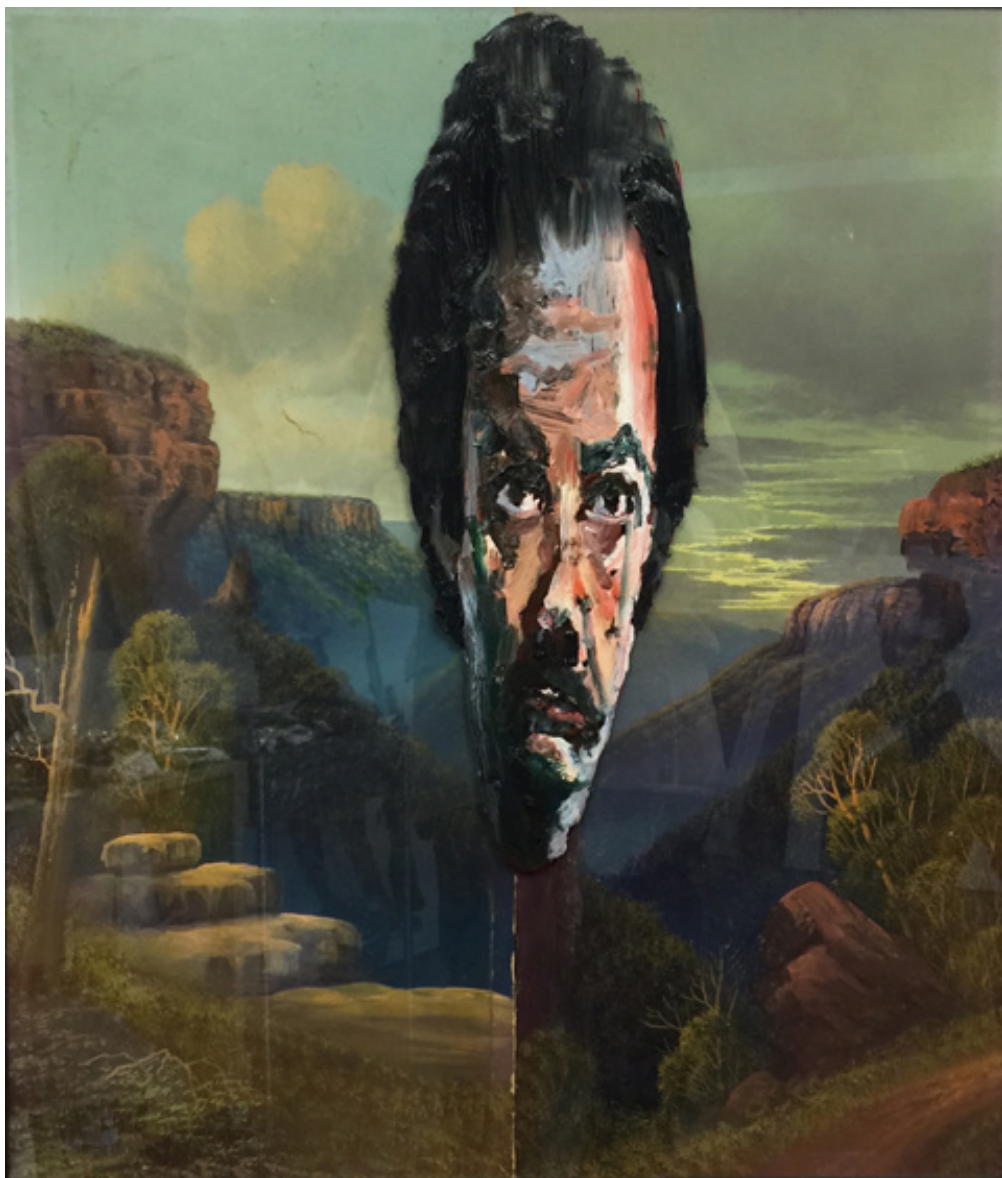
## CHRISTINA ROGERS

I met author Wayne Grogan through a mutual friend and soon realised he had a most extraordinary life story. I had to paint him.

He gave me a copy of his novel *Junkie Pilgrim*, a book that was informed, in part, by his own life. I read it over the period he sat for me. It was easy to respond to the beauty of his writing but the intimate, dirty realism of life in the shadowy world of smack was very challenging. I read of seedy, cruel things and criminal psychologies.

I found it difficult to reconcile the dark depictions and imaginings of his book with this warm, fun, healthy and studious man who sat before me in his antiquarian bookshop. I now know of worlds that he once inhabited as an active “junkie”, worlds foreign to me. His own life is a story of addiction and degradation, of dreams and hope, of redemption and a peace now found.

Some of his story is told symbolically by various elements in the painting. This portrait attempts to capture the man here now, a product of his past - but future oriented. His focus is inward and forward. Wise.



Paul Ryan  
*blue mountains noah -*  
**Noah Taylor** 2015  
oil on framed painting  
79 x 68 cm

## PAUL RYAN

## WINNER

This painting is part of an ongoing series of portraits of the actor Noah Taylor, painted on found and bought objects.

Each piece is an imagined scene from an imagined film that Noah plays a part in.

Here we see Noah as a solitary figure in the Blue Mountains. Is he white settler, bushranger, or maybe lost bush walker?



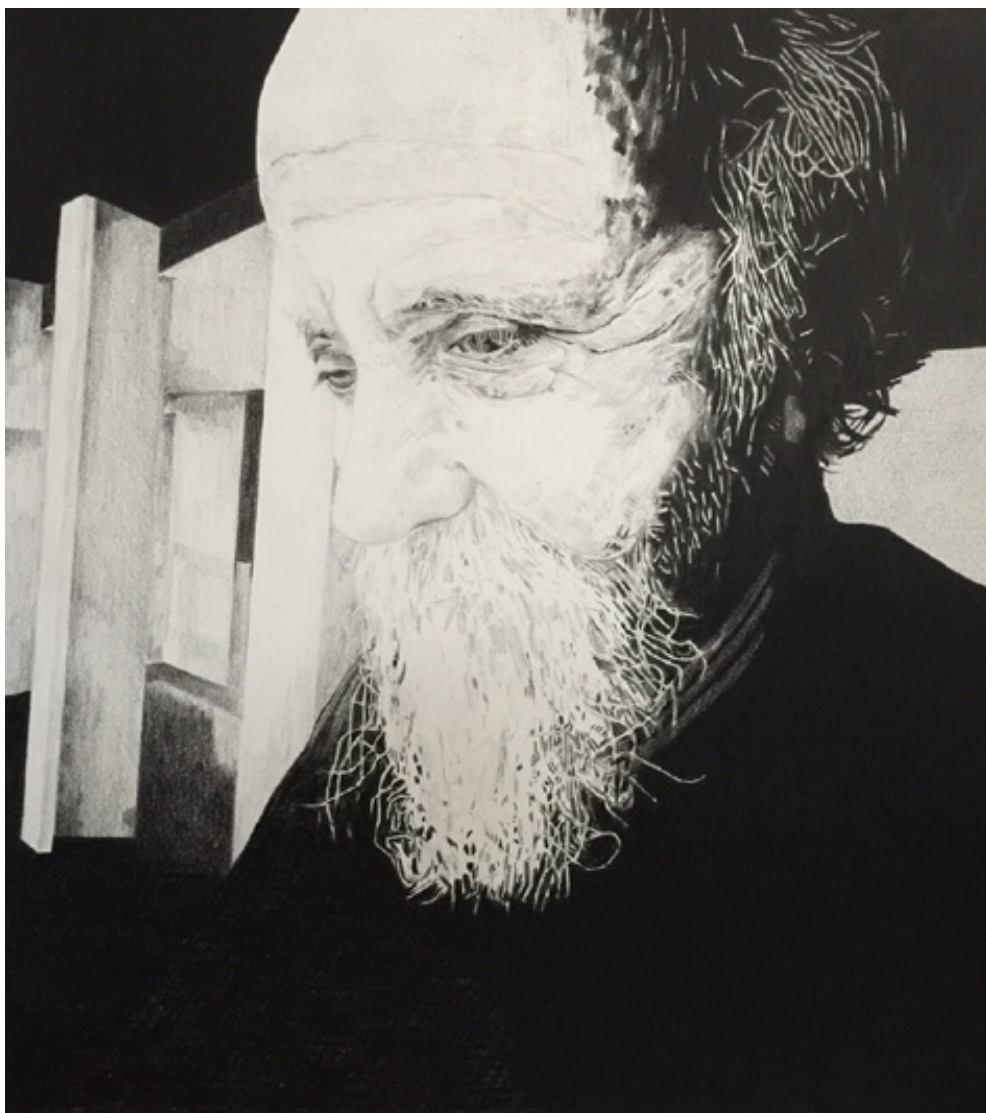


Nigel Sense  
*Jeremy in his Rolling Stones cap* - Jeremy Oxley 2015  
acrylic on canvas, 121 x 121 cm

## NIGEL SENSE

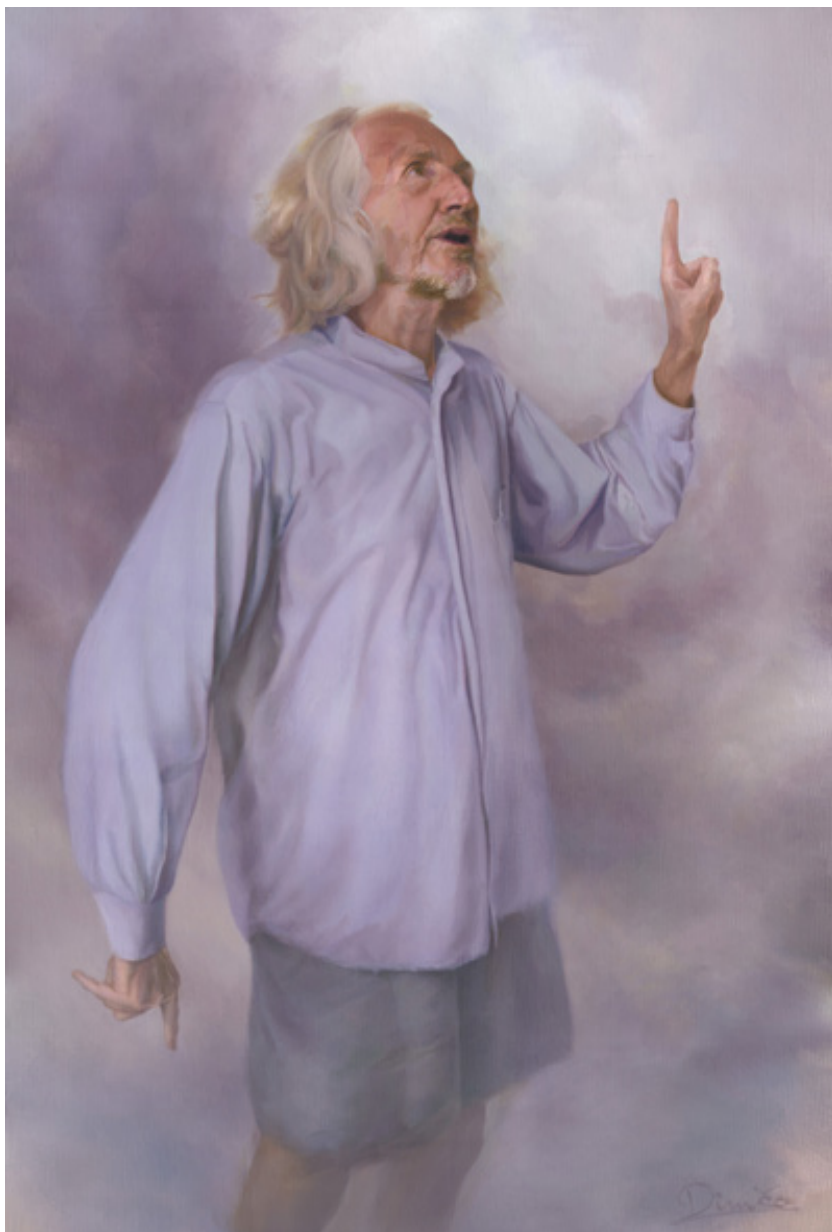
In this work, I wanted Jeremy to look everyday, that's what I liked about him. He wasn't trying to impress, he was slightly nervous in fact. Life hadn't been kind, he's overweight, skin blotchy – but doesn't care. His only terms were to make sure I included his Rolling Stones hat he wore specially for that moment.

I saw him as an infamous character. He was homeless, in mental institutions, a larger than life figure surrounded by folklore, like a mythological character of the Australian music industry. But he's just a man, that loves music, and wants everyone to love his music as well.



Andrew Southall  
***Visitor, NGV*** - Greg Wain  
pencil on paper  
55 x 49.5 cm

ANDREW SOUTHALL



Dimce Stojanovski  
***The Old Poet - Daevid Allen*** 2015  
oil in linen  
150 x 100 cm

## DIMCE STOJANOVSKI

In 1983, while trekking through the hills behind Mullumbimby, I happened upon a smiling Daevid Allen in the doorway of a geodesic dome. He invited me in, and so we began an ongoing friendship and dialogue, which we maintained up until his death earlier this year at the age of 78.

In spite of, or perhaps because of, Daevid's international profile, his personal and creative freedom were paramount to him. He knew that to react and respond to anything is to be in sympathy with it and therefore become a part of it. Daevid's message was always follow your heart and never get caught up in the passing parade.

As above so below! In this work, the old poet defines our purpose as "transformer of the God energy". A renowned poet, musician and performance artist of formidable energy, Daevid was a master of irony. "I always hide behind the jester or fool to mask what I'm really saying", he conferred.

Dimce, a practising artist for 30 years is represented in private collections in Australia, Macedonia and the USA. He has completed three portraits of Daevid Allen.





Liz Stute  
***Orphaned*** - Jessie Stute 2015  
oil on linen on board  
76 x 51 cm

## LIZ STUTE

It's more than a visual likeness I'm concerned about when I paint. It's about providing a sense of the sitter's personality or current emotional state or situation. I'm drawn to subjects whose emotion is evident.

Jessie, my mother has just lost her only sibling, her parents and husband have also since passed on. I've seen her appear in a state of gaze, her eyes transfixed, contemplative. She thinks a lot lately. I visit her but I know she is lonely. I painted with cold tones to reflect the sense of insecurity and vulnerability my mother is feeling.



Robyn Sweaney  
***Home Sweet Home***  
**Peter Fay, Robin Evans and Milly** 2013  
 acrylic on linen  
 67 x 47 cm

## ROBYN SWEANEY

Peter Fay lives in Hobart with his partner Robin Evans and their beloved Cocker Spaniel, Milly. He is an artist, former teacher and gardener, art collector, philanthropist, curator, mentor, an avid reader and a friend.

I came to meet him through a friend of a friend when I came across a local naïve painter whose works I wanted some advice on. From the very beginning he was very generous with his time, knowledge, conversation and support. Peter's art collecting over the years has not been driven by money or trends, but more on an instinctual personal aesthetic and a gut feeling for what an artist is trying to express through their work.

Peter and Robin choose to be immersed in their collected art works and the rooms of their home are a constantly changing testament to this. The eclectic and beautiful display of paintings, drawings, photography and sculpture is often edgy, humorous and energetically visionary.

I completed this painting of Peter with his family outside their previous home in Sydney's inner west, just prior to them relocating to Hobart. I decided to name this portrait after the exhibition *Home Sweet Home: works from the Peter Fay collection*, which included 220 works that Peter donated to the National Gallery of Australia in 2003.



Clare Thackway  
**David - David Clarkson** 2014  
oil on canvas  
122 x 91.5 cm

## CLARE THACKWAY

David Clarkson and I met in a few years ago at the Splendid Artslab in Lismore, I as a participant and he as a provocateur.

David is the artistic director of Stalker, one of Australia's most renowned physical theatre companies. On seeing excerpts of his performance *Mirror, Mirror* in collaboration with Dean Walsh, I was struck by his approach to psychological narrative through the movement and the body in space and I wanted to respond to this through the medium of painted portraiture. In a fetal position this depiction of David explores notions of existence and mortality.

In making this work I considered with awe the fragility and resilience of life and that which connects us.





Jacques Van der Merwe  
***Self-portrait (Time 1)*** 2015  
wood, canvas, mobile phone, phone cable, staples  
20 x 20 cm

## JACQUES VAN DER MERWE

I was approached by Logan Art Gallery to participate in the *Vision 2020* group show. On the invitation I was handed a 20 x 20 cm Montmartre stretched canvas. On receiving this canvas, I immediately dismantled the canvas into various parts, ending up with the wooden stretched frame, canvas and staplers as different mediums. Upon this discovery I decided to laminate the wooden stretch frame together with wood glue and then I carved a self-portrait out of the wooden frame. On the left shoulder I placed a dingo skull, which I carved out of laminated canvas. I bandaged the sculpture's head with leftover canvas. Some of the staples were later inserted back into the timber. The sound of the metronome becomes clearer the closer you come to the sculpture. The piece is essentially about time, transformation, healing and adaption.



David Wells  
**Leah** - Leah Zaki 2014  
pastel on paper  
72 x 52 cm

## DAVID WELLS

I consider my works to be collaborations between artist and subject.

Leah is a fellow Macleay Islander, artist and friend.

The composition and mood of this portrait was developed by the two of us to express her emotions in that moment of her life.



Mirra Whale  
*JUZ - Juz Kitson* 2015  
oil on board  
21 x 21 cm

## MIRRA WHALE

Juz Kitson has been coined as a ceramic alchemist, creating taxonomic sculptural work of unsettling beauty, elegance and the grotesque.

Bones, a recurring motif in her work - connote lost life and the swift passing of time - memento mori, a reminder of our mortality. A balance of fragility and strength. Casting bones and building forms in fine porcelain, she embellishes with wax, hair and animal pelts transforming into a new life.

Her works adorn walls like undulating shrines, seducing, enticing and repulsing the audience.

I have known Juz for a couple of years, in that time she has become one of my closest friends and a great inspiration to me. As my muse I wanted to capture her beauty, rawness, contemplation and strength as she glances over her shoulder engaging with the viewer.





Vanessa White  
***Amateur; interdisciplinary performance Plasticus -***  
**Carolyn Hanna** 2015  
 acrylic on canvas  
 60 x 40 cm

## VANESSA WHITE

Vanessa White is a Melbourne based multidisciplinary artist whose work predominantly combines painting and performance.

In this painting, *Amateur*, White paints theatre maker/performer, Carolyn Hanna, performing in *Plasticus*. Recently, White has collaborated in an interdisciplinary performance project *Plasticus* with Hanna. The performance involved the creation of highly energetic performances that are intended to provoke laughter, but also questioned longstanding traditions of aesthetic and philosophical debate about the nature of art and identity. These themes are continued in this visual work.

White completed a Masters of Visual Art at Sydney College of Art in 2011, recent exhibitions and events include: *ArtVenice Biennale 3*, Venice Biennale (2015); *The Substation* (2015); Portia Geach Memorial Prize (2015); *FELTspace ARI* (2014); Ebeltoft Glass Museum. Her work is represented in the Artbank collection and has been artist in residence at Bundanon Trust, (2014) and Hill End NSW (2011)



Christine Willcocks  
*Portrait of a Soldier - Alfred Ernest Atkinson*  
acrylic on board, 60 x 44 cm

## CHRISTINE WILLCOCKS

When gathering threads for a story that is 100 years old and weaving them into a recomposed narrative, there are bound to be few holes and areas that are fragile and weak. And so it is, the story of Alfred E Atkinson in a time of war.

Alfred enlisted just two weeks after the United Kingdom declared war on Germany. A farmer from Victoria, just 26 years of age, he was keen to support the mother country or was he seeking adventure, perhaps both. He enlisted on the 19th August 1914 into the AIF 8th battalion, landing at Gallipoli on the 25th April 1915. Due to the immense number of casualties on that first day, Private Albert Atkinson was promoted to Corporal just three days later, such was the tragedy of that landing.

I didn't know my Grandfather. I knew nothing of his past until I was given copies of his war records from The Australian War Memorial via my sister. These papers ignited my curiosity; not about heroes of war, the strategies or battles fought, but about a single man. What it must have been like to be in a strange land confronted by horrific acts both seen and performed, not to mention the daily routine of life.



Jane Wilson  
***Small, only in Stature*** - Dr Leigh Summers 2015  
water soluble oil on canvas, 101 x 76 cm

## JANE WILSON

Dr Leigh Summers is the Director of the local Coffs Harbour Regional Gallery, where she has established Australia's only still life prize, the EMSLA. She has also established the gallery as a cultural centre attracting the extraordinary pianist, Roger Woodward as a sponsor and also has created wonderful music and opera programs in the gallery and throughout the area. She is short and petite but has the energy, drive and charm that makes things cultural happen, often with some difficulty imposed by the constraints of local government. I have tried to portray her intelligence, humour and inner strength.





Lee Wise  
***Snow Pea*** - Zac Wise 2014  
oil on board  
80 x 57 cm

## LEE WISE

After the recent passing of my Father, I started to ask myself a lot of difficult questions.

I began working on a series of ethereal paintings. I wanted the paintings to have a timeless quality, with no man-made objects, and to draw the viewer into the painting, giving a sense of calm and tranquility. These paintings took me on a journey of self-discovery, exploring some of my beliefs about life, death and spirituality.

*Snow Pea* is a portrait of my son Zac. This painting is about the fragility of youth, exploring a connection between life, death and family.

The *Snow Pea* itself is symbolic of my family. The close connection between my father, myself, and my son is like peas in a pod. The snow pea is fresh like a newborn child and harvested in the winter months, which also holds significance as my son was born at this time of year.



image: Andrew and Gaila Hurford with Fiona Lowry, judge 2015, photograph NATSKY

## ***Hurford Hardwood Portrait Prize*** 31 October - 28 November 2015

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