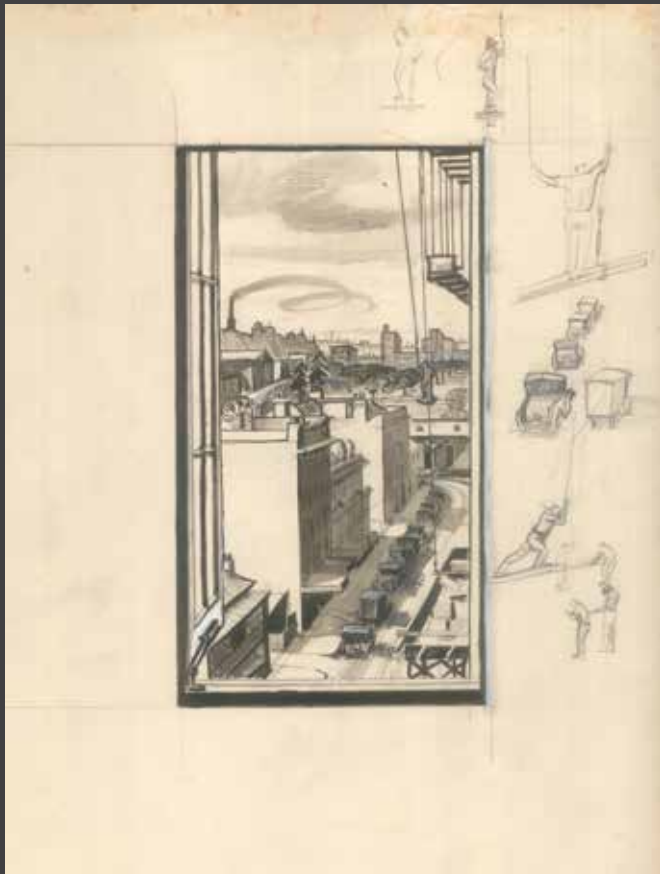

ADELAIDE PERRY GALLERY



ADELAIDE PERRY PRIZE FOR DRAWING 2020
EXHIBITION OF FINALISTS
29 FEBRUARY - 27 MARCH 2020

Exhibition Catalogue

Judged by Dr Felicity Fenner, Associate Professor,
UNSW Art & Design



PLC
PRESBYTERIAN
LADIES' COLLEGE
SYDNEY
— 1888 —

ADELAIDE PERRY PRIZE FOR DRAWING 2020

Artist and educator, Adelaide Elizabeth Perry (1891 – 1973) was a contemporary of many of the nation's most prominent 20th century artists, many of whom admired her distinctive style and technical skill as a draughtswoman. On the recommendation of Roy de Maistre, Perry taught at PLC Sydney in 1930 and continued to guide, inspire and support her many students until her retirement 30 years later in 1962. The practice of drawing was fundamental in both her artmaking and teaching where she practiced and promoted working en plein air and from life. This is seen in many of her paintings, drawings and prints now held in major collections including the Art Gallery of New South Wales, the National Gallery of Australia, the National Gallery of Victoria and the Queensland Art Gallery.

To honour her contribution to PLC Sydney, The Adelaide Perry Gallery was opened in 2001 and continues to provide a rich and diverse Visual Arts and Design teaching and learning resource for both our students and the broader community. The Adelaide Perry Prize for Drawing, an acquisitive award of \$25,000 commemorates and celebrates Perry's commitment to art education and her ongoing connection with the art world.

Maintaining the view that at the heart of artistic expression lies drawing, Presbyterian Ladies' College, Sydney is proud to present the Adelaide Perry Prize for Drawing 2020. With the enduring and generous support of the Parents and Friends' Association, PLC Sydney continues to value and acknowledge this dynamic and constantly evolving art form and support artists whose practice highlights this. Now in its 15th year, the Perry Prize is one of the most well regarded of its kind in Australia. PLC Sydney and the Adelaide Perry Gallery gratefully acknowledges our judge for 2020, Dr Felicity Fenner (A/Professor, UNSW Art & Design) for her vast knowledge and expertise, and to all of the entrants for their participation and support of the Prize. The exhibition of finalists contributes tremendously as an inspirational learning opportunity for our students and provides the community with an engaging exhibition of varied subject matter and wide ranging technical approaches.

For many, the emotions stirred by drawings cannot be matched. The intimacy of a drawing can provide a connection that is not always made possible through other methods of artmaking. A drawing can serve as a portal into the inner workings of the artist, one in which the viewer may sense a rawness and honesty expressed in each mark with which the artist has responded to their world. This is certainly true of the works exhibited this year, particularly those created in the weeks leading up to the Prize when many artists were moved to respond to the horror, awe and collective sadness felt by all Australians as we saw irrepressible devastating fires mark and erase lives and land.

This was keenly felt by Dr Fenner who on reflection of the judging process wrote,

"Entries for this year's Adelaide Perry Drawing Prize closed on 8th January, as bushfires were raging across our country with catastrophic impact on the natural environment. Not surprisingly given the timing, this year's entries to the Prize were dominated by depictions of the land. Some artists envisaged the fires in full force, many drew desolate landscapes scorched to the ground, while others captured in images the apocalyptic smoke haze shrouding the city.

While there was a sprinkling of other topics addressed amongst this year's entries – portraits, still lifes, suburban streets, wombats and quite a few dogs – it was the landscape that dominated the entries and the selection of works for the exhibition reflects this. Many were of landscapes and natural phenomena drawn before the fires: the artists' respect for and preoccupation with their subject matter seems prescient in hindsight.

Drawing has an immediacy not easily achieved in other media. The initial shock and ongoing grief felt by us all for the flora and fauna wiped out by the recent fires is eloquently captured by many of the works in this exhibition. In times of crisis, art can hold a mirror not only to the events of the day but to society's feelings in response. Collectively, the drawings selected for this year's exhibition offer an insightful and empathic response to the world in which we live".

With so many stand out works, there was much deliberation as Dr Fenner thoughtfully considered each piece with great wisdom and sensitivity. Highly commended works included Richard Lewer's *It's Nothing Like We've Seen Before*, capturing the drama and intensity of a fire in full force; Catherine Tait's beautifully poignant *Out of the Shadows* portraying the shadowy depths of the human condition and Nic Mason's *A Weekend at Bundanon, Wombats from Friday, Saturday and Sunday*, a tender series depicting moments of tentative interaction with wombats while in residency. In the end, it was the undeniably powerful work by Charles Cooper that rose to the fore. In *State Forest*, the charred landscape is fittingly rendered in raw, energetic strikes of charcoal, emphasising the bleak aftermath of the recent fires he witnessed whilst driving north of Sydney. Cooper's use of line and space draws us into the depths of the damage, yet simultaneously presents its naked beauty in an elevated perspective of the land. One also senses the work was built up with determination and resolve, seen in the bursts of new life sprouting. The work masterfully captures the duality of Mother Nature in her destruction and renewal of life in our forests.

All together, it truly was a moving collection of entries this year. To all of the entrants, thank you for sharing your intuitive investigations, responses and understandings of our world and for allowing us a glimpse into your inner worlds too.

Ms Tiffeny Fayne
Curator, Adelaide Perry Gallery

FINALISTS



Susan Andrews
Red Alert

gouache, permanent marker and graphite
on paper
42 cm x 30 cm
\$1,500.00

My interest in image-making sits primarily within the framework of abstraction. The two drawings I have developed explore notions of displacement through a self-imposed system of measurement. I often begin a drawing by creating a measured framework or border on a page. This gives me a defined space from which I can either extend outward, inward or cut across the original espace. I'm interested in expanding upon the limitations inherent within the codes and conventions of Formal Abstraction to create new spatial and perceptual possibilities for image-making.

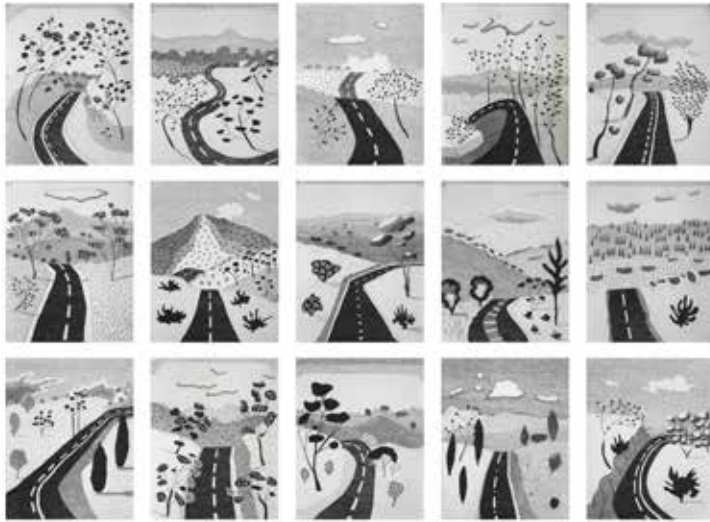


Susan Andrews
Black-land

gouache, graphite, permanent marker
and duct tape on paper
42 cm x 30 cm
\$1,500.00

Jacqueline Balassa
The Road to Orange

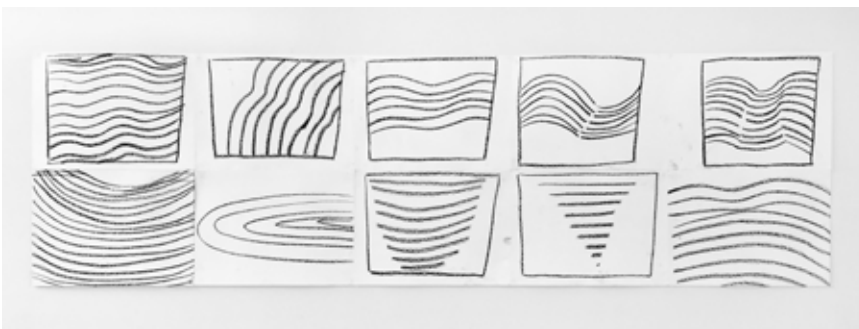
graphite on paper
75 cm x 90 cm
\$2,500.00



Drawing has always been the basis of my art practice. I draw both plein air and in the studio. This multi panel drawing had its origins in small lightning-quick sketches I made from the car windows while my husband drove us between Sydney and Brisbane, taking the back roads, and then on the road to the Lofoten Islands in Norway last year. Later, in the studio I selected 15 sketches from each series as references for the panels making up the finished work. I wanted the drawings to feel like road trips with all their rhythms, spaces, patterns and changes of landscape. I also wanted to give a real sense of place in each drawing. I concentrated on composition so that each panel works on its own and is also a vital part of the ensemble. I used 4H to 8B graphite pencils. Each grade of pencil adds its own unique colour and the delicate pencil marks give rhythm and fine texture adding another dimension to the drawings.

Jenny Bell
Study for Lifeblood

charcoal on paper
42 cm x 148.5 cm
NFS



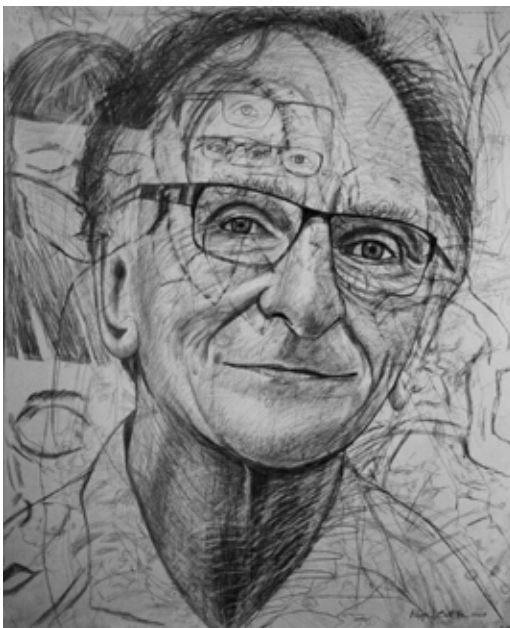
In the manner of a magpie attentive to the underground presence of a worm, these drawings came in a moment of revelation. Brisk and apparently imprecise, they seize a fleeting awareness of the interface between the forces beneath our feet and the atmosphere. The lifeblood of life on earth.



Matt Bromhead
Test Sheet

charcoal and pastel on cotton paper
56 cm x 79 cm
\$2,200.00

I am interested in the use of automatic line; of making decisions on the spot, focusing on formal relationships from one move to the next. In working this way, I hope to minimise cerebral interference and arrive at somatic images. For me, the more chance decision-making employed whilst making a work, the more it hints at the true character of the artist.



Filippa Buttitta
Tony Costa

pencil on paper
113 cm x 93 cm
NFS

This is a drawing of my friend Tony Costa, who won the Archibald Prize in 2019. While undertaking the portrait, I became more and more aware of defects with my eyesight. I found myself drawing and re-drawing the face a number of times unaware of why my hand could not compose the image. In the end, I determined to incorporate a few final iterations into the finished drawing, as a reflection of the difficulty I was having with my eyes at the time. It was not until after the portrait was submitted for the Adelaide Perry Prize that I learnt that I had an incurable tumour in the area of my brain responsible for vision.

I now know that through my drawing of an artist at the pinnacle of his career, it is likely I have also recorded the beginning of the demise of my own.

PRINCIPAL'S CHOICE



Alexandra Byrne
My Heart is Here in Water and Clay

ink, pastel and pencil on paper
75 cm x 48 cm
POA

Alexandra Byrne's interdisciplinary approach to studio practice has concentrated predominantly on drawing and sculpture but also includes installation, painting, photography and print. Alex's work searches for ways to articulate experiential and often ineffable aspects of phenomena in the relationship between the natural and human world. Drawing has been an integral part of Alex's practice, one that allows for exploration of both physical and psychological spaces. She says of drawing, "it has the internalising capacity of the Rorschach test... it is an act of introspection and forms a physical manifestation of my internal dialogue, at once both meditation and debate".

My Heart is Here in Water and Clay is exhibited courtesy of The Leo Kelly Blacktown Arts Centre, from the exhibition *Terra Infirma? Garungul Nura*.

Fran Callen
Still Life

mixed media on canvas and plaster
90 cm x 106 cm x 120 cm
\$4,000.00 (excludes table)



(detail - photo credit: Grant Hancock)

I'm fascinated by drawing's ability to record the history and narrative of its own creation. I explore its capacity to document human interaction in its macro and micro registers. The kitchen tabletop is, out of motherhood necessity, my studio. Domestic routines and an intergenerational flow of knowledge mark evolving palimpsests across unstretched canvas 'tablecloths' in a layering of time. Our children participate, adding scrawls and spills. This process becomes a form of education as together we learn about the space we live in, particularly the local native plants. Kaurna words for some of these plants are pencilled onto the canvas - thankyou to Kaurna Warra Karrpanthi for permission to do so. In recent iterations, negative-space jig-saws into three-dimensions, becoming plaster-cast interiors of objects that left their trace. Here I invite viewers to gather round the table, pick up and move the objects. This is 'still life' as I experience it.



Joshua Charadia
Peripheral View 45

willow charcoal on Hahnemühle paper
107 cm x 78 cm
\$4,750.00

Peripheral View 45 is part of a series of works in which I take industrial scenes, photographed in passing, and render them in the “slow” medium of charcoal. Through drawing, I afford time to these usually fleeting images of shipping containers and terminals, and hope to make visible what can often go unseen. Ubiquitous yet overlooked, these objects are containers of capital: vital cogs in the unceasing machine of globalisation and chess pieces in an indifferent global market place. I invite the viewer to reconsider their passive perceptions of these anonymous objects and, with discerning eyes, become more aware of the complex processes at work all around us every day.

Drawing from photographs allows me to arrest a moment in time and capture details that might otherwise be lost. I build up layers of the charcoal on thick paper and closely analyse the image through a process of adding and subtracting. Drawing for me is therefore, a process of heightened seeing, of more closely understanding these objects and structures normally relegated to our peripheral vision.



Charles Cooper
State Forest

charcoal on paper
100 cm x 150 cm
NFS

Images of roads are central to my work, in this case snig tracks criss-crossing a newly burnt native forest.

WINNER

Penny Coss
Tender Landscapes / Distracted Histories

pencil, tea, gouache and black ink on paper
105 cm x 126 cm
\$2,900.00

My practice is multidisciplinary. It is focussed on landscapes with troubled histories and where the elements of drawing are synonymous with being present and open to my encounters with geography and opaque histories. The immediacy and portability of the drawing tools enable me to not only record quickly my walks but to think deeply through each mark.



Maryanne Coutts
Katie

handmade book with ink and watercolour on Kozo paper
18 cm x 33 cm
NFS

Through drawing I am interested in diverse ways of encapsulating the flow of time and the changes that it brings. I use stop-motion animation to document times as they pass and am constantly involved in diaristic projects that are embedded in my daily life. I see books as another way to make images or narratives that can't be taken in with one look; you have to physically pick them up and turn the pages. They unfold in time. Because of this, I have always loved to make books.



(detail)



John Derrick
Exodus

oil pastel and oil paint on board
90 cm x 120 cm
\$1,200.00

Drawing is paramount to my practice and underpins everything I do. I am interested in showing the negative space of the support and using it as an element in the construction of the drawing. I work organically and intuitively. *Exodus* is done entirely from imagination and depicts a group of figures tired and exhausted on a rocky outcrop. It may represent the displacement of people, from war and oppression that is happening in parts of the world today whilst, looking for sanctuary or a safe harbour in far-away lands. The journey has been exhausting and relentless with many obstacles along the way but there is hope as represented by the bold colours and vigorous marks of the drawing.



Pauline Dewar
Vanishing

pen and ink on paper
54 cm diameter circle
\$2,100.00

Drawing, for me, is a way of communicating a rush of thoughts and ideas about a subject, an overactive right brain seeking to express itself. Each work is fully formed in my mind before I pick up a pencil, but always changes somewhat as the drawing progresses. Here, I am hoping to convey the vastness of the insect universe, the beauty of insects, their diversity and also their vulnerability to our changing environment. With loss of natural habitat and warming climate, insect species are vanishing at an alarming rate, although insects still outnumber other life forms both in terms of number of species and total number of individuals. Unfortunately, often a species becomes extinct before it has been named and classified by entomologists, vanishing forever.



Jacki Fewtrell Gobert
Sudden storm over Brooklyn

charcoal and pastel on paper
60 cm x 42 cm
\$750.00

A daily walk along Brooklyn Road when a sudden storm hits without an umbrella can cause a little distress to anyone. Brooklyn is a very leafy, delightfully 'lost in time' area, with stunning birdlife, oyster farms and trees that seem to be hundreds of years old. My drawing is a response to one particular morning with nowhere to shelter, being caught in a sudden outburst of wind and rain. I hope my drawing *Sudden storm over Brooklyn* has captured this personal experience.



Garry Foye
Fires On

pastel, charcoal and ink on paper
108 cm x 78 cm
\$3,800.00

This work has been inspired by the recent bushfires on the east coast of Australia. The death and destruction caused has affected me greatly and moved me to create this drawing, in which, I have tried to create a sense of the overpowering nature of bushfires, with their intense heat and rapid nature, which can result in inescapable infernos.

Todd Fuller

To see the ocean for the first time

hand drawn animation, charcoal, chalk and acrylic on paper

4.47 minutes

\$850.00 [edition of 8]



(still)

Overlooking Shelly Beach sits the iconic Harry's Lookout. The site is known for its picturesque view and for the man whom it is named after. From 1959, until his death in 2000, Harry Thompson was the unofficial caretaker, a citizen of the year and later appointed Mayor of Shelly Beach. In *To see the ocean for the first time*, Todd Fuller reimagines this iconic local story. Harry and his wife arrived in a caravan they purchased after winning the lottery. Getting bogged on the beach, that van would become their family home. Many locals remember Harry for his eccentricities, keeping the beach safe and clean, as well as disagreements with local authorities, while holidaymakers remember his festive installations such as the 'thong tree' for lost possessions. Fuller's animation is a vehicle for those memories, drawn and painted by hand, it traces Harry's story.

Anna Glynn

Extinction Game

ink and pencil on Arches paper

102 cm x 66 cm

\$7,500.00



In *Extinction Game* my drawing process is influenced by colonial historical images and the current bushfires. The work references black and white as race, as 'chequered' speaking of alternations of good and bad, as a game, as colonial floorcloths, as the French eschequer connected with finance/revenue and more specifically the game of chess. The wallaby on the right is the macropus greyi – the Toolache wallaby which is now extinct and featured beautiful dark face markings. Created in between my bushfire evacuations in a studio surrounded by smoke and uncertainty I had to locate my pencil and ink from the packed boxes and turned off the RFS scanner alerts... I now have to pack again in case we have to leave.



Jody Graham
Haunting

charcoal, acrylic, pastel and hand stitching
with string on paper
20 cm x 40 cm
\$880.00

I use unconventional tools and approaches when I draw, such as rocks, bones or wire bound to the back of my hand or a bent umbrella. My ideas celebrate the broken, displaced and forgotten, speaking to my compulsion to restore and rescue discarded material with an anti-consumerist and recycling ethos.



Beric Henderson
Tsunami

black ink on wood
90 cm x 90 cm
\$5,000.00

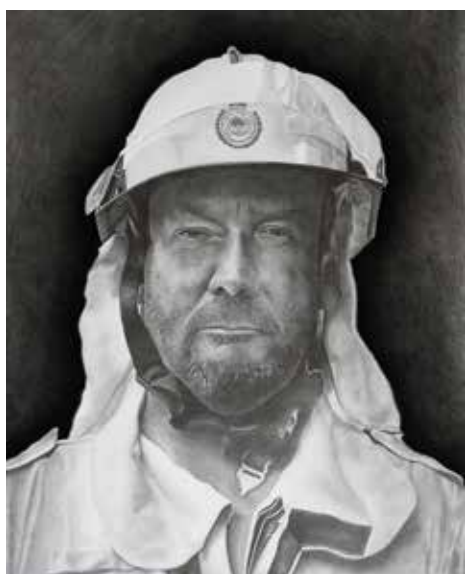
I recently started using black ink applied as non-overlapping lines in my drawing practice to explore how it could be applied to water. This made sense as I moved to the coastal town of Port Macquarie, NSW, in 2016. After many experiments, the culmination is the artwork *Tsunami* 2019, which explores the world's oceans and the implications of climate change if humans do not take action. It took about a month of line work to interpret and translate the energy and flow of ocean currents using a montage of my own photos as reference.



Nora Hosking
Opera Walk

pencil and gouache on paper
95 cm x 75 cm
NFS

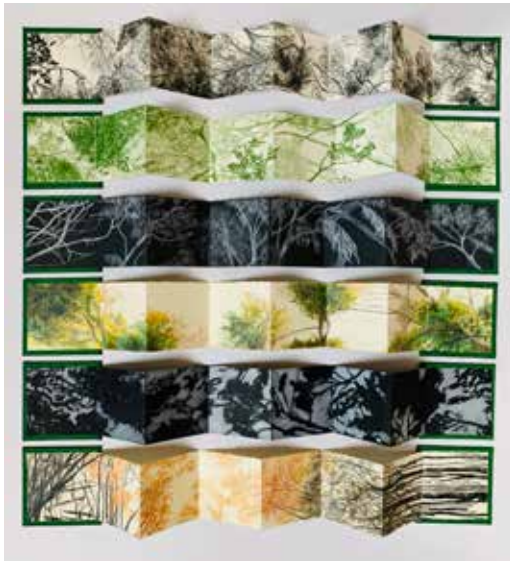
Drawing is the starting point of all my work. It allows the freedom to express ideas with spontaneity using gestural and random elements with rhythms, harmonies and playful notations. Whether I am working en plein air, life drawing or resolving ideas for larger paintings, drawing is the integral part of my work.



Lani Jackson
Australia's Heroes

pencil and charcoal on paper
67 cm x 56 cm
NFS

My artwork *Australia's Heroes* is an original piece, done using lead and charcoal on paper. This piece is close to my heart as it is all Australian's as our country suffers the worst bush fires it has ever seen. As Australia bares this ruthless nationwide blaze, the RFS and fire services have come to our aid and saved countless homes and lives. The subject in this artwork is my friend's father Dave, a tradie on your average day and a hero in a time like this. Dave, like many other volunteer fire fighters have, has sacrificed his livelihood and income to serve and protect this beautiful country. The RFS and all fire services and their volunteers have gone above and beyond to ensure every citizen is protected through this horrific time. I like many others have felt helpless during this time, yet art has the power to give a message and in this case a thanks to society and those who protect us.



Jennifer Keeler-Milne
6 sketchbooks 2019

pencil, paper on card
66 cm x 65 cm
NFS

Drawing natural forms has been one of my preoccupations since 1999. Creating and exhibiting drawings of organic forms not only documents and celebrates them as part of our natural world but also inherently brings awareness to their fragility and vulnerability in a climate of threat and change. I resonate closely with the words of Georgia O'Keefe when she said: "I have used these things to say what is to me the wideness and wonder of the world as I live in it".



Matthew Kentmann
Black-throated Finch

ink on paper
21 cm x 29.7 cm
NFS

Black-throated Finch was made as a contribution to the 1000 finches project calling artists to send images to politicians and key decision makers in response to the Black-throated Finch's extinction in NSW and threatened status in other states. It is an intentionally graphic work that is legible as a thumbnail image on social media platforms and a poster in public space.



Maria Kontis
Summer's soft assembly

pastel on velvet paper
56 cm x 76 cm
NFS

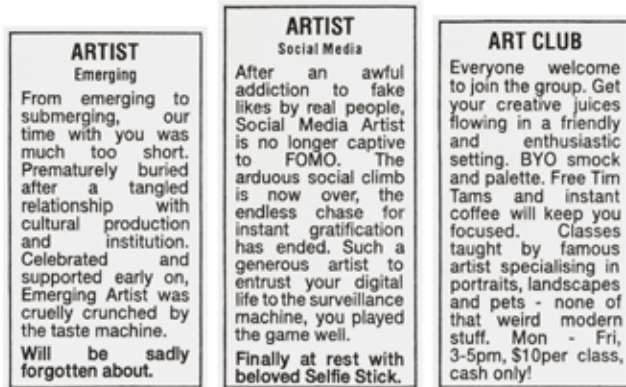
My drawing explores the human relationship between drawing and the photograph, the hand and the machine; it explores notions of artifice, authenticity and archive. My drawings work at the crossroads between the human hand and the nonhuman camera. I'm fascinated by the analogue photograph, and in particular, the quotidian snapshots of our family albums. *Summer's soft assembly* is a drawing of a family snapshot. Well this isn't quite true. I took a photograph of the snapshot and then I drew the photograph. But this isn't quite true either. My creativity is determined by the playful enjoyment in modifying, varying and transforming the photograph. This transformation gives the drawing its own identity. Just like my drawing, the title *Summer's soft assembly*, is taken and altered slightly from something Emily Dickinson once wrote on the back of an envelope. I'm trying to work at the meeting point of drawing and photography, and words too, to try to see something else in the world.

Richard Lewer
It's nothing like we've seen before

charcoal on museum rag board
94 cm x 150 cm
\$11,500.00



Based in Melbourne, Richard Lewer exhibits regularly in Australia and New Zealand. He is known for his video and animation, paintings, and delicately beautiful drawings, which evocatively rework some of life's less pleasant elements – crime scenes, illness, unjust or extreme events. The work is accessible and familiar, with a critical edge that probes what is beautiful and sinister about our society without injecting a moralising tone or political message. Lewer's focus is however less concerned with telling the concrete facts of a case, instead, his work explores the way that places can become repositories for the psychic residue of extreme events, painful activities or our deepest fears.



Michael Lindeman
Art Classifieds

archival pen on watercolour paper
60 cm x 93 cm
\$6,600.00

Michael Lindeman's *Art Classifieds* triptych are part of a recent series of drawings. The series replicates 'Obituary Notices', 'Missing', 'Announcement' and 'Seeking Same' classified advertisements. With wry institutional critique Lindeman's *Art Classifieds* are comical yet critical text works, shining a light on the mechanics of the contemporary art world. The *Art Classifieds* drawings set out to activate repressed impulses, embody alienation, disrupt convention and invert structures of power with a certain self-deprecating humour. In direct contrast to the notion of artist as genius, the drawings exemplify a wilful idiocy that goes out on a limb. Lindeman risks his neck, and possibly his career, to propose a series of drawings that aim to contribute wit and innovation to the field of contemporary art.

Nic Mason
A Weekend at Bundanon, Wombats from Friday, Saturday and Sunday

charcoal and watercolour on paper
53 cm x 138 cm
\$1,995.00



This compilation of drawings is part of a series of works I created at a Bundanon Artist in Residence Program in 2019. Here, with strips of watercolour squares in hand and the rising of the mother and baby wombat from the burrow under the Bundanon complex, I drew the plethora of wombats in front of me. I did this each day, as a rhythm of my time in this place. They put up with me, from a distance mostly, except when they came in close as I spied them from the comfort of my studio window; sat by the veranda table; and hung out with them in the paddocks around, charcoal and strip in hand. Each impression was quickly marked, presenting moments of their posing as they munched, scratched and poised to the wind. This daily rhythm seemed apt, for my first impressions of this place included the book 'Wombats of Bundanon Twenty Australian Poets' (eds. C Kelen, S Zijiang) on the coffee table greeting me. It is clear that the wombats took hold of me.



Kevin McKay
Car Port

ink on paper
29.5 cm x 36 cm
\$650.00



Kevin McKay
Moving Van

black and walnut ink on paper
56 cm x 76 cm
\$1,600.00

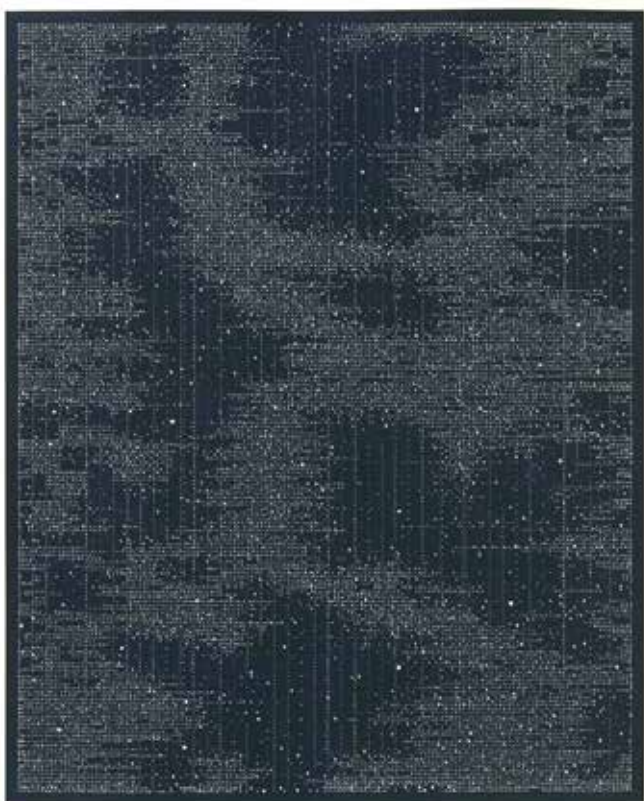
My work explores street environments, responding to the stillness of classical form and the drama of light found in the everyday and in the midst of urban transience. I enjoy the fluid tones of Ink wash, which allows atmosphere to contrast and soften the severe geometries of the architectural subject



Victoria Monk
After Fire

gouache, ink and pastel over monoprint
on paper
60 cm x 42 cm
\$1,300.00

I go drawing every week with a couple of friends. As a sculptor and printmaker it is a valuable part of my art practice as it keeps the eye in and increases the observation for detail.



Damian Moss
Celestial Cartography No. 15

ink on perforated Hahnemühle paper
110 cm x 94 cm
\$4,400.00

Central to my drawings are a series of juxtapositions: the precision of the grid and the random nature of each perforation; the mechanical and the hand-made; the analogue and digital; and the macro and micro. While making this work, Nick Cave's new album, *Ghosteen*, was released. I listened to it most days and pinned the lyrics of the song *Fireflies* next to the drawing on the studio wall.

*The sky is full of momentary light
And everything we need is just too far
We are photons released from a dying star
We are fireflies a child has trapped in a jar
And everything is distant as the stars
I am here and you are where you are*

Celestial Cartography No. 15 is part of a series in which each image shares a common structure but reveals its own unique cartography.



(detail)

Amanda Penrose Hart
Crazy dog

graphite, ink, watercolour and conté on paper
56 cm x 76 cm
\$3,500.00

To draw and paint is a strange yet humbling occupation. To paint is to unravel, deconstruct, explore and repack the truth. To look isn't to see – to see is what is most important – sounds obvious but to see is everything. My studio sits on a hill in a small town called Sofala (near Bathurst) – Russell Drysdale country. He made the town 'famous' with his series of paintings, *The Cricketers*. The dirt road featured is now covered with bitumen, but the Pub still stands. The town is much smaller than it was in the 1850s. After years of unemployment, drought and lack of services, slowly people have moved away. The town has seen many painters drawn to it due to its isolation and devastated ravaged appearance. It has a brutal edge with its severe winter and extreme heat in summer. Painters such as Russell Drysdale, Donald Friend, Brett Whiteley and John Olsen have all made the trek and I like to walk in good company.

Lori Pensini
Family

pencil on stretched linen
33 cm x 150 cm
\$4,500.00



These sketches are a continuum for myself and my art practice around the exploration of the indigenous lineage to my ancestry. They examine the interracial relationships of my colonial fore-bearers and the forging of Australia's post European culture. They are semi stylised depictions of my family simulating the camera obscura (pinhole) method of photography of the 1800s. I wanted to capture the fortitude commanded to withstand the political and social prejudices their relationships would have suffered at the time, and to consider also, that these prejudices are still current and have direct bearing on the health of family units in today's society.



Mollie Rice
Acclimatise

graphite and gesso on Stonehenge
76 cm x 56 cm
\$1,800.00

I am interested in drawing as a process and as a means of recording an embodied experience. I immerse myself in the contemporary city, responding to the experience of place as felt, seen and heard. This incorporates experience both on site and upon reflection in the studio. The use of blind drawing, with liquid ink, or the intensive layering of graphite and gesso are processes that evoke a sense of something perpetually solidifying and dissolving, of the complexity and fluidity of experiences of place.



Lindy Sale
The Memory

gesso and gouache on paper
42 cm x 59.5 cm
\$1,870.00

The making of this work *The Memory* preceded the recent bushfires, but the signs were already clear that native wildlife and vegetation were under threat from escalating environmental catastrophe. I wanted to express my appreciation of the beauty and delicacy of the Melaleuca in flower, while the blackness of the background portends trouble.



Melinda Schawel
Night Moves

ink and pencil on torn, perforated paper
120 cm x 90 cm
\$5,500.00

Working with a thick 640gsm paper, Schawel tears into the medium with a scalpel and peels it away to create shapes and textures revealing different aspects of the paper's persona. An engraving tool is utilised to drill into sections of the paper, which by contrast is more controlled and symmetrical, choreographing depth by casting shadows. Ink and fluid acrylics are painted and poured on sections of the torn and perforated paper, creating interplays between colour and form. Schawel's practice draws inspiration from phenomena occurring in nature; her work suggests organic shapes and captures microscopic elements of ecosystems, often under threat by human-made events. At the same time, these forms are abstracted and unrelated to any specific creatures, elements or events. The compositions call to mind the intricacy of nature, while also strongly focusing on the physicality of the creative process. Inherent to her work are traces of damage, yet also qualities of resilience and beauty.



Patrick Shirvington
Morning Bronzewing

pen and ink on paper
72 cm x 52 cm
\$3,000.00

Patrick Shirvington's work investigates his relationship to the natural world through drawing, believing the practice of drawing is fundamental to the cognitive process and to opening doors to the unseen.

Kaye Shumack
Waiting for the Manly ferry

pastel, charcoal and ink on paper
42 cm x 60 cm
\$1,750.00



My drawing practice explores traces and motifs drawn from the urban landscapes of Sydney's public spaces, exploring personal connections with the city that also engage with familiar public places. I work with both sketches done whilst on the move, as well as photographs that I take back into my studio. My subjects include moments on public transport, as lived experiences and responsive emotional states, that take place through journeys around the city. These remembered moments can help shape our sense of place and of time passing. As place memories, they can provide clues to the city's layered history and the ways in which it has been understood, shaped and loved by its inhabitants. As Sydney continues to be re-shaped by large building and infrastructure projects, urban spaces are increasingly contested and familiar place memories can and do, disappear overnight as infrastructure juggernauts roll forward. I explore these themes through reference to local events, places, objects, landmarks and the interactions of people within familiar public spaces as they go about their daily lives.



Catherine Tait
Out of the shadows

conté, pastel, grease pencil and gesso on paper
55 cm x 70 cm
\$790.00

This drawing is an experimental work of many built up layers used to portray fearing our shadows and the black dog emerging from within our subconscious.



Claire Tozer
Grasses

ink on paper
80 cm x 121 cm
\$4,500.00

I am mesmerised by lines in nature. I walk in the bush or an outback landscape and photograph what I see then come home and recapture these lines, shapes and markings on paper. To draw for me, is to fully absorb myself into the experience. In *Grasses* the drawing is inspired by large windswept plains of grass in South Australia.



Lachlan Warner
Record of Yuranigh

charcoal and graphite on paper
140 cm x 65 cm
\$5,000.00

My drawing practice include making these traces of things that concern me, often political. They are records of what has preoccupied my thoughts and of the complexities that these issues often bring up. The Yuranigh drawing is a record to my gradual awakening to the gross distortions of Indigenous histories that I was spoon-fed as a schoolboy. Yuranigh's life and work was never mentioned, nor the dendroglyphs of the region. In the same way as Brits do brass rubbings of their history, I took a careful impression from Yuranigh's gravestone near Molong, in western NSW. Sometimes these drawings work as palimpsests, with traces of erasure and troworking as I try to find the right emphases in the drawing. They are almost always using charcoal and graphite, highlighting the differences between the media, sheen versus matt, powder versus greasiness. They mostly don't mix so that the different reflectivities stand as metaphors.



David K Wiggs
Bushfire Bridge-Plein Air

gouache, charcoal and ink on paper
100 cm x 140 cm
\$5,500.00

I have all my life been looking at The Bridge and wondering how to draw it. Over the past decade I have started to put a body of work together working with different mediums. I like working with gouache, charcoal and ink. The Bridge is both solid and linear as a subject. It is beautiful and awesome. I like to work in the landscape and produce artwork on site.



Andrea Wilson
Goth City

charcoal on paper
58 cm x 78 cm
\$600.00

Andrea has exhibited in Sydney and Canberra and has been awarded the Waverley Woollahra 9 x 5 Prize (2017), Waverley Drawing Prize (2019) Art Est 'Woof' Prize (2019), and the Framing Prize, M16 Drawing Prize (2019). She has also been a finalist in the Kangaroo Valley Art Prize (2018), The Waverley Art prize (painting 2018) and the Waverley Woollahra 9x5 prize (2018). Andrea Wilson is an emerging Sydney painter and was, until recently, a practicing architect.

Acknowledgements

PLC Sydney respectfully acknowledges the traditional owners of the land on which our College is built - the Wangal people of the Eora Nation. It is a privilege to live, work, learn and play on Wangal ancestral land.

We pay our respect to Elders past and present and extend this respect to Aboriginal & Torres Strait Islander people who are present with us today

PLC Sydney and the Adelaide Perry Gallery would like to express our thanks and appreciation to Dr. Felicity Fenner. We are very grateful for the time she so generously granted us during the selection process and for the thoughtfully considered, reflective remarks she shared upon opening the exhibition.

Thank you also to all artists who entered the Adelaide Perry Prize for Drawing in 2020. Without you the prize would not be possible.

Thank you to our Principal Dr Paul Burgis for his continued enthusiasm and to Mr Tony Nejasmic, President of PLC Sydney Parents and Friends' Association for continuing to support the Prize.

Thank you to our Gallery Manager Mr Andrew Paxton, Secretary to The Croydon Mrs Karmen Martin and Art and Design Assistant Mrs Nicole Rader for all of your hard work and professionalism.

ADELAIDE PERRY GALLERY

Located in The Croydon
Corner, Hennessy and College Streets
Croydon NSW

AdelaidePerryGallery@plc.nsw.edu.au
www.plc.nsw.edu.au/microsites

Phone (+612) 9704 5693

Post C/- PLC Sydney
Boundary Street
Croydon NSW 2132 Australia