

Indivi Bacon

Memory- Place - Meaning

Oil

36 x 48 cm

NFS

Artist Statement

Born in New York in 2000, I moved to Sydney in 2016, where my family hold presence. When we moved, one of my first Australian experiences was to visit our family sheep and cattle property in the Northern Tablelands of NSW. A long tradition of connecting to my great grandfather began here, and somehow I was touched deeply by this place that is woven through our family culture. Barry who the portrait is of, has been working on the farm since the beginning. The portrait aims to capture the energy of the farm and his fundamental role in its evolution.

Peter Berner

The Lap Swimmer

Acrylic on plywood

90 x 91 cm

\$3,000

Artist Statement

Lap swimmers are solitary animals.

I live in Sydney's East near the oceans and pools which is the lap swimmer's natural habitat.

These are the people who spend long hours travelling up and down, lap after lap. It seems to me a strange mix of grace, physical exertion and meditation.

And with no distraction and no view but the relentlessly hypnotic pool bottom I imagine it benefits mind, body and soul. I hope this work captures this sense of quiet, solidity and heft I associate with committed lap swimmers.

It sounds very beneficial, so why don't I do more of it?

Alison Borodzicz

The Impasse of Reverie

Mixed media

30 x 40 cm

\$375

Artist Statement

Through quiet observation of initially abstract brushstrokes, figures and forms begin to emerge from finer markings of tinted charcoal, elucidating a wistful expression that softly emerges.

As such the figure in my work is not a portrait, but an expression of an introverted disposition. I am deeply inclined towards the inner world of thoughts, ideas and memories - an elusive space that can feel disconnected from reality. This feeling is brought to the fore in my work, which draws upon my formative experiences in music and theatre. From an early age I collected theatre programmes filled with sketches of period costumes and set designs that have had a palpable influence on my compositions. In a theatrical setting the inner, imaginative world is championed.

Damian Broomhead

The ritual dismemberment of Captain Cook at the temple of Ku, Hawaii 1779

Oil pastel on board

120 x 90 cm

\$4,000

Artist Statement

Contemporaneous accounts indicate that the Hawaiians viewed Cook as some manifestation of a divinity, specifically their god 'Lono'. Whatever that meant in the Hawaiian's cosmology it wasn't enough to prevent Cook being clubbed to death on the shores of Kealahou Bay in 1779. Afterwards Cook's body was carried up to the cliff top temple of Ku (god of war and sacrifice) where it was ritually dismembered, the flesh baked off, and the bones distributed amongst the warriors according to rank. To placate the British some were also returned and buried at sea. It is fascinating that relic making got underway so swiftly after Cook's death, the ceremonial dividing up of his bones by the Hawaiians for their own oblique purposes foreshadowing in a strange way the seemingly endless commemorations, memorialisation and mythmaking characteristic of the enduring heroic cult of Captain Cook. The gruesome beginning to his posthumous existence perhaps highlights as well his awkward status as highly contested symbol, both possessor and dispossessor, hero and villain.

Evie Cahir

Games With The Sun

Watercolor on paper

26 x 37 cm

\$2,000

Artist Statement

Games With the Sun is painted from a somewhat imagined place, a composite of locations that exist in my past and present. *Games With the Sun* serves as a reminder to take more notice of my surroundings, as it hints at the romantic view I hold of humble subject matter, specifically the glowing rubbish bins and glistening parked cars. The original scene has become more abstracted, creating an emphasis on essence rather than place. There is a subtle degree of realism, couched in abstraction and impressionist use of colour draws the viewer's eye to the spectrum of other-worldly afternoon light. *Games With the Sun* is an expression of the external landscape which also reflects my internal landscape, a cathartic and transporting experience. This piece aims to evoke the sense of warming sunshine and growing shade. The fluid marks made are an insight into my state of mind at the time, one of bliss.

Tanya Chaitow

The age of magic (3)

Acrylic on board

30 x 40 cm

\$1,200

Artist Statement

The age of magic is a series of paintings that inquire into the relationship between human beings and the mysteries of the creative experience. It is about the curiosity to search for the jewels buried deep within each of us that calls us to brave the rocks and depths of the unknown and to heed the siren's call. Referencing the Old Masters the hunger for magic has always underpinned the human experience and has explained religion, science, folk lore and fairy tales. *The age of magic* describes the courageous hunt for those priceless jewels that separates a mundane existence from an enchanted one.

Joshua Charadia

Peripheral View 9

Oil and acrylic on linen

71 x 92cm

\$4,500

Artist Statement

Peripheral View 9 is part of an ongoing series of works in which I take industrial scenes, photographed in passing, and render them in the 'slow' medium of oil paint. Through painting 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 ask the viewer to reconsider their passive perceptions of these anonymous objects and, with discerning eyes, become more aware of what is really happening in the world around us.

Michael Ciavarella

Cream

Oil on linen

61 x 92cm

\$1,200

Artist Statement

Drawing from found images is an important part of my painting practice. There are various approaches and liberties taken with respect to this. While the painting of this image is recreated faithfully, certain elements are exaggerated or left out, subtle alterations to colour and cropping made, as well as organic changes that occur in the painting process and the change of scale.

This painting depicts what appears to be an affluent couple sitting side by side laughing, in front of a large boat, with the text 'cream' added to the top of the image. Added partly for comical effect, the word could have various meanings, including an allusion to class and wealth.

The painting continues my interest in how we collectively or culturally read images, how they generate or negate meanings, and how they can distort and manipulate reality.

Patrick Cremin

Self Portrait in Fragmented Frame

Oil on board (framed)

30 x 24cm

\$550

Artist Statement

Drawing on fragmented memories and observations of Panania, the South West Sydney suburb where Cremin was raised, the work '*Self-Portrait in Fragmented Frame*' is from a series of work that explores dread and paranoia as a visual presence within suburbia. Utilising a monochromatic palette, this graphic portrait is in states of falling apart; where a fragmented frame causes visual imbalance and a colloquial side-glance evokes distrust. Cremin is a multi-disciplinary artist currently based in Sydney who utilises painting, photography and sculpture to explore notions of dread, conflict and control within the urban environment.

Dagmar Cyrulla

Stillness

Oil on linen

41 x 51 cm

\$6,500

Artist Statement

I regularly paint self-portraits for two reasons. I am always available and I enjoy the process of introspection and discovery. I learn more about myself every time I do a self-portrait. There is a great quote by Goethe; “We are all romantics looking for unity and meaning in a unified world”. I truly believe that we are all connected, yet we forget this, describing things that happen from the perspective of how and what happen to us, the “Self”. We find meaning in this and it helps give our lives context in the greater world. The ‘self-portrait’ is a way of reflecting on who we are as an individual and the “collective condition”. There are so many conversations that happen in our minds and often the same ones over and over again. When I paint the self-portrait I am completely present with myself, there is ‘stillness’ of mind and it is like meditating. I just am.

Margaret Dix

big pond II

Oil on linen

30 x 40 cm

\$550

Artist Statement

big pond II forms part of Margaret Dix's ongoing exploration of the role of imagery in creating a narrative. Exploring a family album depicting life in pre- World War II Java, Dix is struck by the significant role the small black and white photographs played in the stories of her late mother's childhood. Dix wonders whether these curated images provided the armature for her refugee mother's narrative or actually replaced her memories after displacement?

big pond II depicts a view from the family house. Dix has never seen this place but imagines its' many custodians including the first peoples, her colonial family and the Japanese occupiers, and wonders about their memories of this site. By disrupting the natural palette, using loose brushstrokes and a deliberate omission of the figure, Dix aims to speak to these shared experiences and capture the ambiguous relationship between truth and memory in her painting.

David Dixon

The Painters Lunch

Oil on canvas

36 x 28 cm

NFS

Artist Statement

The subject of this piece is a small group of my painting colleagues at lunch on a pleasant, sunny spring day. They were sitting under a tree in dappled light, totally engrossed in their conversation, and I immediately thought it would be a nice image to paint. I didn't want to disturb the moment, so I just took a few quick reference pics. This is the painting I made in the studio quite a while later, where I tried to recapture that lovely dappled light and the relaxed camaraderie of their lunch.

Cameron Emerson-Elliott

Mountain Pass - With Hounds

Enamel on toughened Starphire glass, hand welded mild steel frame

121 x 145 cm

\$3,500

Artist Statement

My recent work draws upon an ongoing investigation into, and desire to understand, what traditions of art making I can legitimately lay claim to. *Mountain Pass - With Hounds* incorporates mythical elements of my own families' history, in particular a story my father has told me of his mother's flight from Russia in the early 20th Century - and her travels through Georgia to Malaysia, and then Australia.

Through recent exhibitions of paintings and sculptures, and numerous un-exhibited studies and drawings, I have been exploring ideas of heritage and personal history. I've become enthralled with a particular form of Russian popular folk art from the 17th-19th century (the Lubok), whose connections to woodcuts and engravings from China, via Europe, I think of as a metaphor for the blurring of geographical borders and traditions. My execution of this work in enamel on glass also pays visual reference to traditional Russian lacquer paintings.

David Fenoglio

Skeletons R Scary

Oil on Linen

41 x 79 cm

\$2,500

2019 Waverley Art Prize – Highly Commended

Artist Statement

Skeletons or skulls are commonly used symbols in the history of still life painting. They are an obvious but powerful symbol because they remind us of our temporality in this physical body. A child's honesty can lighten these thoughts and perhaps make us feel more comfortable with a fact of life, death. The drawing of the purple skeleton in this composition was left at my studio door one day by my niece when she was trying to scare me. That interaction was the catalyst for this painting.

Yvonne Haber

My Father – 1949 Refugee

Dry point etching, mono print, watercolour

19 x 25 cm

\$420

Artist Statement

I created this portrait of my father as a tribute to his achievements. A Holocaust survivor who arrived from Poland in 1949, he became a Cardiologist and throughout his life has sought to give back to a country which has provided him with so much. I believe he is defined by his positive attitude and his capacity to always look to the future.

This mixed media portrait was created by second print off a painted mono print, then overlaid with a dry point etching to clarify the line work, then water-colour. Colour choice is intended to symbolise aspects of my father: Blue symbolizes wisdom, intelligence, and has a calming effect; green is the colour of life, renewal and energy; brown the colour of healing and warmth. These are reflective both of my father's positivity – of greener pastures, and the tones of his adopted home, Australian.

Yvonne Haber

Venice Alley Way

Mixed Media - dry point and watercolour

14 x 25 cm

\$420

2019 Waverley Art Prize Printmaking Prize Winner

Artist Statement

My love for Venice stems from it being a walking city, absent of the smells and noises of cars. However, as a major tourist location, the challenge is to find those hidden alleyways where locals freely conduct their lives.

As I sat at this corner, I could hear sounds of music from a nearby classroom window, parents and their children racing to get to school. Then silence. It was a hot spring day and the light had a sharp edge to it. The stillness and chiaroscuro of the midday sun gave this innocuous alleyway a sense of quiet splendour that captured so much of what I find beautiful about this city - washing hanging from a window, faded render, graffiti and worn buildings.

This piece is a dry point etching taken from my original sketch added with water-colour.

Marek Herburt

In Hot Sun

Acrylic

72cm x 96 cm

\$1,300

Artist Statement

I am absolutely in awe of the beauty in Australian flora. The complexity and variety of plant life intermixed with the vibrancy of colours is an ideal opportunity for me to apply an observation technique to colours in nature. I learned this technique while studying at the Lodz Academy of Arts. The technique is based on seeing colour through an opposite and contrasting colour. The result is that colours boost each other, creating a dynamic display.

My paintings are the result of three factors: what I see in nature, what I know about colours in nature, and what works best for the unique depiction in every painting.

The 'air perspective' in my paintings, which exists in nature, is also a result of observation. The warm colours in first plan and colder colours in remount parts of landscape create a perception of space and distance. Observation of colours in nature is my great passion and underlies my desire for painting

Bronte Hock

Nocturne with Cow, Lemons

Oil on Canvas

23 x 30.5 cm

\$460

Artist Statement

Nocturne with Cow, Lemons is a visual meditation on stillness, solitude, and the tranquillity of the night. Using the traditional oil painting technique of building colour by applying layer upon layer of transparent paint, Hock studies the strange and captivating luminosity of low light and its reflections on soft forms. The painting was completed over a lengthy sequence of evening sittings, in which the artist transformed her own nocturnal restlessness into a sense of peace. She hopes to encourage the viewer to find solace in contemplation of their surrounds.

Kirsten Hocking

Ayesha

Oil on canvas

31 x 25cm (unframed)

\$900

Artist Statement

Kirsten Hocking

Sleeping Man

Charcoal on cotton rag paper

53 x 79cm (unframed)

\$800

Artist Statement

This portrait began as a simple observation of tone and form; a close observation of muscles relaxed in unconscious sleep, their usual tension softened into gentle folds of skin. But as I drew I began to question. Where do we go when we are asleep? And even more intriguing... how do we leave behind the worries of our conscious mind and sink into the vulnerability of slumber, unguarded and fully relaxed?

Clara Lacy

Strelitzia nicolai

Graphite

70 x 105 cm

NFS

Artist Statement

Leaving London, after 23 years, for Hong Kong in 2016, Clara Lacy began a journey of unknown length—one that finds her in Australia now. Inspired by her passion for wildlife and the environment, she began creating new artwork in new locations... Moving eastward first, then south, she became fascinated by the mixture of stark contrasts and morphed continuities that she saw in the flora of these different places. The newly transient artist took reassuring comfort in the grounding stability of plants—extracting everything they need for life from their immediate surroundings and playing critical, symbiotic roles alongside other organisms and species.

In the subtle variations of the clustered foliage, painstaking detail in shape and shade display Clara's own symbiotic relationship with her subject.

Second Nature is a journey from fauna to flora, a transition from one hemisphere to another, a discovery of new habitat in which to take root.

Lisa Ellen Hughes

Pill makes me ill

Pastel

94 x 74.5 cm

\$1,500

Artist Statement

Suffering from PTSD, anxiety and depression, the portrait model Anthony, is prescribed medication designed to assist in regulating his illness, and yet causes him to be both absent and present from/in his life. Dreams become vivid and distorted sinister perceptions, leading to difficulty deciphering reality. The disfigurement in his portrait represents the claustrophobic feeling of being watched when in public, and encaged when in his home. The drugs designed to regulate his health, have antithetically culminated in a greatly diminished quality of life. The musical instruments provide Anthony with a calming internal response to his dystopic external environment, and offers an anchor in a world spinning out of control.

Elise Judd

Long Hot Summer

Mixed medium

52 x 62 cm

\$950

Artist Statement

In this piece of work I have merged contemporary and traditional techniques. I like the fact that they can work in harmony in a modern artwork. Using collage in my work allows me to blur the lines between what is real and unreal. I like people to view my work from a distance and then on closer inspection be surprised at its execution.

I have the young girl (painted in oil) shading her face from the strong Australian sun, or maybe she just does not feel comfortable with us (the viewer) gazing too closely at her.

The map in the background and on the bathers is also a reference to finding our place in the world and having moments in life when we feel lost and need to take a breath and look at the bigger picture before us.

Carissa Karamarko

Neat

Oil on Italian Cotton

40 x 30 cm

\$550

Artist Statement

Glazed-over and toying with a glass, I'm softly sitting on the edge of the couch. This nightly stop-motion occurs in silence, not bothering to switch on the TV. Why would it matter? I'm not here anyway. I live up here, in the protective cage of my skull, nestled between matter and nerves. I crawled up there a long time ago and I'm not coming out now.

The longer you live in this calcium house the less details you absorb from your way there. And then all of a sudden you find yourself sitting on the edge of that couch with the drink you don't remember pouring. Neat. You look into it and it looks back up to you. And then up with that glass you go back home.

Pooja Kaul

Lane Cove National Park (NSW Landscape)

Acrylic

30.5 x 30.5 cm

\$6,500

Artist Statement

As an artist, I am essentially interested in creating works that call for the participation of the audience to the same extent as my involvement in making it.

This painting is an abstract landscape recreation of Lane Cove National Park that I visit quite often. On one such visits to the park, as I was looking at the Lane Cove river from behind the bushes and trees, the silhouette of the branches was like a black curtain against the shimmering water in the background and the golden light of the setting sun falling on the trees behind. I decided to create an abstract art of the same using palette knife only, choosing to elevate the mundane to the realm of fine art.

Luke Kennedy

The Raid

Mixed Media

121 x 121 cm

NFS

Artist Statement

This painting is about the traumatic event of a police raid. Within a discontinuous space, motifs are arranged in a way that speak to this anxious experience, but also make reference more directly to the reasons for the raid, which in the artist's case is painting graffiti. A dangerous practice in a world where modern policing intersects with sophisticated surveillance technology. The viewer is presented with the artist's known world in upheaval; his field of colour and gestural marks are interrupted by the three central motifs that refer to the act, the moment that follows and the consequences that come with getting 'pinched'.

Stacey Korfiatis

Jennifer

Oil on canvas

160 x 82 cm

\$6,900

Artist Statement

As the vessels that house human consciousness, our bodies map the course of our lives. From birth, the scars, wrinkles, freckles and “imperfections” we collect tell our individual stories; tracking the growth and change of each unique experience.

Jennifer is a painting from Korfiatis’ *Atypical?* series; a collection of un-airbrushed, unaltered portraits which empowers both the subjects and viewers by challenging conventional definitions of beauty. In a world where sex sells, women’s bodies are dissected, edited and repackaged for collective consumption while holding women to impossible beauty standards. The empty white background, often used in advertisements and magazines, is used to critique this unattainable perfection presented as desirable.

Atypical? rejects the notion that beauty is homogeneous and the existence of a universal “normal” with respect to aspects such as age, sexuality, gender, ability or skin tone; instead indiscriminately celebrates the magnificence of bodies whatever their appearance.

Rosemary Lee

Shrub

Pencil on paper

110 x 80 cm

\$1,200

Artist Statement

Anything that hasn't existed since the genesis of the universe needn't survive until the end.

Henry Lewis-Thorp

Elder

Drawing

29.7 x 42 cm

NFS

Artist Statement

My drawing was completed in term 1 at school, the theme of the assignment being “The Human Form”. I chose to do a portrait and quickly realised I wanted to draw an older face; one with character, expression and depth.

After searching online, I found the face I thought was perfect for what I wanted to achieve – ‘Peterica’, a photograph of an elderly gentleman taken by Adde Adesokan from his ‘Hamburg’ series.

Peterica has a warm and inviting smile, with defined facial features and wrinkles that I thought would be fun to draw along with the contrasting deep blacks and bright white highlights.

The drawing was a slow process over a number of weeks – first to get the correct proportions, then adding layers of carbon to achieve depth and realism. I chose to draw using a carbon pencil to get dark tones otherwise not possible with graphite, whilst it’s not as messy as charcoal.

Although based on a photograph, imperfections in my work meant my character took on a distinct uniqueness, which is one thing I love about portraits.

Tanya Linney

A Two Word Written Order

Acrylic and flash on polyester

37 x 47 cm

NFS

Artist Statement

The painting titled *A Two Word Written Order* was created through a process of collage. Using text from the 1955 book *How to be a Good Wife* Linney has negated the words in the opening page by ruling them out with black texta, then using the now striped paper the artist has inverted this pattern through collage and painted this as the final outcome. Through this process both the words and their thread are pushed back against their own flow. Connected to ideas of space and presentation arising through deconstructionist philosophies this work speaks to both minimalist abstraction and a feminist narrative.

Clara Lacy

Alocasia macrorrhizos

Graphite

97 x 61 cm

\$3,500

Artist Statement

Leaving London, after 23 years, for Hong Kong in 2016, Clara Lacy began a journey of unknown length—one that finds her in Australia now. Inspired by her passion for wildlife and the environment, she began creating new artwork in new locations... Moving eastward first, then south, she became fascinated by the mixture of stark contrasts and morphed continuities that she saw in the flora of these different places. The newly transient artist took reassuring comfort in the grounding stability of plants—extracting everything they need for life from their immediate surroundings and playing critical, symbiotic roles alongside other organisms and species.

In the subtle variations of the clustered foliage, painstaking detail in shape and shade display Clara's own symbiotic relationship with her subject.

Second Nature is a journey from fauna to flora, a transition from one hemisphere to another, a discovery of new habitat in which to take root.

Aaron Matheson

Here he comes now

Acrylic Gouache on marine ply

50 x 40 cm

\$880

Artist Statement

My practice addresses the uncertain and chimerical nature of the body through painting. States of the body such as pregnancy, sex, illness and death bring into question commonly-held views of the body's 'splendid isolation' and invulnerability.

When painting, I like to purposefully foster instability and 'not knowing' by turning the picture upside-down, unconventional materials such as wax, and working from memory. Through painting I argue that the mismatch between representation and what is represented is the subject of painting itself. As Enrique Martinez Celaya says, the tension between the means and ends in painting "invokes a gap between our consciousness and the world and invites longing to span across it."

In *Here he comes now*, the figure seems to emerge from dark background tentatively but poignantly, growing both mammary glands and a skull simultaneously. As it stepped forward, I felt a sense of recognition: "Ah, there you are!"

Naomi McCurdie

Cooper Park with Red

Painting

121 x 121 cm

\$1,300

Artist Statement

This painting was inspired by a daily walk with my dog Red.

The scene depicted in the painting is my favourite part of the walk and a place my girls love to play.

Cooper Park is special to me because it is an area of wild bushland in the midst of a city.

It is my little oasis...a magical place, where I can be removed from the stress of everyday and have space to think.

Bridgette McNab

Asters

Oil on poly cotton

50 x 60 cm

\$1,200

2019 Waverley Art Prize – Highly Commended

Artist Statement

Employing a mise-en-scene approach to painting, *Asters* is part of a serialised body of work that examines fantasy, fiction and artifice. Created using a lexicon of appropriation techniques, I forge fictional realities in which my subjects live, combining art historical tradition with contemporary popular culture.

Viki Menlove

Finished!

Acrylic

40 x 50 cm

\$500

Artist Statement

Putting things out of reach is a forgotten art by these grandparents, as you can see.

Not that it helps much.

For the last six months our daughter and son-in-law have been living with us as they have decided they would like to bring their children up in Australia rather than Switzerland. These two have just turned two and three and are rowdy, active little tigers. They can't bear to be apart and can't not brawl over the same toy when together but even in six months things are getting more interesting, conniving little types.

Tonee Messiah

Family Tablecloth

Oil on canvas

56 x 61 cm

NFS

Artist Statement

Family Tablecloth describes the layered development of family history and culture in abstract form. Using the motif of a tablecloth that collects the spills and stains over a history of family meals and shared discussions, the surface speaks of rituals that develop family narrative. The fabric becomes a location to describe the nuance of story-telling and history building that stems from sustained, cyclic discussion.

Tonee is represented by GALLERY 9, Sydney & NICHOLAS THOMPSON GALLERY, Melbourne

Matilda Michell

Woman reading a letter

Oil on paper

39 x 27 cm

\$950

2019 Waverley Art Prize – Highly Commended

Artist Statement

I did this painting after seeing the beautiful Vermeer painting of the same title in the AGNSW for the Dutch Masters exhibition. I love the narrative ambiguity that the letter gives and the way it provides a fulcrum between her hands and gaze.

Sally Mowbray

Wild Weeds

Oil on canvas

55 x 70 cm

\$500

Artist Statement

My painting *Wild Weeds* began with a study from an antique Ikebana print as I liked its balances and imbalances. I worked over this with marks imagined and observed from clumps of urban weeds and their shadows which I love seeing growing amongst man made and planned spaces. I like the way they are improbable, unplanned, and doing their own thing and the way they provide a beautiful foil to their surrounds with a reminder of wild places, thoughts and possibilities.

Adam Oste

Burnouts off Sir Joseph Banks Drive, Kurnell

Oil on board

92 x 82 cm

NFS

2019 Waverley Art Prize – Overall Winner

Artist Statement

My work engages with the enduring representation of Botany Bay as a pristine landscape. Though the systematic intervention of sand mining, oil refineries and the infamous Sydney Desalination plant have transformed the Kurnell landscape; the National Park and Crown Land areas are still romanticised as pristine natural spaces. Indeed, the problematic myth of a landscape full of a virgin natural beauty that beguiled Captain Cook endures. My paintings are pushed to the precipice of abstraction where the illusion of pictorial space threatens to collapse; following the complex instability inherent in this mythology of purity. The works are painted directly from sites in these areas of Kurnell, representing the proliferation of illegal 4wd tracks and burnout sites in these areas that are frequently blocked, gated or systematically erased by environmentalists. Fundamentally, these paintings act to reveal and explore the ongoing contested nature of the Kurnell peninsula.

Victoria Owens

Banana Tree Road 1 & 2

Acrylic

76 x 122 cm

\$850

Artist Statement

I have always revelled in the light and heat of the tropics.

This diptych shows two aspects of the sun in the banana plantations of sub-tropical coastal Australia.

Banana Tree Road no 1 is a recollection of a back road drive from Nana Glen down to Coffs Harbour.

The road is aglow with morning sunshine leading down to the ocean.

Banana Tree Road no 2 leads to the setting sun in the west.

The yellow ute full of bananas signifies the end of the day's harvesting.

Banana Tree Road 1 & 2 was partially inspired by Brett Whiteley's Walk at Ubud 1979 which reflected his love of the tropical landscape and admiration of the French master Paul Gauguin.

Nick Pont

Nosey Bob and Shark

Oil on polyester

117 x 137 cm

\$4,000

Artist Statement

Robert 'Nosey Bob' Howard - Bondi (1832-1906)

On a balmy afternoon disaster struck. Nosey Bob's Horse had kicked him in the face causing his nose to completely implode. Disfigured & numb, Bob became alienated from society. His successful cabby business in ruins as his clients fled at the sight of him.

After battling unemployment, Bob decided to take the unfavourable job as the state hangman. His 60+ hangings throughout Australia did not help his already miserable social status. Although he did pick up the nickname 'The Gentleman Hangman' for his kind and professional attitude to the job.

Living on the fringe of the city at Ben Buckler Point, Bob enjoyed his spare time in Bondi gardening, raising pigs and shark-hunting.

Here, Nosey stands in the shallows carrying a juvenile Great White back to his timber cottage where he displayed his extensive shark tooth and skeleton collection.

Susan Roberts

Still Life Natalie

Acrylic

50 x 60 cm

\$400

Artist Statement

I have to thank a fellow artist, Natalie, for providing the material with which to create this artwork – hence the title *Still Life Natalie*.

With a background as a sculptor, I liked the three dimensionality of the subject and have deliberately moved away from total representation using close observation to capture the essence of the organic and non-organic forms.

Rowan Robertson

The Sun is the same, but you're older.

Oil on linen

102 x 102 cm

\$3,500

Artist Statement

The Sun is the same, but you're older is my response to memories of growing up on a farm in the Riverina, in south-western New South Wales. It's a studio painting built from photographs and recollections. I'm interested in using colour, composition and gesture to describe a scene, to create a sense of place that conveys what it feels like to be in this landscape; a remembered landscape of my youth.

Jenny Ryan

After

Acrylic

72 x 86 cm

\$3,500

Artist Statement

After was made in response to the attack in Christchurch earlier this year where innocent people were killed-an act of absolute devastation which engulfed a nation in sadness. I finished the painting on the official day of mourning and I had the families who lost their loved ones in my thoughts. In my way the painting was a gesture; an offering of flowers to acknowledge their loss and sadness. The rose to me has always signified universal beauty, love, life and death and in this case, also strength.

Justin Maurice Scivetti

Mountain Pass

Oil on poly cotton

60 x 75 cm

\$880

2019 Waverley Art Prize - Oil Painting Prize Winner

Artist Statement

Floating somewhere between the real and unreal this landscape imbues a type of fantasy; it appears mysterious and otherworldly conjuring a quiet narrative. Drawn from Jean Baudrillard's idea of simulation and simulacrum, and the topography of new and unfamiliar landscapes brings the work into fruition.

Caught in a moment of time the works navigates through a psychological landscape, the 'Mountain Pass'; a traversable route that passes between or over a mountain range to reach an unknown destination. With the use of light and shadow, vibrant hues, and attention to the quality of atmosphere the painting seeks to create a cinematic dreaminess

Yuri Shimmyo

The unexpected

Oil on canvas

30 x 30 cm

\$800

Artist Statement

I am a figurative artist born in Japan and have been calling Australia home for most of my life.

I am a big fan of paintings by Vermeer. I like his lights and darks, nuances and stories that one can imagine from his paintings. I got an idea of this painting from his 'Woman in Blue Reading a Letter'.

Although I love the subtle blues in Vermeer's painting, personally, I have been painting a lot of greens and blues for a while and I 'needed' to use some hot colours. So I chose yellow, orange and red.

Initially I was thinking of a woman reading a card that came with a gift box. I toyed with the idea of a big box with a ribbon, though I wanted to make it quirky, so I came up with a gift that seems like a snow man, delivered into the woman's home.

Sue Soliman

Characters from a Dream

Pastel crayons on board

61 x 45 cm

\$600

Artist Statement

The work is from the *Dreams* series which I recently made, and included five works. *Characters from a Dream* is one of these works. It is based on a dream I had where different characters emerged and connected with each other. The interesting aspect of dreams is that there is never, or almost never any logic, or limitations to what can happen in the dream. The image-making of this work involved a certain degree of intuitive re-invention of the dream. I tried to work in a spontaneous way, to avoid any inhibition or restrictions. However, from the beginning till the end I remained truthful to that initial point where everything started in a colourful, chaotic dream. I like the feel of drawing on the board. The contrast between the solidity of the surface and the subtle possibilities of the pastels can provide various ways of interpretation of the subject matter. The image can be perceived in different ways by the viewer.

Suzy Strout

St Mary's Lake - Wimmera

Mixed media

50 x 50 x 2.2 cm

\$200

Artist Statement

St Mary's Lake in the Wimmera more often than not has no water in it.....but as we drove around this time, it was full and beautifully picturesque. Mt Arapiles was in the background of almost every view.

I wanted to contrast its soft colour with the reflections in the still water whilst still emphasising the dry vegetation and especially the River Red Gums. Using acrylic paints on board allowed me to paint freely, to rub back and to dry brush, to create this impressionistic view.

Nada Suzdal

Bronte pool at sunrise

Pastels

54 x 44 cm

\$300

Artist Statement

As a child during the 1960s, Nada, like lots of other new Australians, spent lots of time at Bronte Pool. Nada has fond memories of Greek-Australians cracking open sea urchins and eating the pale-yellow caviar from them. She still remembers the strong taste of sea and dead fish of this delicacy.

Nada also recalls fishing off the pool with her siblings, using cunjevoi as bait and cooking the fish up for dinner. A lot of the cunjevoi and wildlife is no longer there, but Nada's warm memories of the Pool remain.

Nada decided to depict the Pool in warm, vibrant colours, as it reflects and emphasises her sense of joy. Nada enjoys working with pastels for when she gets the colour combination right, something clicks and she has a sense of satisfaction within her eye and heart.

Linda Sweeny

Carl

Oil

30 x 30 cm

\$500

Artist Statement

I have been painting with oil paints for some years. I have a great interest in portrait painting as I find that people from all walks of life are fascinating.

I created this painting of Carl from life. He is a wonderful subject to paint and is a great model. With this painting of Carl, I felt that he had a fantastic pensive look about him, which I hopefully captured in my art work. For this painting, I used a limited palette. I also kept the background loose and muted so that the focus would be on his face.

Helen Townsend

The wave

Oils

60 x 45 cm

NFS

Artist Statement

Seeing kids playing in the South Coogee rock pool on a hot summer day encapsulates the joy of the Australian beach life. I was inspired to paint that joy, and express our elemental, exuberant connection to the ocean. I spent a lot of time watching the water.

In the act of painting I was also aware of the sound of the sea and the laughter, screams and shouts from the pool.

The scene was challenging to paint, but I worked, driven to celebrate my love of the sea.

The Wave is a very subject-led painting, but after a lot of experimentation, the paint flowed for me -the grand crash of the wave against the wall of the pool, the water pouring in. The colours of the water, from the sparkling white of the wave to the deep greens, blues and purple had me exploring and experimenting.

Kin Kwok Tsang

An Angle

Oil on canvas

76 x 76 cm

\$495

Artist Statement

My painting is in the style of photo-realism, based on an image from Google maps. It is the Sydney Opera House as seen from above. I have called the work *An Angle*.

The challenge is to see a familiar building, an icon, from a new angle. We are all accustomed to seeing the Opera House from the ground, and it is imposing and impressive. When we see it from above, we see more clearly its geometry. Each perspective is a valid one and each adds to the character of the building, which is an Australian monument. We use angles to look at our lives. This perspective is a symbol of the way we look.

Matthew Tumbers

The vast edge of shuffle

Acrylic on boxboard

31 x 33 cm

\$1,200

2019 Waverley Art Prize – Acrylic Painting Prize Winner

Artist Statement

My entry to art is associated with memories of my mother's en plein air paintings of the bush and coastline. As she painted I would explore the surrounds and being very young would not venture far and returning intermittently I would see a painting materialise like some kind of slow and baffling time-lapse illusion. I have painted mostly to create video installations and studio/salon exhibition environments. As standalone pieces they are either abstract or landscapes or a feel between the two. A good painting experience for me is when I can make something that is both evocative and ambiguous.

Nat Ward

Heat on the Murray

Oil on canvas

93 x 93 cm

\$5,000

Artist Statement

The Murray River and surrounds provides an endless source of interest for my work.

This painting *Heat on the Murray* is based on the feeling of the river during the heat of summer.

The elements that I find most interesting are the ambiguity of forms, perspective and patterns. I want the viewer to be challenged by a scene that is more than an obvious landscape.

As I view this incredible ever-changing environment on my daily walks and swims, back in the studio I then hope to translate the rich colours, harmonious forms and endless markings of nature, into a painting that generates its own ecology, a system of both balance and reflection.

Allie Webb

Albergo Breakfast

Linocut

72 x 92 cm

NFS

Artist Statement

My work celebrates modern daily life with a focus around the dining table. It is the combination of observing relationships, symbolism found in objects and the many rituals associated with food.

Albergo Breakfast and *Before the Guests Arrive* are familiar, simple moments in an ordinary life. You are invited to fill in the details of their story.

Two women share their breakfast before entering the day. It is late morning. Did they stay out late the night before or just settling into the slow rhythm of their holiday?

A woman anxiously smokes a cigarette before preparing a haphazard dinner. It would seem more consideration has been given to her glamorous outfit and time appears as though it is running thin.

The prints are flat, black, and bold. They draw inspiration from facets of German Expressionism, pop and Memento Mori still life paintings.

Allie Webb

Before the Guests Arrive

Linocut

72 x 99 cm

NFS

Artist Statement

My work celebrates modern daily life with a focus around the dining table. It is the combination of observing relationships, symbolism found in objects and the many rituals associated with food.

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Grey Williams

Perceived contentment

Mixed media on paper

98 x 77 cm

NFS

Artist Statement

I draw to express positivity in people and life. My mission is to be an activist artist. I challenge the evident complacency around climate change in a way that is not difficult to look at, but at the same time carries the urgency of our plight on this planet.

My drawing *Perceived Contentment* was completed using a model in the studio. I have used inks and water based media. The initial figure drawing was done very quickly with a gestural intention. I endeavour to present a relaxed drawing that expresses the feeling of my subject. And thus the title of the drawing.

Andrea Wilson

Beach

Watercolour on paper

64 x 94 cm

\$1,200

Artist Statement

I am an architect and painter, and I like to draw upon the spatial and sensorial nature of things and place in my approach to painting. Sometimes I will notice the impression of a landscape or object which might have a particular colour or form, only to find on closer inspection that I can no longer see it. In those moments I believe my job is to draw out the impression rather than the actual. But to explain the sense of it by using observation of the actual.

Beach tries to capture the ever changing movement, colours, light and the smell of water on a beach on the Lane Cove River.

Andrea Wilson

Sunday

Permanent marker on paper

74 x 94 cm

\$1,200

2019 Waverley Art Prize – Drawing Prize Winner

Artist Statement

I am an architect and painter, and I like to draw upon the spatial and sensorial nature of things and place in my approach to painting. Sometimes I will notice the impression of a landscape or object which might have a particular colour or form, only to find on closer inspection that I can no longer see it. In those moments I believe my job is to draw out the impression rather than the actual. But to explain the sense of it by using observation of the actual.

Sunday is a fast drawing of my sleeping daughter on a warm Sunday afternoon with 2 dogs at the end of the bed. How deeply teenagers and young adults can sleep is a thing of wonder!

Myles Young

Holiday (Hoarders)

Oil on polycotton

92 x 102 cm

\$2,000

Artist Statement

Holiday (Hoarders) depicts an idyllic café type setting occupying this raft on a beautiful beach. The ambiguous clutter, flowers and objects brandished with hearts suggest this intimate raft scene is a happy place for the couple. Like many people and artists in particular, I have always grown up in curious houses full of paintings, rugs, sculptures, pieces of porcelain, antiques, flowers, trinkets and more. This work is a celebration of clutter and our possessions and how they help make an environment feel lived in, personal and enjoyable.