

# 2011 Tasmanian Art Award at Eskleigh

## Judges Comments

**Judges: Barbara Bolt, Michael Mark and Ken Smith**

Judges Commendations

We were impressed by the diversity and range of the works in show. Unfortunately Dale couldn't stretch the budget to award prizes to all the works that impressed, so we would like first to acknowledge a number of works that we would like to commend before announcing the formal prize winners

- Catalogue Number 29 *January* by Chee Yong
- Catalogue Number 51 *Cold Tea Cheshunt* by Richard Klekociuk
- Catalogue Number 113 *Stanley Nut – Summer* by Rose Teng Hong
- Catalogue Number 128 *Windbreak* by Melissa Smith
- Catalogue Number 156 *Rocky Cape Coastal Rout* by Lim Loughran

**Tasmanian Art Award - Acquisitive Award \$6000.**

**Catalogue Number 61**

***Slow – Acrylic on canvas***

**By David Lake**

In this painting by David Lake, two famous Australian painters meet – Clarice Beckett, the painter of evocative misty landscapes and Jeffrey Smart, most famous for his paintings of urban Australia. David has taken a subject very close to his heart – the contemporary landscape around Perth. In this landscape we are asked to sit and wait patiently for our turn to pass. Here is the very act of slowness. Whilst the road-worker leans convincingly and solidly against his “slow” sign, the witches’ hats dance a jig in the foreground. The painting is evocative atmospherically – a symphony in muted greys, the red/orange witches’ hat offer a counterpoint in rhythm and colour. There is great confidence in handling of paint, colour, rhythm and repetition in this painting.

## **Excellence in Watercolour - \$1500**

### **Catalogue Number 78**

#### ***Quinces***

#### **By Alison Wallace**

This is a very modest work that could have easily been overlooked. The judges didn't overlook it. We were, in fact, captivated by it. It is modest (small) in size, but large in ambition. It has demanded a lot of hard looking. We, the viewers, feel the intensity of Alison's observations by the way she has made this image. The work communicates by its own terms, that is, through the language of watercolour. Like all good watercolours this work has a freshness of execution and transparency of colour. It is a wonderfully controlled colour harmony and an intelligent composition that grows with sustained viewing.

## **Sculpture Prize – \$1500**

### **Catalogue Number 108**

#### ***Y-Spring (Series – Balancing Act)***

#### **By Andrew Klapche**

This sculpture combines an inventive use of modified agricultural springs (probably from an old ute) and traditional reflective viewing balls located in gardens everywhere. The elegant balance possesses motion and viewing pleasure achieved through a dynamic, angled support.

## **Commendation 1 - \$1500**

### **Catalogue Number 34**

#### ***Harmony Stone - Sculpture***

#### **By Mark Hoban**

This is a small work that was overlooked at first, but when noticed it held the attention of all the judges. This work combines three-dimensional form with two dimensional imagery. It combines human representation with the chance imagery of geological processes, a clever association of the artificial with the natural. And like all good sculptures, this sculpture rewards by being viewed from all directions, that is, in artistic terms "in the

## **Commendation 2 - \$1500**

### **Catalogue Number 105**

#### ***Above the Plains of Heaven – Oil on board***

#### **By Robin Wingrove**

This piece contains moments of great clarity, contrasted with the carefully modulated suggestion of the recession of space. In addition, the artist's use of colour, particularly in the middle ground, is most successful in the transition from the blue of the mountains to the green of the valley floor - seamless. Rays of sunlight crossing the mountain range are subtle and provocative, undeniably romantic. Robin's challenge, here, was to transcend the wedgetail eagle's well known presence and create an evocative and effective work.