

WOMEN'S ART PRIZE TASMANIA

2022
EXHIBITION.



womensartprizetas.com.au

Women's Art Prize Tasmania
acknowledges and respects the palawa
people as the traditional and ongoing
owners and custodians of lutruwita.

We pay our respects to elders past,
present and emerging, and acknowledge
that sovereignty has never been ceded.

LETTER FROM JODHI GOUGH PRESIDENT IGNITE WOMEN TASMANIA

It is with great excitement that I wish to congratulate the finalists and acknowledge the diversity of works of the Women's Art Prize Tasmania, 2022.

For 20 years, this Prize has celebrated and showcased the passions and talents of women artists across our Island home of lutruwita/Tasmania. It continues to be an integral part of Tasmania's arts and cultural landscape.

This year being the 20th Anniversary is significant and it commemorates the legacy and impact this Prize has had on social and cultural levels. It acknowledges the many artists, judges, partners and community members who have shared this amazing journey.

From its inception in 2002, originally established as Material Girl, fast forward to 2022, the state's only art prize for women, The Women's Art Prize Tasmania continues to provide women artists with an opportunity to raise greater visibility with their arts practice and to identify, promote, encourage and celebrate exceptional local and emerging women artists.

I commend and wish to recognise the Prize's Steering Committee, program partners and RANT Arts for you provide a critical platform where women's voices can be heard and where gender inequality is highlighted in the arts sector through the lens of artistic cultural practice.

Congratulations on this being your 20th celebratory year. May the Women's Art Prize Tasmania continue to showcase the resilience of our women artists, their stories and vision for the future.

Jodhi Gough
President
IGNITE Women
Tasmania



ABOUT THE PRIZE.

The Women's Art Prize Tasmania is the state's only female art competition. Celebrating its 20th anniversary, the prize aims to inspire, facilitate and celebrate the development of professional and emerging women artists in Tasmania.

This prestigious and exclusive competition consists of three prize categories:

- **\$15,000** acquisitive prize presented by the Trawalla Foundation,
- **\$3,000** Bell Bay Aluminium People's Choice award, and,
- **\$1,500** Zonta Emerging Artist prize.

The prize is judged by a panel comprised of recognised arts industry professionals. The prize is open to Tasmanian artists identifying as women. Entries are accepted across all mediums and open to artists of all career stages. The prize encourages artists of Aboriginal and Torres Strait island heritage to enter.

The Women's Art Prize Tasmania seeks to inspire through:

- Identifying, promoting, encouraging and celebrating exceptional local and emerging Tasmanian women artists,
- Exhibiting high quality and emerging art to the Tasmanian public,
- Increasing awareness of culture, Visual Arts and gender issues within Tasmania,
- Developing an extensive network of support for women's art in Tasmania through partnerships and sponsors, and
- Promoting artistic education and facilitation with schools and young people.



EXHIBITION DATES & LOCATION.

QUEEN VICTORIA MUSEUM

21 MAY - 17 JULY 2022

2 INVERMAY ROAD,
LAUNCESTON TAS. 7250



DEVONPORT REGIONAL GALLERY

5 AUGUST - 18 SEPTEMBER 2022

145 ROOKE STREET,
DEVONPORT TAS 7310



MOONAH ARTS CENTRE

30 SEPTEMBER 2022 -
29 OCTOBER 2022

23-27 ALBERT ROAD,
MOONAH TAS 7009





KITTY TAYLOR
RANT ARTS.



NATHAN TUCKER
RANT ARTS.



LOU CLARK
BELL BAY ALUMINIUM.



CHRISTINE HEPBURN
BUSINESS CONSULTANT.



VICKI CARMAN-BROWN
ZONTA.



SUE DYSON
ZONTA.



WORDS FROM THE COMMITTEE.

The mission of the Women's Art Prize Tasmania is to empower and celebrate women artists across the state. In this, its 20th anniversary year, our mission remains unchanged. Women's Art Prize Tasmania has become one of the state's most prestigious annual art prizes that encourages and inspires the creativity of women artists in Tasmania.

We are honoured to have been given the opportunity to continue to work with such incredible, talented and resilient artists. The importance of the award as an inspiration and focus cannot be overstated, with 168 entries submitted for this year's prize. Our sincerest thanks go to each artist for giving so generously of themselves to submit their entries and deeply appreciate their support of the prize.

Our thanks and acknowledgement go to the judges: Dr Ellie Ray, Georgia Spain and Melissa Smith. The time, expertise, knowledge and experience in shortlisting the 25 finalists and selecting the Acquisitive and Emerging Prizes is not underestimated and is very much appreciated.

Heartfelt thanks go to our partners and sponsors for their unfailing commitment to the 2022 prize. At a time when business and people are so challenged, their ongoing support of Tasmania's women artists is inspiring. In particular we acknowledge and thank Prize Partners: the Trawalla Foundation, Bell Bay Aluminium, part of the Rio Tinto Group and Zonta International (Area 5) for their support of the Acquisitive, People's Choice and Emerging Artist Prizes respectively.

We would also like to acknowledge Walker Designs, Think Big Printing, Foot & Playsted, Contemporary Art Tasmania, Junction Arts Festival and RANT Arts for their financial and in-kind support.

It is a thrill to welcome and acknowledge the Queen Victoria Museum & Art Gallery, Devonport Regional Gallery and Moonah Arts Centre as our new Venue Partners.

Congratulations to our 2022 finalists and prize winners!

MEET OUR JUDGES.



DR ELLIE RAY.

Prior to studying visual art, Ellie Ray was involved in live music and the performing arts. Ray has received numerous awards and grants including an Australian Post-Graduate Research scholarship, Darling Travel grants; exhibition development grants and an artist residency grant in Iceland through Arts Tasmania. Ray graduated from the School of Art, Hobart with First Class Honours in Photography, 1999, and a PhD in Fine Art Photography, 2003. Her work has been exhibited nationally in group and solo exhibitions.

Ray was Director of the Devonport Regional Gallery from 2008 – 2018 and in that time, developed strategies to attract new audiences. She established the Little Gallery project space for emerging and early career Tasmanian artists, and worked on the initial design for a new DCC Art Storage Facility. Her curatorial projects, 'Paper Moon' and 'Felt Presence' have toured nationally through the support of CAT Touring and the Devonport Regional Gallery.



GEORGIA SPAIN.

Georgia Spain is a visual artist and musician living and working between Sandford, Tasmania and Melbourne, Victoria. Spain holds a Bachelor of Fine Arts from the Victorian College of the Arts, where she was a finalist in the Majlis Travelling Scholarship and the recipient of Lionel Gell Foundation Scholarship. In 2020 Spain was the recipient of the prestigious Brett Whiteley Travelling Scholarship and in 2021 was the winner of the Sir John Sulman Prize and the Women's Art Prize Tasmania.

Her paintings explore the complexities of human behaviour; using narrative and storytelling to examine the cultural, political and personal. Her work frequently looks at ideas around human spectacle, theatricality, ritual and ceremony. She is interested in the emotional and performative exchanges between people in social and psychological spaces and in her paintings physical connection is explored through bodies in groupings.



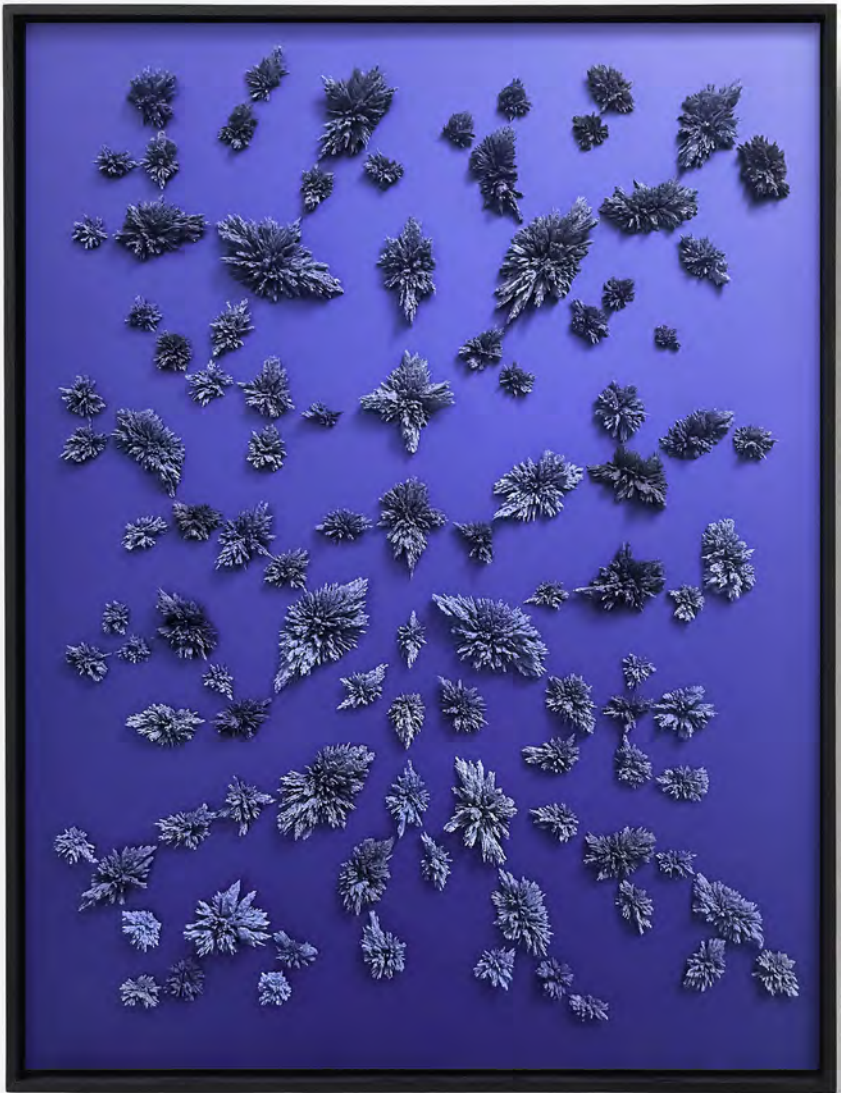


MELISSA SMITH.

Melissa Smith is a Tasmanian based artist who works primarily with print. She utilises traditional and new technologies to both explore and raise questions around the future balance of our landscape. She is drawn to remote places, which provide quietness and a sense of hope within our ever-changing world.

Smith's work has been exhibited widely and is represented in private and public collections in Australia and overseas including the National Gallery of Australia and in Regional Galleries in New South Wales, Victoria and Tasmania. Smith was recently named the inaugural winner of the national 2021 WAMA Art Prize in Victoria. She currently lives in Launceston where, in addition to her arts practice, she is a Roving Curator and Program Officer for Public Art with Arts Tasmania.





2022 EXHIBITION

ALICIA KING.

PSN-37.681039, 144.073219

2021

*iron, aluminium, mineral pigment, synthetic polymers, oak frame
47 x 36 x 6 cm*

PSN-37.681039, 144.073219 is a tactile sculptural work created using elemental materials and natural forces. The piece comprises clusters of magnetic formations, each formed by hand using magnetism to set iron and synthetic polymers into permanent, static forms. The work is an abstract representation of the natural environment and encourages the viewer to contemplate their connection with unseen forces and complex ecologies.

Image supplied by artist



2022 EXHIBITION

AMANDA DAVIES.

Head of P.C.

2021

oil on linen
40 x 30 x 2 cm

Head of P.C. is a figurative entropic painting of Penny Clive AO, a Tasmanian philanthropist and environmentalist. It reveals the sparkle of this enigmatic arts patron whose commitment to the arts is immense. In painting this sitter many times over a few years, the mimetic form of her image is gradually slipping away but her presence remains diligent.

Image supplied by artist



2022 EXHIBITION

AMBER KOROLUK-STEPHENSON.

White Wash I, after John Glover

2021

oil on linen

36 x 36 x 2 cm

In a simple gesture, my gloved hand wipes a detail of John Glover's 1836 painting depicting Ben Lomond. This performed act disrupts the original, underscoring troubled questions of absence and presence, possession and dispossession, and my own position as a white female of recent migrant ancestry.

Image supplied by artist



2022 EXHIBITION

ANDREA BARKER.

Gathering

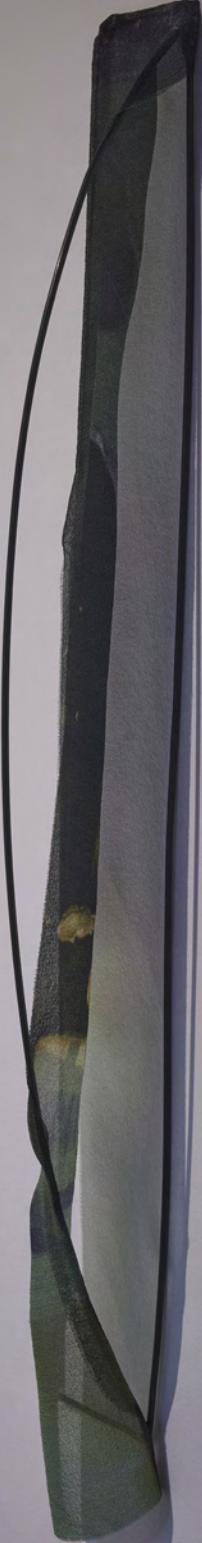
2021

ceramic

2.5 x 70 x 145 cm (variable)

Woman, nurturer, educator, thinker, has been at the forefront of social gathering and the immense cultural and geographical networks that bind each of us throughout time into a contract between nature and culture through touch. These objects, everchanging are metaphor for human relationships with the world and our senses.

Image supplied by artist



2022 EXHIBITION

BELLA DOWER.

Delayed Translation

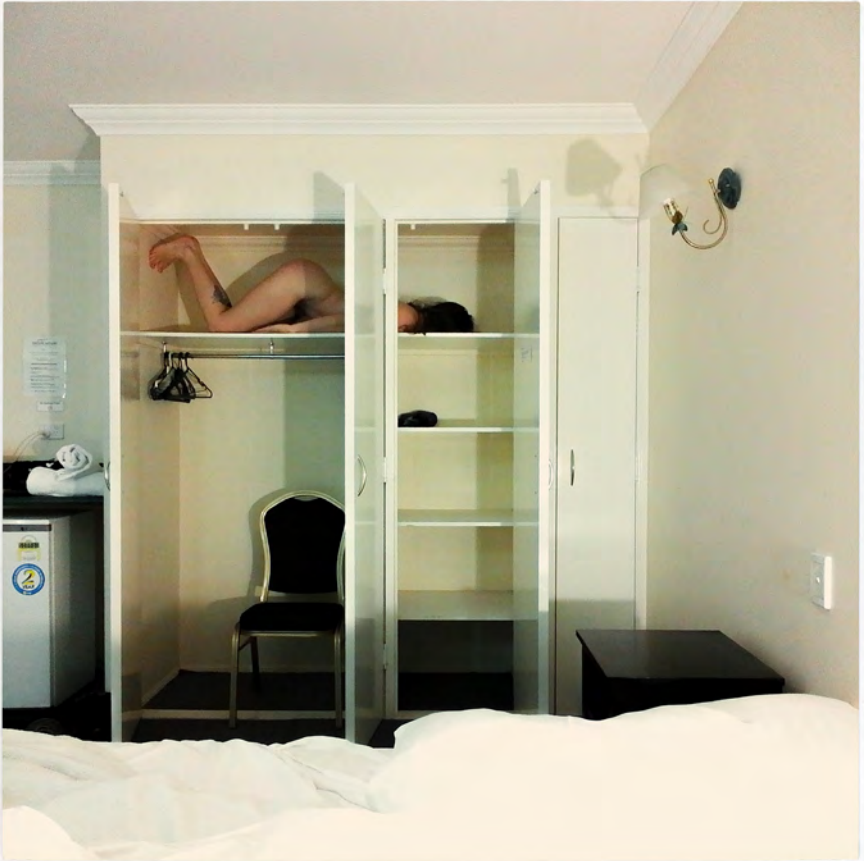
2020

oxidised copper wire, digitally printed silk
34.9 x 4.6 x 5.3 cm (variable)

Delayed Translation iteratively explores the notion of the present moment as being immediately past, and the assumption of 'flawed' recollection.

The harrowing experience of a shed fire on the artist's parent's property orchestrates this chance composition printed on silk. Familiarity and ambiguity brush together: oscillating between the bodily and material.

Image supplied by artist



2022 EXHIBITION

EDDIE JAMES.

Room 18

2021

*instant photography digital print on textured rag
100 x 84 cm*

How many bodies have passed through this hotel room? Filled with empty cupboards, tight sheets, lumpy pillows. An illusion of comfort, and homeliness. Contorting, conforming, disrupting, I seek comfort in the voids, using my body as language and location as parameter.

Image supplied by artist

The external enviro
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juste ... f with a certa
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the bel s body, whic
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ceived t others... To



EMMA BINGHAM.

Fold

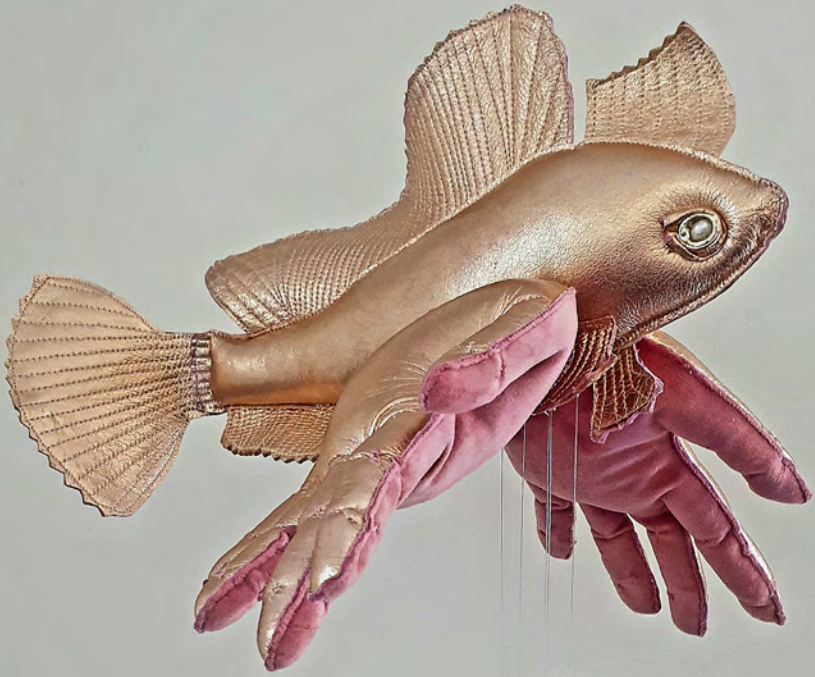
2021

mixed media on Awagami Kozo paper
137 x 97 cm

The body's surface folds inwards to create the maternal envelope: a shared borderspace of co-emergence, where the boundaries-of-being are blurred and porous.

Folding out into a world of intra-active encounters, through involution and evolution of experience, there remain tacit but ineffaceable traces and residues: the watermarks of other.

Image supplied by artist



2022 EXHIBITION

GABBEE STOLP.

Self Portrait as a Smooth Handfish

2022

lambskin leather, velvet, Derwent River water-cast sterling silver, natural pearls, thread, stuffing, found fishing line
42 x 23 x 30 cm (variable)

I pieced together this handfish; some attempt at resurrection. Every loving stitch felt futile. The stuffing doesn't resuscitate it. Its shimmering fins won't know the shimmering water, not like my hands do.

In 2020 we lost smooth handfish forever. Maybe you didn't know? We were quite preoccupied with ourselves then.

Image supplied by artist

ΠΦΚΣ



2022 EXHIBITION

ISABELLA FOSTER.

NIKE

2021

LED Neon

21 x 70 x 5 cm

Heaven's Gate, a New Age cult inspired by Science Fiction, the Bible, and Mark Twain, wore identical 'Nike' sneakers in a mass-suicide. Through time, Nike, the Greek Goddess became 'Nike' the brand, and 'Nike' the cult uniform. 'NIKE' the sign, is a meme of iconic influence in our nostalgia economy.

Image supplied by artist



2022 EXHIBITION

JANINE COMBES.

we belong, we matter, we are precious

2022

*contemporary jewellery: engraved vintage Australian coins, copper
group: 40 x 70 x 2 cm (variable)
each necklace: 40 x 22 x 2 cm (variable)*

British suffragettes cleverly used pennies to carry their campaign of votes for women to the wider population. In 2022 women have the vote in Australia but we are not safe, nor paid equally. My contemporary jewellery explores ideas of identity, belonging, and preciousness.

Image supplied by artist



2022 EXHIBITION

**JO
CHEW.**

Growing Blind

2022

*oil on canvas
170 x 120 cm*

A memorial to victims of domestic violence, this painting depicts a hunting blind - a shelter that reveals inequality, privileging the already more powerful hunter. But here, extracted, exposed, and set against a sea, different readings emerge - perhaps here it is a refuge, a hiding place for the vulnerable.

Image supplied by artist



2022 EXHIBITION

LISA GARLAND.

Rose, King Island Kelp Gatherer

2021

*giclée photograph printed from scanned large format black and white film
95 x 105 cm*

Rose spends her days gathering bull kelp along the rugged shores of King Island. She has a harvesting licence with the local factory. Rose arrived on the shores of King Island at the age of twenty. That was sixteen years ago.

Image supplied by artist



2022 EXHIBITION

LOUISE DANIELS.

Hearth Group

2022

*found charcoal and acrylic paint on Canson Montval 300 gsm paper
40 x 50 cm*

Gathered by the Palawa women of Tebrakunna, oysters were shared at the hearth with family. Discarded shells formed middens in the dunes from which these recently tumbled. That sand once ran red with the blood of our men, shot at the hearth by sealers who stole our women and girls.

Image supplied by artist



2022 EXHIBITION

LUANA TOWNEY.

timita payakati (12 possums)

2021

*ochre, charcoal, pyrography on possum skin
115 x 123 x 5 cm (variable)*

Aboriginal Possum Skin Cloaks traditionally started out as small enough to wrap a baby and skins were added as a person grew, so their cloaks grew with them. timita payakati holds the story of the Old People, and the stories of lutruwita told through ochre, fibres and fire.

Image supplied by artist



2022 EXHIBITION

LUCY HAWTHORNE.

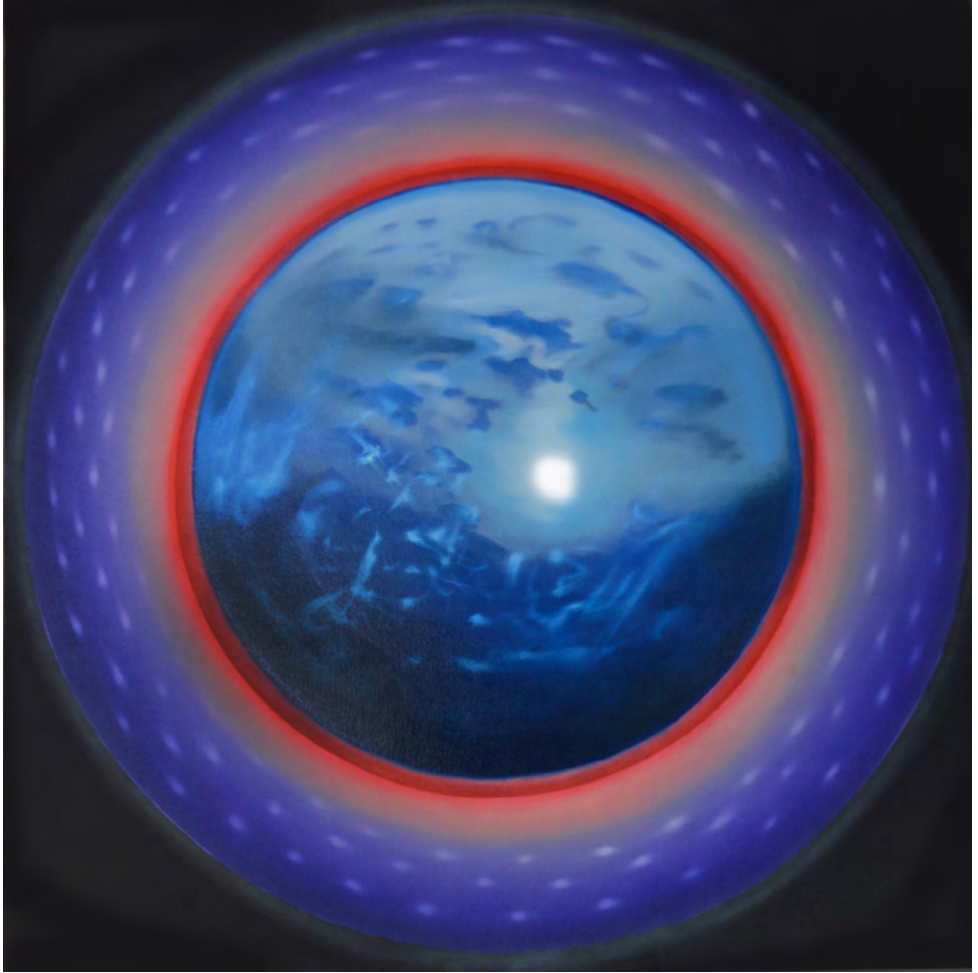
Performing the Abels (Frenchmans Cap)

2021

*digital print on rag
diptych, 30.5 x 40.6 cm each (unframed)*

Performing the Abels (Frenchmans Cap) is part of a larger project in which I climb and perform on Tasmania's highest mountains, known as the Abels. The work seeks to address the gap between artistic representations of the landscape and the experience of being in these stunning environments.

Image supplied by artist



2022 EXHIBITION

**MEG
WALCH.**

Elastic Galactic

2022

*oil and Acrylic Black 3.0 on canvas
120 x 120 cm*

Wet into wet is a painting process where colour and form are manipulated while the paint remains plastic and fluid. This technique involves the interplay between control and lack of control. During this window of time you can either kill or capture an image - allowing the unexpected to reveal itself. In this instance a nascent hopeful world is painfully birthed.

Image supplied by artist



2022 EXHIBITION

NICOLE O'LOUGHLIN.

Memo to the Prime Minister

2022

tufted mixed yarn on cotton backing
95 x 98 cm

Memo to the Prime Minister is a satirical work that reflects the current prime minister of Australia's complete lack of understanding, empathy, and connection to the women and girls of his constituency.

Image supplied by artist



2022 EXHIBITION

PENNY BURNETT.

Freedom in Restraint – Quinacridone Burnt Orange and Chrome Yellow Hue

2021

oil on Japanese ply and wire hanging system

45 x 200 x 8 cm

each panel: 45 x 30 x 0.3 cm

Freedom in Restraint is what 'lockdown' looked like for me. By limiting my palette to two hues plus white, I forced my own lockdown in painting. It was my intention to find beauty in restraint and to exhibit these works constrained by wire but free to relate to one another.

Image supplied by artist



2022 EXHIBITION

PENNY MASON.

Forest Floor

2021

watercolour on paper

75 x 106 cm

My practice draws from decorative traditions inspired by the natural environment. Motifs in this work include fragments of plants and discarded human belongings, yabby casts, geological features and forest litter.

The random format emphasises the role of chance in ecosystems where interrelated systems flow together in time and space.

Image supplied by artist



2022 EXHIBITION

**SALLY
REES.**

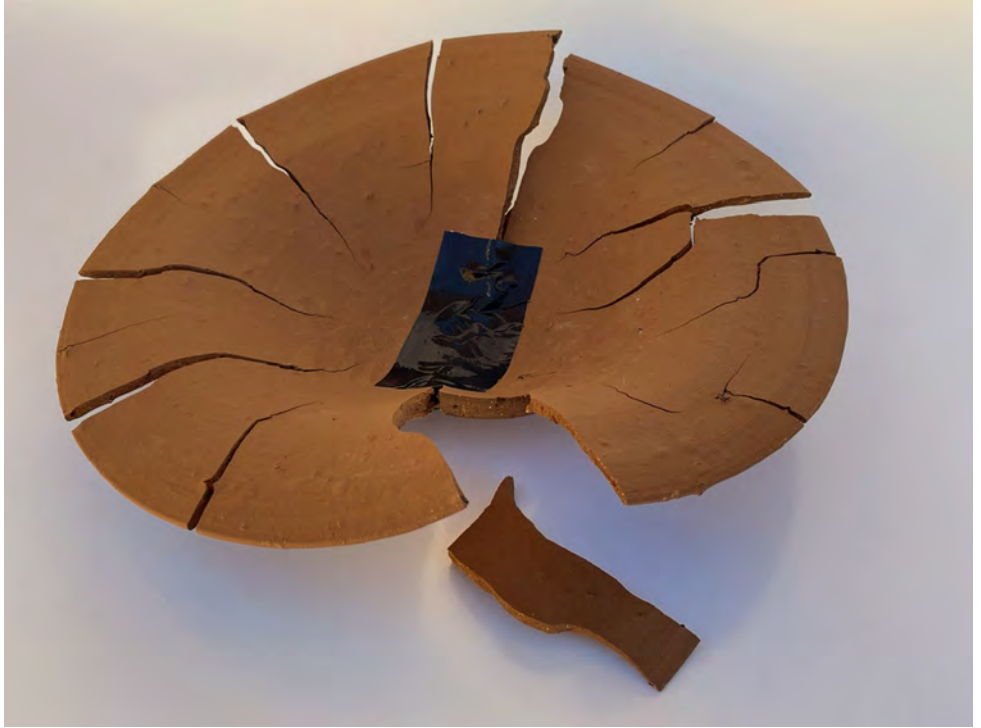
It Can Never Only Be One Thing

2021

*digitised found film footage with watercolour animation
(dimensions variable)*

I was recently diagnosed with ADHD (heavily underdiagnosed in girls and women). This video illustrates one aspect of my neurodiversity; the animated element - a flawed and fluctuating signal - manifesting the way my attention flickers and wavers constantly between foci, always obstructing what should be the simplest cognition.

Image supplied by artist



2022 EXHIBITION

SERENA ROSEVEAR.

What use a vessel?

2022

*clay taken from the artist's suburban garden on unceded lands, wire, Gaffa tape.
8 x 32 x 29 cm*

Neighbour to its kin, which I nurture to grow sustenance for my body.
From infinite potential to sintered, barren, defunct.

What kind of death will my grandchildren endure?
Will they experience abundance? Probably not.

What use is a vessel that cannot be filled?
More Gaffa tape is not the solution.

Image supplied by artist



2022 EXHIBITION

SUE LOVEGROVE.

Standing at the water's edge (No 568)

2021

acrylic and Ink on linen
100 x 140 cm

Standing at the water's edge invites one into a private space of reverie to reflect on the fragility and fleeting nature of the life and movement of water – the constantly shifting light patterns, the movement of wind imprinting on the surface and the rhythmic pulsing soundtrack of place.

Image supplied by artist



2022 EXHIBITION

TASH PARKER: CONCEPT, MUSIC,
DANCE PERFORMANCE
URSULA WOODS: VIDEO, DIRECTION

The Fall

2021

*single channel video
(dimensions variable)*

In moments of crisis it feels like time slows down.

Filmed at 200 frames per second this video creates a parallel narrative of suspended time.

The song was written and produced with Becki Whitton aka Aphir.

Image supplied by artist



2022 EXHIBITION

URSULA WOODS: FILM, CONCEPT,
GAELIC TRANSLATION

NEIKA LEHMAN: POEM AND
PALAWA KANI TRANSLATION

RISA MURAMATSU RAY: DANCE

HILARY WOODS: SOUND

Hiraeth

2021

*16mm film, poetry, sound
two channel video, dimensions variable*

mina lumi
nina manta
mina niyakara tapalti nina tu

Tá mé anseo
Tá tú ansin
Aithrím uaim thú

I am here
You are there
I miss you

Hiraeth, a Welsh word with no direct English translation, broadly means the grief for the lost places of your past.

The work explores displacement and disconnection of people, place and language both historically and presently.

Image supplied by artist



2022 EXHIBITION

ZOE GREY.

Lean In

2021

acrylic and oil on canvas
103 x 100 x 5 cm

I walk to my summer studio, along the rocky western edge of lutruwita. After the rippled stones but before the brightest patch of lichen, two rocks lean to almost touch. They only appear when you reach the right angle. The moment is fleeting, but in this painting it stays.

Image supplied by artist

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