

**10<sup>TH</sup>**  
ANNIVERSARY

**RACI INSURANCE  
TASMANIAN PORTRAITURE  
PRIZE 2017  
CATALOGUE  
OF WORKS**



**RACI INSURANCE  
TASMANIAN  
PORTRAITURE  
PRIZE**

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# Foreword

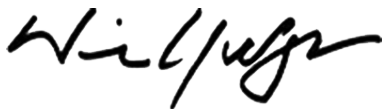
The Tasmanian Portraiture Prize is a celebration of young and emerging Tasmanian artists.

Now in its 10th year, the TPP has grown from strength to strength with entry numbers increasing each time. Now it's become the premier art prize for young Tasmanians.

Entrants are all Tasmanians aged 30 and under who create a portrait of a living Tasmanian, of someone important to them. They work across many disciplines with past award recipients choosing media such as digital, painting and photography.

Our creative industries sector is an important part of our economy, and increasingly of our visitor economy, and we plan to grow the sector to support more artists and local jobs, especially for younger Tasmanians. That's why we're providing \$1.44 million in new funding in the 2017-18 State Budget to support and invigorate Tasmania's youth arts sector, improving social health, wellbeing and employment opportunities through arts education and engagement. Importantly, this funding will assist to identify pathways into professional careers, provide greater opportunities for participation in Tasmania's cultural life and increase the motivation and engagement of Tasmania's young people.

Thanks to RACT Insurance for supporting the Tasmanian Portraiture Prize and congratulations to all entrants.

A handwritten signature in black ink, appearing to read 'Will Hodgman', with a stylized, cursive script.

**The Hon. Will Hodgman MP**

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# Trent Sayers

CEO, RACT Insurance

This year we are proud to celebrate the tenth anniversary of the RACT Insurance Tasmanian Portraiture Prize.

Over the past 10 years we have watched this competition grow from humble beginnings into somewhat of a rite of passage for the amazing emerging artists Tasmania continues to produce. Each year I thoroughly look forward to reviewing the competition entries and it is always remarkable to see the calibre of works submitted.

With more entries than ever before, this year's Portraiture Prize is an outstanding representation of Tasmanian artistic talent. Again, we have seen fantastic participation from all areas of the state, with entries from early career artists already making waves in the industry, to young teens with skill beyond their years.

Reading the artist statements, it has been incredibly interesting to learn the motivations behind each piece. This year's artists have demonstrated an

impressive ability to express their intent and explore their inspirations in a manner that provides real meaning to their already visually engaging works.

I am happy to say the RACT Insurance Tasmanian Portraiture Prize plays an important role in Tasmanian artistic development, and is often recognised as a key stepping stone to a successful future in the arts.

A team of highly committed individuals work tirelessly to ensure the continued success of this competition and I hope we can celebrate many more anniversaries in the future.

I would like to extend a big thankyou to our amazing judging panel for donating their time and expertise to supporting the young artists who have given their all to participate in this exhibition.

Congratulations to those who were lucky enough to be shortlisted and I wish all entrants the best of luck in their future artistic endeavours.

# Abigail Giblin

West Hobart



*I Carry You Here*  
Digital photography

The feeling of wintery Tasmanian ocean on my skin reminds me of what shock felt like. I am numb, yet every cell is aware that I am here.

To experience loss is a monumental life moment, one that is transformative and vulnerable. My current ongoing practice explores the use of flowers for making tangible the intangible, among a culture that lacks ritual and open discussion about death.



# Amber Perez-Wright

Hobart



*My friend  
Jon is lonely*  
Oil paint  
on board

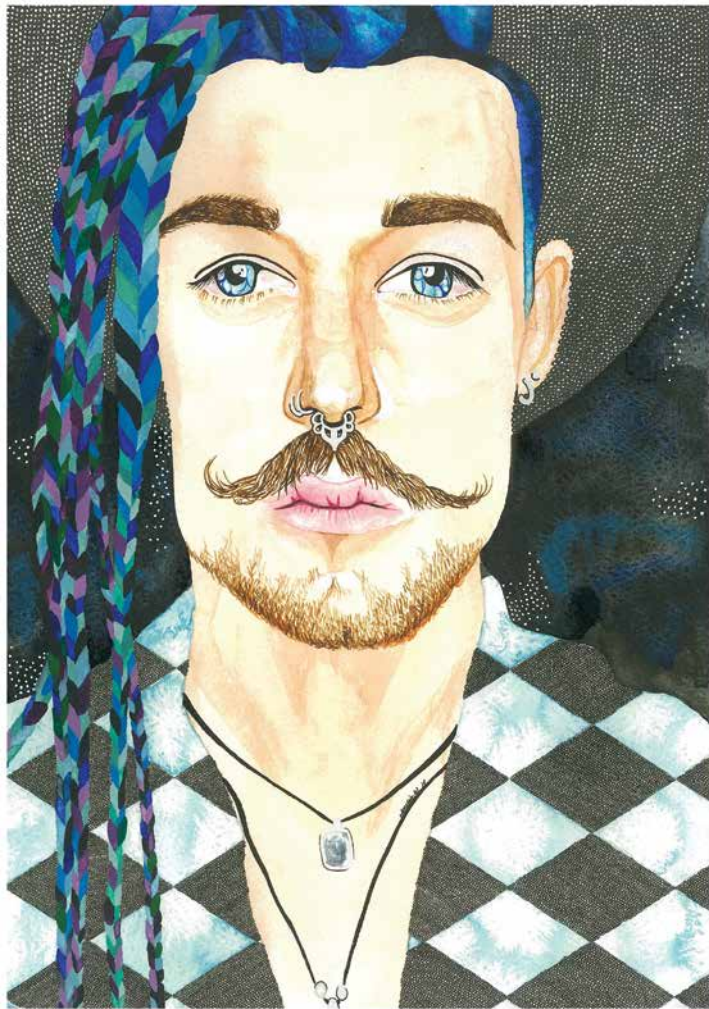
In evolutionary terms, our reliance on each other has ensured our species' survival. Loneliness is born of this desire to connect, a need as intrinsic to us as hunger or thirst. I try to tell Jon that it's alright to feel lonely sometimes. I tell him to get out of bed but instead he buries himself further under the blankets. He's being facetious about his feelings; he is pining to the point where it becomes a self-deprecating charade, and he

becomes a caricature of himself. I know his longing is genuine. We all know how acutely the lack of connection can be felt. Why is it so difficult to express earnestly?

This work aims to widen the spectrum of our communication; to include in our narratives the days that love is not found, and beds are not made.

# Amelia Whiterod

Mowbray



Dylan is such a chameleon, a chameleon that rarely strays away from the colour blue. Blue hair, blue eye shadow with hints of glitter and blue roller skates. Dylan is so incredibly accepting of others, he treats everyone with love and kindness and is so giving of his time and talents to others.

As I commence my paintings, I find myself enveloped in a thick fog. The veil from conscious to subconscious becomes transparent and thin. Time dissipates. I lose myself in unexplored thoughts and express feelings I cannot bring myself to articulate. The canvas becomes my way of expressing so many thoughts and emotions I struggle to express; love and affection. I believe I show these emotions through each brush-stroke and pattern making. The finished product is the culmination of my conscious choice to paint and all the wonder and terror of my subconscious.

*Blue Dylan*

Watercolour, ink and pen

# Andrew Green

Launceston

Happiness comes from freedom.

*Paul*  
Photograph





# Brodie Weeding

Burnie



*The Cheeky Centenarian*  
Photograph

Meeting Elsie King inside her Smithton residence was literally taking a step back in time. Arriving to meet her for a photo on her 100th birthday, I was somewhat surprised at how frail she looked sitting in her lounge chair; that changed as soon as she greeted me. A smile big enough to light up the room and a touch of cheekiness in her personality that I could tell had lived with her for a long time. It was a busy day for Elsie with family, friends and media from around the area coming to see and congratulate her on this momentous milestone. After the usual family photos, Elsie actually put forward the idea of a photo with her birthday cake, which I wasn't expecting but happily obliged. Whilst setting up I kept an eye on Elsie, mainly to

make sure she didn't lose her balance as she looked a touch light on her feet but also to try and catch a glimpse of her with her guard down. I noticed Elsie's mind had wandered off for just a moment, which was when I fired the shutter. At first glance it may appear fairly straightforward but take into account the smaller details in the room. The timeless interior of a house well lived in, the family photos on the wall, the ticking clock, the birthday cake with a message that contrasts with Elsie's expression and of course the ever protective brother in the background keeping an eye on his big sister. Elsie is a beautiful person who has given a lot to her community over the years and on this day it was clear the community has not forgotten that.

# Caitlin Silberberg

Seymour

*Guardians of the Gate*  
Photograph



This image was captured using old fashioned camera techniques on photographic paper. It is an image of my younger sibling and our dog. In order to create the image, there were a lot of steps involved. I had to develop my image in the dark room. This took several attempts, as it is rather easy to mess up and a rather time consuming process. This image captures children and the bond between their

animals in rural areas. Growing up in a rural area can be challenging and you are brought up to guard what is valuable. Hence why my image is called Guardians of the Gate. This title captures a child's role in a situation much bigger, colder and more frightening than she could imagine. Regardless of this situation, she is tough nonetheless.

# Cordell Richardson

Wivenhoe



Renowned Queenstown artist Raymond Arnold offers a refreshing take on the West Coast. He has found clarity in the West, a place where he thrives and can produce his internationally sort after art.

A small but strong West Coast art culture has grown and in a lot of respects was led by Arnold. He talks of being constantly inspired to explore the natural and heritage values of the place he calls home – the people and the vast rugged landscape of mountains, forests and rivers.

Whilst being a multi award winning artist Raymond remains down to Earth. One of the more recent wins for Raymond was the 2017 Glover Prize, yet Ray remains humble and welcoming. A guy, his partner, four whippets and art all alive and well in Tasmania's West.

*Raymond Arnold*  
Photograph on canvas



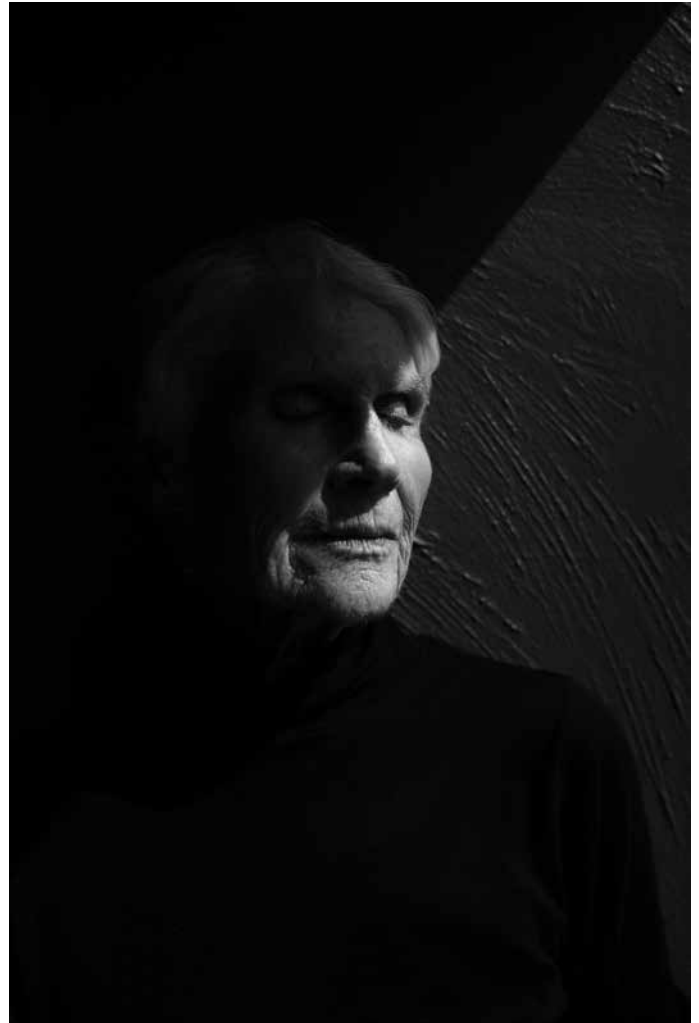
# Daisie Bindoff

Hobart

Last year, I began to photograph my grandmother as I wanted to have some visual records of her and our relationship. In my photography, I am interested in the presence of light and shadow and the subsequent interaction of those elements in an environment. For these images of her, I hoped to transfer some of that interest into my exploration of portraiture.

In this photograph, I wanted to convey the feeling of a life that has been lived. I attempted to express this sentiment through the placement of the shadow over her features. This shadow, to me, suggested the time that has passed and the time that is yet to pass. When I showed the image to my grandmother, she commented that, to her, it did not necessarily describe a personal moment, but was more representative of the experience of life.

*Grandmother, 2017*  
Photograph



# Dexter Rosengrave

West Hobart



*Wrestle/Self Portrait*

Video

<https://vimeo.com/222336371>

Recently I've been engaging in performances that highlight the pain, endurance and frustration of existing in this world as someone with a female body. My initial concept for this performance was to showcase my strength and determination by wrestling an unrestrained boxing bag until exhaustion. I initially did this for two and a half hours in an attempt to disrupt society's notions of gender and body. However, during the performance I began to realise that I was actually wrestling with myself, not with society; the video represents and articulates this battle. It's unrelenting and at times excruciating. Through this performance I uncover my engrained misogyny. I found this

extremely confronting but it is not surprising since I live in a world that oppresses the feminine out of fear. Through observing myself I discover that I often use society's ideas of masculinity as a mask to hide behind, rejecting vulnerability because of its association with femininity. The performance demonstrated this was unsustainable, and that vulnerability is fundamental to the human experience. Self-aware until I enforce a self-inflicted agitation, I transcend my own discomforts – further transforming my ideas of gender, body and identity. In tears and exhausted, I end realising there's more power in acceptance, not resistance, of self.

# Emily-Rose Wills

West Hobart



*The Mistresses of Jupiter*  
Photograph

An organic moment appears a staged fairy tale; a well of feminine strength and energy shone as we silently undressed without conferring. This place, this time, this experience, marked the beginning of a new understanding of home. Where I once looked to place, I began to look to people. I sought experiences rather than reflecting on memories. These women, this circumstance, brought me to be present in the now rather than relentlessly reflecting upon the past.

This is a small, yet integral, glimpse into a journey of growth and development through relocation... Although beautiful, I have not felt that Hobart is home, and perhaps this rings true from a geographical standpoint, for I have lived and

loved my natal place my whole life. Nevertheless, I have developed a fondness for specific locations linking to experiences and people.

Place is the axis in the composition of my understandings, thoughts and idea of self. Familiarity offers warm comfort to the tension of intellectually understanding home, the tension between two places, the pull and tug of geography. Yet it settles. In the feeling of bare-naked skin kissed by sunlight, caressed by the breeze, with undemanding companionship. The mistresses, the natural environment and learning to know my body and my mind in another city; the notion of home is shifting. Abstracting.



# Felicity Lovett

South Hobart



Another Tasmanian soon to be lost to the North, this painting is my attempt to symbolically keep my friend close at hand. After all, why would anyone ever leave Hobart? We have everything we need right here. Everything. Right?

Jack is one of the more well-travelled (and possibly restless) people I know, and has shifted from country to continent for most of his life. This time, he's taking what I'm gonna call a 'leap of love' and try his hand at some new life moves.

*Fallout*  
Oil on canvas

# Georgia Lucy

Fern Tree

This is Neville. He is my musical mechanic. This year marks the 35th anniversary of Neville's running's of the Sky line service station. This sign hangs in that service station which is situated on Huon road slightly below the KEENS CURRY sign and above the skyline of Hobart.

His lovely wife Lynn operates the till, bowzers and serves chocolate coated raspberry jellies. Last October on my way down the mountain, Neville showed me a picture from a long time ago of a band playing in his service station. I asked if our band All the Weathers could put on a gig there too to help us raise petrol money for our tour to Perth and back. He was stoked. Four bands played.

We asked him to service our 1992 Toyota Seca before our ferry date. He went to the garage to get a 'special tool' and returned with this hand crafted glitter star wand. He waved the wand over the bonnet and sent us on our way. The car got us there and back in 14 days. We drove right through the South Australian mid latitude cyclone that caused the state to black out for 4 of those days.

*Cheerful Whistling Permitted*  
Drawing



# Grace Chia

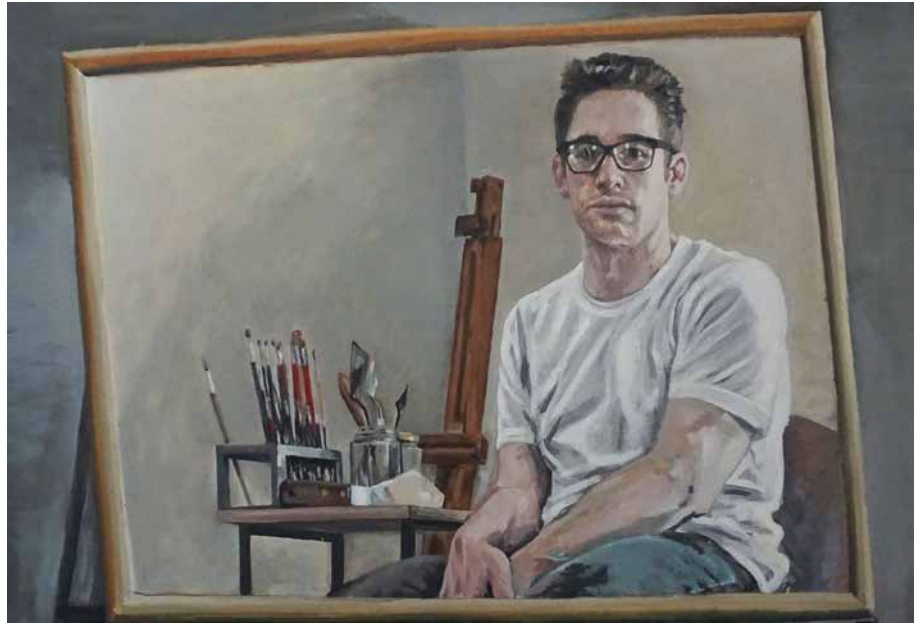
East Launceston



*Hydrangea*  
Photograph

A whimsical, conceptual piece celebrating the diversity of people and plants in Tasmania, neither originating on the island but both belonging.





*Portrait of an Artist*  
Oil on canvas

Portraiture creates the opportunity for a sitter to see themselves as others might see them.

Even more so, it creates the opportunity for the artist and sitter to influence the memory of how that person was seen by others, long after it is possible to actually see them in that state (or at all).

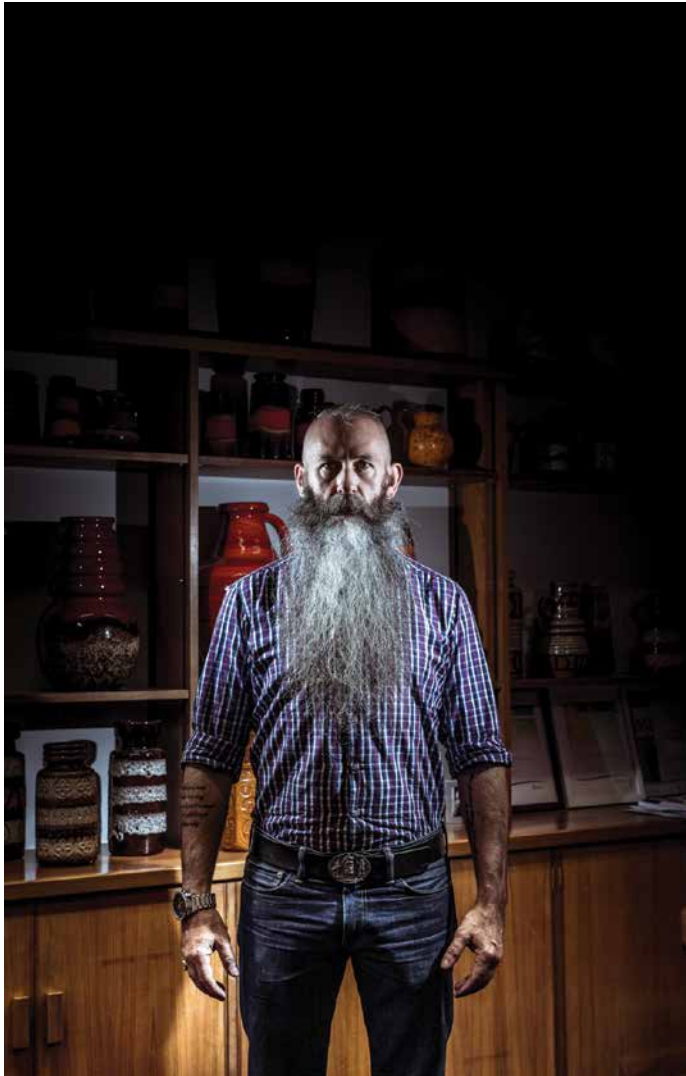
Rather than just demonstrating the visual qualities of the sitter, though, it is also an opportunity for the artist to demonstrate their own, unique way of seeing.

The reflection of the artist in the mirror is, in reality, an image that is both exclusively available to that artist, and completely unavailable to the artist (without the aid of a mirror).

In painting a mirror that contains the reflection of an artist, this image is absurd. It allows the viewer to see the reflection of somebody else as they look into a mirror.

# Jasper Da Seymour

Launceston



Strength is built through the foundations of life, promoting development upon resilience. Amplifying strength of character exponentially, bringing a source of light to those around us.

We can be the greatest version of ourselves when we learn to embrace our reality, unconsciously giving permission to those around us to shine to. We are change, we are power.

*Beacon*  
Photograph

# Jenelle Lovell

Howden

Divorce is on the rise, but so too is unhappy cohabitation. A child of a toxic family unit does not always have someone to look up to, or the luxury of a mentor. The most important person for that child often must be themselves. Learning this is a lengthy process and knowing oneself, outside that trauma, might not be achieved until later in life.

Nosce Te Ipsum, a self-portrait, represents one such journey, not easily discussed in words.

A mixed-media piece, created predominately in a soft gouache palette with an illustrative style, helps to demonstrate the dissociation from reality a child might feel in this situation. A full nest placed upon her crown illustrates the constant influence of the family and the hidden cracks.

Wilderness grows around her and pure white moths settle, representing transformation. Her naïve heart is worn for all to see, but she is never as happy as she seems.

With an unfocused gaze towards the turbulent sky, she contemplates her first bite from the apple and the guilt associated with her hard-won independence. Nosce Te Ipsum attempts to pull back the veil on the silent struggle of a broken home and the importance of unrelenting kindness.



*Nosce Te Ipsum*

Mixed media-gouache, ink and acrylic

# Joohee Lee

Sandy Bay



*Ranae Hewitt (Jung Kyeong Ran)*  
Watercolour on paper

I first met Ranae at the University of Tasmania. I was promoting my home university as I'm an exchange student from South Korea. After a while of conversation, I was very surprised when she mentioned that she was born in Korea. She said that she was adopted from Korea into an Australian family when she was an infant. The tradition of domestic adoption has not been looked upon favorably due to the broken family line. I felt so sorry and shameful about what happened to her as a Korean. However despite all of these difficulties, she looked at her situation very optimistically and lives her life with fun and energy. I was very impressed and couldn't help but hold her in respect.

As I felt Influenced by her lifetime, I wanted to draw a happy wonderful moment from her life; her wedding day. Her wedding photograph was in gray scale, so I created color by using my imagination while I'm drawing and thinking about her day.

I hope Ranae continues to shine brightly as her life goes on.



# Joshua Andree

Granton

The intention of this painting was never to be a clear cut portrait of a young man, yet over the course of making the work, I was able to get an invaluable insight in to the life of young artist, Tim Coad. Tim holds remarkable confidence in how he speaks about his own work, and the work of others, including mine. This painting became very much a collaborative effort and I was able to see Tim come out from his normally shy, reserved persona. I hope that through working with Tim for the duration of the painting, over multiple sittings, the portrait suggests his softness and reserve through its pale hues and fluid forms yet striking confidence through composition and the boldness of the painted mark.



*Second Season*

Oil and acrylic on canvas

# Kirsty Flint

Tolmans Hill



*Palawa Man*

Soft chalk pastel, acrylic paint, pencil on canvas

In this portrait, I applied an intimate technique to the canvas, working directly with my bare hands. I used Rembrandt soft chalk pastel to create the face and the background. I subtly incorporated acrylic paint onto the tie. I blended soft chalk pastel to create the various light and dark shadowed areas.

I incorporated an Aboriginal stylised background, which connects to the sitter, David's own cultural background. David is a young and proud Aboriginal man, his people being the Tasmanian Palawa People.

David was born into the small and isolated community of Flinders Island. David left his family, community and home when he was 15 to seek further education. He was extremely homesick at first, suffering "culture shock" missing his family and local community from which his Aboriginal cultural links were derived.

He is now an associate commercial lawyer at Worrall Lawyers and is an inspiration to the Aboriginal community, not only for being a successful lawyer but also for being a talented ultrarunner.

David has achieved many accolades and awards for his running, including four national records. The aim of the painting is to demonstrate the continuity and adaptability of Aboriginal culture in the modern world.

# Laura Gillam

Bellerive

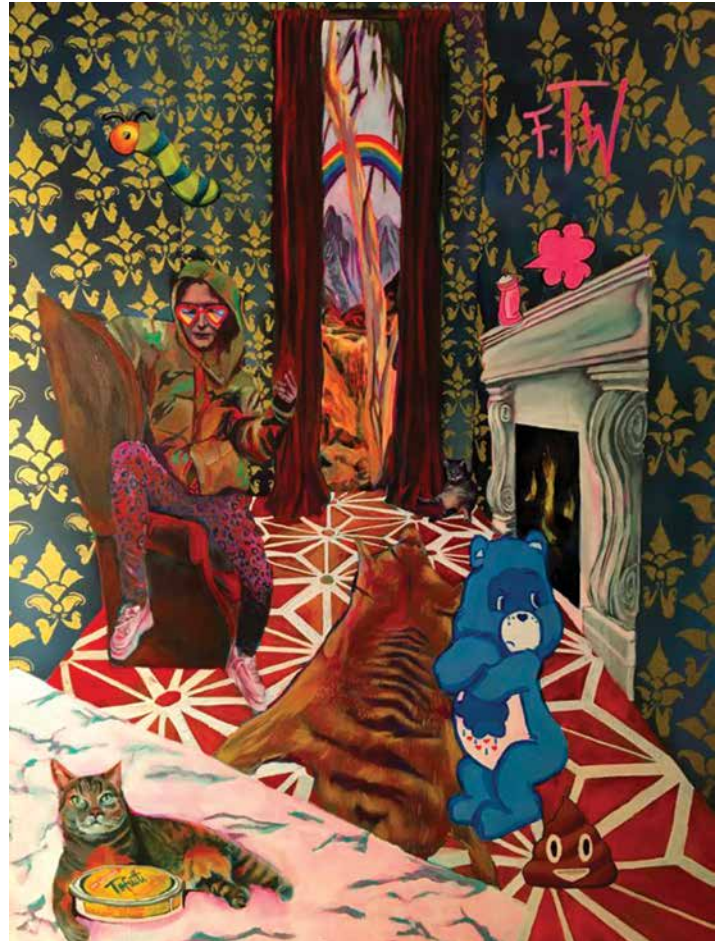
“One of the girls obviously had a big night (and she certainly looked like that). She was coughing quite a bit and as I have immunocompromised I was rather concerned about that. Also it appeared she had personal belongings scattered in the hotel which I didn’t think looked professional.”

- Anonymous, Trip Advisor

This is a painting to honor my mate Worm. She is reclining in camo, with her cats, Luna and Savvy and some of her personal belongings in a colonial hotel in Hobart, which she cleans most mornings.

Worm grew up in Portland, Victoria and moved to Hobart with Luna and Savvy in 2013. She loves animals and tends to hate most people. She paints, sews, swears, parties and smokes. Her Dad is from Armenia and sometimes people ask if she is a Muslim or a Kardashian. To me, she is a rebel girl, a strong, fearless woman with a badass attitude.

She smokes ciggies so she coughs a bit, I’m not too concerned about that though. While some cast earthworms as lowly, to me worms are one of the most important creatures. They go about their business regardless of what others think. They can cut through shit, bring life to death and remain humble.



*Worm as Chameleon*  
Oil and acrylic on board



# Liam James

North Hobart



*Portrait of a Younger Man*  
Photograph

It feels very easy to pronounce ideas of love through poetry and art, but conversations around friendship are often left to the realm of hallmark cards. I have tried to write this statement several times and struggled. I wanted to discuss Aristotle's three types of friendships and the concept of male homosocial intimacy, but when I did this it seemed cold and academic. When I tried to write sincerely and with lyricism it felt sappy and trite.

So instead I have written what I see.

This is a portrait of Gus Romer. He is five years my junior. This photo was taken on set during another shoot. It was an accident. When I look at it I see someone whom I care for; and I know cares for me. I hope it feels intimate. He always looks good in chipped nail polish. I think it reveals something of Gus; I think he will like that. It is softly awkward and almost tense. I wanted to share this image because people are often uneasy with homosocial intimacy.



# Luke Conroy

Devonport



*The (Re)Living City*

Video

[https://youtu.be/jzhhLA5y\\_N4](https://youtu.be/jzhhLA5y_N4)

This is a portrait of myself and a Tasmanian town. It explores how a place can leave an imprint on all those who pause long enough for it to rub off on them.

I grew up in this town and left when I was 18. At that time, Lonely Planet described it as “a sedentary mildly menacing place... [where] locals line the riverbanks to watch, wave and hope that something bright, special and glamorous from the Australian mainland might stay here to cultivate and grow”.

Two years ago however, with equal parts nostalgia and resentment, I returned. Despite being told by everyone that

greener pastures are elsewhere (metaphorically at least, the town is surrounded by bloody good farm land), it is comfortable here.

By the seaside, it is uncomplicated and spacious. Or is it idle and empty? I'm never quite sure. This video captures my personal mindset guided by this place and my current physical proximity to it. Filmed on the local beach, itself a place of flux, it situates myself in a constant repeating cycle. At once I am pondering what is beyond these shores and what lies within. Can I break this cycle and do I want to?

# Luke Andree

West Hobart



*Self Portrait on Pink*

Oil, enamel and ink on canvas

This self portrait has had many lives. It started as an automatic drawing on a left over canvas borrowed from my brother's studio. It then got attacked by a spray can. Finally, frustrated, I attempted to paint a self portrait in oil. Having a brother who is a painter, I often find myself listening to him speak at great lengths about "place" and "relational aesthetics". I don't know what these things are.

A powerful experience was viewing Picasso's *La Demoiselle d'Avignon* while visiting MoMA. My brother told me it was about prostitutes. I'm unsure about that. I just like the way that the figures seem to be masked and drowning in a sea of pink and blue. I guess I'd call myself an outsider as a painter, but what I'm trying to say is, we don't all need to speak the language to pick up a brush.

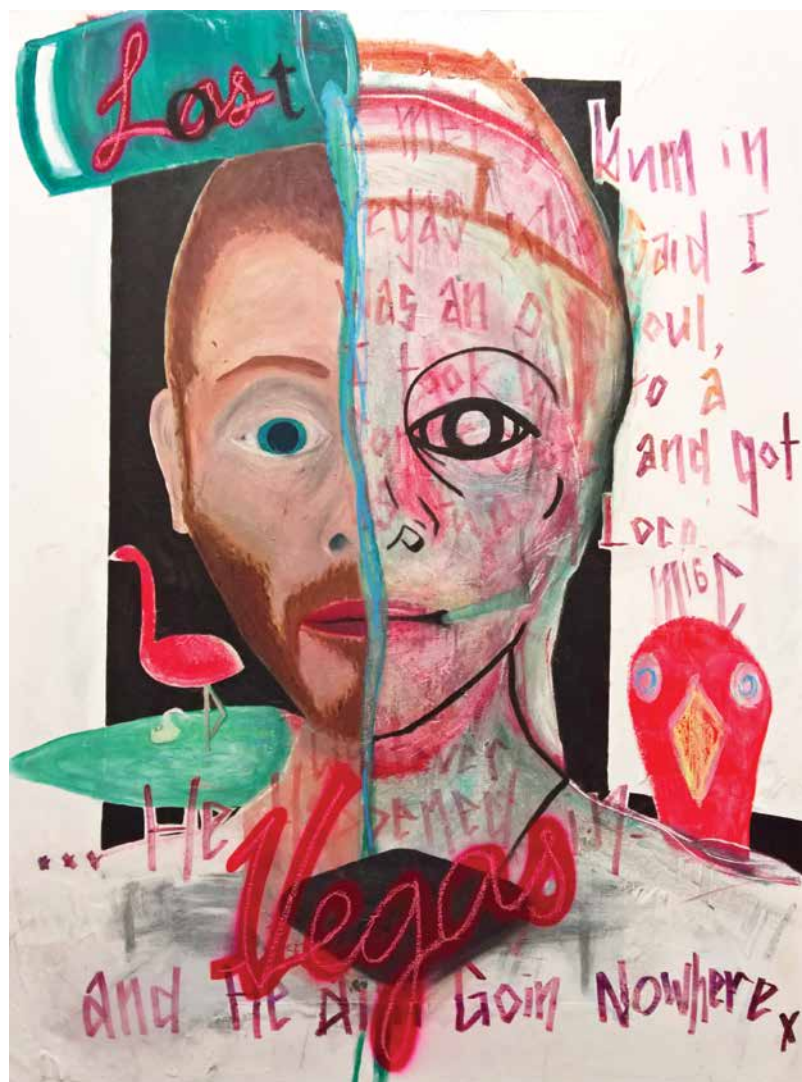
# Mat Carey

Trevallyn

Self Portrait Post Vegas depicts myself at a point of realisation and change. I met and spoken to an older homeless man while in Vegas for a wedding, with whom I shared a drink and a yarn with. Strangely enough, despite the lack of a Cohiba and tie, it seemed to me that he was an older version of myself.

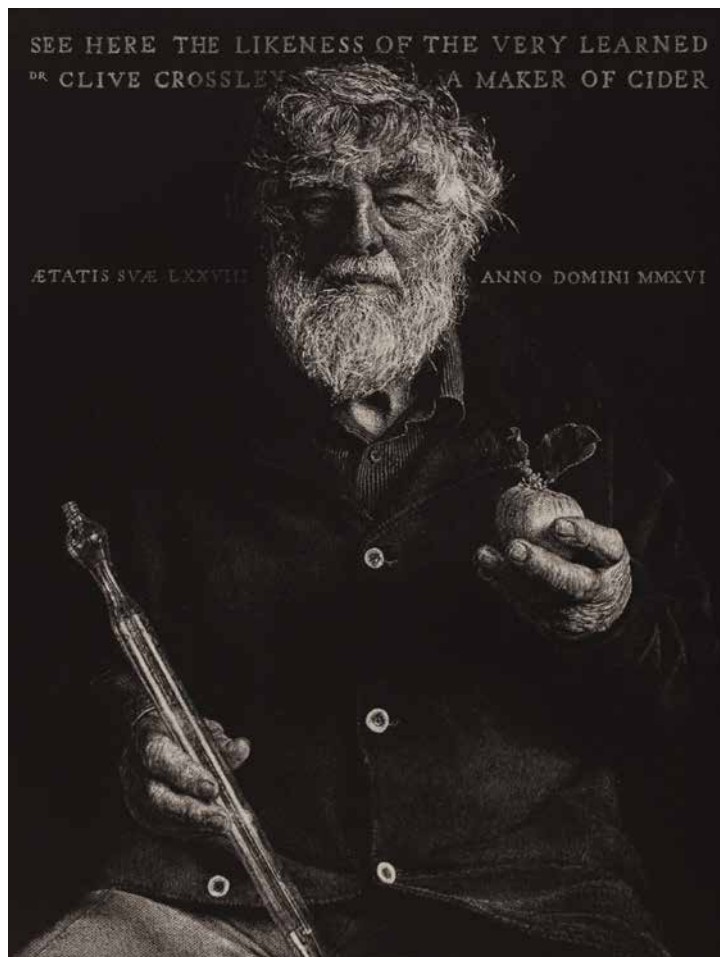
Now I cannot remember our exact words, just the bizarre feeling of similarity, the friendship shared, and the lessons I learnt. But I was left with this strange feeling that we were somehow connected as I left him, and I have always thought this of humans, but this old bloke made me feel this. Once home I changed a lot of things in my life that needed changing. And once this stage of my existence passed I recorded it to this canvas so I'd not forget the feeling I felt, and why I am who I am.

*Self Portrait Post Flamingo Hotel, Vegas, 2016*  
Oil and mixed media on canvas



# Nicky Osborn

Margate



*The Sinners and the Cider Drinkers*  
White chinagraph pencil on black paper

Pagans of Western Europe were quaffing the wine of this sinful fruit long before the Roman Empire showed its shiny metal head and long after it dropped the last fat grape down its languid throat. Little wonder that the Apple Isle was to sprout from the devil-wracked slop-bucket to which the British Empire damned its own undesirables. Every holy reign is bound to fall away. It is the soft-voiced outsiders of History who always were and will be.

Clive Crossley hails from Mudford Sock, Somerset. He first glanced Tasmania some forty years ago, having sailed here aboard his yacht, Ananda. Letting alone his reputation as a scientist, Clive is known today for the very fine ciders which he and Lynne Uptin produce commercially from their home in Middleton.



# Nomee Kellett

Devonport

Recently I've been told quite a few times to live life on the wild side. This made me think; at which end of the spectrum? It has made me question, at which wild side am I living? Is it where I'm not taking anything in life for granted, taking chances and simply conquering everything life throws at me; admittedly not always with confidence but the key word there being conquering.

Or am I living on the opposite end of this said 'wild side' where things become destructive and recklessness takes over and you no longer care?

Sometimes we need to be reminded of how beautiful and simple life can be. Sometimes we need to remind ourselves that we are only human, we can't do everything; we expect so much, particularly of ourselves, and we get lost in our own stresses. At different times we will all be living on the wild side of life whether it be good or bad.

Sometimes it takes someone else in your life to shine a light on what is really important and tell you not so much how you should be living your life but giving you a fresh outlook that is sometimes desperately needed.



*A Reminder*  
Photograph

# Rachel Kumar

Devonport



*A Lesson in Patience*

Biro, oil and watercolour on watercolour paper

Most people are familiar with the term “patience is a virtue” – the idea that the ability to wait for something is a valuable quality in a person. I’ve been told that this is a quality I often lack. I’ve been told that I’m flammable, that I’m capable of igniting easily and burning up quickly when patience is required. Sometimes I disagree with this analogy, but it’s definitely food for thought when considering this self-portrait.

Earlier in the year, I injured my hand and was consequently unable to draw or paint for some time. The recovery period was, for a lack of a better word, shit. As it is for many, art is my way of filtering my thoughts which at times can seem so inconceivably vast, or cosmic, if you will. The use of colour in this piece emulates these thoughts, whilst the grey tones speak to the arduousness of my recovery period with an equally arduous medium: biro. Drawing in biro takes a great deal of patience and this self-portrait ultimately was and is, for me, a lesson in patience.

# Sam Field

West Hobart

Smoking and Drinking at Maharaja Curry Palace is a self-portrait of myself smoking and drinking at Maharaja Curry Palace. Maharaja Curry Palace is behind my studio in the city and I go there often by myself to smoke and drink. The original portrait was of Maharaja Curry Palace itself however a friend pointed out to me that a painting of a restaurant is not technically a portrait of a person so I included myself in the painting.

I have painted myself wearing a traditional pith helmet worn by the British Raj during the occupation of India in the 19th century. The particular style of helmet was incorporated into the uniforms of many 19th century colonial powers including England, Spain, France and Germany and became associated with colonial rule and oppression during this period. I have also included some Elephants, Kingfishers, and Lotus flowers in the painting which are generally symbolic of peace, strength, and purity in many Indian cultures. They are things that I am failing to find while Smoking and Drinking at Maharaja Curry Palace.



*Smoking and Drinking at Maharaja Curry Palace*  
Oil on canvas aluminium composite

# Sam Wilkinson

Sandy Bay



This self-portrait represents the confronting, and often suppressed experiences of the human condition. This is a combination of struggles experienced by all to varying degrees. The figure aims to capture the myriad of emotions that are inevitably exposed.

*Bleak Mist*  
Oil on paper



# Shantelle Perry

Burnie



*Spanipelagic*

Pastel and pencil on paper

My brother is a counselor who lately has been working with teenagers who don't trust adults.

I chose to draw a portrait of how he might seem to them in those sessions: a contradiction of being present, probing, treacherous, heartfelt, trustworthy, concentrated, fickle, safe. He says that eye contact is important because they want to be seen, even when they're in this black ocean of

themselves where they don't understand what's going on or who's on their side, and so inside their view of him is a paradox of wanting to be known and also wanting to stay hidden: and so they see him, too, as a contradiction of sight and darkness.

The title is a scientific term that refers to creatures who live in deep water and only come to the surface rarely.

# Tess Campbell

West Hobart



*The Angler*

Video

<https://vimeo.com/223954150>

This video portrait features Ray Aitchison, age 76. Born on the Derwent shore at Bridgewater and fishing the river all his life, Ray narrates memories and tales of the changing river environment. The project is born of a desire to engage with a 'wise head' who knows the Derwent River intimately, personally and with a long view.

Video artist Tess Campbell collaborated with river scientist Peter Davies to interview Ray and merge his words with archival footage.

The result is a series of quiet, contemplative reflections and engagements with place. Two complementary but dissonant themes are explored: a 'personal cultural surface' of the Derwent (memories of people, fish and water) and inferred 'under-currents' (the legacies of past industries such as paper production and hydroelectricity).

Images courtesy of the the Tasmanian Heritage and Archives Office.

# Tilly Clough

West Launceston

The period in which I painted this portrait was a time of growth, exciting new prospects and ambition, but also a time of huge change, painful introspection, and escalating mental health issues. Consequently, painting this portrait was an immensely challenging and sensitive undertaking. What was it about this piece I found so unnerving? Was it the exploration of a new medium, or the simultaneous narcissism and vulnerability of making myself the subject?

As I was working with a new medium, I reasoned it would be an easier transition if I knew the subject matter well; what face could I be more familiar with than my own? Yet this brought about a new challenge – while I am certainly accustomed to my face, I am not always comfortable with it. This submission is actually my third attempt – still, I am not satisfied, but materials are expensive, and my face isn't changing. My first two undertakings sparked a passion for oil painting, but my inexperience with the material confronted me with frustrating limitations and disappointment so I abandoned those attempts.

I recognise the unfinished nature of this work and my personal dissatisfaction with it as a metaphor for my experiences this year. I feel this artwork encapsulates the essence of me – it is inexperienced, unfinished and raw, but sincere and ultimately hopeful.



*Alma*  
Oil on canvas

# Tim Coad and David Oliver Lennon

Tranmere



*In The Dark 5*  
Photography

This work explores the tension within my Tasmanian childhood nostalgia, and a perpetual grasping for my sense of self, within this isolation. I have a detachment from my childhood, yet I am reaching to cling onto the remnants that I identify with.

The space is constructed and the images are cinematic, while this continual and tantalising reaching has left me exhausted within an ambiguous, enigmatic space.

There is a sense of desperation in the search for an attachment to my childhood, leaving me isolated and defeated. Through the fire I yearn for warmth and comfort and a sense of self, yet the fire is destructive and ephemeral, unsustainable and unreachable.



# Zoe Beveridge

Bellerive



*Jade*

35mm film, digitally printed

The idea of a muse is perhaps outdated these days but that's what I've found in Jade. Over the past seven years she has been a constant support, trusted critic and willing participant in my work.

Jade works as a palliative care nurse, it's a constant reminder to take pleasure in the little things; the shadows dancing on a wall, a beautifully glazed donut but most importantly nature.

The patients Jade cares for have no access to a garden or the outdoors, emphasising the fact that our access to nature is something most of us take for granted and it's not until it's taken away that we realise what we've lost.

So, immerse yourself in nature, because the best things in life really are free.

# Price list

<b>Abigail Giblin</b>	I Carry You Here . . . . .	\$450
<b>Amber Perez-Wright</b>	My friend Jon is lonely . . . . .	\$450
<b>Amelia Whiterod</b>	Blue Dylan . . . . .	\$300
<b>Andrew Green</b>	Paul . . . . .	\$300
<b>Brodie Weeding</b>	The Cheeky Centenarian . . . . .	\$500
<b>Caitlin Silberberg</b>	Guardians of the Gate . . . . .	\$250
<b>Cordell Richardson</b>	Raymond Arnold . . . . .	\$700
<b>Daisie Bindoff</b>	Grandmother, 2017 . . . . .	NFS
<b>Dexter Rosengrave</b>	Wrestle/Self Portrait . . . . .	NFS
<b>Emily-Rose Wills</b>	The Mistresses of Jupiter . . . . .	\$500
<b>Felicity Lovett</b>	Fallout . . . . .	\$350
<b>Georgia Lucy</b>	Cheerful Whistling Permitted . . . . .	\$400
<b>Grace Chia</b>	Hydrangea . . . . .	\$75
<b>Il Gatto</b>	Portrait of an Artist . . . . .	\$2,500
<b>Jasper Da Seymour</b>	Beacon . . . . .	\$1,400
<b>Jenelle Lovell</b>	Nosce Te Ipsum . . . . .	\$900
<b>Joohee Lee</b>	Ranae Hewitt (Jung Kyeong Ran) . . . . .	NFS
<b>Joshua Andree</b>	Second Season . . . . .	\$1,950
<b>Kirsty Flint</b>	Palawa Man . . . . .	\$600
<b>Laura Gillam</b>	Worm as Chameleon . . . . .	\$420
<b>Liam James</b>	Portrait of a Younger Man . . . . .	\$1,800
<b>Luke Conroy</b>	The (Re)Living City . . . . .	Price on request

<b>Luke Andree</b>	Self Portrait on Pink .....	\$450
<b>Mat Carey</b>	Self Portrait Post Flamingo Hotel, Vegas, 2016. ....	\$800
<b>Nicky Osborn</b>	The Sinners and the Cider Drinkers. ....	NFS
<b>Nomee Kellett</b>	A Reminder .....	\$1,000
<b>Rachel Kumar</b>	A Lesson in Patience .....	\$500
<b>Sam Field</b>	Smoking and Drinking at Maharaja Curry Palace .....	\$2,450
<b>Sam Wilkinson</b>	Bleak Mist .....	\$550
<b>Shantelle Perry</b>	Spanipelagic. ....	\$800
<b>Tess Campbell</b>	The Angler .....	NFS
<b>Tilly Clough</b>	Alma .....	\$600
<b>Tim Coad &amp; David Oliver Lennon</b>	In The Dark 5 .....	\$1,050
<b>Zoe Beveridge</b>	Jade .....	\$600

### **Artwork purchase**

To purchase an artwork please contact Curator, Kylie Eastley on 0439 262 344  
or email [kylieeastley@gmail.com](mailto:kylieeastley@gmail.com)

Purchasers of artwork will be required to place a deposit of 25% within  
seven days of indicative desire to buy.

All purchased artwork will be available for collection after 13 December 2017.



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The Long Gallery exhibition is a joint project with Salamanca Arts Centre.



SAWTOOTH



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