



BRETT WHITELEY

# TRAVELLING ART SCHOLARSHIP

WINNERS 1999–2006

ART  
GALLERY  
NSW

**Education Kit**

[www.artgallery.nsw.gov.au/education](http://www.artgallery.nsw.gov.au/education)

Brett Whiteley Studio 15 September – 25 November 2007

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## EDUCATION KIT OUTLINE

This education kit highlights the work of artists who have been awarded the Brett Whiteley Travelling Art Scholarship. As the scholarship is a painting prize, the primary focus for this kit is the contemporary painting practice of young emerging artists. It has been designed to provide a context for looking at previous winning works on display in the exhibition *BWTAS winners 1999–2006*.

The kit has been written with reference to the NSW Visual Arts syllabus as a resource for K–6 and 7–12 education audiences. It may be used in conjunction with a visit to the exhibition or as pre-visit or post-visit resource material. It specifically targets teacher and student audiences but may also be of interest to a general audience.

## ACKNOWLEDGMENTS

Thank you to all the previous winners of the BWTAS for their assistance and support. Beryl Whiteley for her initial vision and generosity to establish the BWTAS, as well as her continued commitment.

Education kit coordination: Alec George, coordinator Brett Whiteley Studio  
K–6 looking and making activities and 7–12 framing questions written by Nicholas Hobbs, gallery educator, with Victoria Collings, coordinator K–6 & family programs;  
Tristan Sharp, senior coordinator education programs; and Alec George

Editor: Jennifer Blunden

Design: Karen Hancock

Sponsor: JPMorgan, principal sponsor of Brett Whiteley Studio



All Brett Whiteley artworks © Brett Whiteley Estate  
Russell Drysdale *Sofala* © AGNSW  
All other artworks © the artists

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www.artgallery.nsw.gov.au/education  
www.brettwhiteley.org

Cover: **Brett Whiteley *Self Portrait at 16* 1955 oil on board 26.5 x 26 cm**

Please note that due to the difficulties of sourcing artworks from private collections, not all of the winning works included within this education kit will be on display in the exhibition.

A stylized, handwritten signature of Brett Whiteley in black ink.

Brett Whiteley Studio  
2 Raper Street, Surry Hills, Sydney Australia  
www.brettwhiteley.org



## SECTION 1

# BRETT WHITELEY TRAVELLING ART SCHOLARSHIP

## A HISTORY

The lovely thing is that they don't just spend three months in Paris. They all go on, to Spain, Madrid, London, New York. They work very hard; they don't miss a trick.

BERYL WHITELEY cited in Alexa Moses, 'Painter runs in Whiteley's footsteps', *Sydney Morning Herald*, 8 Oct 2004

The experience of travelling and working on the Brett Whiteley Travelling Art Scholarship definitely has influenced the work and it definitely had influence on me as a person and as an artist. The profound effect that kind of opportunity has on someone would have to be the most important difference between a 'scholarship' and a 'prize'

ALAN JONES 2004 BWTAS winner, 'Alan Jones: rising star of Australian art' [www.artinterview.com.au](http://www.artinterview.com.au), 11 April 2006

The first Brett Whiteley Travelling Art Scholarship was awarded in 1999 and now 7 years later any astute art collector will tell you that for an artist; being a finalist and certainly a winner of an art prize such as the Brett Whiteley Travelling Art Scholarship may very well be a precursor to a successful career.

'Alan Jones: rising star of Australian art' [www.artinterview.com.au](http://www.artinterview.com.au), 11 April 2006



Brett Whiteley receives the Italian Travelling Art Scholarship, 1959.  
Courtesy ACP Magazines

In 1999 Mrs Beryl Whiteley generously made funds available to establish the Brett Whiteley Travelling Art Scholarship. The inspiration for this annual scholarship was the profound effect of international travel and study experienced by her son, Brett Whiteley, as a result of winning the Italian Travelling Art Scholarship at the age of 20.

The scholarship aims both to encourage excellence in painting and to offer young artists the same opportunities to develop their careers as were afforded to her son.

Each year the scholarship is awarded to a talented young artist with an established body of work, who is best able to demonstrate the use and benefit of the scholarship to further his/her art education in Europe.

The award comprises an amount of \$25,000 plus a three-month residency at the Cité Internationale des Arts in Paris, which is administered by the Art Gallery of New South Wales.

# Brett Whiteley (1939–92)

## Awards, prizes and scholarships: selected biography

For a full biography refer to *9 shades of Whiteley* online education kit



Images from top (details): Brett Whiteley *Sofala* 1958, oil on canvas on board 65.5 x 85.8 cm; Brett Whiteley *July painting* c1959, oil on canvas on hardboard 44.2 x 75.2 cm; Brett Whiteley *Dixon Street* 1959, oil on canvas on board 82.3 x 120.6 cm; Russell Drysdale *Sofala* 1947, oil on canvas on hardboard 71.7 x 93.1 cm

### 1939

Born 7 April, Sydney, Australia. Grew up at 18 Lucretia Avenue, Longueville

### 1946

Won first art competition: annual RSPCA exhibition at Farmer's Blaxland Gallery for *The driver sits in the shade but what about the horse?*

### 1956

Awarded first prize, Young Painters' Section, Bathurst Show, New South Wales

### 1959

In November, awarded Italian Government Travelling Art Scholarship for 1960, judged by Sir Russell Drysdale at the Art Gallery of New South Wales. Whiteley submitted four paintings: *Sofala*, *Dixon Street*, *July painting* and *Around Bathurst*, the painting that won him the scholarship

### 1961

Awarded a grant under the Dyason Bequest from the Art Gallery of New South Wales, which allowed Whiteley to stay in London. Worked in Paris from September to October after being awarded the Arts Advisory Board Scholarship. Awarded International Prix at the 2nd Biennale, Paris (see 'Young painters meet in Paris': article by Brett Whiteley)

### 1964

Awarded International Drawings Prize for *Bather and heater* 1964 at the International der Zeichnung, Darmstadt, Germany. Awarded travel grant from the Stuyvesant Foundation. Awarded Perth Festival Art Prize, Australia

### 1965

Awarded T E Wardle Invitation Art Prize, Perth, Australia

1967 Awarded Harkness Foundation Fellowship

### 1975

Awarded Sir William Angliss Memorial Art Prize, Melbourne

### 1976

Awarded Archibald Prize for *Self-portrait in the studio* 1976 and Sir John Sulman Prize for genre painting *Interior with time past* 1976

### 1977

Awarded Wynne Prize for *The jacaranda tree (on Sydney Harbour)* 1977

### 1978

Awarded Archibald Prize for *Art, life and the other thing* 1978, Wynne Prize for *Summer at Carcoar* 1977 and Sir John Sulman Prize for *Yellow nude* 1978

### 1984

Awarded Wynne Prize for *South Coast after the rain* 1984

### 1991

Awarded Order of Australia (General Division)

### 1992

Died at Thirroul, New South Wales, 15 June

# Young painters meet in Paris

## Article by Brett Whiteley

Thirty nations, their boundaries stretching from Finland almost to the South Pole, were invited to send a young painter to live under the one roof in Paris for a month, to meet each other and to discuss art – French art, their own art, the work of their country, their traditions and their idiosyncrasies and why their art looks like it does.

We were placed on a compulsory ‘togetherness’ test in the hope that during the time there would be a number of disclosures made that would have some didactic meaning for us all. It was a wonderful idea, and it worked very successfully. Now I am considerably more informed about the problems that young painters face in relation to their tradition, and what traditional artists faced in relation to their religion, what it all looks like and how they execute it. Holland, Sweden, Spain, Ireland and Korea were but five of the countries represented by articulate bilingual gentlemen, who quietly explained their respective cultures.

All these people were so passionately interested in art that very little else was discussed. Bombs and fallout, politics and universal disquiet were rarely mentioned. Everyone seemed aware of these issues but remained comparatively uninterested. Their belief in their work and in their standards promoted respect and understanding. There were of course many disagreements, but these evoked some enlightening discussions that sometimes lasted for days.

Language barriers somehow fell rapidly with compromise and gesture. Those who were not familiar with other languages made sympathetic efforts to understand and be understood. Interpreters were available only on certain days, but it was difficult to use three men with any clarity on problems where even within the generosity of one’s own tongue a clear rational explanation of art aesthetics is near impossible.

We lived in Sarcelle, a new suburb of Paris, situated about ten miles [16 kilometres] from the city, so we had to commute daily by train. We were given a single room each, large enough to do some work if so desired, and some painting was in fact achieved. The food was served in a big clean dining room, national service style, where the cuisine was naturally enough French.

The meeting coincided with the Paris Biennale which is the largest international young painters’ exhibition in the world with sixty countries invited to show. All the painters were under thirty-five. The Australian exhibit was greeted with an extraordinary amount of genuine interest, partly due to the great success of the survey of Australian painting at the Whitechapel Art Gallery, London, last July. I was fortunate enough to be awarded one of the six international prizes at the Biennale, so I feel a little hesitant about discussing the various qualities of the exhibition, but one thing became very apparent, that Europeans no longer put us down as exponents of pre-Raphaelite art.



Brett Whiteley 1959. Courtesy ACP Magazines

The Biennale also had an extensive programme of films, lectures and concerts which were of great interest. Visits to the National Galleries proved by far the favourite pastime for all. I will not venture to express any of the personal meanings that certain painters and paintings had for me, but the hours spent in these institutions were of untold benefit and pleasure to me. These visits were interspersed with trips to the Renault factories, French theatres and weaving organisations which were also of interest. Jazz clubs, old castles, new architecture and Montmartre were observed with enthusiasm – in fact, the whole month was a delightful experience.

Brett Whiteley attended the Meeting of Young Painters, held in Paris 2–29 October 1961, as the representative of the Australian National Committee of the International Association of Plastic Arts. The meeting was organised by the French Committee of the association, and coincided with the Paris Biennale 1961.

# Selected references

[www.brettwhiteley.org](http://www.brettwhiteley.org)

Pearce, Barry. *Brett Whiteley: art & life*, Thames & Hudson, London 1995

Art Gallery of New South Wales, *Brett Whiteley education kit*, Brett Whiteley Studio, Sydney 1995

*Difficult pleasure: a film about Brett Whiteley*, 1989, reissued on DVD, Film Finance Corporation Australia Limited, 2006.  
Produced and directed by Don Featherstone

## ARTISTS

### Alice Byrne

Currently represented by United Galleries, Sydney ([www.UnitedGalleries.com.au](http://www.UnitedGalleries.com.au)) and James Makin Gallery, Melbourne ([www.jamesmakingallery.com.au](http://www.jamesmakingallery.com.au))

### Marcus Wills

Currently represented by Australian Galleries, Melbourne ([www.australiangalleries.com.au](http://www.australiangalleries.com.au))

### Petrea Fellows

[www.petreafellows.com](http://www.petreafellows.com)

### Ben Quilty

Currently represented by GRANTPIRRIE, Sydney ([www.grantpirrie.com](http://www.grantpirrie.com)) and Jan Murphy Gallery, Brisbane ([www.janmurphygallery.com.au](http://www.janmurphygallery.com.au))

### Karlee Rawkins

[www.karleerawkins.com](http://www.karleerawkins.com)

Currently represented by Art Galleries Schubert, Main Beach, Qld ([www.art-galleries-schubert.com.au](http://www.art-galleries-schubert.com.au))

### Alan Jones

[www.alanjonesonline.com](http://www.alanjonesonline.com)

Currently represented by Legge Gallery, Sydney ([www.leggegALLERY.com](http://www.leggegALLERY.com)) and James Makin Gallery, Melbourne ([www.jamesmakingallery.com.au](http://www.jamesmakingallery.com.au))

### Wayde Owen

[www.waydeowen.com](http://www.waydeowen.com)

Currently represented by Schubert Contemporary Gallery, Brisbane ([www.schubertcontemporary.com.au](http://www.schubertcontemporary.com.au))

### Samuel Wade

Currently represented by Eva Breuer Art Dealer, Sydney ([www.evabreuerartdealer.com.au](http://www.evabreuerartdealer.com.au))

## JUDGES

### Wendy Sharpe

[www.wendysharp.com](http://www.wendysharp.com)

Sharpe, Wendy & Wilkins, L. *New beginnings: Wendy Sharpe and East Timor*, Australian War Memorial, Canberra 2000

### Tim Storrier

[www.storrier.com](http://www.storrier.com)

Lumby, Catherine. *Tim Storrier: the art of the outsider*, Craftsman House, St Leonards, NSW 2000

### Ann Thomson

*Ann Thomson*, Annandale Galleries, Annandale, NSW 2001

### Margaret Olley

France, Christine. *Margaret Olley*, Craftsman House, St Leonards, NSW 2002

### Jon Cattapan

Cattapan, John. *The drowned world: Jon Cattapan works and collaborations*, Ian Potter Museum of Art, Carlton, Vic 2006

### Kevin Connor

Pearce, Barry. *Kevin Connor*, Craftsman House, Roseville, NSW 1989

### Margaret Woodward

Lepac, Lou & Fry, Gavin. *Margaret Woodward: paintings 1950-2002*, Beagle Press, Roseville, NSW 2002

### Garry Shead

Grishin, Sasha. *Garry Shead and the erotic muse*, Craftsman House, Sydney, NSW 2001

## SECTION 2

# ARTISTS IN PROFILE

## BWTAS WINNERS 1999–2006

15 SEPTEMBER – 25 NOVEMBER 2007

		WINNING WORK	RECENT WORK
1	ALICE BYRNE	Newtown shed 1999	Northwest 2 (Nest series) 2007
2	MARCUS WILLS	Parable of the sower 2000	The Paul Juraszek monolith (after Marcus Gheeraerts) 2007
3	PETREA FELLOWS	Treescape 2001*	River bower 2007 Memoryscape – opening 2004** Nightscape – after rain 2007**
4	BEN QUILTY	Elwood Park 2002	Beryl 2004 Joe 2006**
5	KARLEE RAWKINS	Bitch in India 2003*	Honey bear cave 2007** White elephant 2007
6	ALAN JONES	Figure #II 2004	Painting 54 2004
7	WAYDE OWEN	Californian quail 2005*	Gravity – portrait of a role model 2007
8	SAMUEL WADE	Grey day at Central 2006*	Untitled (at Central) 2007** Bastille café 2007

\* Denotes artworks not on display in exhibition

\*\* Denotes artworks not in kit



1

**ALICE BYRNE****Newtown shed 1999**

acrylic on canvas

75 x 85 cm

Private collection

© the artist





1

**ALICE BYRNE****Northwest 2 (Nest series) 2007**

oil on linen  
96 x 130 cm  
Private collection  
© the artist



# 1

## ALICE BYRNE

This is an amazing award to have been given, I'm blown away. To be able to paint in Paris and study all of the art there is the most wonderful gift. It's a great honour that this is Brett Whiteley's prize.

ALICE BYRNE

The judges were unanimous in awarding this inaugural scholarship to Alice Byrne. She was one of the several strong contenders who the judges felt would benefit greatly from a period in Europe, and particularly based in Paris with its museums and rich history of practicing artists. Both her paintings and drawings showed strength founded in tradition, but richly enlivened by an earthy contemporary urban and dynamic flavour.

WENDY SHARPE

### SELECTED BIOGRAPHY

Born 1973. Lives and works in Melbourne

#### EDUCATION

##### 2006

Postgraduate Diploma of Visual Arts, Victorian College of the Arts, Melbourne

##### 1999

Bachelor of Fine Arts (Painting), National Art School, Sydney

#### EXHIBITIONS

##### 2007

*Nests: recent paintings and works on paper*, James Makin Gallery, Melbourne

##### 2006

Athenaeum Art Prize Exhibition, Athenaeum Club, Melbourne

##### 2005

*Australian flavour*, United Galleries, Art Loft Singapore  
*Recent works from the Cité des Arts, Paris*, Span Galleries, Melbourne

##### 2004

Metro 5 Art Prize, Metro 5 Gallery, Melbourne

##### 2002

*New works*, Mary Place Gallery, Sydney

##### 2001

Open day, private collection of Pat Corrigan, Art Gallery of New South Wales Society, Sydney

##### 2000

*Rear window*, Cité Internationale des Arts, Paris, France

#### AWARDS

##### 2004

St Vincent's Hospital Artist-in-Residence, Melbourne

##### 2000

Residency, Cité Internationale des Arts, Paris, France  
Artist-in-Residence, La Pommerie, St Setiers, France

#### COLLECTIONS

Forbes Chambers, Sydney

Origin Capital, Sydney

Pat Corrigan Collection

St Vincent's Hospital, Melbourne

# 2

## MARCUS WILLS

### **Parable of the sower** 2000

oil on board  
37 x 48 cm  
Private collection  
© the artist





# 2

## MARCUS WILLS

### The Paul Juraszek monolith (after Marcus Gheeraerts) 2007

oil on linen  
267 x 195.5 cm  
Collection of the artist  
© the artist





# 2

## MARCUS WILLIS

I'm overwhelmed and feel very privileged. The real value of this scholarship to me is to be able to experience the art, then go and work in the Studio – it's a great opportunity.

MARCUS WILLIS

We were unanimous in our decision, struck by the strange but poetic quality of the artist's vision, not only in the painting he submitted, but also the photographs of his work which were examined during the selection process. We felt this sensibility would be well enhanced in Europe, visiting the great collections there.

TIM STORRIER

He is a young contemporary artist of unusual gifts. These gifts are yet to have their full realisation in the work, but his finished paintings are remarkable both for their technical confidence and intellectual control...

BRUCE JAMES 'Marcus Willis: familiar strange', *Australian Art Collector*, April 2000, p 128

### SELECTED BIOGRAPHY

Born 1972. Lives and works in Melbourne

#### EDUCATION

**1995**

Victorian College of the Arts, Melbourne

#### EXHIBITIONS

**2007**

*Small pleasures: painting and sculpture*, Australian Galleries, Melbourne

**2006**

Archibald Prize, Art Gallery of New South Wales, Sydney

**2005**

ABN AMRO 2005 Emerging Artist Award, ABN AMRO Tower, Sydney

**2004**

Solo show, Australian Galleries, Melbourne

**2003**

Sir John Sulman Prize, Art Gallery of New South Wales, Sydney  
Metro 5 Art Prize, Metro 5 Gallery, Melbourne

**2002**

Conrad Jupiter Art Prize, Gold Coast City Art Gallery, Surfers Paradise

**2001**

Blake Prize, S H Ervin Gallery, Sydney  
Conrad Jupiters Art Prize, Gold Coast City Art Gallery, Surfers Paradise  
Mosman Art Prize, Mosman Art Gallery, Mosman

#### AWARDS

**2006**

Inaugural Peter Brock Art Award, Salon de Montsalvat  
Archibald Prize (Winner)

#### COLLECTIONS

Gold Coast City Art Gallery  
Ballarat University

3

## PETREA FELLOWS

**Treescape** 2001

oil on board

30 x 20 cm

Private collection

© the artist



3

## PETREA FELLOWS

**River bower** 2007  
willow charcoal on arches  
140 x 140 cm  
Collection of the artist  
© the artist



# 3

## PETREA FELLOWS

This scholarship is an amazing opportunity to have the luxury of an overseas experience, and the artistic freedom to focus on developing my work unhindered. It will be such an adventure to be in Paris, the epicentre of romanticism, with its incredible wealth of art, culture and history.

PETREA FELLOWS

### SELECTED BIOGRAPHY

Born 1973. Lives and works in Sydney

#### EDUCATION

##### 1999

Bachelor of Fine Arts, National Art School, Sydney

#### EXHIBITIONS

##### 2005

Wynne Prize, Art Gallery of New South Wales, Sydney

*Paris show*, Addison Road Gallery, Sydney

##### 2004

Photographic Portrait Prize, Art Gallery of New South Wales

Salon des Refuses, S H Ervin Gallery, Sydney

Huntington Estate Music Festival, Mudgee

##### 2003

Art on the Rocks, ASN Gallery, Sydney

FONAS Parliament House Exhibition, Parliament House, Sydney

##### 2002

Allumination Exhibition, National Art School, Sydney

#### AWARDS

##### 2005

Soda Gallery Small Painting Prize (Highly Commended)

##### 2000

Lloyd Rees Memorial Art Prize (Highly Commended)

##### 1999

John Copes Prize (Highly Commended)

##### 1995

Byron Bay Community Art Award

Casino Contemporary Art Prize



4

**BEN QUILTY**

**Elwood Park 2002**

oil on canvas

30 x 44 cm

Private collection

© the artist



4

## BEN QUILTY

**Beryl** 2004  
oil on canvas  
145 x 200 cm  
Collection of the artist  
© the artist



# 4

## BEN QUILTY

I can think of a million amazing and inspiring things to do in Paris, I could spend three months in the Louvre alone! Winning this scholarship will give me the luxury that all artists dream of – time to concentrate 100% on my painting and travel to inspirational places.

BEN QUILTY

The Paris sojourn that followed receipt of the coveted scholarship represented an important bridge for Quilty. In the resulting artwork we see a hurried urban landscape replace the organic tranquillity of the natural environment. A sense of manic urgency prevailed in the work... Returning to the theme of identity, the artist now begins a deeper exploration of self and his very motivation to create.

MICHAEL BALDWIN 'Ben Quilty: maintaining a belief in the social role of art', *Artwrite*, Issue 36, 2007

### SELECTED BIOGRAPHY

Born 1973. Lives and works in Sydney

#### EDUCATION

##### 2001

Bachelor of Visual Communications,  
School of Design, University of Western Sydney

##### 1994

Bachelor of Fine Arts, Painting, Sydney College of the Arts

#### EXHIBITIONS

##### 2007

*New work from the man cave*, Jan Murphy Gallery, Brisbane  
*Death wish*, Newcastle Region Art Gallery  
*Pride & patriotism*, Grantpirrie, Sydney

##### 2006

*Monsters*, Albury Regional Gallery  
*Ache*, Grantpirrie, Sydney

##### 2005

*We've gotta get out of this place*, Jan Murphy Gallery, Brisbane  
*Life's what you do while you're waiting to die*, Maunsell Wickes at Mary Place Gallery, Sydney

##### 2004

Archibald Prize, Art Gallery of New South Wales, Sydney  
Wynne Prize, Art Gallery of New South Wales, Sydney  
*Young and free?*, Jan Murphy Gallery, Brisbane

##### 2003

Salon des Refuses, S H Ervin Gallery, Sydney  
Metro 5 Art Prize, Metro 5 Gallery, Melbourne  
*Torana*, Maunsell Hughes Gallery, Sydney

#### AWARDS

##### 2004

Kings School Art Prize

##### 2004

Metro 5 Art Prize

#### COLLECTIONS

Art Gallery of New South Wales, Sydney  
Museum of Contemporary Art, Sydney  
Burnie Regional Gallery  
Ipswich Regional Gallery  
Macquarie Bank  
Newcastle Regional Gallery  
New England Regional Gallery

5

## KARLEE RAWKINS

### **Bitch in India** 2003

acrylic and damar varnish on canvas

130 x 100 cm

Private collection

© the artist





5

## KARLEE RAWKINS

### White elephant 2007

acrylic on canvas

150 x 150 cm

Collection of the artist

© the artist



# 5

## KARLEE RAWKINS

My work is about compromise and vulnerability. My inspiration for this work was the sad sight of this malnourished bitch trying desperately to feed her pups. I'm still drawing influence from the colours and subjects from my time in Asia.

KARLEE RAWKINS

Rawkins has also visited India and Nepal, adding these experiences to her exploration of eastern religious motifs, and the development of the flattened perspectives which are a hallmark of her painting practice.

LOUISE MARTIN-CHEW cited at [www.karleerawkins.com](http://www.karleerawkins.com), 4 Jan 2007

### SELECTED BIOGRAPHY

Born 1977. Lives and works in Corndale, NSW

#### EDUCATION

##### 1999

BA Honours (Contemporary Art), Southern Cross University, Lismore

#### EXHIBITIONS

##### 2006

*Funny bunnies*, Byron Fine Art Gallery, Byron Bay  
*Chrysalis: the emergence of Northern Rivers artists*, Lismore Regional Gallery, Lismore

##### 2005

*Minor migration*, Byron Fine Art Gallery, Byron Bay

##### 2004

Exposition, Salles Edouard Marcel Sandoz et Michel David-Weill, Cité Internationale des Arts, Paris, France

##### 2003

*Lollies*, Byron Fine Art Gallery, Byron Bay

##### 2002

*Pony girls rodeo*, The Tub Art Gallery, Byron Bay  
*Amulet*, Gallery Paul, Melbourne

##### 2001

*20000 leagues under the sea*, The Tub Art Gallery, Byron Bay

#### AWARDS

##### 2005

Prometheus Art Award (Finalist)

##### 2001

Pat Corrigan Artists Grant, NAVA & Arts Council Australia, Sydney

##### 1999

William Fletcher Trust Grant



6

**ALAN JONES****Figure #II** 2004

oil on linen  
130 x 96 cm  
Private collection  
© the artist

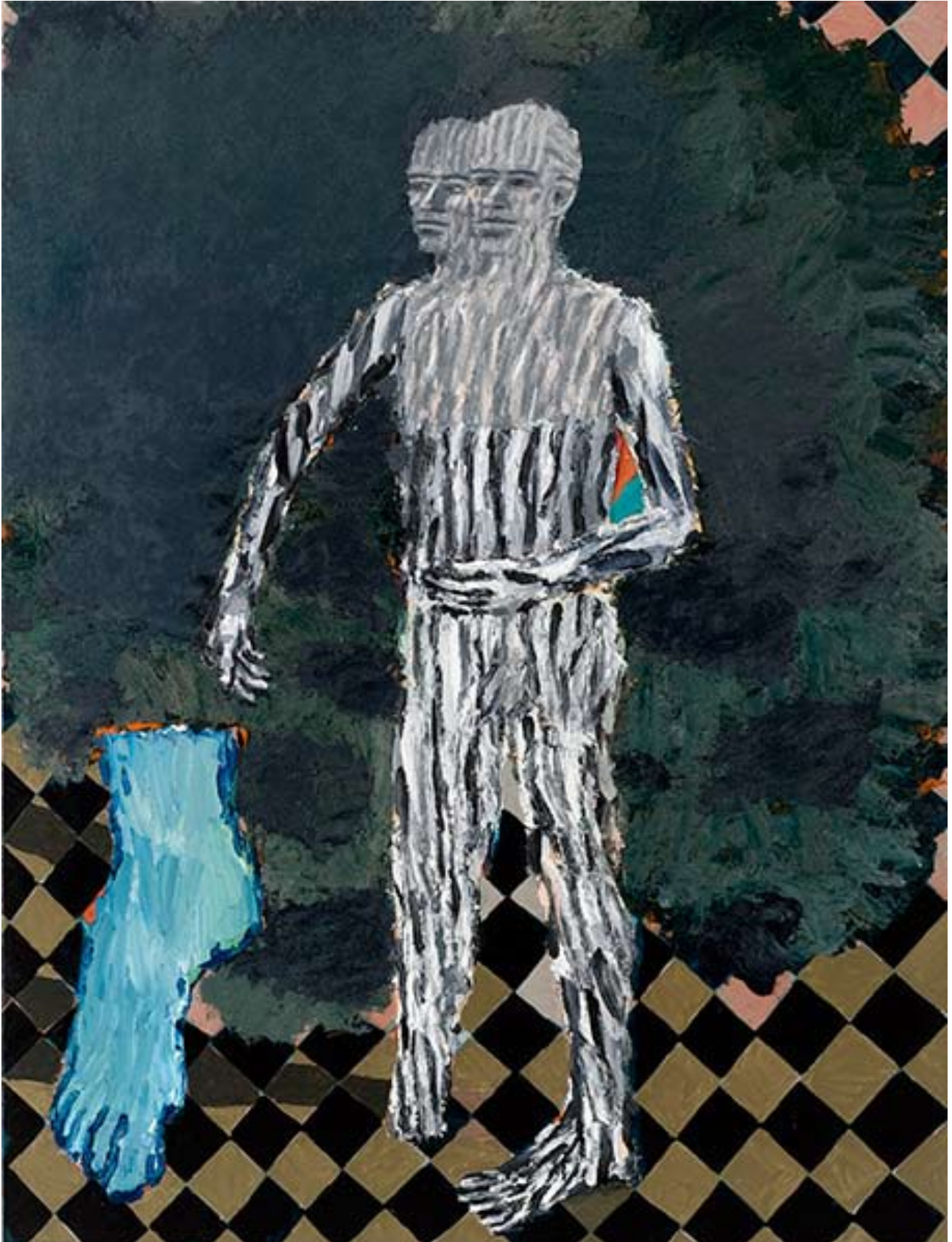




6

**ALAN JONES**

**Painting 54** 2004  
oil on linen  
213.5 x 162 cm  
Private collection  
© the artist





# 6

## ALAN JONES

For myself, exploring different themes through creating images seems to be the most effective way I can express myself. Also, I love being able to escape and hopefully get lost in my own mind. It's not always an easy place to get too but when you can have a moment of total involvement and be completely separate from the rest of the world, which is definitely the most rewarding aspect of the job.

ALAN JONES 'Alan Jones: rising star of Australian art', [www.artinterview.com.au](http://www.artinterview.com.au), 11 April 2006

It has a great sense of design and demonstrates great consistency and depth of talent. I believe he would benefit greatly from a period in Paris where he should spend his time drawing, drinking coffee and soaking up all the art and atmosphere he possibly can... It is a dynamic painting... and the deciding factor was the energy of his originality.

KEVIN CONNOR

Jones has entered the competition every year since it began in 1999, and his physicality was evident in his winning painting, *Figure #11* 2004.

EDMUND CAPON Director, Art Gallery of New South Wales, cited in Alexa Moses, 'Painter runs in Whiteley's footsteps', *Sydney Morning Herald*, 8 Oct 2004

### SELECTED BIOGRAPHY

Born 1977. Lives and works in Sydney

### EDUCATION

#### 2000

Bachelor of Fine Arts, National Art School, Sydney

#### 1997

Advanced Diploma of Fine Arts, National Art School, Sydney

### EXHIBITIONS

#### 2007

*Meet the Joneses*, Legge Gallery, Sydney

*Paintings from Windsor*, James Makin Gallery, Melbourne

Adelaide Perry Prize for Drawing, Adelaide Perry Gallery, Sydney

#### 2006

*The human show*, Legge Gallery, Sydney

Paddington Art Prize, Michael Nagy Fine Arts, Sydney

#### 2005

Sir John Sulman Prize, Art Gallery of New South Wales, Sydney

Banyule Works on Paper Art Award, Banyule Art Space, Melbourne

#### 2004

*Paintings and drawings*, Legge Gallery, Sydney

*Collecting the motif*, Chapman and Bailey, Melbourne

#### 2003

*Alan Jones - artist-in-residence*, Aikenhead Gallery, Melbourne

### AWARDS

#### 2001

Brett Whiteley Travelling Art Scholarship (Highly Commended)

#### 1997

Inaugural Pat Corrigan Travelling Art Scholarship

Chroma Australia Art Prize

### COLLECTIONS

Maitland Regional Gallery

National Art School, Sydney

Pat Corrigan Collection

St Vincent's Hospital, Melbourne

Artbank

7

**WAYDE OWEN****Californian quail 2005**

Acrylic, oil and bitumen on canvas

120 x 100 cm

Private collection

© the artist



## 7

## WAYDE OWEN

**Gravity – portrait of a role model** 2007

Bird feathers, enamel, oil, graphite, bitumen, nails,  
string and roosters on canvas

150 x 170 cm

Collection of the artist

© the artist



# 7

## WAYDE OWEN

The more I paint, the more personal it becomes and though it isn't my personality, my innards are laid bare for all to see. I can't really paint pretty pictures or even things that make people feel good, what I want to do is squeeze myself into or out of the works. Recently I have been painting myself as a bird, or with birds. I have been studying a 'birds of Australia' book and relate to the breed attributes given to the birds. I sometimes think there should be a people dictionary, with images, listing mating habits and temperaments of humans.

WAYDE OWEN

The work had a passion for natural things and a tradition of modern paint.

MARGARET WOODWARD

### SELECTED BIOGRAPHY

Born 1974. Lives and works in Southport, Qld

#### EDUCATION

##### 2005

Diploma of Fine Art, Southbank TAFE, Brisbane

#### EXHIBITIONS

##### 2007

*Fur, flesh, feather*, Schubert Contemporary Gallery, Brisbane  
Prometheus Visual Art Award (Finalist), All Saints, Merrimac, Qld  
Metro 5 Art Award, Metro 5 Gallery, Melbourne  
National Churchie Emerging Art Award (Finalist), Anglican Church Grammar School, Brisbane

##### 2006

*Quailism*, Libby Edwards Gallery, Brisbane  
*Intimate things*, Schubert Contemporary Gallery, Brisbane

##### 2005

Lloyd Rees Memorial Youth Art Award, Lane Cove Council, Sydney

##### 2004

*Immediate drawings*, Artworks Gallery, Southport, Qld

#### AWARDS

Churchie Emerging Art Award (Highly Commended)  
Lloyd Rees Memorial Youth Art Award, Lane Cove Council, Sydney

#### COLLECTIONS

Pat Corrigan Collection  
Hopgood Ganim Collection  
Anglican Church Grammar School Collection



# 8

## SAMUEL WADE

### **Grey day at Central** 2006

oil on linen  
60 x 83 cm  
Private collection  
© the artist



# 8

## SAMUEL WADE

### **Bastille cafe** 2007

oil on canvas  
35 x 51.5 cm  
Private collection  
© the artist





## SAMUEL WADE

The main thing was to cut through the determined frown of a mother on a grey, shitty day. It's a look of determination.

SAMUEL WADE cited in Clare Morgan, 'A grey day at Central Station wins artist his ticket to freedom', *Sydney Morning Herald*, 21 Sept 2007

Samuel's paintings engage the viewer through their subject matter; moments glimpsed from the artist's own life. These moments captured in the painting are deeply felt, often sensual and tender but with an edge which gives his work an underlying tension. He is only able to achieve all this because of his excellent technical ability and a sound formal training in the discipline of painting.

GARRY SHEAD

Wade's show consists of 'stolen moments' captured on the street of Sydney: young mothers waiting on a platform at Central, a woman sitting in Hyde Park, an overhead view of a Martin Place food court, stoic passengers at Petersham station.

KATRINA LOBLEY 'Events: Samuel Wade', *Sydney Morning Herald*, 17 Aug 2006

### SELECTED BIOGRAPHY

Born 1979. Lives and works in Sydney

### EDUCATION

**2002**

Julian Ashton Art School, Sydney

### SELECTED EXHIBITIONS

**2007**

*Recent paintings*, Eva Breuer Art Dealer, Sydney

*Ensembles II*, Edouard Marcel Sandoz and Michel David

Weill Rooms at the Cité International des Arts, Paris, France

**2006**

Inaugural exhibition, Eva Breuer Art Dealer, Sydney

**2004**

*Still life*, Robin Gibson Gallery, Sydney

**2000**

Brett Whiteley Travelling Art Scholarship Finalists Exhibition

### AWARDS

**2001**

AME Bale Travelling Scholarship

**2000**

Robert Le Gay Brereton Drawing Prize,

Art Gallery of New South Wales, Sydney

**1997**

Julian Ashton Art School Scholarship

# Questions for consideration

## K–6 LOOKING AND MAKING ACTIVITIES

**VISUAL ART** Print out all the images. In groups of three, select a winner. Present the reasons for your decision to the class. Decide on a prize that you think would help the artist improve their art.

- Remember a journey you have made through a natural environment such as a backyard or local park. What sounds, smells and textures did you experience? Use this memory as inspiration to make a collage, including found objects, that tells the story of your journey through a landscape.
- Imagine that you are going to Paris. Research a museum or gallery in Paris through books and the internet. Identify a list of places you would visit. Make a map and itinerary for a day trip in Paris. Write a postcard about your time in Paris and send it to yourself.
- Explore the body language and expressions of the human figure in the *BWTAS winners 1999–2006* exhibition. Draw a friend in varying positions and expressions. Take turns being the model and artist.

**HSIE** How important are animals to us? Animals have been a source of inspiration for artists for thousands of years. Select an animal or bird and look at how they have been depicted by artists and in stories from other cultures. Make a sculpture of this animal or bird using clay, wire, pipe cleaners, tin foil or plasticine.

**SCIENCE AND TECHNOLOGY** Use a computer to design an exhibition catalogue for the *BWTAS winners 1999–2006* exhibition. Include images of the works with captions and information about each artist.

**DRAMA** Explore the gestures, expressions and thoughts of people. In groups select a picture from the kit and discuss what is happening. Write a script that tells the story of this picture. Act out a scene set before, during or after the events in the picture.

**ENGLISH** Visit the *BWTAS winners 1999–2006* exhibition. Consider all the different audiences who come to view the show. Write a review of the exhibition that caters for these audiences.

**MATHS** Design your own exhibition from the images in this kit. Consider the scale and dimensions of each work as well as the area needed for display. On grid paper, draw a floor plan for an exhibition. In your plan, measure the display.

## 7–12 FRAMING QUESTIONS

- Define the roles of art prize judge, critic and collector. Outline the knowledge and skills that are needed for each of these roles. In small groups identify what you think are the qualities of a good painting. Develop a list of guidelines for judging a winner in an art prize. Look closely at all the previous winners of the BWTAS in this kit. As a class, select an ultimate winner. Discuss reasons for your decision. Suggest other documentation that you might

need to help make your decision. Write a brief judge's comment explaining your decision and display it with the winning work. Reflect upon how winning an art prize can influence the way audiences view a work of art.

- Research Australian art awards, prizes and scholarships such as the Archibald, Wynne and Sulman prizes or the Helen Lempriere Travelling Art Scholarship. Outline the criteria for their prizes and compare to the BWTAS (listing the unique qualities of the BWTAS). How do they compare in terms of the types of experience and rewards they offer to artists. What other forms of support are available for emerging artists? Propose benefits to be had from supporting young or emerging artists. Debate what Australia's art scene would be like without these opportunities.
- Winning prizes and awards magnifies an artist's recognition and exposure to wider audiences. Investigate why some artists are against entering art prizes. Suggest some negative outcomes of entering art prizes regularly. Examine how the internet has influenced or changed the way artists promote themselves to their audience. Has this increased or decreased an audience's desire to see the 'real' artwork in an exhibition? Outline the differing experiences an audience may have of an artwork in these two viewing spaces.
- Research a previous winner of the BWTAS. Consider the development of subject matter and technique since winning the BWTAS. Compare their most recent work with their winning entry. In what ways has their art changed or evolved over time?
- In 1960, Russell Drysdale awarded the Italian Travelling Art Scholarship to Brett Whiteley (refer to selected biography). Compare Brett Whiteley's winning folio with the work of Russell Drysdale. Look for evidence that suggests Drysdale was an influence on Whiteley. Speculate as to what extent Drysdale saw his own art reflected in Whiteley's by comparing examples of the two artists' works (see section 1). Investigate the art practice of a BWTAS judge and compare it to the winning work that they judged for that year. Evaluate whether the judge is attracted to art that resembles his or her own work.
- The winner of the BWTAS gets to use a studio in Paris for three months. Throughout the 19th and 20th centuries, many Australian artists travelled to Paris for inspiration and the opportunity to experience firsthand art and artists of international significance. Investigate the importance of Paris to the development of art movements such as romanticism, impressionism, cubism and surrealism, and artists like Jean Ingres, Edgar Degas, Pablo Picasso and Alberto Giacometti. Research and make a list of the galleries, artworks and artists you would visit in Paris. Propose how this experience might affect your own art practice.
- Look at an image from an artwork from this kit in front of the original in the *BWTAS winners 1999–2006* exhibition. What qualities does the original possess that the reproduction image does not? List the benefits and limitations of using original artworks, the internet and exhibition catalogues as study resources. Which do you prefer to use, and why?