



Landscape
RESTAURANT & GRILL

GLOVER PRIZE WINNERS



2004 Glover Prize Winner Michael McWilliams

Bandicoot on a Log

Acrylic on linen

130 x 122cm

From the artist:

This painting is a view from the Fingal Valley looking toward Ben Lomond. It is a comment on what is happening to our natural environment and a reminder of our responsibilities to native animals and the habitats that support them. The bandicoot in the foreground represents the native animals, the fox in the background represents the introduced pests and the clear felled forest in the top right corner represents man's destruction of the natural environment.

Judges' Comments:

His acrylic painting impressed us with its subtle message of utopia at risk.

Judges: David Hansen, Sotheby's, Nevin Hurst, Dealer Hobart; Max Angus, Artist; & Prof Noel Frankham, Head of Tasmanian School of Art

Artist background:

Born Launceston 1956, lives and works in Perth Tasmania. Exhibiting since the 1990s including Looking at Landscape, QVMAG 2013. Finalist in Wynne Prize 2008. Winner of Tasmanian Art Awards 1994, City of Burnie Art Prize 2000, Glover Prize 2004, Waterhouse Natural Art History Prize 2005 & 2008. Winner of People's Choice Award at the Glover Prize 2015, 2014 & 2012 & Bay of Fires Art Prize 2012. Commissioned by Ten Days on the Island 2009 & 2011. Works held in collections of QVMAG, National Trust (Tasmania), Devonport Regional Gallery, Museum of South Australia, Queensland Art Gallery & Powerhouse Museum.

Represented by Handmark Gallery, Hobart/Evandale; Lauraine Diggins Fine Art, Melbourne; Philip Bacon Galleries, Brisbane; & Mick The Gallery, Sydney.



2005 Glover Prize Winner Stephen Lees

Wishbone Ridge

Oil on board

120 x 180cm

From the artist:

'Wishbone Ridge' depicts the parched landscape of the sandstone ridge with the wind blasted trees clinging for survival in this inhospitable environment. The viewer's perspective from above the trees, shows that although the ridge is surrounded by water, it is hundreds of metres below and is the sea; unreachable and unusable. This painting confronts the reality that Tasmania is not just the lush green pastures so fondly depicted by tourist brochures but encompasses a wide range of landscape.

Judges' Comments:

A very thoughtfully executed painting with the paint-skin built up from glaze upon glaze upon glaze resulting in a beautiful surface and finished object.

Judges: Janet Laurence, Artist, Sydney; Prof Vincent McGrath, Academic UTAS; & Dick Bett AM, Art Dealer, Hobart

Artist background:

Born Hobart 1954. Lives and works in Tasmania. Exhibiting since early 1970s primarily in Tasmania. Winner of Glover Prize 2005 & highly commended 2004 & 2008. Work held in major Tasmanian public collections.

Represented by Colville Gallery, Hobart



2006 Glover Prize Winner David Keeling

45 Minute Walk – Narawntapu

Oil on linen
182 x 152cm

From the artist:

I am interested in the play of light as it passes across the trees, casting shadows onto foliage and across the ground. Even though this is a compromised space, as it is where people park their cars to go on the coastal walk it is a hauntingly beautiful spot. There is a quiet melancholy that surrounds you and I hope that a little of this comes through in the painting

Judges' Comments:

An evocation of memory. It is a specific place, a place that the artist deeply cares for, but also a place that resonates even if the viewer has not been there. The balance of light and shadow the complimentary of colours of soft aqua and soft browns has made for a mature painting that grabs and holds.

Judges: Liz Ann McGregor, Director MCA, Sydney (initial selection); Prof Noel Frankham, Head of Tasmanian School of Art; & Rick Amor, Artist, Victoria

Artist background:

Born in Launceston 1951. Lives and works in Hobart. Exhibiting since mid-1980s primarily in Hobart, Melbourne and Sydney including major retrospective, Academy Gallery UTAS, Launceston 2015 & A Dreamer's Keepsake, QVMAG 2013-14. Winner of Hobart Art Prize 1991; John Leslie Prize Gippsland 1999; and Glover Prize 2006. Finalist in Wynne Prize 2008 & 2009. Works held in many major state and national public gallery collections.

Represented by Bett Gallery, Hobart; Niagara Galleries, Melbourne; & King Street Gallery, Sydney



2007 Glover Prize Winner Raymond Arnold

Western Mountain Ecology

Acrylic on canvas
81 x 122cm

From the artist:

Tucked into the lower watershed of the Queen River valley in Western Tasmania is a small timber mill. My nose prickles at the Huon Pine perfume, which is heavy in the air. I learn that samples of large, salvaged logs reveal timelines in their annular rings that coincide with events from history – European settlement of Australia back to the birth of Christ and beyond. I am painting in a type of museum as much as a cemetery! Growth rings and ordered geometric stacking through labour are the conversion of one thing into another. My painting represents another step in this 'flow'.

Judges' Comments:

Raymond Arnold has painted stacks of reclaimed Huon pine to create a powerful and revolutionary work. His subject, stacks of wood on a wet day, is given an epic and architectural solidity. This painting invites the viewer to completely rethink landscape and the ordering and flow of the natural world. The work challenges assumptions of the landscape tradition and what constitutes an appropriate subject within the landscape. Instead of the grand gesture and dramatic sweep, this work presents a quiet corner of a timber yard in the west of Tasmania.

Judges: John Wolesley, Artist, Victoria; Craig Judd, Curator, Detached Hobart; & Robyn Daw, Curator, Brisbane

Artist background:

Born Melbourne 1950. Lives and works in Queenstown, Tasmania. Has had 54 solo exhibitions and been in 126 group exhibitions nationally and in London, France, Scotland and Washington USA since 1977. Winner of the Glover Prize 2007. Represent in many national, state and regional gallery collections in Australia and major institutions in France, UK and USA.

Represented by Bett Gallery, Hobart; & Australian Galleries, Melbourne/Sydney



2008 Glover Prize Winner Neil Haddon

Purblind (Opiate)

High gloss enamel on aluminium
160 x 150cm

From the artist:

The word 'purblind' describes the effect on the eyes when walking into a darkened room from a bright exterior. The momentary loss of vision fades as the eyes become accustomed to the difference in light. It is in this transitory space the work is situated, when the details of half lit shapes are literally glossed over or conversely, almost entirely erased. I think of John Glover, coming here, seeing what he saw and painting what he saw, sending those images back to England. Well received bucolic scenes, sublime maybe, exotic certainly, beautiful we would now say. On my travels around the north of Tasmania I see the production of fifty per cent of the world's pharmaceutical opiates. I think of pain and dark times. I think of Tasmania's current exotic status, as an analgesic island, exporting its poppy straw panacea.

Judges' Comments:

This painting is distinguished by its dark, moody, almost sinister interpretation of the Tasmanian landscape. While it effectively evokes the natural world of sea sky and clouds, it also metaphorically connects to the Gothic mythology that, in the past, characterised Tasmania in European eyes as a hostile, threatening place. The imagery itself, centred on the opium poppy, and the way in which areas of paint meld into one another, suggest hallucinogenic and ecstatic states of mind.

Judges: Peter Timms, Writer, Hobart; Adjunct Prof Ian North, Artist and Academic, Adelaide; & Kelly Gellatly, Curator, National Gallery of Victoria

Artist background:

Born Epsom, Surrey, UK in 1967. Lives and works in Hobart. Exhibiting since 1990 in UK, Spain and Australia including 'Theatre of the World', MONA 2012, and other group shows at TMAG 2011, National Gallery of Victoria 2010, and Ian Potter Museum of Art, Melbourne 2009. Finalist in Fleurieu 2008, Tidal Devonport Art Award 2006, and City of Hobart Art Prize 2005. Winner of the Poimena Art Award 2005. Work held in collections of NGV, TMAG and Devonport Regional Gallery & Gold Coast Arts Centre.

Represented by Bett Gallery, Hobart & Dianne Tanzer Gallery, Melbourne



2009 Glover Prize Winner Matthew Armstrong

Transformed at Night

Oil on canvas
122 x 122cm

From the artist:

Nothing is what it seems to be at night, the intensity and sources of light alter one's perspective. Colours change-some merge into the dark, others stand out with greater clarity. The same hill would have been familiar to John Glover, but today's designed landscape and artificial lighting would have been unrecognisable to him. This is not a place that one would plan a special journey to visit for its uniqueness, the blandness of the view may disappoint. It is that special moment in an ordinary scene that I look for and, in that sense, would be an experience not unfamiliar to Glover.

Judges' Comments:

An atmospheric view of a steeply sloping suburban street captured on a rainy night. The work has some of the eerie, metaphysical feeling of an Edward Hopper painting, full of signs of human habitation, but without a figure in sight. We are told, over and over, that the suburbs represent the true heart of Australia – the place where most of us spend most of our lives. This commonality makes the suburbs so familiar that we can hardly recognise it as a subject for art. In this picture, Matthew Armstrong has worked hard to bring out a side of this environment that we rarely see: a moment when a vague, fiery light in the sky; a wet sheen on the darkened roads, and the tiny slivers of light on power lines and the corners of houses, combine to create a brooding, suggestive atmosphere. It is not a view of untamed Nature or a conventional treatment of the picturesque, but it is a landscape nonetheless – a landscape with which we can all identify, but feel as though we are seeing it for the first time.

Judges: John McDonald, Art Critic, Sydney Morning Herald; John Beard, Artist, Sydney; and Alex Baker, Senior Curator of Contemporary Art, National Gallery of Victoria

Artist background:

Born Melbourne 1973. Lives and works in Hobart. Exhibited in Tasmania since 2004.

Represented by Colville Gallery, Hobart



2010 Glover Prize Winner Ian Waldron

Walach Dhaarr

Oil and acrylic on Tasmanian oak
120 x 150cm

From the artist:

With some historical knowledge of the interactions between early French navigators and my own socio-cultural background as an Indigenous person, I see Cockle Creek as a culturally and historically rich and complex site. The contemporary pole-like appearance of the trees is a reminder that connection to land continues in contemporary times and is not lost in the mist of time. Using my own Kurtjar language to replace English language place names and features allows me to both identify commonalities of place and to illustrate the impact of imposing a foreign language on familiar things. John Glover shared the desire to place Indigenous Australians in their landscape.

Judges' Comments:

Once we saw this work we were of one mind about his subject matter and his work continues to gain depth – historically and technically. It can be difficult for an urban Aboriginal artist to operate in today's context. Many people gravitate to the traditional styles as contemporary works often are all about anger and dispossession, where as Waldron's work is a powerfully optimistic takes on how we can all live together today.

Judges: Imants Tillers, Artist, Sydney]; Maudie Palmer, Freelance Curator, Victoria; & Jane Stewart, Principal Curator of Art, TMAG

Artist background:

Born Normanton, QLD in 1950. Lives and works in Cairns, Queensland. Exhibiting since mid-1990s primarily in NSW, Queensland and Northern Territory. Winner of 12th National Aboriginal and Torres Strait Islander Art Award 1995 and finalist in 1996, 1997, 1999, 2000, 2001, 2002, 2003, 2006. Winner of Port Douglas Art Award 2009. Finalist in Wynne 2006, 2007 & 2007; and Archibald 2007.

Represented by Fireworks Gallery, Brisbane



2011 Glover Prize Winner Josh Foley

Gee's Lookout

Oil and pumice on canvas
75 x 110cm

From the artist:

Gee's Lookout, a tract of land that abuts Launceston's Gorge, has an apocalyptic vibe created by debris, wrecked houses and sprawling unrestricted junk. The lookout affords a wonderful view of the dichotomy between two ways of seeing Tasmania – on the one hand old and mysterious, on the other new and vibrant. There is this sense of looking forward and looking backwards at the same time.

Judges' Comments:

This work stands out as being unlike any of the other works in this year's prize. It investigates how paint behaves and how the viewer reads it. Gee's Lookout is an internalized interpretation of a real urban site.

Foley has depicted tangled masses of brush marks that appear to be three-dimensional, occasionally breaking into thick texture and thereby combining illusion with reality. His carefully simulated brush strokes represent the landscape but also parody the application of paint. The work questions the acts of looking out and looking in, with a view that imagines a dissolved boundary between the viewing body and the landscape as subject.

Judges: Anthony Bond OAM, Curator, Art Gallery of NSW; Francis Parker, Curator QAGOMA, Brisbane; & Prof Marie Sierra, Head of SVPA, UTAS, Launceston

Artist background:

Born Launceston 1983 where he currently lives and works. Exhibiting since 2002 including solo shows Gallerysmith Project Space, Melbourne 2015; Gallery Pompom, Sydney 2015; at Sawtooth ARI, Launceston; Devonport Regional Gallery; & Constance ARI Hobart 2014; & Outward Project, Launceston 2013. Group shows include Exhaust, CAT, Hobart 2016. Winner of the Tasmanian Art Award 2014 & Glover Prize 2011. Finalist in City of Whyalla Art Prize 2013 & 2015; & RACT Portraiture Prize 2010. Work held in QVMAG; Monash University and State Library of Victoria collections.

Represented by Despard Gallery, Hobart



2012 Glover Prize Winner Rodney Pople

Port Arthur

Oil and ink on linen
90 x 134cm

From the artist:

It's a place occupied by the ghosts of past events —the violent displacement of the Pydairrme people and the incarceration of Britain's reprobate convicts. The vision of romantic sandstone ruins serves to soften the wounds of the site's dark past. Those wounds were brutally re-opened with the 1996 massacre of 35 people by Martin Bryant, adding another layer of anguish to this damaged landscape.

Judges' Comments:

When you look closely at the history of Port Arthur, and its representation as a marker in Colonial history, you have this dream-like figure of Martin Bryant hovering in the landscape. It is an extraordinarily brave painting for dealing with what happened in Port Arthur in 1996 – one of the first pieces of artwork that has really dealt very directly with what happened at that time. It often takes many years before one can start reflecting back on such a dramatic history. The painting is at first, quite deceptive. As you walk toward it, you feel as if you are going to enter some romantic vision of Tasmania and then the flip side of it is uncovered as you get closer. As you look into it, it starts to look out at you and raises some questions for you as the viewer. It is a very classical landscape and deserves to be afforded time. It is powerful, evocative; no one could accuse Pople's work of being gratuitous and it is deserving of its first prize.

Judges: Doug Hall AM; Jan Senbergs Artist, Victoria; & Dr Brigita Ozolins, Artist & Academic, UTAS

Artist background:

Born Launceston 1952. Lives and works in Sydney. Exhibiting since the 1970s. Has been selected for the Blake, Archibald, and Wynne art prizes on many occasions and won the Sulman 2008. Represented in many major public collections.

Represented by Despard Gallery, Hobart & Australian Galleries, Sydney/Melbourne



2013 Glover Prize Winner Janet Laurence

Plants Eye View (in the Tarkine Tasmania)

Duraclear, acrylic and Dibond mirror
120 x 175cm

From the artist:

In this work the Tarkine is depicted on a micro scale; one of close concentration and proximity that denotes tenderness and intimacy, and makes visible an almost secret place. My concern for this pristine environment and the threat that humans pose to it brings a sense of pathos for me. Notions of fragility, loss and undoing, are presented on a scale of intimate catastrophe. The Tarkine is an Antipodean Eden. For me the veil is the space between perception and memory. Still space, slow space. A dissolving membrane, a hesitation. A way of looking within the world rather than at it.

Judges' Comments:

The work picks up on the 19th century fascination with botanical specimens, and at times the exotic nature of vegetation. Her work references early daguerreotypes and stereoscopic imagery, achieved through her use of the diptych format and mirrored, reflective surfaces. The result is a truly romantic, poetic work that through this alchemy of content and construction – and with its reflective surfaces – engages the viewer directly. It is as though we enter right into the landscape and become “one with nature”. It thus becomes almost a real environment and we share the artist's delight in examining the microscopic details of the vegetation in the Tarkine.

Judges: Dr Frances Lindsay, Dr Peter Hill & Jasmin Stephens

Artist background:

Born in Sydney 1947 where she lives and works. Exhibiting since 1980s including solo shows at Glasshouse Regional Gallery, Port Macquarie 2011; Bildkultur galerie, Stuttgart, Germany 2007; ANU Drill Hall Gallery Canberra 2005; & Ian Potter Museum Art, University of Melbourne 2000. Group shows include “Negotiating This World” NGV 2012; 17th Biennale of Sydney 2010; “In Balance”, MCA Sydney 2010 & Adelaide Biennale 2008.

Represented by Arc One Gallery, Melbourne



2014 Glover Prize Winner Mark Rodda

Looking South from the Labyrinth (toward Mt. Olympus & Lake St. Clair)

Acrylic and oil on marine ply
103 x 110cm

From the artist:

This is a scene looking South from the Labyrinth in the Tasmanian Highlands. At the top centre of the image is Mt Gould and the Minotaur, to the top left is Mt Olympus and Lake St Clair.

Judges' Comments:

This is a very curious painting - when you look at it you cannot be sure exactly where, as a viewer of the scene, you are meant to be standing. It's as if the land is falling away, dropping away beneath you, so that you are floating, disembodied. To achieve this, Mark Rodda has been exceptionally inventive in the ways he has composed the painting. These tarns are on a high plateau, and here you can see that the land drops off both at the front and in the background of the painting. It's clear that Mark Rodda knows this country well - there are moments when the textures of that country are present on the canvas, in the paint handling, and you are aware of the ways the clouds are reflected in the water: it makes you think you are there.

Judges: Julie Ewington, Curatorial Manager, Australian Art at Queensland Art Gallery; Tim Storrier AM, Artist, New South Wales; & Michael Edwards, Director, Contemporary Art Tasmania

Artist background:

Born 1973, New Norfolk, Tasmania. Lives and works in Preston, Victoria.

Exhibiting since 2000. Finalist in Rick Amor Drawing Prize 2014 & Wynne Prize 2013. Solo shows include Utopian Slumps, Melbourne 2014 & 2012; Gallery 9 Sydney 2013; 24 Hour Art Contemporary Artspace, Darwin 2010; & Next Wave Festival, Melbourne 2008. Exhibited in Amsterdam and Utrecht, Holland and Brussels, Belgium 2011.

Represented by Gallery 9, Sydney/Canberra.



2015 Glover Prize Winner Nigel Hewitt

Woven

Ash and polymer on canvas
152 x 182cm

From the artist:

I left Tasmania when I was a teenager and after four decades I have returned. Regardless of my displacement I have aimed to be involved, as much as I could, in environmental issues that have taken place here. On each of my visits I have been aware of the natural beauty juxtaposed with areas of complete devastation. For this image I have collected ash from Dunnalloy. The ash is the middle ground; it represents the transformative quality of death in order to give birth to something else.

Artist background:

Born 1952 in Ulverstone Tasmania. Currently lives at work in Perth, Western Australia. Has been exhibiting since 1970s primarily in Western Australia. Major awards include Australian Capital Equity Award 2012, Black Swan Portraiture Award 2009, Minnowarra Art Award 2004, and Port Kembla Art Award 2000. Work held in Art Gallery of Western Australia, Curtin University, Fremantle Arts Centre, Artbank, Holmes á Court and Wesfarmers collections.



2016 Glover Prize Winner David Keeling

Lowtide, Soft Breeze

Oil on linen
137 x 122cm

From the artist:

This work is about taking a slow walk along the shoreline track at Greens Beach as it heads towards the Narawntapu National Park. As much as it is about light and colour of a particular place it also, I hope, speaks to the larger ambition of asking us to slow down, to live more thoughtful and measured lives. My recent path paintings expand on the idea of absorbing and taking stock of our surroundings while pictorially embracing all the complexity and nuance that these seemingly mundane landscapes present us with.

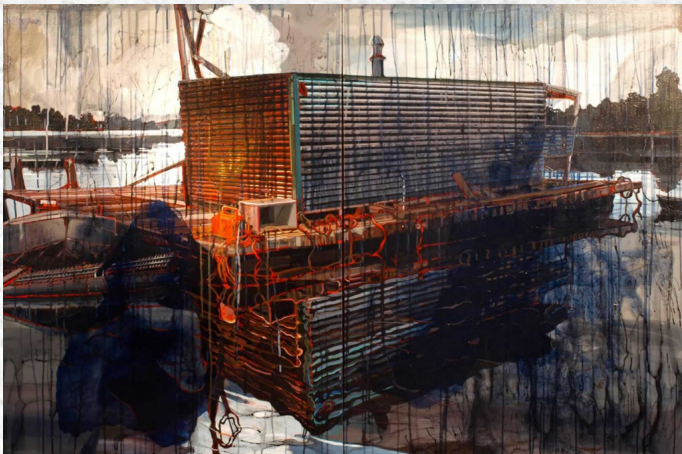
Judges' Comments:

David Keeling has given us a non-predictable view of Tasmanian landscape. Despite the rhetoric, we Tasmanians are not all bushwalkers striding out in the dramatic wilderness. For those of us who live here, it is often the quiet places that are familiar. This is where we go. This is what we know. The artist has an amazing capacity to describe this subtle coastal vegetation and yet the painting has a sublime quality that we are drawn into. It is a powerful impression.

Artist background:

Born in Launceston 1951. Lives and works in Hobart. Exhibiting since mid-1980s primarily in Hobart, Melbourne and Sydney including major retrospective, Academy Gallery UTAS, Launceston 2015 & A Dreamer's Keepsake, QVMAG 2013-14. Winner of Hobart Art Prize 1991; John Leslie Prize Gippsland 1999; and Glover Prize 2006. Finalist in Wynne Prize 2008 & 2009. Works held in many major state and national public gallery collections.

Represented by Bett Gallery, Hobart; Niagara Galleries, Melbourne; & King Street Gallery, Sydney



2017 Glover Prize Winner Raymond Arnold

La Barque de Dante / Macquarie Harbour Party Barge

Acrylic on canvas (diptych)
102 x 153cm

From the artist:

My dream of the ghost ship, the ship of ghosts Delacroix's 'breakthrough' painting and a Situationist 'switch' Détournement – Departed souls crossing the Styx.

Judges' comments:

"The judges were drawn to Raymond Arnold's and Joan Kelly's [highly commended] visceral and powerful response to the landscape of Tasmania. Neither of their works are pretty paintings, instead both artists have explored ideas of environmental and psychological histories of contested landscapes."

"In selecting his work, the judges congratulate Raymond Arnold for his dark and brooding acrylic painting as the winner of the Glover Prize 2017." (Ben Quilty)

Judges: Eleonora Triguboff, Chair/Publisher ARTAND Foundation and Dott Books; Dr Mary Knights, Senior Curator of Art at Tasmanian Museum and Art Gallery; Ben Quilty, artist.

Represented by Bett Gallery, Hobart; & Australian Galleries, Melbourne/Sydney



2018 Glover Prize Winner Halinka Orszulok

Ponies

Oil on canvas
100 x 150cm

From the artist:

My paintings represent night-time environments that are contradictory, ambiguous and often unacknowledged, like the unhomey home or landscape that belongs to neither nature nor culture. As much psychological spaces as physical ones, my aim is to activate this fluid link between self, space and meaning.

The photograph from which I made this painting was taken at a playground in Cataract Gorge, Launceston. I was interested in visiting and photographing this place as it fulfilled some important criteria for me. It is a landscape with strong, moody, artificial-light which causes the world to fall into stark contrast, lending a cinematic quality, and contains complex, interwoven layers of signification.

Right on the edge of Launceston, the Gorge exists at the intersection of nature, culture and history. A natural playground, it echoes Romantic ideas about the role of nature and the sublime – as a counterpoint to the ills of modern society. Yet with its playgrounds and peacocks it also reflects the devolvement of those ideals into wilderness parks as places for pleasure and spectacle. It could be said that the complexities of our human-centric and historically entrenched relationship to the natural world are in some way expressed here, and mirror tensions found in the greater landscape of Tasmania.

I found the pretty plastic ponies riding through the verdant Tasmanian forest a particularly evocative image – an introduced species recalling the invasion of this island. They are also symbols with a strong pull on the subconscious. There is a dream-like quality to this image. I have dreamt of riding horses through both familiar and unexpected environments. To me they represent power, freedom and escape. There is always room in my work for the personal. The image I present is a moment in an open ended story where the viewer must arrive at their own meaning.

Judges: Tony Stephens, ArtBank Director; Natalia Ottolenghi Bradshaw, arts curator, adviser, and advocate; Dr Jane Deeth, Director, New Audiences for Art.

Represented by Flinders Street Gallery, Sydney



2019 Glover Prize Winner Piers Greville

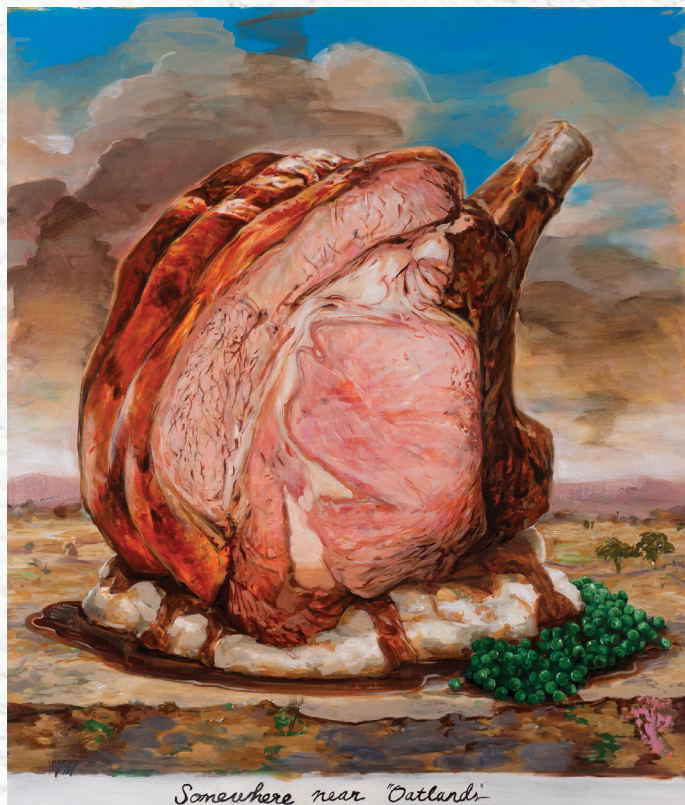
Pedder Prime Cuts

Oil and acrylic on board
120 x 180cm

From the artist:

I represent landscapes which reflect constructed qualities, somehow a product of human fabrication. I approach these landscapes through contemporary views, in this case a combination of digital mapping, photography, and memory. Canoeing on Lake Pedder in 2017 in the expanse of dark water, the almost black glassy depths and mountains held me in their beauty. A feeling of being absent from human clutter and noise settled on me, but the sudden recollection that this lake is a dam, tipped everything I was thinking on its side. This terrain consumed by Lake Pedder reveals its absences and loss, both beneath the lake's dark depths, and the voids left in the fallible processes of digital mapping. Pedder's distinctive white quartz beaches and deep submerged hues are made up of red, green and blue reflecting screen RGB colours of the digital world. A slightly downward view and use of a digital mapping view are important markers, offering a slight cool remove from the landscape, while enticing the view into the landscape unfolding into a broadening distance. The voids reveal a constructed concrete infinity, the diagonal checkerboard slices follow a top-down grid, prime cuts of a country cut up and sliced for consumption.

Judges: Arts Fairs Australia chief executive Barry Keldoulis, leading contemporary artist Joan Ross, and Tasmanian Museum and Art Gallery director Janet Carding.



2020 Glover Prize Winner Robert O'Connor

Somewhere on the midlands

Oil on canvas
107 x 91.5cm

From the artist:

Things were going pretty good. Then Europeans arrive, erect fences and place foreign livestock on the land, now we're cooked. I can hardly see the landscape with all of this stuff in the way.

Judges' comments:

"We had heard Robert O'Connor described as a – 'Cartographer, archaeologist, explorer, scavenger, and sociologist', and would agree that he is all those things, as well as a skilled painter. O'Connor's painting – Somewhere on the midlands – is at first a humorous and poetic look at our colonial past and the impact that had on the pre-European landscape, as well as a deliberate prod to issues such as deforestation and revegetation. There are great absurdist qualities in Robert's winning painting, harking back to a wonderful period of 20th century art which included the surrealist movement. A period when social and political issues of the time were addressed by artist though the use of witty humour and wry commentary, while never letting go of their deep sense of social responsibility. Here Robert has placed a handsome rack of lamb with mash and peas, (and let's not forget the gravy) and made it centre stage of a landscape painting of an area fondly know as 'the midlands'. O'Connor has made what can only be described as an ironical bucolic landscape imbued with a darkly comical commentary on the impact of European settlement on this landscape. It is not a didactic moralising painting pointing at people, rather an image of an important topical discussion being had all over the country."

Judges: Chris Saines, Director, Queensland Art Gallery | Museum of Modern Art (QAGOMA); Fiona Lowry, artist; Jarrod Rawlins, Senior Curator, Museum of Old and New Art, Hobart



2021 Glover Prize Winner Sebastian Galloway

View of Mt. Lyell through an Acid Rain Drop

Oil on copper, sassafras
85 x 95cm

From the artist:

"Although the environment of Queenstown is slowly healing, its Mars-like landscapes are as striking as ever; a persisting testament to over a century of copper mining.

"As the trees on the hills were felled for building and fire wood, acid rain, caused by sulphur dioxide emitted by the copper smelting process, fell to earth and further transformed the landscape.

"The barren hills of exposed rock remain as stark evidence of an environmental catastrophe, yet they bear a strange and otherworldly beauty and are captivating for many."

Judges: Philip Bacon AM, director, Philip Bacon Gallery; Tracy Puklowski, Director, Queen Victoria Museum and Art Gallery (QVMAG), Director, Creative Arts and Cultural Services, City of Launceston; Julie Gough, Artist and Curator.



2022 Glover Prize Winner Jennifer Riddle

Wanderings of the Past and Now

Synthetic polymer on canvas

186 x 186cm

From the artist:

"It's hard to look at Port Davey's pristine, remote landscape without feeling the enormity and impact of its presence. Particularly as we confront the realities of global warming and the ongoing threats to our most ancient landscapes. Its beauty's breathtaking, nostalgic of another time. Yet, it's a landscape of now. And the overwhelming emotions surrounding Covid-19 and the environment's future have compounded and intensified in this moment.

"Perhaps the 19th century Romantics foresaw where we would be today, as they celebrated nature's beauty in the face of the Industrial Revolution, pollution and plague. Similarly, as I find myself back here, between lockdowns and border closures, I can't help but feel akin to the Romantics before me, as I ardently honour the sublime.

"Here, I'm reminded of the Needwonnee Peoples deep reciprocal connection with land and sea as I explore these waterways and contemplate its past and future. There are moments of stillness, reflection, and an overwhelming sense of wonderment and profound empathy for this land.

"Painting this landscape feels familiar, but its sentiments feel more exposed, raw and primal. And my response is visceral, poignant and euphoric. Deeply I exhale, fuelled with immense hope for humanity's reconciliation with nature."

Judges' comments:

"I think we were drawn to Jennifer's work because it was poignant and apt to this current time in which things have been so anxious. We've had much more time for reflection and appreciating the spaces and our environment that give us solitude. I think the scale of the work and the calmness is something that is very appealing and very topical to our current circumstances." (Amber Koroluk-Stephenson)

Judges: Tony Ellwood AM, Director, National Gallery of Victoria; Michael Reid OAM, Chairman & Director, Michael Reid Galleries; Amber Koroluk-Stephenson, Artist.

Represented by Scott Livesey Galleries (Melbourne), and Gallery One (Gold Coast)



2023 Glover Prize Winner Joanna Chew

Tender

Oil on linen

183 x 127cm

From the artist:

"Images of tents and caravans were frequently in the news at the beginning of 2018 when my daughter and I moved back to Hobart. We lived with my parents for a year, unable to find a rental we could afford. It was easy to see why more and more people were forced into solutions like setting up a temporary home at the Showgrounds – an option that will cease within the coming months.

"This painting is a reflection on a broken housing market, and a rental market that prevents many from entering it.

"The central piece of this work is framed either end with horizontal bands that reference two works by John Glover – 'Mount Wellington with rainbow' from sketchbook 43, and weeds from the bottom of 'Cattle, the last Gleam of the Setting Sun'. I remember seeing prize cows at the Showgrounds as a kid; since returning home kids have been growing up there in tents and caravans."

Judges' comments:

"The diversity and high level of finalists for this year's John Glover Prize made for long and rich discussion. Chews' painting Tender stood out in its ambition and layered visual narrative. It is a complex painting that addresses contemporary life and themes of home and belonging at the same time as it speaks to a history of painting and the figure of John Glover himself, whose landscapes can be understood as a search for self-recognition in a world that was not his own."

Judges: Suzanne Cotter, director of Museum of Contemporary Art (MCA), Tasmanian artist Lucienne Rickard, and director of Niagara Gallery, William Nuttall.



2024 Glover Prize Winner Nicholas Blowers

Lake Bed

Oil on canvas

154 x 190cm

From the artist:

"In 2015, I went in search of a landscape that I briefly glimpsed on an ABC news report. The water level at Lake Gordon had fallen by 45 meters and a drowned forest had been revealed. It appeared to be an extraordinary scene of tree wreckage and this previously logged forest now stood in the daylight. It was a chaotic spectacle that immediately appealed to me. I thought of Paul Nash and his paintings of WW1 battlefields. In those familiar pictures everything too was blasted and shredded. It was brutal but also beautiful. I visited the shores of Lake Gordon many times over this period and came to feel that the power of this place had something to do with the gulf between the underwater world and this new reality; time slowed underwater but now the daylight illuminated and exposed, time sped up. As the water slowly retreated it was an extreme and unusual landscape that was revealed."

Judges' comments:

"The winning work and the highly commended works this year took us on a journey of connection with the Tasmanian landscape. They went beyond being technically proficient or realistic renditions of landscapes and created connections to the landscape and, through their work, a connection to us."

Judges: Mary Mulcahy, director of the Tasmanian Museum and Art Gallery, Ralph Hobbs, director of Nanda\Hobbs Gallery, and Malcom Bywaters, director of Academy Gallery.