

A detailed landscape painting in the style of 19th-century realism. The scene is viewed from an elevated position, looking down into a lush, green valley. In the foreground, a dirt path leads down the slope. A woman in a red dress and white apron stands on the path, holding a basket on her head. To her right, a man in a dark suit and hat sits on the ground, leaning against a large rock. A white dog lies on the path near him. The middle ground shows a dense forest of green trees. Beyond the forest, a wide harbor or bay is filled with numerous sailing ships and smaller boats. In the background, a range of mountains with some snow-capped peaks stretches across the horizon under a sky with soft, golden light, suggesting dawn or dusk. The overall composition is balanced and detailed, with a focus on natural beauty and human activity.

# *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 Kurljar 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, whereas Waldron's work is a powerfully optimistic take 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

### Matthew Armstrong

#### *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 Pompos, 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

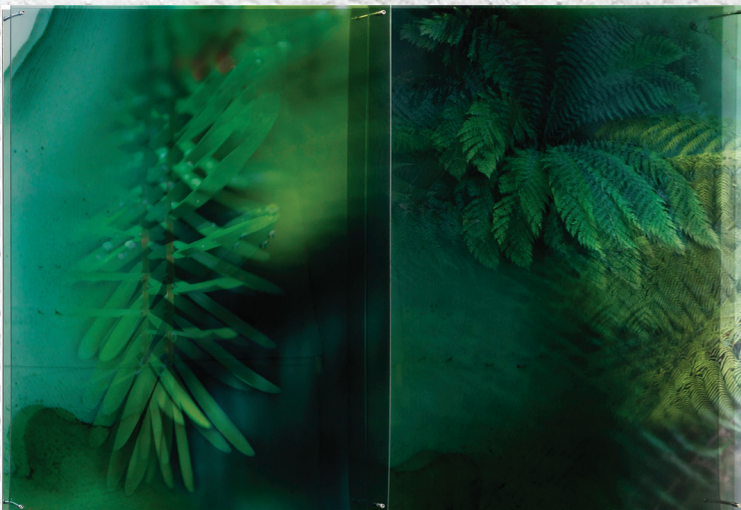
When you look closely at the history of Port Arthur, and its representation as a marker in Colonial history, you have this dream-like figure of Martin Bryant hovering in the landscape. It is an extraordinarily brave painting for dealing with what happened in Port Arthur in 1996 – one of the first pieces 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, Stüttgart, 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 Dunalley. 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, Minnawarra Art Award 2004, and Port Kembla Art Award 2000. Work held in Art Gallery of Western Australia, Curtin University, Fremantle Arts Centre, Artbank, Holmes à 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

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