



WOMEN'S ART PRIZE TASMANIA

2020
EXHIBITION.

womensartprizetas.com.au



LETTER FROM THE MINISTER FOR WOMEN.

THE HONOURABLE SARAH COURTNEY MP MINISTER FOR WOMEN



My, what a year 2020 has been and we are only halfway through! When I was first approached earlier this year to lend my thoughts, great plans were afoot to embark on yet another successful round of the Women's Art Prize. However, for most of us, our lives as we knew them were about to be turned upside down as a result of the Coronavirus pandemic.

Whilst it was unfortunate that the launch in April, along with the planned exhibitions around the state, had to be cancelled due to this crisis, it in no way diminishes the importance of this art prize project. I commend RANT ARTS for persevering in light of such difficult circumstances and for looking at alternative options to move forward with the Women's Art Prize Tasmania for 2020.

I am so pleased that there will still be a 'physical' exhibition in Burnie (COVID-19 compliant, of course) from 30 July to showcase the artistic talents of some truly inspirational Tasmanian women.

In these times of great uncertainty, it helps to be reminded that there are women in our local communities doing some amazing things in the art world. This is certainly something to celebrate.

Kindest regards, Sarah.

ABOUT THE PRIZE.

The Women's Art Prize Tasmania is the state's only female art competition. Re-launched in 2018, the prize aims to inspire, facilitate and celebrate the development of Professional and emerging female artists in Tasmania.

This prestigious and exclusive competition consists of three prize categories:

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

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

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

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



EXHIBITION DATES & LOCATION.



BURNIE

30TH JULY 2020 –
18TH OCTOBER
MAKERS SPACE,
BURNIE



KITTY TAYLOR
RANT ARTS.



NATHAN TUCKER
RANT ARTS.



LOU CLARK
BELL BAY ALUMINIUM.



CHRISTINE HEPBURN
ZONTA.



SUE DYSON
ZONTA.





WORDS FROM THE COMMITTEE.

The mission of the Women's Art Prize Tasmania is to empower and celebrate women artists across the state. This is especially important during challenging times. Building upon the success of the inaugural prize, Women's Art Prize Tasmania has become one of the state's most prestigious annual art prizes that encourages and inspires the creativity of women artists in Tasmania. This is demonstrated by receiving overwhelming community support and 197 entries for the 2020 prize.

Due to the outbreak of COVID, it became necessary to make some changes to the exhibition of the prize this year. It was important to prioritise the health and safety of our artists, project staff, sponsors and the community. Special thanks go to the people who worked tirelessly to organise the Burnie exhibition and online videos for this year's prize.

We would like to extend our thanks to the judges for lending us their time, expertise, knowledge and experience in short listing the finalists and selecting the Acquisitive and Emerging prizes.

Our thanks go to our partners and sponsors for their ongoing support. We are very grateful to and would like to acknowledge our prize partners, the Trawalla Foundation, Rio Tinto Aluminium (Bell Bay) and Zonta Area 5 for their support of the Acquisitive, Emerging Artist and People's Choice Prizes. We would like to acknowledge our valued sponsors, the Tasmanian Government, University of Tasmania, Walker Designs, Think Big and RANT for their financial and in kind support.

Congratulations to our 2020 finalists and prize winners!

MEET OUR JUDGES.



**DAWN
OELRICH.**

With over 20 years working in visual arts in Queensland, most recently as Curator at the University of the Sunshine Coast, I have been delighted to move to Tasmania and take up the role as Director of Burnie Regional Art Gallery. The largest regional art gallery in the northwest, BRAG has a 40-year history providing thought-provoking exhibitions, supporting artists and engaging the community. I am happy to continue that good work.

Prior to moving to Burnie, and as Curator at the University of the Sunshine Coast Art Gallery I sat on several committees including the Master Planning Committee, all new building committees and the Vice Chancellors Art Advisory Committee (VCAAC). Earlier in my career, I was the Exhibitions Coordinator at Redcliffe City Gallery (from 1995 to 2003) and a past board member of the Regional Galleries Association of Queensland (RGAQ), a member of the National Standards Review Committee and a member of the national University Art Museums Association (UAMA). Recently I have become a committee member of AMaGA Tasmania.





**DR KAREN
HALL.**

Karen Hall is an academic, curator and sound artist based in Launceston, Tasmania. Having moved to Tasmania ten years ago, Karen was immediately intrigued by the Tasmania landscape, its deep history and its continual and contested evolution. Karen is the curator of the Kerry Lodge Art and Archaeology Project, which placed artists alongside archaeologists on the field during the excavation of a convict road station. Her current research into the Tasmanian Midlands uses grasses as a way to thinking about the processes of landshaping and giving voice to more-than-human presences.

Karen teaches in the School of Creative Arts and Media at the University of Tasmania, with a focus on contemporary art responses to place and histories. She is a former Chair of Sawtooth ARI, and is passionate about creating opportunities for emerging artists to flourish and connect.



**ANNE
MORRISON.**

Born in Scotland in 1966, studying at the Glasgow School of Art, the Royal College of Art, and then the University of Tasmania, Anne Morrison's practice is one informed and enriched by travel, by exposure to foreign landscapes, ancient cultures, – the result is a sensitive and nuanced approach to painting – and the processes and metaphors that evoke the intimate connection between body and land. Morrison challenges preconceptions of how we see, experience and know the world, allowing us the opportunity to navigate and explore that binding connection through her work. Anne was the winner of the Women's Art Prize Tasmania Trawalla Foundation \$15,000 acquisitive prize in 2019.



2020 EXHIBITION

ANDREA BARKER.

Ode to Silence

Ceramic
15 x 9 x 8 cm
2019

My collections of objects are intended to create a space for contemplation and a sense of tranquility where silence, stillness and restraint abide alongside a notion of simplicity and humility. An exploration of poetry and form, expressing a quiet femininity, each piece gently blurs the boundaries of sculptural form and functional object as it presents a sense of curve and balance enclosing space, time, memory and emotion.

These objects allude to antiquity and ambiguity of material... roads outside ceramics and domesticity and into the world of ideas, past and future. Vessels of suspended animation, a sense of falling through space and time, an in-between state of potential and freedom.

Andrea Barker is represented by Colville Gallery, Hobart.

Image supplied by artist



2020 EXHIBITION

ANNE MESTITZ.

of lightness

*Mixed media on board
100 x 100 x 3.2 cm
2019*

This painting is an exploration of lightness - lightness of weight, lightness of light and lightness of being.

The process of making involves experimentation with various interference powders mixed in medium and applied in multiple thin glazes. The aim being to create an atmosphere of shifting light in the sky as seen from the perspective of an aeroplane window. The figure was inspired by figures in an old trampolining manual I found in a secondhand bookshop.

The painting has orange-painted sides which reflect softly on the wall to give the painting a sense of being an object with an inner vitality.

Anne Mestitz is an intuitive maker whose primary focus is on colour, form and line as a means of expression. Anne completed a PhD in 2011 and has lectured in Sculpture and Drawing at the Tasmanian College of the Arts on a casual basis for several years. Anne visited New York for a month as a result of being the recipient of the Qantas Award. Anne's art works are held in private collections such as JAHM and Anne has shown in multiple exhibitions at Langford 120, Melbourne in past years. Anne was a finalist in the Hutchins Art Prize and recently joined Colville Gallery. Anne won the 2019 Lloyd Rees Art Prize.

Image supplied by artist



2020 EXHIBITION

CHRISTIE LANGE.

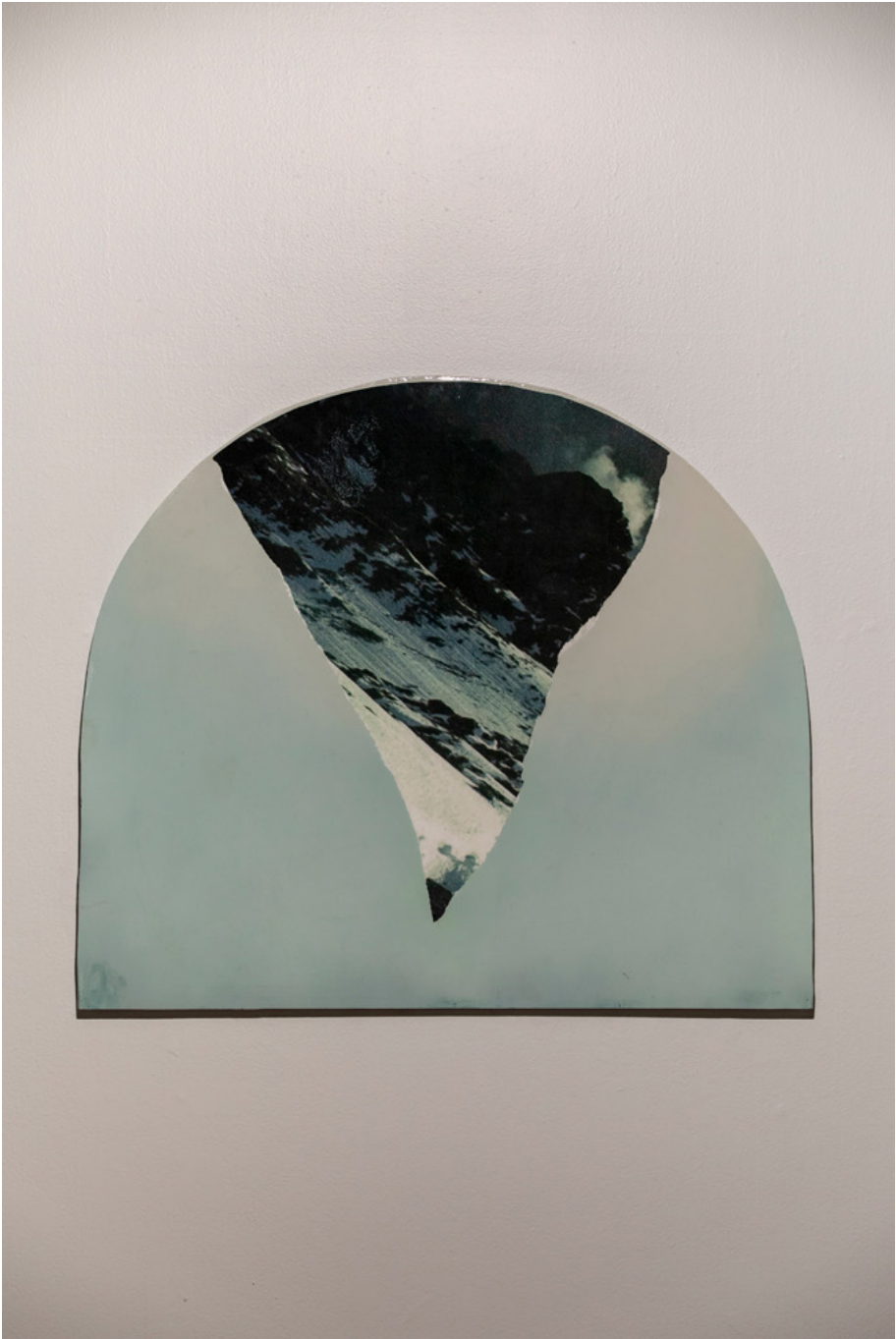
Promise

Porcelain
30 x 15 x 30 cm
2019

This collection is an imagining of a future ecology, defined as an immense capacity for resilience, adaptation, evolution, reproduction and survival. Zooming in to the small world of the 'morphoids', specimens of mutant subtleties defying classification come into focus. Unidentifiable as male or female, they appear rapturous,

sensually interacting in a dance of cyclic fertility. A tenuous space can be sensed in the insinuation of touch, are they compatible? Will they achieve the connection they desire? What is being shared in this anticipated exchange? Such tenuous, yet tender moments are evocative of the desire to connect, to procreate, and furthermore to survive.

Image supplied by artist



2020 EXHIBITION

ELOISE KIRK.

dark maria

*Collage, acrylic and resin on marine ply
90 x 65 x 2 cm
2019*

My work explores the unification of painting, collage and installation, sampling images of geological formations, waves and clouds. Through the use of erasure, fragmentation and collage I use a sequence of symbolic arrangements

with spell-like repetition. The work is explicitly elemental, offering an aesthetic response to the juncture between natural beauty and fragility and testing the boundaries between the romantic and the surreal.

Image supplied by artist



2020 EXHIBITION

HAYLEY STRUTT.

The Burden and the Bounty

Digital photograph

50 x 50 cm

2019

My work explores the garden as an allegory for motherhood. Images from my garden describe the gains and losses involved in the life cycle of a mother. The burden of responsibility to grow and nurture is ever present. Times of stifled growth and suffocation are very real in both the garden

and the realm of motherhood. The seasons allow for times of anticipation, abundance, quiet, and decay. The images are printed on photo rag paper which can be returned to the earth and composted, therefore completing the cycle.

Image supplied by artist



2020 EXHIBITION

JANINE COMBES.

Liminal

Jewellery - 5 brooches
10.5 x 1.3 x 2.0 cm
2019

The Liminal Series, comprised of five brooches, is part of a body of work which explores the intersect of nature, identity and history through the medium of contemporary jewellery.

Combes uses mark-making on metals, forging and the juxtaposition of materials to explore ideas of transformation - personal, historical and ecological. As a fifth-generation Tasmanian woman artist, Janine's connection to place is a key driver.

The brooches stand as mementoes, objects of ritual portraying the tidal zone as a symbolic threshold, a place between what was and what will be. Weathered rock meets a long, razor shell. A sprig of seaweed lies gently on the surface as if thrown up at low tide or by a dramatically warming tide. In the tidal zone, we are aware of the threshold on which we are poised. Here we collect, we make our mark, we see our mark.

Image supplied by artist



2020 EXHIBITION

JOANNA PINKIEWICZ.

Entropy

Paper and mixed media
120 x 120 cm
2019

'Entropy' is a collection of 12 works on paper (forming one piece) related to land affected by mining activities.

Each frame records a physical place on the west coast of Tasmania. Framed "objects" document different types of destruction done to the land: poisoning, clearing, extracting, etc.

Some pieces look like diaries, others like bound packages, folded samples. They record psychological response to destruction.

The colours of rust, blue and blacks reflect elements: minerals, earth, water, air.

I have collected and utilised iron oxide and red ochre pigments.

The overwhelming feeling related to the sites is grief.

Joanna is a Polish born Tasmanian artist, living in Launceston.

She works with paper and mixed media. The current themes in her work are connection to place, destruction and creation.

Image supplied by artist



2020 EXHIBITION

KATY WOODROFFE.

Bird Call Theatre: The Inheritors Act 1 and 2

Acrylic and ground pigment on paper

100 x 100 x 4 cm

2019

The Inheritors depicts a play in two acts at the fictional Bird Call Theatre. It features a planet where the fragile relationship between humans and the natural world has become increasingly one sided and the changing weather patterns are in the process of creating a new global order.

“What the people didn’t, and perhaps never would know, was that the day of their people was already over.”

William Golding

Image supplied by artist



2020 EXHIBITION

KELLY SLATER.

Paperbark Blooms for Karen

*Digital print
61 x 43 x 3cm
2019*

We belong to this earth. As beings we have evolved with the natural world. There is no distinction between humans and nature, only the walls that we create for ourselves. And so it is to nature that we turn to find ourselves, our peace and our centre, a connection to place that soothes our spirit.

Many of us have some special aspect of the natural world that we connect to most strongly,

a landscape and ecosystem or place that gives us joy or comfort.

This work is part of a developing series exploring the special connections Tasmanian's feel for the rich and diverse environments the island supports. For Karen, the paperbark forests blooming on the coastal fringes, hold a special connection to country and her culture.

Image supplied by artist



2020 EXHIBITION

LORRAINE BIGGS.

Space Around the Turbulence

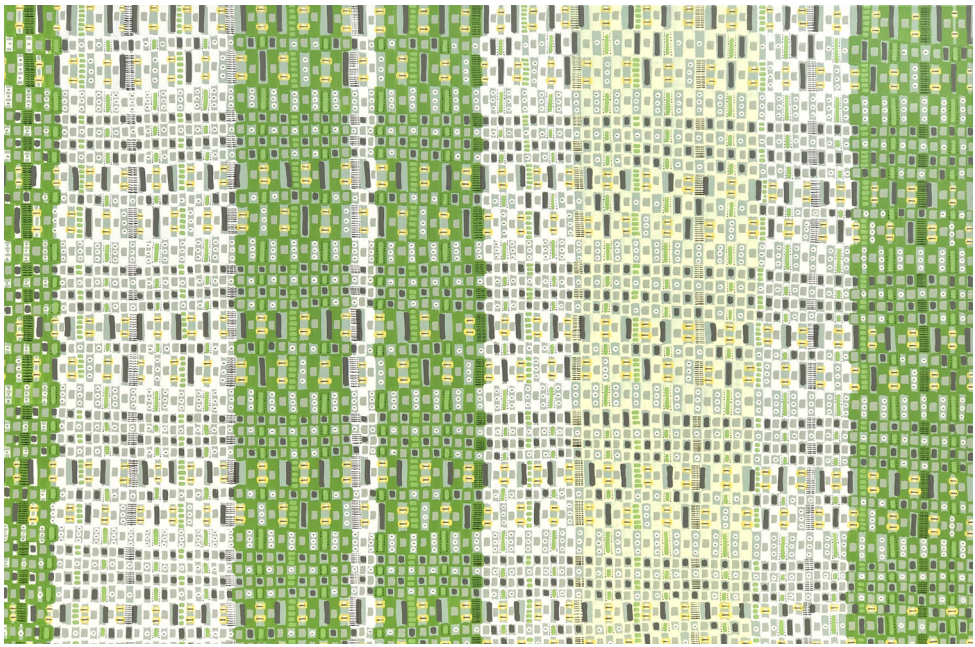
*Oil paint on canvas
200 x 200 x 5 cm
2019*

As a visual artist I am constantly drawn to the natural environment and the slow art movement which is about the practice of quite slow observation and creation of work.

My studio in North-East Tasmania overlooks the South Pacific Ocean so everywhere in my vision is the ephemeral sea and sky. Living in the Roaring Forties means I experience

a huge range of clouds passing, some days there are layer upon layers of cloud forms of Altostratus, Cirrocumulus, Cumulonimbus, Cirrus and Cumulus. Clouds are forever forming and dissolving in front of me, shaping my mind into a dreamlike state. Being surrounded by this force of nature, play of light and form can be uplifting and dynamic.

Image supplied by artist



2020 EXHIBITION

MAIRI WARD.

Bush Spring

Acrylic on canvas
122 x 82 x 3 cm
2019

This painting was done during a three month bush retreat in Northern Tasmania from September 15th 2019.

Painting is a way for me to freely express my experience of being alive. I spend a lot of time walking in urban and bush areas, and connecting with the local environment. I'm naturally drawn to colour, shape and texture and find myself looking for patterns and repetition in my surrounds. These things come out in my creative practice manifesting visually in the works. When painting, thoughts, memories & feelings flow in and out of my mind, a sort of disappearing of conscious thought replaced by an openness and sensitivity. The painting is continually transformed until it feels finished. When painting I feel: free, open, expansive and connected.

Mairi exhibits regularly nationally and internationally. She has received commissions, scholarships and awards including: a University of Tasmania Medal for outstanding academic achievement; an Australian Postgraduate Award for a Masters of Fine Arts completed in 2011; an ArtStart grant from the Australia Council for the Arts, Five Arts Tasmania Assistance to Individuals grants; paintings selected for five Tasmanian Government public art commissions, been a finalist in many art prizes nationally, including the Glover prize four times. Represented in Tasmania by Handmark Gallery and in Queensland by The Gallery Eumundi.

Image supplied by artist



2020 EXHIBITION

MANDY HUNNIFORD.

Copper and Gold (150 years)

Oil on canvas

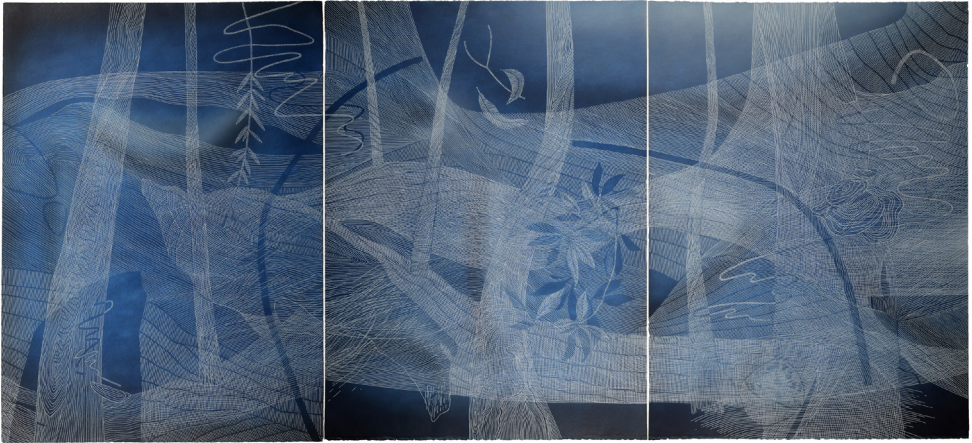
101.5 x 101.5 x 4 cm

2019

Set in the wild, beautiful and contested landscape of Queenstown, Copper and Gold (150 years) explores the multilayered, topographical landscape and its complex history of mining. Woven layers of copper and gold paint signify the source of the town's origins, identity, sorrow and determination. Throughout

Queenstown's 150 year mining history, diminishing gold resources resulted in a shift to copper mining. The copper smelters then polluted the area with sulphur fumes and left the landscape sparse. The colour green signifies recent regrowth in the conglomerate mountains of Queenstown.

Image supplied by artist



2020 EXHIBITION

MELISSA SMITH.

Eva's Walk II

Intaglio collagraph print

76 x 168 cm

2019

Research for a project on the unique diversity of the Manly Dam Reserve environment, uncovered a letter to the editor of The Manly Daily, 1999 that revealed the name's origin of Eva's Track, located in the Reserve. Eva was a migrant who came to Sydney, driven from her home in Silesia in the late 1950s. She found a sense of refuge and peace in her daily walks in the bushland surrounding the Dam and developed a strong interest in its flora.

As a consequence Eva established a friendship with the local ranger, who recommended her name when there was a track upgrade due to her passion for the site.

Even in the middle of suburbia, environments like Manly Dam Reserve provide a sense of quietness, layered in their own history and stories. I seek out those same landscapes in Tasmania, which emanate a sense of life and hope within our ever-changing world.

Melissa Smith is a Launceston based artist who primarily works with print, utilizing traditional and new technologies. She balances her art practice with her roles at Arts Tasmania as a Roving Curator and Program Officer for Public Art and is currently a committee member of the Print Council of Australia.

Image supplied by artist



2020 EXHIBITION

NADIA REFAEI.

Plastic women 6

Pigment print

110 x 110 cm

2019

Plastic women 6, from photographic series a curtain and four walls, explores how ideations of control and freedom are constructed and projected onto women's bodies. Approaching this provocation from a Muslim/Australian perspective, this series of work questions culturally loaded

symbols and the performativity of gender, culture and their intersection. This work forms part of an ongoing practice investigating the importance of authorship and the role of power in creating alternative histories and cultural lenses through which to understand experiences of the body.

Image supplied by artist



2020 EXHIBITION

NADIA REFAEI.

Plastic women 7

Pigment print

110 x 110 cm

2019

Plastic women 7, from photographic series a curtain and four walls, explores how ideations of control and freedom are constructed and projected onto women's bodies. Approaching this provocation from a Muslim/Australian perspective, this series of work questions culturally loaded

symbols and the performativity of gender, culture and their intersection. This work forms part of an ongoing practice investigating the importance of authorship and the role of power in creating alternative histories and cultural lenses through which to understand experiences of the body.

Image supplied by artist



2020 EXHIBITION

NATASHA PARKER.

Can't Keep Waiting

Music video

Duration: 4:10mins

2019

I am a visual artist, songwriter and musician living and working in Launceston, Tasmania. My artistic practice is centred around collaboration with musicians, visual artists and technology artists to curate multi-sensory experiences for my audience. In my work I often seek to create moments of intimacy and vulnerability for self-reflection.

I believe it is in the moments when we feel completely lost that we

find the opportunity to discover something new about ourselves. Nothing is permanent, everything can change. Each moment we have the ability to create ourselves anew. Can't Keep Waiting explores the idea of impermanence and was created completely in camera using clay and water to tell a non linear narrative of self discovery.

Image supplied by artist



2020 EXHIBITION

PAMELA HORSLEY.

Caroline Liardet with Féliceté-Perpétue Roses

Enamel and acrylic on aluminium composite

112 x 124 x 5 cm

2019

Painting my ancestor Caroline Fredrica Liardet from a little watercolour by her husband Wilbraham seven generations back, gave me goose bumps. I became deeply connected as I saw young Caroline through Wilbraham's loving artist gaze.

Caroline, ill prepared for a pioneer's life proved to be the resourceful and resilient backbone that kept her large family (eventually numbering thirteen or fourteen children) together. On the family's arrival from England at Port Melbourne in 1839 she was bundled off the ship, the William Metcalf, to camp on the isolated beach with her eight children while Wilbraham sailed to Sydney on one of his impetuous business ventures. On what became known as Liardet's Beach she cooked up game, hunted by her sons at the

nearby lagoon. She defended the family from frequent uninvited visits from violent smugglers. For years Caroline doggedly persisted as an hotelier's wife and three times made the dangerous voyage back to England on family business.

The white roses reference Caroline's mother Countess Féliceté-Perpétue Catherine de Paul de Lamanon d'Albe. The rose was developed in Paris before the French Revolution when she was Lady in Waiting to Marie Antoinette.

I have had works exhibited in major art prizes in Tasmania and interstate. I am studying BAFA with Honours at UTAS and coordinate the Poatina Tree Gallery.

Image supplied by artist



2020 EXHIBITION

SAMANTHA DENNIS.

Germination

Porcelain paper clay
100 x 100 cm
2019

Germination – the process of growth and development – describes both the transitional nature of working as an emerging artist, and the metamorphosis of seeds and pollen which has long fascinated me.

Growing up I felt torn between pursuit of a career in the arts or biology; my practice now bridges these two passions. I examine scientific illustrations and natural history collections to develop work that talks about or respond to the phenomena of life. This set of five

magnified pods are hand built in porcelain paper clay and have developed in response to the visual tropes of seeds, pollen and spores. They were completed whilst working as Artist in Residence at Don College (Devonport) through Arts Tasmania '2019 Education Residency Program'. The pieces sit together as enlarged, petrified specimen and invite the viewer to examine and resonate with the simplistic beauty of their form.

Image supplied by artist



2020 EXHIBITION

SARAH RHODES.

In honour of the natural world (Portrait of artist Robyn Mayo)

Hahnemühle photo cotton rag
80 x 100 cm
2019

Robyn Mayo understands the melancholy of the Tasmanian light. She describes it as something that can infect your thinking if you are susceptible to a darkness of mind. Melancholy is a vital part of the creative process and nature is a place to reflect.

She sits in her home amongst her husband's curious collection of antiques and decorative arts. The chalky white whale bones hanging on the wall behind Mayo remind us of the fragility of life and how we need honour our natural world.

Mayo has worked creatively in Tasmania over the past 20 years since

moving here from the mainland. Her inspiration comes from landscape, particularly native plants and the uses they have both in the home and medicinally. This was reflected in her past work concentrating on landscape and plants in Central Australia and the Kimberley.

Twenty years-ago Robyn planted an arboretum of Tasmanian plants on part of the property she shares with her husband. As the arboretum moves towards maturity, she is also moving her work to the Tasmanian landscape and its plants, always looking to unearth their secret properties.

Image supplied by artist



2020 EXHIBITION

SARAH RHODES.

Paper Plane

Hahnemühle photo cotton rag

75 x 90 cm

2019

Island. We are surrounded.
Surrounded by sea. By ocean.
Pushing at us. Us pushing back.
In this enclosure we look, constantly,
at ourselves. We need no mirrors.
Fully formed in our own image. Young
and strong we bend and twine, twist
and writhe. A new creature. A bold
new form. Resilient. Self-derived.
As we grow, we harden. Slowly.

Memories of our childhood. Making
childhood memories. Flying paper
planes. A land lost. Time lost. Lost
but renewed. Nostalgia – originally
defined as the act of longing for home.

Now nostalgia describes a longing for
what was, feelings of sentimentality.
We try to recreate our childhood in
our own children. The cycle starts
again. Do we learn anything before
passing down our experience?

Paper planes is part of a series
investigating islandness and the
role of place in shaping who we are.
How do isolation and self-containment
intertwine and influence? How does
the coastline affect our psyche?

Image supplied by artist



2020 EXHIBITION

SHARIFAH EMALIA AL-GADRIE.

Assimilation

Acrylic, Tyvek photo print collage and leaf on canvas

61 x 91 x 4 cm

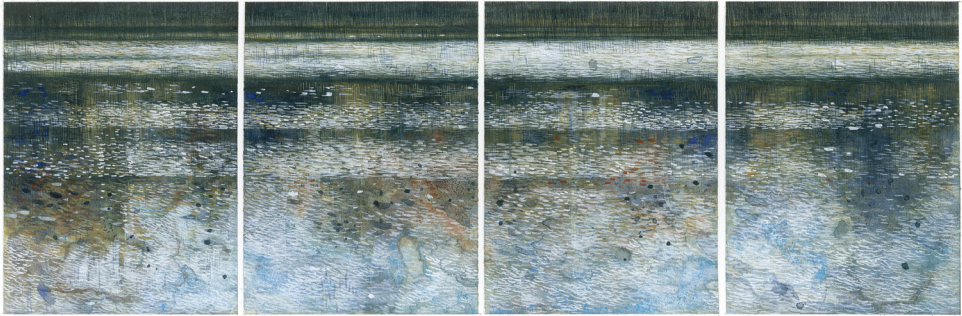
2019

'Assimilation' draws on the artist's personal experiences to examine the types of microaggressions that can act as a driving force to assimilate people of colour and culture into mainstream Australia.

This piece illuminates a formative experience in the artist's life – being bullied at school for having dark hair on the sides of her face, like many of the other women in her family but unlike any of the other Australian kids at school. 'Assimilation' isolates a point in

the artist's personal history which exemplifies the erasure of points of difference and the overwhelming pressure to fit in. The use of a blue Payne's grey with gold leafing is a colour palette which is repeated in the body of work that this piece belongs in – riffing on colours that echo the Australian flag. This palette references the intent of this work to reframe concepts of identity and belonging in contemporary Australia.

Image supplied by artist



2020 EXHIBITION

SUE LOVEGROVE.

The Voice of Water (No 9.9)

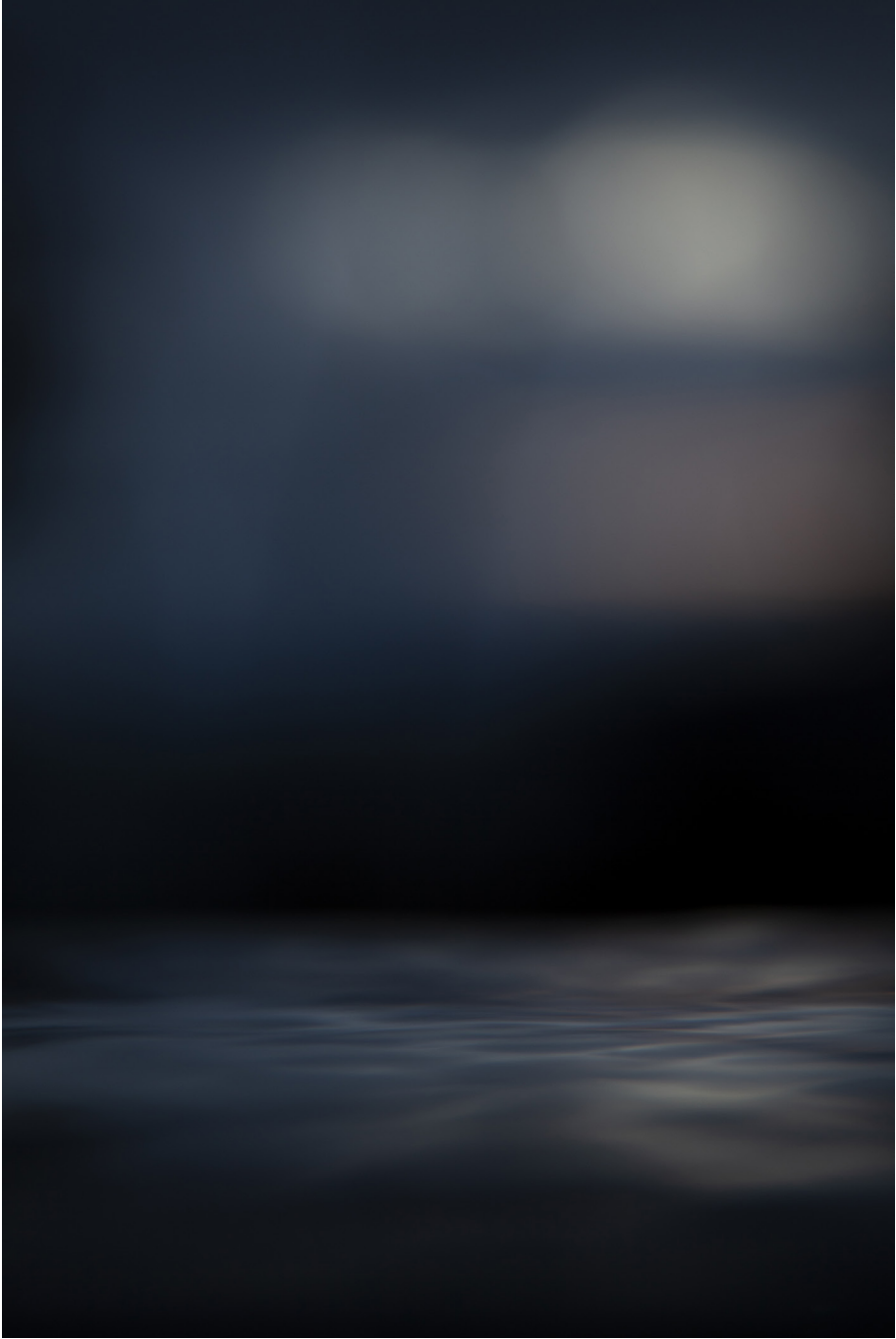
Watercolour and gouache on paper
8 x 24.5 cm
2019

Where there's water there is life. It is a simple concept, but in our climate stressed environment, water is becoming increasingly transient, rare and precious. A small shallow freshwater lagoon is filled with water for the first time in many years and life crystallizes into action accompanied by a cacophony of sound as birds, frogs and insects all sing with an intensity 'of this moment'. Within a few weeks the water will recede into the shadows and lie hidden beneath the ground. It is a poignant and precious moment

to witness. The richness, fecundity and life that the lagoon supports, is because of the presence of water.

In this miniature painting I have tried to capture this fragility and fleeting nature of life in a lagoon - the embrace of its reaches, the constantly shifting light patterns, its melancholy darkness, the movement of wind imprinting on both water and the feathery expanse of grasses and the rhythmic pulsing soundtrack of place.

Image supplied by artist



2020 EXHIBITION

SUZE VAN DER BEEK.

7:48 pm, 27 October 2019

Archival pigment print
71 x 107 cm
2019

Water, light, space and atmosphere are the basic elements out of which my work evolves. My method foregrounds the reflective surface of a small body of water contained in a glass bowl in- relation-to the surrounding lighting conditions.

I work with the landscape convention (specifically the relations between foreground, background and horizon) as akin to an architectural structure; a window, a doorway, a room. I work with the bowl of water as like a bell that reverberates and resonates.

Amplifying the aesthetic relation between atmospheric light, a small body of water and the camera's light sensor is a means of underlining the sensitivity of the relation between the world and the image.

7:48 pm, 27 October is an unashamedly feminine image. The light is soft, expansive, encompassing and surrounding. In my experience of this image, there is a sense of being enveloped in skeins and threads, thicknesses of light; simultaneously holding, and being held.

Image supplied by artist



2020 EXHIBITION

TRACEY COCKBURN.

China Gift Store

*Archival pigment print
200 x 90 cm
2019*

Mementos for Miss Gladys Sym Choon: China Gift Store

Living in Adelaide for a number of years, I was always attracted to a narrow shop in Rundle St in the East End - the district that was once the home to South Australia's wholesale fruit and vegetable markets. The shop was curiously named Miss Gladys Sym Choon, selling high and contemporary fashion and accessories.

Gladys Sym Choon was a successful Adelaide and Hobart business woman through the middle of the 20th century. The daughter of Chinese migrants who arrived in Australia just prior to the implementation of the white Australia policy, Gladys established the China Gift Store in 1923 importing napery and fancy goods from China.

Although successful in business, the Sym Choons lived with the restrictive immigration legislation and racial tensions of the time. Unlike her family born overseas, Gladys did not require the certificate of exemption allowing her to travel freely overseas to purchase wares for her shops.

The Adelaide shop was sold by descendants of the Sym Choons in the 1980s, the new owners retaining the name until this day.

These small works pay homage to the pioneering Miss Gladys Sym Choon, businesswoman and vendor of Chinese luxury items, whose success came despite the constraints and prejudices of the times.

Image supplied by artist



2020 EXHIBITION

WREN MOORE.

Where The Light Wrecks

Contemporary jewellery, brass, beach sand, silk thread
44 x 1 x 7.5 cm
2019

Where The Light Wrecks is a contemporary body adornment object worn around the neck, imbued with a narrative of the artists' experiences of living on the Island of Tasmania for the past 16 years. This work holds within its form, the endurance of living on an island surrounded by large, impassable bodies of water that act as a barrier and boundary. New landscapes emerge from moments of intense physical, mental and emotional trauma.

Through scar lines, both seen and unseen, a fragile yet strong presence emerges. These are the impacts on the body from landscapes of

considerable change and isolation, held within the object itself. Where The Light Wrecks becomes an artefact of islandness, isolation and the struggle for freedom from societal pressures for women who remain unwittingly trapped on the island.

Wren Moore is an emerging artist in contemporary jewellery and object design and graduated with Honours from the School of Creative Arts and Media in Hobart at the University of Tasmania. In 2020, Wren is commencing a PhD in Creative Arts at James Cook University.

Image supplied by artist



**WOMEN'S
ART PRIZE
TASMANIA
2020**



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