CATALOGUE OF WORKS FOR THE RACT INSURANCE TASMANIAN PORTRAITURE PRIZE 2013

RACT INSURANCE
TASMANIAN
PORTRAITURE
PRIZE

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Paul Jenkins

Executive Director
Tasmanian Regional Arts

Tony Hart

Managing Director
Clemenger Tasmania

Tasmanian Regional Arts is once again delighted to support our young and emerging artists to engage in Tasmania's premier portraiture prize.

Portraiture is one of the most demanding areas of the arts. It asks many testing questions of an artist. How does the artist capture the spirit, the essence of an individual? How much of what you see is the subject and how much the perspective of the creator? What palette and techniques best tell the subject's story?

Countless choices of media and styles are open to interpretation by the artist in planning and preparing the work. And then there is having the confidence to present your work to the public. This dance between the subject and the artist has been captured brilliantly in the works that you see before you. Confident, capable, creative are all terms that come to mind. As the audience, you too are invited to join this dance. You won't be disappointed!

In 2009, the RACT Insurance Tasmanian Portraiture Prize began the rewarding task of fostering the development of young Tasmanian artists.

Since then, the competition has evolved to encompass a wider focus, providing a unique opportunity for all Tasmanians to appreciate the talents of our emerging faces in Tasmanian art.

Clemenger Tasmania is proud to have played our part in more accurately reflecting the prize's true purpose – as a vehicle for emerging artists who are endeavouring to develop their careers.

Once again, the standard of entries has blown me away!

It is that rare ability to capture the emotions and inner fears that drive an emerging artist, and this year's finalists are an indication that creativity is thriving in this state.

Trent Sayers

CEO
RACT Insurance

The RACT Insurance Tasmanian Portraiture Prize (TPP) is unique. We believe it is the only such competition in Australia. The TPP continues to attract record levels of entries and RACT Insurance is very pleased to be able to provide continued support for this great initiative.

The prize achieves a number of objectives. It provides a platform for artists to both exhibit and benchmark their artistic ability and it also builds a body of portraiture art for generations to come that reflects Tasmanian society.

I am tremendously encouraged to see the ongoing success of the portraiture prize and the support it is receiving from Tasmanian artists. I would encourage Tasmanians to vote for their favourite portrait in the People's Choice award as the exhibition tours the state.

My thanks go to the judging panel for their participation in making available their time to support the TPP and the participating artists. I would also like to recognise the support of our key partners, Tasmanian Regional Arts and Clemenger Tasmania.

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Tasmanian Regional Arts

Clemenger Tasmania

DEVONPORT REGIONAL GALLERY

SALAMANCA ARTS CENTRE

SAWTOOTH

Alex Davern

North Hobart

Untitled (solitude), acrylic on canvas

This is a portrait of Shey Bissett. It captures a moment of solitude in the bathroom. To bathe, for many people, is a simple way to relax, de-stress and release tension. This painting is an expression of my solicitude towards Shey; it visualises positive emotions such as relaxation and a sense of freedom and space, but still there is unease and tension. My practice currently explores the portrait by investigating still life within suburban interiors.

Alison McCrindle

Carlton

Selfie Self-Portrait, spray paint on canvas

Selfie Self-Portrait is a painted reproduction of the relatively new phenomenon whereby the photographer is the subject of the photograph. This technique is generally achieved by using a mobile phone or other media device that allows instant uploading to Facebook or any other social networking website. In a selfie you can usually see the person's arm holding the camera device, as in this portrait.

Through the act of a selfie the photographer/subject matter achieves a sense of instant gratification. This gratification is normally taken further by uploading the photo to a social media network, which soon attracts attention from others. One could say it is an act of self-interest or even attention seeking behaviour, a rather innate nature of the human being. This self-portrait isn't about self-centredness; it is merely a reflection of the emerging trend in today's social media culture.

Amy Hunter

Howrah

C.V. Argenti, drypoint print

CV is an instantly recognisable man who marches to the beat of his own drum and is unapologetic to anyone for it. I first met CV when he wandered into work, weighed down by heavy bags. He had several multi-coloured scarves wrapped tightly around his neck and a grey fedora with a huge purple flower pinned to one side that seemed to keep drawing my attention. When not weighed down by his heavy bags that seemed to hold half of his possessions he stood proud and tall. His weathered face was deeply etched with lines showing a great deal of character and evidence of a life lived without restraint.

CV has since visited on a number of occasions, always with a new story to share and his same brightly coloured signature style. I was not the first person wanting to capture a portrait of CV and his unique style. He is a man who is proud of who he is and won't change for anyone. It was this confidence, along with his eccentricities, that led me to create the portrait.

Beatrice Tanner

Wynyard

And so it will be, digital photography

We all, universally, search for identity: in my case, the female identity. I am 18, a student, dreaming of aspiring to become a woman with direction. Right now all I dream of is passing Year 12, being accepted by a university and making someone proud.

We all need a person to aspire to, a role model, a mentor, to help us become the person we can be, achieving our goals or simply evolving an idea of who we want to be or where we want to go. Without this person, this idea, we may never go anywhere; we may never grow up and we may never fulfil our greatest potential. We may never truly see ourselves for who we are.

Through words and photographs I see the reflection of life. This will passively influence the life I choose, the life I will live.

My photograph is a testament to my role models: the writer Sylvia Plath and the photographer Francesca Woodman.

I, too, am inspired to become a woman with courage, resilience and the willingness to take risks in order to grow and succeed.

Brittany Evans

Burnie

Self-portrait, photography (digital print)

You've seen it before, classic portraits, uniform subjects, seemingly void of emotion. I don't want that in my work. I want the viewer to look at it and go "wow that's unusual" because it creates a lasting image in the mind's eye. The use of slow shutter speed and the lack of facial definition work in partnership with the imagination to create an inexplicable and ghostly effect. My self-portrait reflects how alien as well as versatile the human being really is, while commenting on the way we see ourselves. The use of a black void enables the viewer to fill the spaces with their own context, creating an entirely personalised image that means something different to everyone. The photograph is a different interpretation of traditional portraiture; however, it meets people on a personal level and encourages creativity from the observer.

Brooke Atkins

Newnham

The Hand of Reassurance, oil on canvas

In today's society women don't often take the time (or have the time) to reflect upon who they are and what really makes them happy in life. As 21st century females we often push ourselves, always striving for self-improvement and thinking that happiness comes from having the perfect career, the perfect wedding, the perfect house, and the list goes on.

This self-portrait depicts a rare moment of personal reflection. The caring hand of my fiancée is there to reassure me. Its gentle grip tells me that it is perfectly fine to take some time out from the world to just focus on understanding myself, my true needs and wants in life.

Dimity Vanderpot

Devonport

Hold Your Head Up, acrylic on canvas

Hold Your Head Up is a self-portrait.

I believe everyone has a 'blue' moment, so can relate to my painting. In my 'blue' moments I often find myself 'catastrophising'. The mind is creatively treacherous. A small thought of self-doubt enters and like a ripple in a pond, where the concentric circles become wider and wider, my mind similarly causes these thoughts to engulf me and become larger and larger, until they develop into a monstrosity of their own.

Inspired by Japanese and Dutch Delftware pattern, I have intertwined and stylised the figure amongst pattern to create a visual melody depicting my thought processes.

"Hold your head up" was a phrase my late grandmother always said to comfort me when I was upset. I chose to use acrylic paint not only due to the ease with which I am familiar with the medium, but also because I gained comfort from using acrylic paints and brushes that I inherited from her.

Elia Basser

Mountain River

Disasters of Alangrant, oil on canvas

Lying beside Steve Abel, I wake from a dream, recurring: a Jekyll and Hyde conflict between two manifestations of his self, which are out of balance. *Disasters of Alangrant* depicts this conflict through classicism and allegory, portraying Steve as an archetypal character within the greater mythology of the landscape. Drawing from Goya's *Disasters of War* series, there is the suggestion that the violence and 'fatal consequences' of conflict are inherent in the nature of man. The fantastical location (closely resembling the north-west Tasmania of Steve's origin) embodies a long history of much cruelty, but remains wild, beautiful and impartial to its sordid human past. Its light and darkness exist in natural harmony. The sweet and gentle Steve we know is at odds with his dark side, but which Steve is which? If the light should kill off the darkness, does it not, itself, darken?

Elissa Davies

Sandy Bay

Untitled, acrylic paint on wooden board

"When you get that feeling in your chest; when you can't breathe, you know deep down that something good is coming, so go with it."

This girl couldn't breathe very well, but she decided, for once, to listen to her mother and go with it. I am proud of her. She took a chance; moved down south and immersed herself in the new home she found and the secondary family that she formed. Three months later, she woke up and could suddenly breathe again.

We all have a shadow inside that sometimes makes it hard to breathe. This girl learnt to stop fighting all that caused her to gasp for air. She found that she could pick her eyes up off the ground and take in the beautiful landscape and people surrounding her. It made the difference.

Love where you go and the people you meet, but miss all that you leave. Stay hungry for what you feel and what you don't. Collect it all; paint it bold and thick over a rough surface and leave it staring you in the face. Look at it and let it be entire, yet never complete. Be strong.

And one day you will breathe.

Emily Blom

South Hobart

In the Path of Others, acrylic with transfer print detail on canvas

This portrait of my niece Ruth began as a statement on western society, looking at what it means to be part of the collective whole that is the corporate system. I wanted to explore this by contrasting the adult world with that of a child, highlighting fragility, naivety, innocence and the magic of 'play'. I was somewhat disheartened by how our childhood dreams of fairies, astronauts and ballerinas are replaced by that of home loans and credit cards. Where the adult world of fancy dress is not to be different, but is instead to join an army of white collar workers.

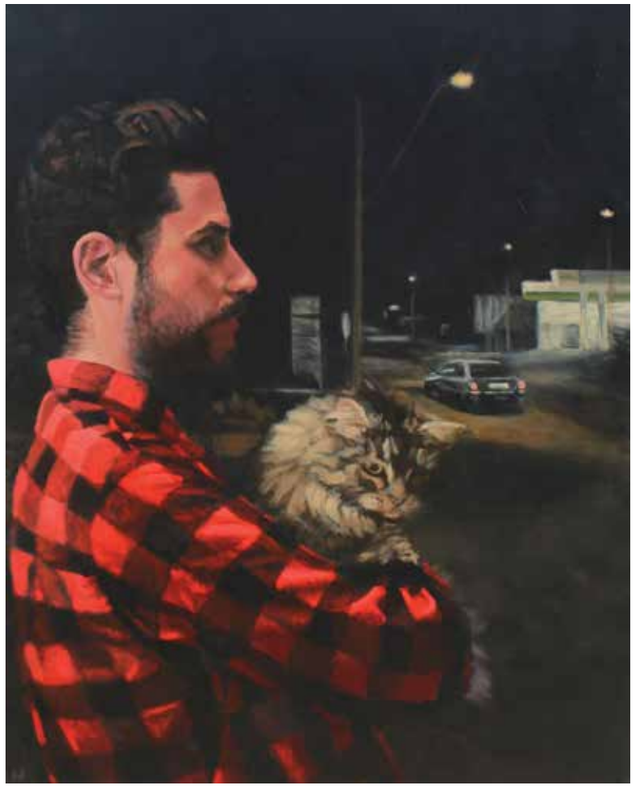
The work evolved and became more personal following the birth of my daughter Madeleine. This life-changing event quickly turned into the frightening experience of watching helplessly as my new baby fought off the threat of major surgery. The theory behind the work became my reality, as it felt as if my daughter's innocence, her carefree childhood and her future as an adult were all at once being stolen away by the endless onslaught of doctors with their textbooks and statistics.

My daughter follows in the path of her ancestors through her genetic makeup, which has developed small imperfections during the process of reproduction. I was able to illustrate this by drawing on the aesthetic of the early hand-coloured photograph, replicating its loss of information and flaws; whereby each new image differs and becomes slightly more distorted than the one before it.

Although the child displays a fragility and vulnerability, she is standing stoically against a tide of anonymous professionals. The teddy bear at which she gazes acts as both a symbol of hope for my daughter and reflects on the remnants of childhood, of which we all carry.

Emily Jones

Howden



John Street, Kingston, oil on canvas

As I painted this portrait of my husband and cat in Kingston, it gave voice to thoughts of isolation and connection, loss and hope, and suburban malaise.

Estella Mason

Forth

Marilyn (Jayden), photography

This photograph explores beauty in its most vulnerable state. The work shows a portrait of Jayden Scott, fellow colleague at the Don College. Jayden is a man with many styles, he is an eccentric character and does not run with the crowd. He presents himself with a homogenised mix of 60s glam with a post-modern flair. He instantly inspired me one day after confidently strutting into class dressed like Marilyn Monroe. The fact that a seventeen-year-old boy can wear bold red lipstick and stiletto heels while continually holding a high level of self-integrity is remarkable. The photograph is a reflection of Jayden's flamboyant personality while painting a homage to the past.

Felicity Lovett

West Hobart

Excessory (The Shoes), oil on canvas

They say you can learn a lot about a person by observing their shoes.

The importance ascribed to physical appearance is undeniably potent and innate in Western society, and we are all participants in the activity of self-image making whether we are conscious of it or not. We are overwhelmed with choice and encouraged to express ourselves through our purchases in order to achieve the ideal incarnation of our individual identity.

This image was created as part of an investigation into the meaning of self-presentation and to express the simultaneous disgust and delight I feel towards fashion, vanity and superficial identity. The shoes, typically desirable and feminine objects, are tenderly rendered in oil paint. Personally identifying features are lost and excluded from the image while the presence of the Shoes, the Product, is overwhelming and absurd. The figure is a many-footed monster with no eyes or body and contradicts desirability.

This is not a portrayal of the many facets of some innate self, but rather an unstable non-identity cobbled together from purchasable, collectable, consumable goods. The production of a self-portrait is a literal act of identity building, of self-image making, and of self-obsession, which stands in for a process undertaken by most human beings every day: 'Project Me'.

Helen Goninon

Hobart

Self-Portrait – Helen achieved renewed vigour by ingesting her culture nasally, graphite on paper

'Not long ago, Hobart was an end-of-the-world sort of town that seemed achingly far from anywhere – and particularly far from *culture*. It was not the kind of place where you would find people queuing for a museum, out dancing on a Friday night, dining on imaginative, cosmopolitan food or quaffing topnotch local wines. Hobart was rather stolidly staid: a nice place to visit for its gorgeous natural setting, but not the place for much creativity or culture.' Gabi Mocatta, 'Hip Hobart', *BBC Travel*, 10th May 2013

Josh Simpson

West Melbourne

Is Don is Good, oil on canvas

Is Don is Good is a self-portrait constructed as a psychological fantasy that interrogates my interaction with society through a humorous compression of male stereotypes found in popular culture. Supported by the writings of Zygmunt Bauman, Jean Baudrillard and Guy Debord, the work locates itself in a society of constant flux, change and spectacle fuelled by desire and consumerism.

Through the use of symbolism, narrative, satire and role-playing I explore these personal anxieties through my central character, *The Lounge-Room Dictator. The Lounge-Room Dictator* uses the attributes of dictatorship such as excess, narcissism and absurdity as a metaphor for the consumer. He lives his life vicariously swept up by change and choice; this contributes to his incapacity to settle through the spectacle of consumer-driven identity. In this work he parades stereotypical male characters, such as the authoritative sage, eccentric general and flamboyant artist, as a metaphor for the product of consumption.

I project these symbols onto myself in order to question the role of appearance and identity in society as well as my place within it. By doing this I consciously question the role of the individual in society, engaging them through visual satire.

Luke Conroy

Mount Nelson

Normal, digital photography

Tasmania's isolation is both its beauty and sometimes its downfall. A close-knit community provides a sense of connection, yet it also distances 'outsiders'. Put simply, Tasmania can be uncomfortably parochial. While social 'norms' and conventions are inherently constructed, when seen as universal they can be damaging. Here, diversity becomes a downfall. You don't support an AFL team? You don't drink beer? You are gay? Your skin is dark? Often, you will be outcast.

This portrait hopes to encounter such issues through exploring the social construction of gender. Like many other 'norms', gender demonstrates how social discourses appear natural, yet are inherently socially constructed. Certain expectations become so normalised that they escape questioning and deeper engagement. By unsettling this 'normalised picture', this portrait hopes to unsettle the viewer and have them consider 'normality'. By doing this I hope this portrait can help the viewer consider diversity as exhilarating and appealing. This is a future Tasmania I would like to live in.

Matthew Dames

South Launceston

Anna, print – drypoint etching

This work was inspired by a photograph of a moment in time on a sunny autumn afternoon when Anna and I had spent a weekend in a lovely little college at Birralee, north of Westbury. I was looking after the cottage for a lovely flower lady whom I would chat to every day on my way to busk in the Quadrant Mall.

Anna and I had a wonderful time looking after her goats, ducks, chickens and her two dogs, Alfie and George. On Saturday we went for a walk to Liffey Falls and on Sunday we took the car and her dogs to Four Springs Lake for a walk and a swim. Anna photographed as we were driving down to the lake. It was a wonderful weekend and her expression of surprised delight really sums up the whole experience.

Mitchell Cook

Devonport

Rebellious Sophistication, charcoal/graphite pencil, paper

The work I create strongly focuses on the idea of rebellious sophistication; I aim to project this idea to the viewers of my work. As seen in this piece, I incorporate stylish clothes with a whisky glass; these items are my representation of rebellious sophistication. The reason behind my projection of this idea derives from my fascination with these characteristics, the modern/stylish young adult with bad habits. I commonly avoid colour in my work as I feel most comfortable working with shades; using only shades allows me to focus on the sharpness and detail in my work rather than colour mediums. This piece is a milestone in the development of my idea and skill. In each piece I create I find myself incorporating more detail, but this piece is the first that has reached realistic heights of detail. This charcoal creation represents the evolution of my skill and the development of my idea, as does every piece when compared with previously completed works of mine. My artistic journey is that of hard work and pleasure and I always aim to improve.

Murtazza

Pontville

Ajai, coloured pencil and lead on paper

I don't know from where and how I should start. I chose this portrait for many reasons. I'm a 16 year old boy living without my mother and my family. I can say I came to Australia by boat in a very dangerous condition. From the first time from when I put my foot in the door I felt alone. After the days that passed I went to the library and I saw a woman there, at that moment I felt comfortable. She is very kind, having great heart. What can I say she looks to me like my mother. Do you know what her name is? She has sweet name, like her sweet heart 'Ajai'. Interesting is here that the word Ajai is in Hazaragi language, and it means Grandmother. I asked Ajai "where you get your name?" She said the other guys here, they were calling me Ajai. She said to me you can also call me Ajai. From here I understood how the Tasmanian people have great hearts. That they can accept another name which is not from their language, they think widely. She is very kind, whenever I am with her she tells me about Tasmania and about the people of Tasmania; the way they behave and the way they talk. And I love to hear more and more about Tasmania from her. I really enjoy being with her. When I ring my mum I am joking with her and I am saying "I don't need you anymore" because I have found another mum who looks similar to you. After that my mum said, "My son, I will always pray for you, to find good friends and a good person to guide you and show to you the correct way. I think you have found Ajai, to show you how to live, how to behave and how to respect those older than yourself. And I am happy hearing from you, that you have Ajai with you".

When I heard about the Tasmanian Portraiture prize, I was really thinking who would be the person to draw? Then the days that I passed with Ajai and her lovely sayings reminded me to choose to do her portrait because she is the only woman for me that looks like my mum. Then I decided to start her portrait. The days I was busy with Ajai's portrait I really enjoyed, that's why I thought to draw her twice, one with coloured pencils and another with only lead.

Nathan Gillam

Battery Point

Kim, digital photograph

The image was created as a series of eight images submitted for a university project.

Through the use of shutter speed with a low ISO, I reached the final image. While the viewer is still able to clearly see that the subject matter is that of a nude woman, the use of blur through the image by way of the subject moving gives an illusion of mystery and intrigue.

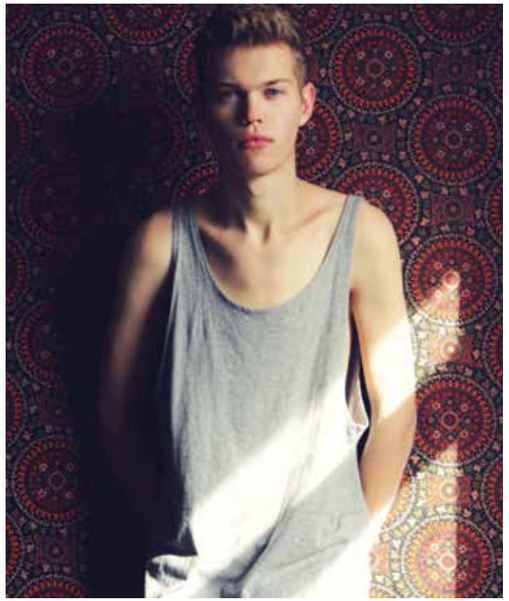
Nathan Stent

Launceston

Unique designs are perfect for rewarding children of all ages, in any situation, stickers and resin on board

Last year Laura Hindmarsh won the portrait prize with a video work. Although the conditions of entry state that it is a competition for 2D mediums, it is not explicit about the allowance of video and Laura was bold enough to enter and justify a video piece. Her artist statement addressed where her work sits in the timeline of recent art history and exposed the hang-ups found in making contemporary art. I admire Laura's work and I wanted to honour her with a portrait derived from her work, specifically the depiction of pixels (the 2D component), and I became interested in what it would mean to make a static and reductive image in response to a progressive (in terms of the portrait prize) piece.

The image comes from a cropped single frame from Laura's 8.38-minute video, reduced in resolution and simplified in colour. A simplified part of a part. In a way, the video work as an image is perfect. It is made of uniform rows of coloured lights. Here the manual process is not perfect. Some of the stickers are slightly skewed, the rows distort and the resin has flaws. It expresses my desire to move away from digital images that are perfected and controlled and find something new in making something that requires patience and discipline. The stickers were chosen as a practical means of depicting individual pixels but came to be an expression of both admiration for Laura and some type of cynicism towards art prizes and being judged. Or perhaps it expresses jealousy and nothing else. Hard to say. You can make up your own mind.



Jackson, digital print

Nick Rubock

Burnie

My inspiration for my artworks comes from a fascination and fixation I have with youth and adolescence. I find growing up a very intriguing and complicated time in a person's life; a time for experimenting sexually or with drugs, alcohol or otherwise and the loss of innocence that we all go through during that time.

This is what I wanted to reflect in my art: a simple mission of presenting a slightly stylised, inside perspective of adolescence. That's how it all started.

This is my friend, Jackson. Jackson is gay and, as he says,"out and proud". There's not a great deal to say about the photo except that I chose Jax because I find him an extremely interesting person. I can only imagine what it must be like to be openly gay in a small town like Burnie, a community where a great number of people still regard homophobia as acceptable. I ask you to take from this image what you will, but to me the light streaming through the window symbolises hope, the light at the end of the tunnel if you will, as cliche as that sounds.

Nik Lee

Riverside

The land shadowed by everyone's moving mountain, Chapter nine, digital photograph

The land shadowed by everyone's moving mountain is a series of photographs exploring immigrants' presences and their temporary identities through manipulating physical photographs within constructed environments. *Chapter nine* examines portrait subject Christopher Chen, a Taiwanese immigrant who is heavily influenced by the mundane cycle of moving and leaving from one nation to another. Born in the USA, he spent his early childhood in Taiwan and England, and later moved to Tasmania and Sydney. He currently holds three different national passports. The work is an attempt to portray a destination for him that does not fully exist, and the photographic experience that cannot be defined by one single captured moment. Photography is the only art medium that can translate all the displacements that belong to him.

Patrick Horan

Invermay

Potatoes for your thoughts, oil, wax, charcoal and collage on canvas

When you open the door you are greeted by the warmth of the room, then you note that the air strangely seems laced with the scent of boiling potatoes. You think for a second that maybe it is starch that you are drawing through your nostrils. By the fire sits Terry, as knowledgeable as he is obsessed. When the mind is in this crazed state, time seems to melt into one, there is no knowing what is day or night, the light always seeming to emit a silent pulse. Terry and his potatoes are a way of trying to understand the mind and its dependable tendency to over occupy itself with thoughts and actions that ought not arise.

Peter Maarseveen

South Hobart

Andrew (from series 'The Mystery of the Sphinx'), pinhole photographs

This photograph is of my friend, Andrew Harper, a person who has been an inspiration and supporter of my art, and many others in the Hobart art community. It is from a series of photographs captured using a handmade pinhole camera, which is constructed within a 1920's copy of a children's mystery novel. The book was found at the local tip shop. After reading a small quote written on the front cover, I was curious about how many hands the book had passed through and how many eyes had looked over its pages.

The quote read:
"To John,
With love and best wishes for a very happy Xmas,
Love Aunty Daisy and Uncle Jim
Xmas 1928"

Reading this inspired me to give the book a life of its own, allowing it to return the gaze back to the viewers who had so intently read its pages many decades prior.

I set about taking people's portraits with the book, holding on to the camera and reading alone in their favourite spot. The pinhole on the front page was able to capture an entirely personal moment in time, so widely experienced but rarely shared.

Alongside this I took a photograph of the space without them in it. This was designed to emphasise how a private moment in time and place for one can so easily be unsuspecting to another.

These photographs were taken with a pinhole camera. The camera uses a lensless system in which light passes through a pinhole onto a roll of film inside the camera, meaning that the image you see in front of you is as it is straight from the film. A portrait made with light.

Rahni Allan

North Hobart

A self-portrait of us (Marble Planet), photograph (digital print)

A self-portrait of us (Marble Planet) is inspired by an iconic image of a moment in human history that marked an irrevocable evolution in our understanding of self. It represents the relationship we have with our concept of 'self', in the context of a universe that may be incomprehensively infinite and potentially expanding.

The photograph is a construction, a set built in a dark box in my studio from three simple objects: black card, a torch and a super ball. I could say that by recreating this popular image from history I hope to mark a phase I think is occurring in human history now; where myth, science, culture, art and technology coalesce and we transcend individual impositions such as gravity and bodies as we explore our boundless universe... But really, by creating a self-portrait of all of us, I hope only to remind us that we are all interplanetary explorers hurtling through space and time, and we can all possess the tools for constructing our own worlds.

Rhiannon James

Launceston

Perfect, video

This work is a self-representation of my generation, gen Y. I see my generation as a group of perfectionists. Does such a thing happen; is it really possible to be perfect? The work investigates the concept of the perfect circle, which it's been said is impossible to hand draw. I looked at this idea of perfect and how our idea of a 'perfect' person is different. Perfect is supposed to be flawless yet our idea of a 'perfect' person is just someone who meets our individual criteria about a person. We judge on so many things, with standards for both physical and personality perfection, multiple traits we desire in a person, yet we always settle for less; she isn't as scrupulous as you wanted or maybe his teeth are not as straight as you wish, but we settle with what we get and ignore these imperfections, until they are all we see in them. My video looks at the human 'fractured idea' of the perfect person. It explores how we are far from perfect, and I have captured my personal feelings on this matter, how I felt about my generation's understanding of our expectations of perfection.

Please note: I could not upload my video work, as file was too large so I uploaded stills. Please go here to view: www.youtube.com/watch?v=EMBXZ8rN5RI

Samantha Dennis

Weegena

Picnic for one, oil on wood panel

This painting is a self-portrait in its simplest form. It derives from a photomontage I created in late 2012. I was exploring the experience of 'waiting' through the motif of a picnic and repeatedly photographing myself in acts of deconstruction and reconstruction. By 'waiting' I refer specifically to the time involved before the return of a loved one – the emotions and routines involved and how these change or become frantic under a prolonged condition. The picnic episode emphasises the singular subject of this portrait in being an event not undertaken alone. In reinventing this image into a painting I have attempted to bring more emotion to the image. By removing the face, it becomes more than a self-portrait – it is a visual exploration of shared experience. The removal of a specific face allows the viewer to empathise with this concept. The idyllic backdrop – my home view of the Gog Range – is intended to create a dream-like experience.

Sarah Hyatt

Deloraine

adamas in asperis 'Diamond in the Rough', oil on canvas

Diamond in the Rough depicts a woman caught by her emotions: sorrow, torment, betrayal and her own fears. This may be easily described by the crevices in her expressions, which were best captured through the use of oil paint, giving the surface expression depth, feeling and life. My intent was to emphasise the subject's gaze and allow the viewer an insight into her sorrow, her feelings and her story. I am both interested and inspired by the many hurdles this woman has encountered and embraced to make her the resilient person she is today. Under all these layers, a kind and intelligent being is thwarted by her journey, but has come far enough to say she has done the best she could. This is what captivated me to paint Bronwyn; her eyes portray her journey similarly and the journey of many women. Women remain at a great disadvantage in many circumstances, and yet continue to strive beyond their current situations. There are many 'diamonds in the rough' and, in saying this, I wish to represent the connection between the viewer and Bronwyn's gaze as a compassionate dialogue, narrating the story of many.

Shantelle Perry

Burnie

Don't Mess with the Pregnant Lady, oil on canvas

When my sister fell pregnant with her first child it was the first time I'd experienced spending a lot of time around a pregnant woman.

I wanted to create a piece of art depicting how aggressive pregnant women can be when it comes to keeping their unborn child safe from harm, and to portray just how quickly their *natural* protective instinct arises.

If you don't want to experience the animalistic nature of a hormonal mother, my advice is don't mess with the pregnant lady – also known as my sister Cassandra.

Susannah Hart

Ulverstone

Dad's first latte with facial paralysis, acrylic on canvas

Dear Dad,

For ten hours time felt like mud. It has taken me over four years to be able to summon up the courage to paint this. While painting you my heart could barely be contained behind my ribcage. You have a stoic endurance of pain and fear, of which my efforts amount to nothing by comparison. I love you and will until I say goodnight to both you and the moon.

From your pixi

Susannah

Rob Hart underwent a ten-hour operation to remove a brain tumour in 2008. During surgery he regained consciousness and to this day can still recall the sound of the drill boring into his skull. He lost his sense of taste, his balance and hearing were affected, and he was left with facial paralysis. This image is one week preceding the operation, with a condensation bubble protecting his no longer functioning eye. It was a simple gesture, really. He wanted to smile for the camera and enjoy a latte. Dad has recently completed the Noosa half-marathon and has regained most movement in his face.

The tumour continues to grow...

Thomas Harvey

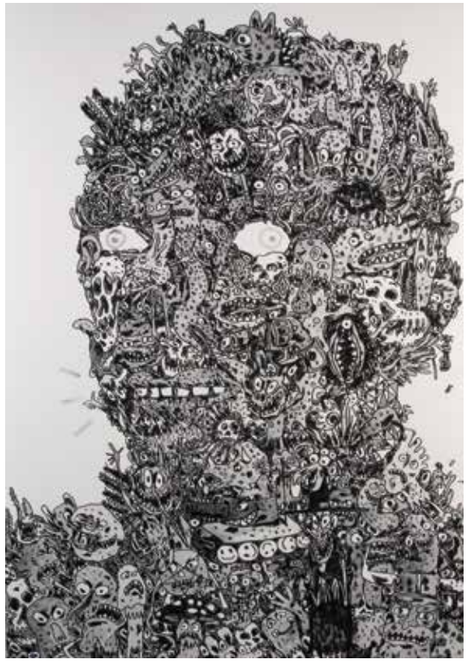
Weegena

Claire Looks So Sad, digital print

This image is part of a folio of work for a university course. It is an excerpt from the series *Woollens: Explorations in Discomfort* and explores the use of posture, facial expression and negative space to project discomfort into an empathetic viewer. Inspired by family portraits from photography in the late 1800s through to the quintessentially awkward family portraits of the 1970s and 80s, the series aims to establish a connection with its audience by projecting the feelings of discomfort the models are seemingly experiencing. In this instance, Claire is slumped, but not relaxed; there is a tenseness in the way she holds herself, where she is looking and what she is doing with her hands that makes the viewer feel a mild, but insistent, sense of discomfort.

Tom O'Hern

North Hobart



The Moron, pen and watercolour on paper

I think too much. *The Moron* is a self-portrait depicting my inner machinations devouring me like flies and wasps wriggling over a dead possum by the side of the road. The work represents a continued exploration into drawing as an automatic and primal art form. Drawing is the first art form, the most simple. Everyone draws. The work is cathartic and made with as little preparation as possible. I don't have to think. I only have to do it. It's like breathing. I just have to stop my big monkey brain from getting in the way and thinking all over everything.

Price List

Alex Davern	untitled (solitude)	$1,200
Alison McCrindle	Selfie Self-Portrait	$330
Amy Hunter	C.V. Argenti	$800
Beatrice Tanner	and so it will be	NFS
Brittany Evans	Self-portrait	NFS
Brooke Atkins	The Hand of Reassurance	NFS
Dimity Vanderpot	Hold Your Head Up	$660
Elia Basser	Disasters of Alangrant	$1,500
Elissa Davies	untitled	$500
Emily Blom	In the Path of Others	$1,670
Emily Jones	John Street, Kingston	$1,900
Estella Mason	Marilyn (Jayden)	$570
Felicity Lovett	Excessory (The Shoes)	$580
Helen Goninon	Self-Portrait – Helen achieved renewed vigour by ingesting her culture nasally	$1,100
Josh Simpson	Is Don is Good	$2,500
Luke Conroy	Normal	$150
Matthew Dames	Anna	$1,250
Mitchell Cook	Rebellious Sophistication	$650
Murtazza	Ajai	NFS
Nathan Gillam	Kim	$900
Nathan Stent	Unique designs are perfect for rewarding children of all ages, in any situation	$400
Nick Rubock	Jackson	$120
Nik Lee	The land shadowed by everyone's moving mountain, Chapter nine	$250
Patrick Horan	Potatoes for your thoughts	$600
Peter Maarseveen	Andrew (from series 'The Mystery of the Sphinx')	$550
Rahni Allan	A self-portrait of us (Marble Planet)	$450
Rhiannon James	Perfect	$85
Samantha Dennis	picnic for one	$390
Sarah Hyatt	adamas in asperis 'Diamond in the Rough'	NFS
Shantelle Perry	Don't Mess with the Pregnant Lady	$10,000
Susannah Hart	Dad's first latte with facial paralysis	$2,000
Thomas Harvey	Claire Looks So Sad	$240
Tom O'Hern	The Moron	$2,000

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The Long Gallery exhibition is a joint project with Salamanca Arts Centre. Tasmanian Regional Arts is assisted by the Australian Government through the Australia Council, its arts funding and advisory body. TRA is assisted through Arts Tasmania by the Minister for Tourism and the Arts.

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