

2023

HADLEY'S ORIENT HOTEL
PRESENTS

Hadley's
Art Prize
HOBART

hadleysartprize.com.au



Kieren Karritpul, *Weaving through* (detail)

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Joe Whyte, *Through the Clouds* (detail)

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Wendy Sharpe AM

Milan Milojevic

Fiona Foley

Catalogue Essay

Amy Jackett

Graphic Design

Caitlin Moffatt

Photographs of artworks
supplied by artists.

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The team at the Hadley's Art Prize would like to acknowledge and pay our respects to the palawa/pakana people as the traditional owners of this island lutruwita (Tasmania). We acknowledge that Hadley's Orient Hotel stands on the country of the Muwinina people of nivaluna (Hobart). We respect and value the history, culture, and strength of the Tasmanian Aboriginal community.

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“Being awarded the art residency and staying at The Old Woolstore Apartment Hotel in Tasmania was one of the best experiences I could have received. It pushed my art practice out of my comfort zone in a stunning and supportive environment. Tasmania was a remarkable experience.”

Hadley’s Art Prize – Residency Prize recipient 2022, Max Bowden

www.oldwoolstore.com.au

MESSAGE FROM BEN TARGETT CHIEF EXECUTIVE OFFICER, HADLEY'S ORIENT HOTEL

The 2023 Hadley's Art Prize provides another wonderful opportunity to celebrate the diverse Australian landscape. I am constantly amazed to hear of ways in which this acquisitive landscape prize continues to capture the imagination of artists and visitors alike, and I am very pleased to lead a team that works so hard to bring the Prize to life each year.

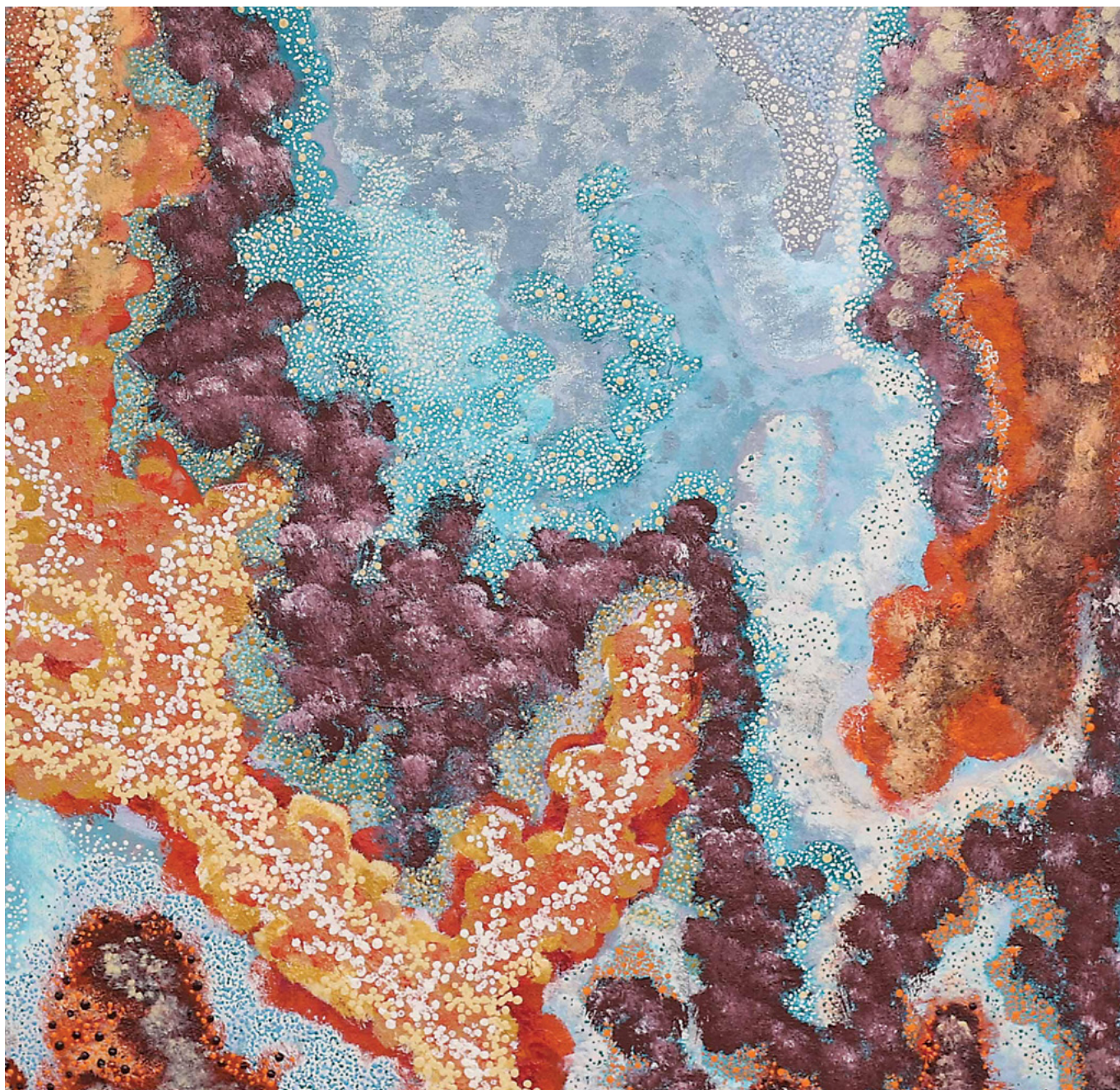
While it is undoubtedly a celebration of art, we like to make it a celebration of hospitality also. The two combined within the historic walls of Hadley's Orient Hotel make it an experience like no other, and we warmly welcome entrants, finalists, friends, family, visitors, and guests from all over the world to enjoy the exhibition.

This year we are proud and excited to have achieved some remarkable diverse outcomes within the group of 30 finalists. In 2023 we celebrate our highest number of female artists (70%) and indigenous artists (50%) as finalists in just our sixth year. We will hang artists from every state who tell an incredible collection of stories through their interpretation of landscape. The colour and use of different materials really distinguishes this year's collection of finalists' work.

“We will hang artists from every state who tell an incredible collection of stories through their interpretation of landscape.”

Once again, we are pleased to complement the exhibition with a range of exciting events. We welcome the return of much-loved Tasmanian Luke McGregor in the Comedian & Curator Tour and an ensemble from the Tasmanian Symphony Orchestra to again perform TSO in the Gallery. Other opportunities to engage with the exhibition come through Artist Talks, Exhibition Tours and for the first time a fun-filled Family Day.

On behalf of all at Hadley's, I thank everyone who takes an interest in the Hadley's Art Prize, particularly those who enter, those who travel to view the exhibition and all our team who work on this amazing project. Finally, to our Curator Amy and Assistant Curator Skye, many thanks from our owners, management, and staff of the hotel for all your hard work.



Dulcie Nanala, *Wilinkarra* (detail)

2023 JUDGES



Wendy Sharpe AM

Wendy Sharpe AM is one of Australia's most acclaimed and awarded artists.

She has won the Archibald prize, (finalist 8 times) the Sulman Prize, the Portia Geach Prize (twice), Calleen art Prize, Adelaide Perry Prize, The Gold Award and a long list of important awards, and residencies including a commission as an Australian Official War Artist from the Australian War Memorial (the first woman since WW2).

She has held over 60 solo exhibitions around Australia and internationally.



Milan Milojevic

Milan Milojevic is a Tasmanian artist whose artistic practice explores issues surrounding identity and his reflection upon his own cross-cultural position as a first-generation Australian, born of German and Yugoslav parents through printmaking media.

Milan has exhibited nationally and internationally and has held regular solo exhibitions over the past three decades and contributed to group exhibitions throughout Australia, USA, UK, Europe and Asia. His work is held in major public and private collections in Australia and Europe.



Fiona Foley

Dr Fiona Foley is an artist, curator, writer and Associate Professor at The University of Queensland. Her publication, *Biting the Clouds: A Badtjala perspective on the Aboriginals Protection and Restriction of the Sale of Opium Act, 1897* (UQP 2020) was awarded the Queensland Premier's Award for a Work of State Significance in 2021.

Foley exhibits regularly in Australia and internationally. Her major public art commissions include *Bluewater Trail Public Art*, Mackay (2008), *Black Opium*, State Library of Queensland (2006), *Witnessing to Silence*, Brisbane Magistrates Court (2004), *The Lie of the Land*, Melbourne Museum (1997), and *Edge of the Trees*, Museum of Sydney (1995).

CATALOGUE ESSAY

BY AMY JACKETT

Imbued with stories, this year's finalists take us around Australia with landscapes lush, woven, remembered, and imagined. Among the many canvases, there are some intriguing surfaces with silk, hand-beaten steel, aluminium, paper, canvas, and antique paper.

There are imaginative, thought-provoking works; works that harbour stories and cultural knowledge; and works that warn of environmental damage. Many embody deep connections to country. Some draw us into the landscape in novel and interesting ways.

Kieren Karritpul draws us into a vibrant, woven fish trap. Having grown up watching his mother and aunts weave, Karritpul's art embodies deep respect and admiration for weaving. With bright colours, and a rhythm of emanating lines, his energetic painting has a sense of movement; a living landscape, alluring and embracing.

In a very different context, in the Southern Highlands of regional New South Wales, Hannah Cooper uses western traditional cloth-making techniques and natural dyes to create woven paintings. For Cooper, the tactile, meditative processes of weaving deepen her connection with nature. With many shades of red and hints of gold, gridded like soft pixels, her work evokes red desert dirt. The digital connotation of the pixelated form contradicts the slow creative process, urging reflection on the way we visually capture experiences of place.

Cooper believes handmade textiles are undervalued in our daily lives. Treasured in generations past when they were often handed down through families, handmade quilts and blankets provided warmth, comfort, and memories.

Sebastian Di Mauro uses the form of a blanket with soft-frayed edges to present a homely landscape in memory of his maternal grandparents. A Greek temple in Sicily towers over their Queensland home, a reminder of their previous life and the culture they have brought with them.

“Kieren Karritpul draws us into a vibrant, woven fish trap.”

Greek temples have inspired architecture around the world. In Tasmania, at the foothills of kunanyi/ Mt Wellington, lies a small sandstone Greek temple. Commissioned by Lady Jane Franklin in the early 1840s, it was built by convicts and intended as a museum of sculpture, paintings, prints and books. Named 'Ancanthe',¹ it was to be surrounded by native gardens.

In his soft, surreal painting, *The Moon and Lady Franklin*, Alex Wanders presents Ancanthe in a dreamlike state, encapsulating the way the building now stands as a strange vestige of colonial ambitions. With a Gloveresque background, Wanders melds colonial visions of Tasmania.

¹ Meaning vale of flowers in Greek

Resisting the idea of pristine wilderness, some finalists draw attention to the impacts of human activity.

In Melissa Kenihan's work, *This is Not a Rehearsal*, a lone critically-endangered Orange-bellied Parrot is perched on an ornamental branch on a stage. Its eye meets our gaze. Its shadow forecasts its future absence.

Amanda Johnson explores some of the ecological impacts of colonisation. In her large painting, masses of introduced plant species overrun native plants. The vivid green of their incessant leaves is eye-catching and ever-present.

Informed by historical imagery, but with a contemporary twist, Joan Ross imagines a colonist haunted by regret. Tree stumps punctuate the background hills, dotted between colonial houses. Her signature fluorescent yellow – arresting and cautionary – marks the embellishments of the gentleman's attire and a tree stump which is poised beside him like a bust. The vintage guise of the caption, *The trees came back to me in my dreams*, convinces viewers of the narrative.

It could have been Queenstown where Ross's imagined colonist was involved in deforestation. Located in western Tasmania, Queenstown's hills were stripped of trees in the 1800s when prospectors needed tonnes of wood for copper smelting furnaces. The heavy loss of trees and large-scale mining led to acid rain. This led to further deforestation and soil erosion that deeply changed the landscape.

These days, Queenstown feels otherworldly. There are dramatic, unexpected colours in the rocks and waters.

“Hearing her story, you can imagine curves in parallel...”

Joshua Andree uses lurid orange to paint the depths of a lake in Queenstown under a pungent, brooding sky. With the linen of his work held by staves of ancient wood from a King Billy Pine (one of the oldest trees in the world that grows in western Tasmania), Andree also laments on deep time and the lost landscape that came before.

For Raymond Arnold, the dramatic and unique terrain of Queenstown is home.

Arnold's painting places viewers at an abandoned viewing platform looking out over the road and across the remarkable, rocky hills. During lockdown, Arnold was able to walk this road and paint it alone; the vastness and emptiness pronounced.

Art can be a powerful means to express identity.

Vicki Yatjiki Cullinan declares, “My painting is connected to the Tjukurpa (Ancestral Stories) that I know, but also my paintings are an extension of who I am, and how I interpret my place in the world.”

Maringka Burton expresses, “I really always paint this Country, my birthplace - Anumara Piti.”

With gritty, warm ochres, Eileen Bray Joomena paints a portrait of her boab tree, the one she was born under. Hearing her story, you can imagine curves in parallel with her pregnant mother resting under the swollen tree.

Mabel Juli Wurringgoon paints Ngarranggarni (Ancestral stories) of her Darrajayin homeland. Her bold and minimalist painting of a moon and star holds a story of forbidden love.

There are stories old and new, painted, spoken, and sung.

Allen Munggi Stephensen paints the river systems where his nana would sneak into miner camps to steal gold so she could secretly return it to the river.

Denise Brady's painting, *Tjuritja*, is about the introduction of sugar and its impacts. She describes sugar flowing through like a killer river. In defiance, Brady paints traditional, seasonal bush sweets that keep her people strong.

Faith Butler often sings songs from her country as she paints. In her dynamic blue and black painting, *Warlartu*, paths of paint travel you through the painting, through the story she paints of women travelling at the salt lake near Tjukurla, stopping to perform *Inma* at night, singing as Butler does.

Nellie Ngampa Coulthard paints the landscape after the rain, before summer starts, when the wattle flowers burst into bloom. "I love painting the trees and flowers of the Country where I grew up," she explains, "Yankunyjatjara Country near Oodnadatta."

Also expressing seasonal change, Philip Wolfhagen paints the view from his studio in early summer in northern Tasmania, when large cumulus clouds poise above the plains. With textural clouds, the expansive sky dominates the picture plane, expansive and soothing.

Several finalists evoke feelings of being in the landscape.

Donna Marcus draws inspiration from colour field painting to evoke the memory of passing a dairy farm near where she once lived. To convey the woosh of green has stayed with her, Marcus uses repurposed kitchen objects, once familiar and homely, now alluring, and sculptural. The shiny green tones emanate a sense of calm.

In Tasmania, Michaye Boulter paints a familiar shore where fresh water meets the open ocean. Created on hand-beaten steel, you can sense the cold, rugged weather, yet feel invited by the soft light. The unusual shape feels like a shell, collected and treasured, holding a memory.

“The shiny green tones emanate a sense of calm.”

Over in Australia's second largest island, Melville Island, Delores Tipuamantimirri uses the traditional Tiwi comb to evoke the tidal movement of the Arafura Sea; water she knows and cares for. Her mesmerising painting portrays the ripples of sand and waters, embodying Tiwi culture.

With this year's finalists, there is cultural defiance and strength in artists painting their story and knowledge; determination in artists urging us to reflect on environmental issues and colonial legacies; and devotion in artists portraying personal connections to places. The result is a vibrant and diverse exhibition that is challenging, compelling, and inspiring.



JOSHUA ANDREE

**Once Still Water
(Requiem for a Lake)**

Oil on linen, reused King Billy Pine pipe staves
172x172cm

Represented by Despard Gallery

On Tasmania's West Coast, the residue of Mt Lyell's mining pursuits permeates the landscape that it has unnaturally carved. Acidic tailing pollution turns once still, clear rivers lurid orange while the naked hills that border Queenstown emanate a similar hue. The King Billy Pine pipe staves that contain this painting once held the cold still waters of Lake Margaret, along with its ancient stories. The tree remains a pre-colonial relic of a different history and a depth of time one cannot understand. It is a remnant, a sliver of history, yet alludes to possible futures through its act of remembrance.



RAYMOND ARNOLD

Pigment equals Mass – Abandoned Targa viewing platform, Queenstown Hills. The Datsum driver had thirty five minutes to live

Oil on canvas diptych

105x156cm

Represented by Bett Gallery

I started painting views of the Lyell Highway where it climbs east out of Queenstown, Tasmania, during lockdown. At the height of Covid I could walk that bitumen with vacancy and loss the pervasive sentiments in my mind. Indeed, the multitude of painted canvases that came from that period form a type of imaginary ossuary – amplified into real world ‘stations of the cross’ on my/ our march to the other side. Good friends already up over the gap and behind the dark horizon on that journey.

MICHAYE BOULTER

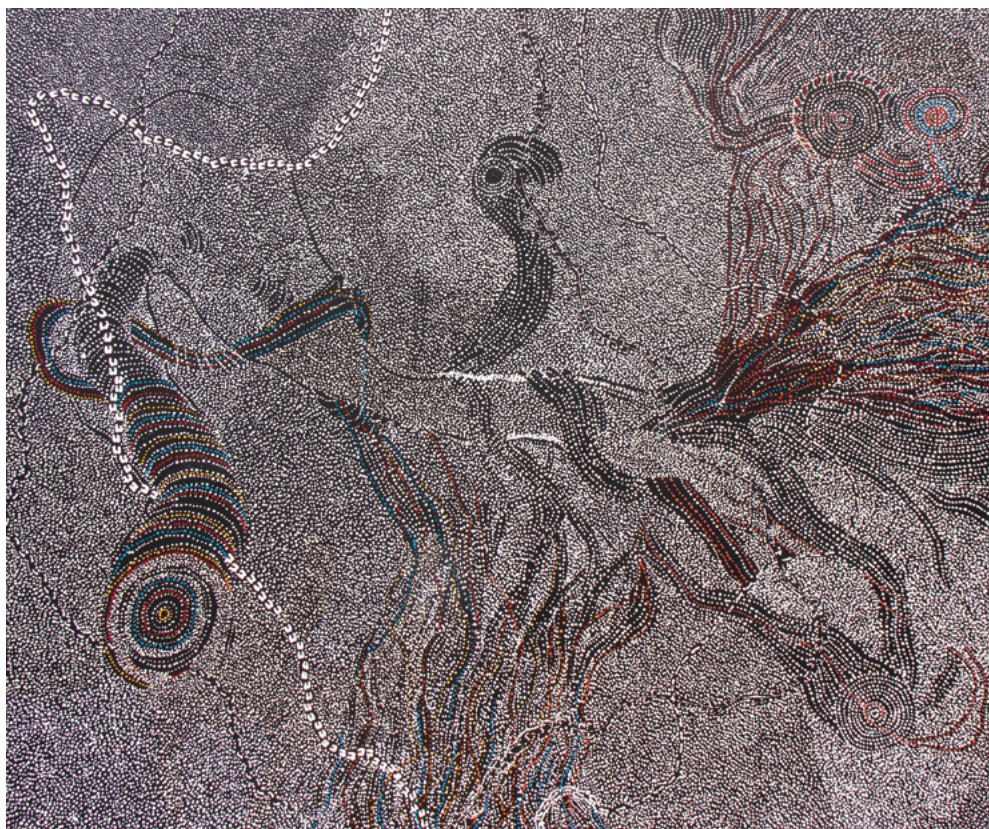
Towards Elsewhere

Oil on hand-beaten steel
51x57cm

Represented by Bett Gallery & Arthouse Gallery

There is a point along a familiar shore where a large belly of water flows out to the open ocean. Two trees lean out from the bushland against an inexplicable glow. Looking out towards elsewhere, there is a feeling of being embedded in place whilst harbouring a yearning to leave... I am not sure if this is remembered or imagined or of the stretch of time. In my uncertainty, I paint, a duet of sorts, between the prompts of the outer world and the untethered mind.





DENISE BRADY

Tjuritja

Synthetic polymer paint on canvas

147x178cm

Represented by Tjarlirli Art

My painting is all about sugar coming into Anangu country, my country. It is coming in, rushing; a flood of sugar flowing like a big river into all our communities. That sugar that we live on right now is a killer. We have traditional sweets. They come out in every season. Our bush foods. kaminya tjamunya tjana pukulpa kunpu titutjara nyanapai pika wiya alatjitu. Our grandmothers and grandfathers were always strong, happy, and healthy, not sick, always living that way. Those are the best bush sweets ever, what our people lived on for many years.

EILEEN BRAY JOOMENA

Ngaginyji Joomooloony

Natural ochre on canvas

150x150cm

Represented by Warmun Art Centre

This painting is about Joomena's Ngaginyji Joomooloony, her boab tree. "The boab tree we are born under becomes our special tree; this one is Ngaginyji Joomooloony, which means 'My Boabtree.'" Joomena was born on the side of a dusty highway along the road to Ord River and next to the creek that runs into Birnuwun (Alice Downs), her traditional county. The family had ventured out on a fishing trip when her mum went into labour and was "laid down, with her sisters in law" and gave birth. The women stayed under the boab until ready to go back to camp.





MARINGKA BURTON

Anumara Piti

Acrylic paint on linen

152x122cm

Represented by Iwantja Arts

I really always paint this Country, my birthplace – Anumara Piti. I paint the big rockholes with the linking paths taken by the green Anumara caterpillars, creating the Country, travelling in their long lines as always. Really, as I say, I have painted my Tjukurpa [ancestral creation story] for a long time, the ‘Caterpillar Dreaming’ at Anumara Piti.

FAITH BUTLER

Warlartu

Synthetic polymer paint on canvas

147x178cm

Represented by Tjarlirli Art

The women are travelling at the salt lake near Tjukurla called Warlartu. Here they stop and perform Inma (ceremony involving singing and dancing) at night by the campfire. The ancestors' spirits are still there. Faith's spirituality is a deep and essential part of her, and she is a significant dancer for Inma, women's ceremonies. This cultural knowledge is embedded in her practice, and she often sings songs from her country while working and takes every opportunity to return to country and spend time painting and conducting ceremonies in the bush.





BETTY CHIMNEY

Ngayuku Ngura (My Country)

Acrylic paint on linen

122x152cm

Represented by Iwantja Arts

My painting is about the Country that is my home, Indulkana (APY Lands, South Australia). I feel truly connected to the place I'm painting and it's incredibly important to me. My painting shows the rockhole that's over there at Iwantja creek, we would camp there and there is a soakage that we would drink the nice cold water from. I paint the waterhole, the soakage and then all the tracks around the place. For a long time, I've been painting this way – painting all those different things, painting the story of this place, all the good stuff!

HANNAH COOPER

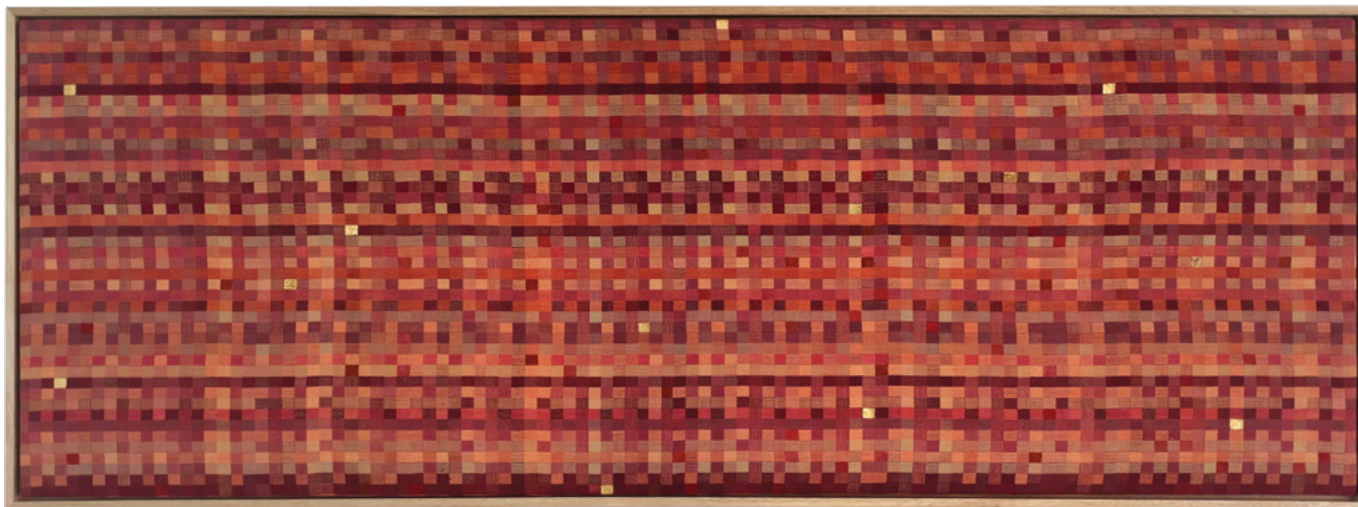
An Impossible Shade of Red

Natural dyes, pigment powder, acrylic and gold leaf on silk
63x173cm

Represented by Jennings Kerr

The complex shade of red that is the dirt of the Australian desert is impossible to describe. The endless photographs of on social media show the desire to capture this colour so deeply rooted in our Australian psyche but in our rush to memorialise landscapes in digital form, we tend to miss the essence of a place.

We pixelate it, share it, and wait for the likes to ping in, but don't truly experience our surrounds. By juxtaposing the slow process of weaving against a hastily-shot photo, this piece is a metaphor for our increasingly detached interactions with nature.





NELLIE NGAMPA COULTHARD

**Tjuntala Ngurangka – Country
with Wattle (Acacia Murrayana)**

Acrylic paint on linen

167x152cm

Represented by Iwantja Arts

I love painting the trees and flowers of the Country where I grew up – Yankunytjatjara Country near Oodnadatta. After the rain and before the summer starts, the landscape here changes colour with lots of wattle blossoms. My favourites trees are Tjuntala (Acacia Murrayana) with its beautiful yellow flowers. Its seeds are small and lined up in a row inside brown seed pods. When I was young my parents taught me how to grind Tjuntala seeds into a paste to eat. I paint the trees and flowers and it reminds me of my childhood, travelling on Country with my family.

VICKI YATJIKI CULLINAN

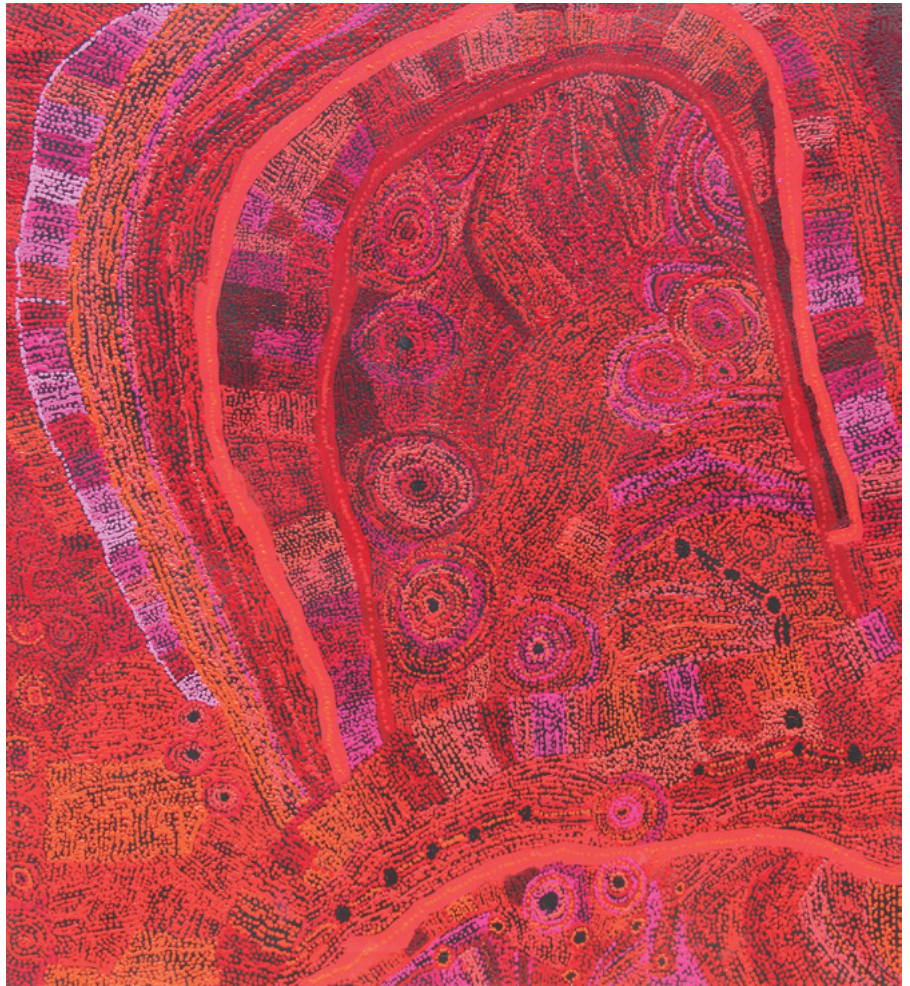
Ngayuku Ngura (My Country)

Acrylic paint on linen

167x152cm

Represented by Iwantja Arts

I am a Yankunytjatjara woman from Indulkana Community on the Anangu Pitjantjatjara Yankunytjatjara (APY) Lands in South Australia. I'm an artist and a leader for my community. I paint my Country, referencing the beautiful and powerful Yankunytjatjara Country that I live on and that will always be a part of me. My painting is connected to the Tjukurpa (Ancestral Stories) that I know, but also my paintings are an extension of who I am, and how I interpret my place in the world.





SEBASTIAN DI MAURO

Moon Falls Over Akragas

Jacquard woven blankets derived
from watercolour on paper.

152x127cm

Represented by Onespace Gallery

Sicily has experienced the presence of a many different cultures and ethnicities in its vast history, including the Phoenicians and Carthaginians, Ancient Greeks and Romans, Arabs, Spanish, French, Germans, and the British. Their various legacies are embedded in the architecture, culture, and language in Sicily. The Greek ruin depicted in this throw is from the Valley of the Temples in Agrigento, Sicily. The original Greek town was called Akragas and its name was changed by the Romans. The Queensland house depicted is Di Mauro's maternal grandparents' home in Horton, Childers. They immigrated from Sicily to Australia around 1910.



megan evans

porrigil inherits the Empire

Gouache on 19th century legal document
65x30cm

A document from 1864-5 relates to the sale of a schooner titled Empire. The document can't be read easily due to its orientation. The language is impenetrable and is akin to the nature of the British laws and culture of the time. This document names people who were alive and were witness at the time of the 'civilising' of the continent and the dispossessing First Nations people of their land. porrigil is the Wadawurrung name for the rainbow lorikeet who has been painted prostrate on this historical document.



JILLIAN GILES

Purrungu

Synthetic polymer on canvas
122x147cm
Represented by Tjarlirli Art

This is my mother's story at Purrungu near Tjukurla. This Tjukurrpa is Minyma Kutjarra, two ladies, sitting near the rockhole and digging. One of the ladies, a mother with a little baby, gotta go in and get the water from that underground rockhole. But there was a snake at that waterhole so she can't turn her back to the snake, she just gotta get that kapi and reverse back. It's mum's dreaming, I can't do a different story. I put the lake, the rockhole, the water, and the sandhills, Tali, like my mum always did.



AMANDA JOHNSON

Stranglehold, Otways

Acrylic and oil on canvas
102x178cm

My process typically involves retracing locations where optimistic settler views of early colonial landscape painting were made. I recreate outlines of these views in the studio, then map infestations of introduced species, such as blackberry and sweet pittosporum over what is a seemingly conventional landscape silhouette. A lurid palette aims to unsettle the viewer, pointing to unchecked ecological disturbance in plain sight. The view is familiar in many generic ways, but a visual rupture of the pristine and/or aesthetic view occurs.



**MABEL JULI
WIRRINGGOON**

Garn'giny Ngarranggarni

Natural ochre on canvas

120x120cm

Represented by Warmun Art Centre

Well this the dreamtime story about Wardal and Garn'giny (star and moon). That's what my mother and dad told me about that Dreamtime thing. "Garn'giny ngelmang roord-ngarri nginji. Wardal dal gerloorr ngarrgalen. Laarne berdij nginiyi danyi garn'giny. Wijige-ngarri ngoorramangbe-ngiyiwa thamboorroogal."

This is Yarin country in Darrajayin (Springvale Station) which lies south of Warmun, Juli's traditional country. The star in the painting is the promised wife of the moon, the straight skin to be his wife. He wanted dawool, the woman who became the black headed python who was the mother of wardal (the star) and his mother-in-law so wrong skin.



KIEREN KARRITPUL

Weaving Through

Acrylic on canvas

135x135cm

Represented by Merrepen Arts

I paint weaving as a metaphor for our relationship to land. We are born woven into the land: we belong with the land. It is a part of us, and we are a part of our land. I am an artist and a hunter and each day I return to the land to get food and connect with my ancestors. I am following in their footsteps. In the evening I come home and paint following their guidance.

MELISSA KENIHAN

This Is Not A Rehearsal

Oil on linen
136x151cm

I wanted to present the viewer with a scene that, upon first impression, conveys the beauty of our landscape and the natural world. However, upon further exploration, a deeper message is intended to be found. By placing this scene upon a stage, I introduce a metaphor for the human construct and shed light on our often-obscured influence on the landscape. Symbolic elements within the composition are used to provoke introspection on the viewer's relationship with the natural world. This work evolved from my own contemplation of the beauty and complexities of our landscape and its future.



DONNA MARCUS

Greenfield Allotments

Aluminium, steel, adhesive
125x145cm

Represented by Gallery Sally Dan-Cuthbert

Greenfield Allotments references colour field painting and the 'Greenfield', infinite space and blurred edges tamed by curbing and channelling – the pinnacle of Modernist idealism and themes of development into the boundless landscape. Decades of aluminium kitchen objects 'paint' new versions of these histories realigned and reconfigured but still within gridded boundaries and seemingly uniform; each component reveals the marks of a lived experience within the changing rotations of time and wear.



**JULIEANNE NGWARRAYE
MORTON**

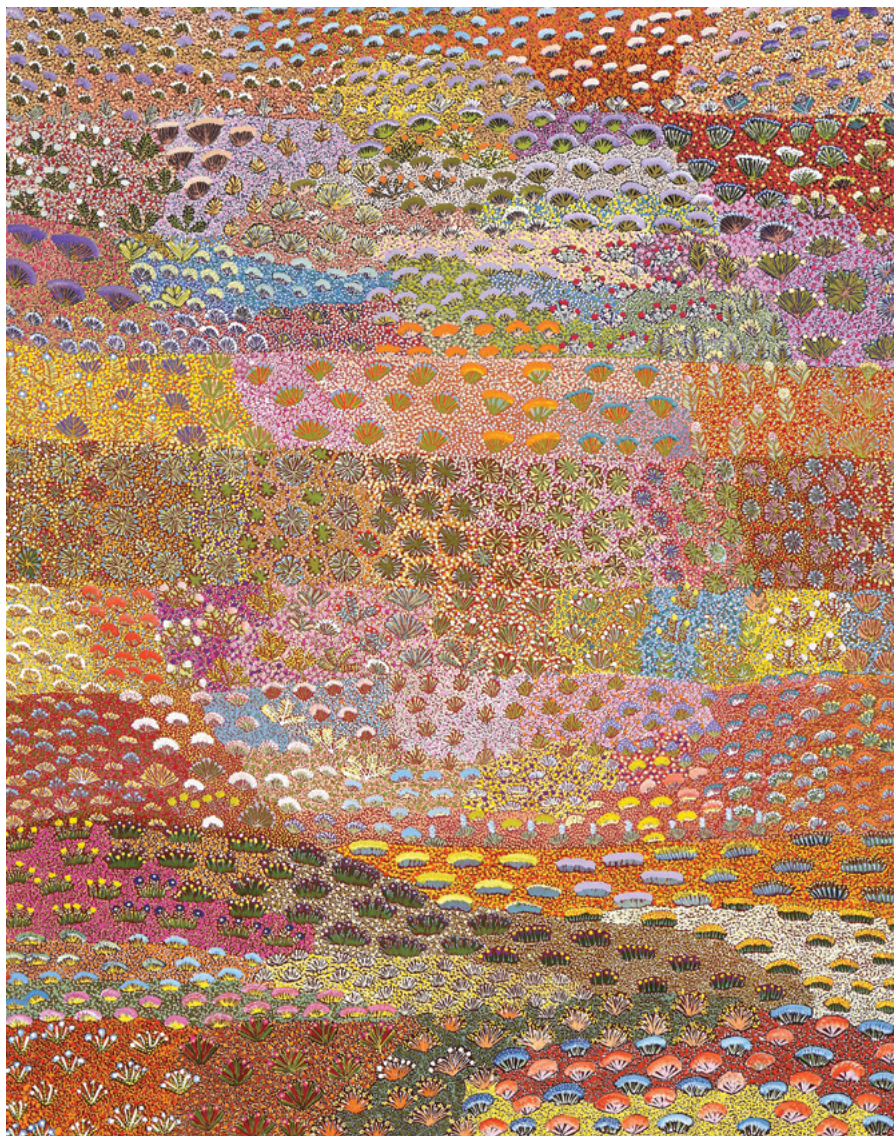
**My Country and Bush
Medicine Plants**

Acrylic on linen

152x122cm

Represented by Artists of Ampilatwatja

My Mother taught me to paint. She likes to paint her Mother's and Father's country from the old days, when they used to live off of the land. My paintings are inspired by my Mother's stories of the old days, walking and living on our land. The landscape changes during the different seasons. I paint the dried flowers and bushes as well as the new plants that come after the rain. These plants have special meanings and uses for us. I have been taught how to read the country, and now I teach my children these skills.





PATRICK MUNG MUNG

Ngarrgooroon Country

Natural ochre on canvas

150x150cm

Represented by Warmun Art Centre

In this artwork, Patrick paints the landscapes found around his country, Ngarrgooroon (Texas). These areas are special to him as some still contain old cultural rock paintings and important dreamtime stories, including Red Butte, Horse Creek and Meriyin. Patrick has spent much of his life in these places along with his wife, children, grandchildren, and great grandchildren. He has also worked these vistas as a distinguished ranger for many years, growing to know the ridges, creeks, and mountains in fine detail. Patrick was the last worker to leave Texas Downs Station when it closed in 1970.



ALLEN MUNGGI STEPHENSEN

Nana Jenny Throwing Back the Gold

Acrylic on linen

122x91cm

Represented by Kate Owen Gallery

This artwork tells the story of my Nana Jenny throwing gold back into the creeks it was taken from, from my country – Wulwulam in the NT. Back in the day, our creeks were pillaged for gold, and this upset my people greatly. My nana had had enough, and she would sneak into the miner camps at night, take the gold and throw it back into the rivers where it belonged. Eventually, she was caught and sadly arrested. My artwork shows the different camps along the river systems that my nana would sneak into.



DULCIE NANALA

Wilinkarra

Acrylic on linen

122x102cm

Represented by Warlayirti Artists

Dulcie has created the Country around Wilinkarra (Lake Mackay). Through loose brushwork and fine dotting, Dulcie reveals the claypans, salt lakes and sandhills which dominate her Country. She also paints the abundance of pretty wildflowers and bushfoods found in the area. Here, Dulcie represents her family's traditional country, its heritage, and its life-giving gifts. Dulcie's explorative painting techniques have refined through her experience's reconnection with Country. In 2022 Warlayirti embarked on an epic Connection to Country camp to Wilinkarra, four generations of Pintupi, Luritja and Kukatja families came together on Country to share and celebrate culture.

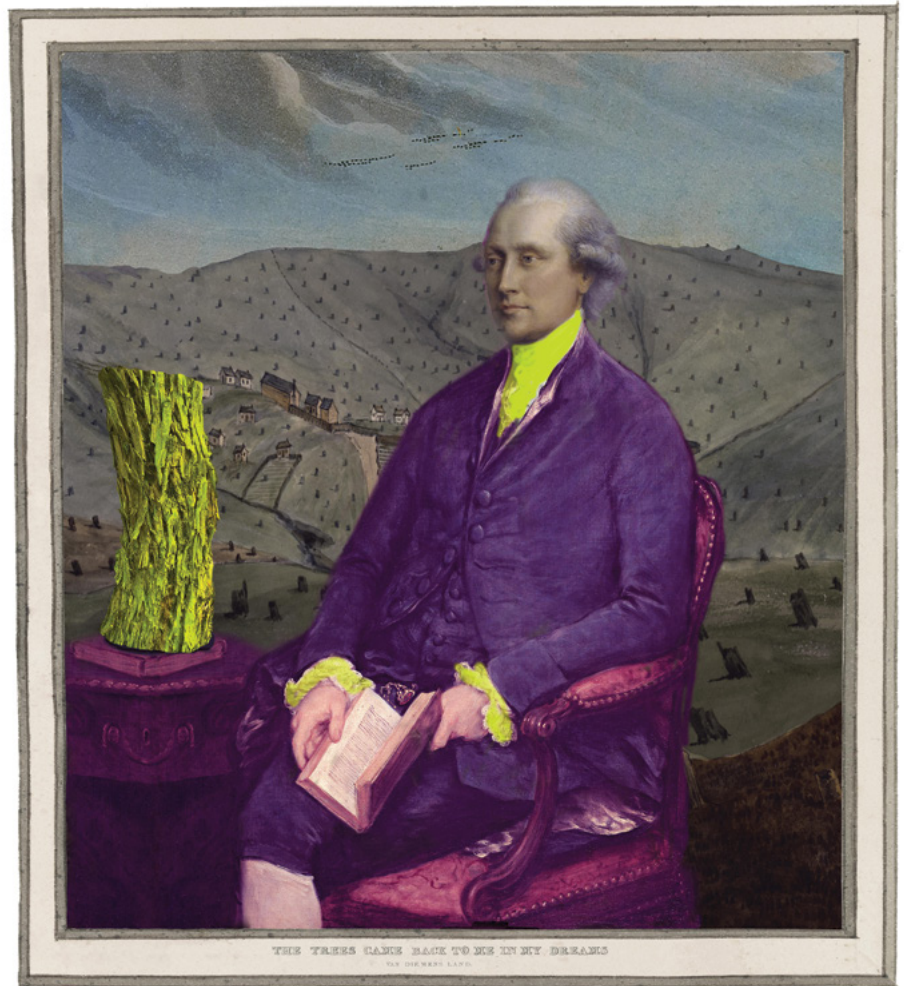
JOAN ROSS

The trees came back to me in my dreams

Hand painted digital print
109x100cm

Represented by N.Smith Gallery
& Bett Gallery Hobart

My work is about the ongoing legacy of Australian colonisation. I'm interested in shifting the narrative, in re-imagining the past. I am particularly interested in imagining that this man who came to Tasmania and cut all the trees down in an act of total disregard and insensitivity for the original inhabitants, has later in life realised what an enormous mistake he has made, that he has built his empire on greed.



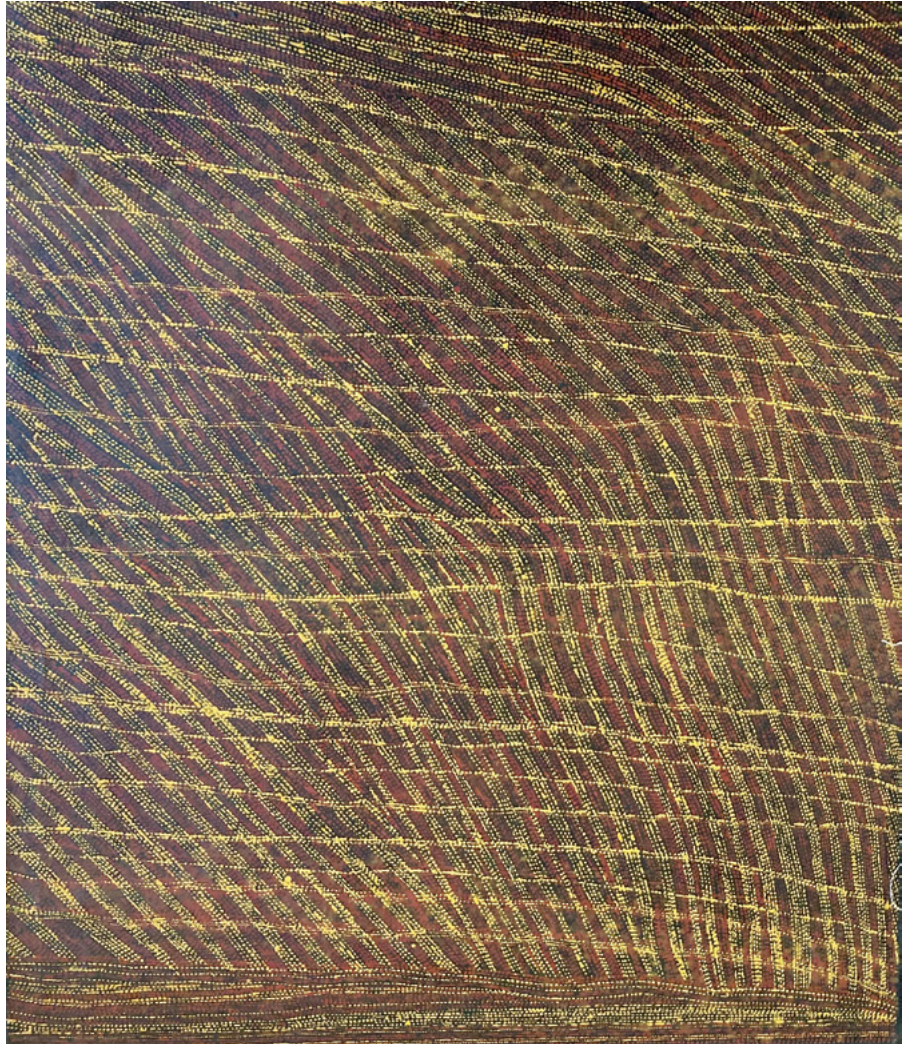
DELORES TIPUAMANTUMIRRI

Winga (tidal movement; waves)

Natural ochres with acrylic binders on linen
180x150cm

Represented by Munupi Art and Crafts
Association & ReDot Fine Art Gallery

This work depicts the tidal movement of waters in and around the Tiwi Islands. Influencing fishing and hunting opportunities, the movement of water carries masses of silt and sand, transforming the land and changing the coastal landscape. Winga can also be translated as 'waves', just one part of the changing tides. Delores has a strong bond to the waters surrounding the Tiwi Islands, forged by a lifetime of memories living encircled within the tides of the Arafura Sea.





IRENE TORRES

Riverbank

Oil on canvas, framed
82x102cm

Nature with its uncontrollable power, its violence, its mysteries and majesty, are phenomena for expressing a range of psychological and emotional states. Throughout history we have mourned loss through ceremony and symbolism. World cultural rituals of death have called upon the use of fire to evoke concepts of purification and re-birth, destruction as well as the quickening of life. This painting depicts our ancient awe-inspiring land, its rugged terrain and blazing fire are a complex representation of both personal grief and collective consciousness relating to climate change. Yet light features as a fertile mystery. As hope.

MEGAN WALCH

The Valentich Disappearance

Oil and acrylic on canvas

127x160cm

Represented by Bett Gallery

The Valentich Disappearance occurred on 21st October 1978, when 20-year-old Australian aviator and flying saucer enthusiast Frederick Valentich vanished while piloting his small aircraft to King Island. He reported to air traffic control that an unknown flying object was accompanying him. Valentich radioed: "It's not an aircraft..." His transmission was then interrupted by an unidentified noise before all contact was lost. He was never found.





ALEX WANDERS

The Moon and Lady Franklin

Acrylic on canvas

122x122cm

Represented by Handmark Gallery

My painting is a personal response to one of Tasmania's most enigmatic colonial landmarks – Lady Franklin's 1843 reconstruction of a Greek temple in Lenah Valley. Lady Franklin was so committed to the project that she surprised the labourers by climbing a ladder to inspect the roof during its construction. Intended as a museum to promote culture and learning in the fledgling colony, the building quietly encapsulates some of the ambitions, contradictions, and tragedies of colonisation. My painting explores these themes by presenting the structure in a theatrical setting which includes a reference to a nocturnal landscape by John Glover.



JOE WHYTE

Through the Clouds

Oil on linen

72x118cm

Represented by Lethbridge Gallery

Having grown up in Melbourne's inner-city, I have long been inspired by its streets and architecture. Increasingly my work looks at the juxtaposition between the close proximity in which we live, and the distance and sense of isolation which so often comes with life in cities. I look at these buildings several times a week, and there is always something about seeing them at dusk that feels evocative, as the last light fades. Even when there are people around, it can always feel somewhat melancholy as the darkness creeps up on the old architecture and it begins to fade away.



PHILIP WOLFHAGEN

Cumulus V

Oil and beeswax on linen

96x103cm

Represented by Bett Gallery

Cumulus V is my most recent treatment of the phenomenon in early summer when there is enough warmth and moisture to cause cumulus clouds to bubble up across the plains beyond my studio window. I find this an uplifting time of year. I often think of music in relation to my paintings; if this painting was a musical piece, it would certainly be in a bright major key. I find I have a need to paint in this high-toned palette after painting nocturnes in my more characteristic dusky palette – a shift from minor to major in chromatic terms.



Patrick Mung Mung, Ngarrgooroon Country (detail)



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ACKNOWLEDGEMENTS

There is great kindness and passion behind this prize: from the vision of Don Neil and Annette Reynolds; the generosity of their family; the support of Hadley's Orient Hotel; the dedication of the judges; to the enthusiasm of our wonderful team of volunteers.

This year's judges – Fiona Foley, Milan Milojevic, and Wendy Sharpe AM – have devoted considerable time and energy to judging the prize and have been a great team to work with.

Presenting this prize within the heritage walls of an historic hotel requires a large degree of effort and transformation every year. It's a privilege to work with CEO of Hadley's Orient Hotel Ben Targett who has been instrumental in developing this prize since its inception. I'd also like to thank Assistant Curator Skye Targett, and the team at Hadley's Orient Hotel: Jason Todd, Tanya Welch, Scott Christie-Johnston, Peter Churchill, Nick Harrison, Emily Pacconi, Prue McLaren, and Danika Boman. Thanks also to graphic designer Caitlin Moffatt, builder Andrew Bull, lighting and installation specialist Mark Colegrave, and the helpful team at Wagner Framemakers.

Thank you to all the partners who support this prize and strengthen its offerings, especially Events Tasmania.

Art Education Australia, the University of Tasmania, Artery, and the Tasmanian Art Teachers Association support our education initiatives, and I'd like to particularly thank Dr Abbey MacDonald, Professor Margaret Baguley, Professor Kate Darian-Smith, Greg Marshall, Jo Ingram, Sarah Brooke, Theresa Sainty, Alise Hardy and Robyn Carmody.

My thanks go to everyone who contributes to our exhibition events program.

I've enjoyed spending time with the residency prize winning artists, Peta Kruger and Max Bowden, and I'd like to thank the Old Woolstore Apartment Hotel, Salamanca Arts Centre, and Artery for presenting this great prize.

Special thanks to our passionate team of volunteer invigilators and exhibition guides who welcome viewers and share their insights.

Lastly, thank you to all the artists who entered the prize. While only a very small number of entrants can be selected as finalists, every entry is appreciated.

One of the great things about a prize is that brings such a diverse range of artworks together. With something for everyone, and many different exhibition events and education opportunities, I hope you enjoy the exhibition and your experience at Hadley's.

Dr Amy Jackett, Prize Curator



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