

BY MARGOT OSBORNE

The biennial Fleurieu Art Prize was originally established in 1998 as Australia's richest landscape painting prize, with the dual aims of encouraging artists to portray the scenic beauty of South Australia's Fleurieu Peninsula, and of attracting cultural tourism to the region. Between 1998 and 2013 eight Fleurieu Art Prize exhibitions were presented in McLaren Vale's wineries.

The 2016 Fleurieu Art Prize is a landmark event in several respects. It is the first time it has been open to artists working with any media, and it is the first time the exhibition has moved from McLaren Vale to the city of Adelaide, to be presented by the University of South Australia's Anne & Gordon Samstag Museum of Art. In addition, the value of the prize has been increased to \$65,000 to ensure it remains Australia's richest prize for landscape art.

The fifty-eight finalists in this first Samstag Museum of Art presentation of the Fleurieu Art Prize comprise an impressive cohort of contemporary Australian artists ranging across several artistic generations. They exemplify the stylistic diversity and conceptual complexity of contemporary approaches to landscape art, injecting new life into the conventions of the genre and contributing to a progressive reconfiguring of traditions of Australian landscape art in the 21st century. Less than half the exhibits are paintings, with artists working also in photography, digital media, sculpture, etching, installation, mixed media, ceramics, silver-smithing and glass. Landscape is broadly interpreted as ranging from intimate perspectives of the natural world to vistas of the cosmos.

The British art historian Simon Schama, in his book *Landscape and Memory*, argued that landscape is a work of the mind – 'its scenery is built up as much from strata of memory as from layers of rock'.¹ For Indigenous Australians those memories are ancient; for non-Indigenous Australians, the landscapes of this continent are imbued with a much shorter history. Yet those lived memories, and over two centuries of inherited cultural memories, give rise to complex associations tied to sense of place and national identity.

The eminent Australian author David Malouf recognised tensions specific to Australia between an inherited European culture and our natural environment, writing:

*This has meant a greater tension for us between environment of place on the one hand, and on the other, all the complex associations of our inherited culture. We have our sensory life in one world, whose light and weather and topography shapes all that belongs to our physical being, while our culture, the larger part of what comes to us through language for example, and knowledge and training, derives from the other.*²

It is these tensions that are at the core of some of the divergent approaches to contemporary landscape in the 2016 Fleurieu Art Prize.

Historically, the landscape genre has been concerned with composition and framing of the natural or built environment. The origins of the word landscape in the sixteenth century came from the Dutch *Landschaft* signifying human design and use of the natural environment, and evolving into the shaping of nature to create a pleasing composition.³ It was not foreseeable in the sixteenth century that humankind's shaping and use of nature would become so all encompassing that some scientists believe we have entered the Anthropocene era, in which the planet's geological strata have been irrevocably altered by human intervention.

Countering, or at least modifying this perspective of human dominance of the natural landscape, there are those who argue for the crucial importance of recognising that humans are part of nature at a deeply encoded biological and instinctive level. By extension, the health of the natural universe and our own emotional and spiritual sustenance are interdependent. While our experience of beauty in nature is uplifting and spiritually regenerative, to witness the destruction of the natural environment and species extinction is to experience a profound sense of loss and portent of our own mortality.

From this perspective, there are some artists who are concerned with evocation of a sense of immersion in the natural world, and of connection between mind and nature; others have responded with works that have an overt environmental agenda, or with more subtle evocations of the fragility but also the resilience of nature through works of elegiac beauty. On the other hand, there is a contrary tendency to emphasise detachment from nature and the artifice of the landscape genre as a cultural construct. Indeed, a notable feature of this year's exhibition is the relatively small number of artworks concerned with 'found' Australian landscapes, in comparison to fictive and artificial landscapes.

Over the past two decades, other factors specific to Australia have influenced landscape art in this country. For a while towards the end of the last century, landscape art by non-Indigenous Australian artists stalled, or was rendered invisible, in comparison to the triumph of the Aboriginal desert painting movement that emerged out of central Australia. Amongst non-Indigenous artists there was inevitably a questioning of the authenticity of their own sense of place and of the stylistic means of expressing this, in the face of the Aboriginal artists' profound connection to country and their inventive adaption of an abstract painting grounded in ritual narrative and symbolic designs. As Daniel Thomas AM wrote in 2013, 'today Australian Aboriginal culture and Australian nature have equal weight as signifiers of Australianness in art'.⁴

At this time, also, the influence of post-colonial theory and multiculturalism within art schools prompted re-assessment of the interwoven histories of colonisation, landscape art and national identity. Post-colonial critique has coincided with the rise of digital imaging, which has opened up sophisticated new picture-making possibilities, enabling fictive landscapes to be created from imagery appropriated from a range of sources. One outcome has been a re-conceptualising of colonial-era art, artefacts and photography by both Indigenous and non-Indigenous artists.

It has taken over two decades for all these influences — of Aboriginal art, environmental consciousness, post-colonial critique and new technologies of cultural production — to be absorbed, and integrated with a sense of belonging, shared by both Indigenous and non-Indigenous artists, and culminating in resolved approaches to making art about landscape.

END NOTES ———

¹ Simon Schama, *Landscape and Memory*, Fontana Press, 1996, p. 6.

² David Malouf, 'A spirit of play: the making of Australian consciousness', *The Boyer Lectures*, 1998 (first broadcast on ABC Radio, later published in *A spirit of play*, ABC Books, 1998), *A First Place*, Knopf, 2014, p.149.

³ Schama, p.10.

⁴ Daniel Thomas, 'Elizabethan Post-Colonial 1950-2013', in Kathleen Soriano and others, *Australia*, Royal Academy of Arts, London, 2013, p.228.

2016 Fleurieu Art Prize
3 June – 29 July 2016
unisa.edu.au/samstagmuseum

Published by the Anne & Gordon Samstag
Museum of Art
University of South Australia
GPO Box 2471, Adelaide SA 5001
08 8302 0870
samstagmuseum@unisa.edu.au

ISBN 978-0-9943350-9-8

Cover: Geoff WILSON, Noarlunga landscape (detail), 1972, synthetic polymer paint on canvas, 61.0 x 76.2 cm. Collection of Catherine and Emily Trott, SA. Design by Xtra Shiny.



CELEBRATING
25
YEARS



SAMSTAG
MUSEUM



Mercedes-Benz
Adelaide



Hilton
ADELAIDE



David Burgess, Scott + Zoe Elvish, Michael + Janet Hayes, Ulrike Klein, The Lang Foundation, Fiona MacLachlan, David + Pam McKee, Peter + Pam McKee, Diddy McLaurin, Henry Mitchell, Jamie Mitchell, John Phillips, Kieran Purcell, Libby Raupach + Mark Lloyd, Sam Saunders, Gosia Schild, Tracey Whiting, Pam Yule, Solstice Media, Wirra Wirra.

R O O M S H E E T

1. **Tony Albert**
The Hand You're Dealt, 2015
vintage Aboriginal playing cards,
dimensions variable
represented by Sullivan+Strumpf, Sydney

2. **Brook Andrew**
Possessed III, 2015
gelatin silver fibre gloss print,
160 x 127 cm
represented by Tolarno Galleries, Melbourne

3. **Raymond Arnold**
Elsewhere World/Ghost, 2016
multi panel etching on 300gsm
velin arches paper, 95 x 402 cm
represented by Bett Gallery, Hobart and
Australian Galleries, Melbourne/Sydney

4. **Narelle Autio**
Boulia, Queensland, 2006-2016
pigment photograph on cotton rag,
110 x 160 cm
represented by Hugo Michell Gallery, Adelaide
and Stills Gallery, Sydney

5. **Tok Basuki**
Within Linear Park, 2015
airbrushed automotive paint, resin,
chromed foil on canvas, 105 x 145 cm

6. **Lionel Bawden**
Fantasy Disorder, 2014
Single bed mattresses, foam,
polyurethane, resin, acrylic paint, wood,
graphite, epoxy, 60 x 92 x 180 cm each
represented by Karen Woodbury Gallery,
Melbourne

7. **Clare Belfrage**
In Sight, 2016
blown glass with cane drawing
43 x 43 x 14 cm
31 x 43 x 13 cm
49 x 31 x 14 cm
represented by Sabbia Gallery, Sydney

8. **Natasha Bieniek**
Kumiko, 2016
oil on dibond, 32 x 29 cm
represented by Jan Murphy Gallery, Brisbane
and THIS IS NO FANTASY
+ Diane Tanzer Gallery, Melbourne

9. **Julie Blyfield**
Second Nature, 2013
oxidised sterling silver, bimetel 22kt/
sterling silver, paint, archival wax
5 x 7.5 x 6.5 cm
8 x 7.5 x 7.5 cm
12.5 x 10.5 x 8.5 cm
represented by Gallery Funaki, Melbourne

10. **Andrew Browne**
*A Riverbank (culvert detritus and
apparitions)*, 2012
3 panels, oil on linen, 130 x 900 cm
represented by Tolarno Galleries, Melbourne

11. **Thomas Buchanan**
Twenty 4 Seven, 2016
acrylic and oil on canvas,
154 x 154 cm
represented by Hill Smith Gallery, Adelaide

12. **Stephen Bush**
Dadswell, 2015
oil on linen, 95 x 95 cm
represented by Sutton Gallery, Melbourne

13. **Jacobus Capone**
Dark Learning, 2015
video, duration 56:00 minutes

14. **Gary Carsley**
*D.105 The Moongate of the
Chinese Garden Montreal/Toohey Forest,
Brisbane*, 2014/15
Lambda monoprint, IKEA Gilbert Chair,
240 x 240 x 60 cm
represented by Thatcher Projects,
New York and Torch Gallery, Amsterdam

15. **Ed Douglas**
*Proposal for an altarpiece:
climbing Mt. Analogue 1/6*, 2016
pigment print
120 x 80 cm
140 x 80 cm
120 x 80 cm

16. **Hayden Fowler**
New World Order, 2013
HD digital video, duration 15:17
minutes
represented by Arterreal Gallery, Sydney

17. **Neil Frazer**
Broken Coast, 2016
acrylic on canvas, 197 x 197 cm

18. **Holly Grace**
Solitude, 2016
glass, with integrated light source,
30 x 36 x 31 cm

19. **Neil Haddon**
*It's Difficult (this Tasmanian
landscape)*, 2016
oil, acrylic and enamel paint on
aluminium panels, 240 x 360 cm
represented by THIS IS NO FANTASY
+ Diane Tanzer Gallery, Melbourne

20. **Robert Hannaford**
Anthropocene, 2015
oil on board, 123 x 183 cm

21. **Nicholas Harding**
Estuary, 2016
oil on linen, 153 x 168 cm
represented by Sophie Gannon Gallery, Melbourne

22. **Tim Johnson**
Metamorphosis, 2015
acrylic on linen, 152 x 183 cm
represented by Dominik Mersch Gallery, Sydney

23. **Ash Keating**
South East Park Proposition (2015/16)
4K RED Camera Video, PAL,
Stereo Sound
4 minutes 37 seconds
edition of 5 (+2AP)
represented by Blackartprojects, Melbourne

24. **John Kelly**
Beyond Woop Woop, 2016
oil on canvas, dimensions variable

25. **Ildiko Kovacs**
Eye of the Storm, 2016
oil paint on board, 110 x 300 cm
represented by Hugo Michell Gallery,
Adelaide

26. **Janet Laurence**
Stirring still in the umwelt, 2016
inkjet images on film, silver dried plants,
bones, glass vials, tulle fabric,
250 x 350 x 30 cm
represented by Hugo Michell Gallery, Adelaide
and ARC ONE Gallery, Melbourne

27. **Sam Leach**
*Direction of Travel with
Time Reversed*, 2015
oil and resin on wood, 200 x 200 cm
represented by Sullivan+Strumpf, Sydney
and Peter Walker Fine Art, Adelaide

28. **Richard Lewer**
Yowie! 2015
oil on canvas, 153 x 153 cm
represented by Hugo Michell Gallery, Adelaide

29. **Tony Lloyd**
Distant Movement, 2015
oil on linen, 120 x 240 cm
represented by Hill Smith Gallery, Adelaide

30. **William Mackinnon**
Strange Country, 2016
acrylic, oil and automotive enamel on
linen, 200 x 300 cm
represented by Hugo Michell Gallery,
Adelaide

31. **Noel McKenna**
Wharf, Palm Beach, 2016
oil on canvas, 100 x 100 cm
represented by GAGPROJECTS |
Greenaway Art Gallery, Adelaide

32. **Alexander Mckenzie**
Tourist and traveller, 2016
oil on linen, 153 x 153 cm
represented by Martin Browne Contemporary,
Sydney

33. **Danie Mellor**
*The proximity of distance
(Contact: near and far)*, 2016
mixed media on paper, 390 x 150 cm
represented by Sophie Gannon Gallery, Melbourne

34. **Jeffery Mincham**
*The Hill Walk 1
(After Fire Series)*, 2015
glazed ceramic
72 x 23 cm
81 x 21 cm
76 x 19 cm
73 x 18 cm
80 x 19 cm
79 x 20 cm
79 x 20 cm
represented by BMG Art, Adelaide

35. **Geoff Newton**
*Hawke Building, City West campus,
55 North Terrace, Adelaide,
April 1, 2016*, 2016
oil on canvas, 90 x 135 cm

36. **Jamie North**
Remainders 2016, 2016
cement, blast furnace slag, living
Australian native plants
50 cm
70 cm
90 cm
represented by Sarah Cottier Gallery, Melbourne

37. **Ian North**
Harbinger, 2015
digital type C print, 72 x 180 cm
represented by GAGPROJECTS |
Greenaway Art Gallery, Adelaide

38. **Jill Orr**
Antipodean Epic – Interloper, 2015-16
inkjet print on canson baryta
photographic paper 310gsm,
110x 160 cm
represented by Fehily Contemporary, Melbourne

39. **Baden Pailthorpe**
MQ-9 Reaper III (Skyquest), 2016
HD video, colour, sound,
duration 5:34 minutes
represented by Martin Browne Contemporary,
Sydney

40. **Anna Platten**
Insieme, 2016 with
Study for Insieme, 2015
oil on linen, charcoal on paper
114.5 x 94.5 cm, 185 x 154 cm
represented by Hill Smith Gallery, Adelaide

41. **Rodney Pople**
*Lie of the Land
(I can't get no satisfaction)*, 2015
oil and archival ink on linen,
142 x 200 cm

42. **Joan Ross**
Colonial Grab, 2014
video animation, duration 7:32
minutes
represented by Michael Reid Gallery, Sydney
and Bett Gallery, Hobart

43. **Alex Seton**
The Best of All Possible Worlds, 2015
bianca carrara marble, tin bucket,
concrete sand, tarp, light, fan, plywood,
dimensions variable
represented by Sullivan+Strumpf, Sydney and
Jan Murphy Gallery, Brisbane

44. **Sam Shmith**
Untitled (Cherry Springs 2), 2015
dye sublimation print, aluminium,
29.5 x 35.5 cm
represented by ARC ONE Gallery, Melbourne

45. **Tim Silver**
Untitled (monuments), 2014
mild steel
41 x 39 x 31 cm
55 x 39 x 38 cm
83 x 64 x 43 cm
represented by Sullivan+Strumpf, Sydney

46. **Valerie Sparks**
Le Vol 1, 2014
pigment ink on paper, 140 x 220 cm
represented by THIS IS NO FANTASY
+ Diane Tanzer Gallery, Melbourne

47. **Vipoo Srivilasa**
Collective Reef, 2015
porcelain and mix medium,
dimensions variable
represented by Edwina Corlette Gallery, Brisbane
and Scott Livesey Galleries, Melbourne

48. **David Stephenson and
Martin Walch**
*The Zinc Works and Derwent Estuary
from MONA, 4 June – 4 July 2015
(TimeSlice/Techno Breakdown)*, 2016
single channel HD video,
duration 11:33 minutes

49. **Kylie Stillman**
Flinders Ranges, 2016
wall mounted installation, blue ballpoint
pens, 40 x 150 cm
represented by Utopia Art, Sydney

50. **Imants Tillers**
World without end, 2014
synthetic polymer paint, gouache,
228.6 x 284.5 cm
represented by GAGPROJECTS | Greenaway Art
Gallery, Adelaide and ARC ONE Gallery, Melbourne

51. **Aida Tomescu**
Silver Princess, 2016
oil, silver pigment and crayon on canvas,
183 x 153 cm

52. **James Tylor**
Aotearoa my Hawaiki, 2015
inkjet print on hahnemuhle paper
with rip, 60 x 60 cm each
represented by Vivien Anderson Gallery,
Melbourne

53. **Hossein Valamanesh**
Swiss Landscape, 2014
watercolour on newspaper on rice paper,
38 x 38 cm each
represented by GAGPROJECTS |
Greenaway Art Gallery, Adelaide

54. **Megan Walch**
Satellitescape, 2016
oil, enamel, glitter, acrylic on composite
panel, 151 x 151 cm
represented by Bett Gallery, Hobart

55. **Sera Waters**
Gathering: Misery, 2016
hand-dyed linen, cotton, beads, felt, card,
stuffing, dimensions variable
represented by Hugo Michell Gallery,
Adelaide

56. **Amy Joy Watson**
Sugar Loaf, 2016
watercolour and metallic thread on paper,
120 x 170 cm
represented by Hugo Michell Gallery, Adelaide
and THIS IS NO FANTASY + Diane Tanzer Gallery,
Melbourne

57. **Geoff Wilson**
*Pallets Contemplating Blue Hills Like
Heysen Once Painted*, 2016
oil on canvas, 107 x 135 cm

58. **Philip Wolfhagen**
Other World No. 3, 2016
oil and beeswax on linen, 200 x 214 cm
represented by Karen Woodbury Gallery,
Melbourne