



# WOMEN'S ART PRIZE TASMANIA

2024  
**EXHIBITION.**

[womensartprizetas.com.au](https://womensartprizetas.com.au)

## RANT ARTS DIRECTORS' INTRODUCTION

Women's Art Prize Tasmania acknowledges the palawa and pakana people as the traditional and ongoing owners and custodians of lutruwita/Tasmania.

We pay our respects to elders past and present. We acknowledge that sovereignty has never been ceded.



Letter from Kitty Taylor and Nathan Tucker, RANT Arts Directors

Our sincerest congratulations to the Finalists of the 2024 Women's Art Prize Tasmania who have been selected to participate in the three-venue state tour of the Finalist Exhibition.

In times such as these, it is inspirational to see such work and know that across this wonderful state there are women artists pursuing their creative practice with dedication and drive, contributing to their communities well-being and identity.

Originally established as Material Girl in 2002, it is little wonder that the Prize has continued for such a long time as it is a project that has grown out of Tasmania's community of women artists endorsing the importance of its role in fostering, elevating and showcasing their creative

practice and contributing the nationwide movement toward gender equity in the arts.

Often dispersed and working in their solo practice, platforms such as Women's Art Prize Tasmania provide a connector point for artists, whilst enriching, empowering and nurturing communities.

This year sees the launch of the inaugural lutruwita Prize and a commitment to promote and support Tasmania's First Nations artists, cultural practitioners and cultural workers. This is indeed a year that celebrates and acknowledges the diversity of works and artists represented in the shortlisted works; and commend our fellow prize presenters and business partners who are committed to nurturing and sustaining this prize, in the face of what are challenging times.

As the state's only art prize for women, the Women's Art Prize Tasmania is pursuing critical work identifying and promoting the exceptional talents which exist within the community, their stories, their vision and their creative practice.

**Kitty Taylor and Nathan Tucker**  
Directors - RANT Arts

# ABOUT THE PRIZE.

**The Women's Art Prize Tasmania is the state's only female art competition. In its 22nd year, the Prize aims to inspire, facilitate and celebrate the development of professional and early career women artists in Tasmania.**

After listening to the sector and artist alumni, the Prize has introduced new prize categories to this prestigious and exclusive competition which now consists:

- lutruwita Prize - presented by Rio Tinto Bell Bay Aluminium: **\$10,000**

*A dedicated award for an identified First Nations artist, cultural practitioner or cultural worker of any career stage.*

- Women's Art Prize Tasmania - presented by RANT Arts: **\$10,000**

*A prize across all artforms or cultural practice open to women artists at any stage of their professional career.*

- Early Career Artist Prize - presented by Tailored Services for the Arts: **\$5,000**

*A dedicated prize for an identified artist in the initial stage of their professional career, usually up to the first 8 years of their arts practice or new artform.*

- People's Choice Award - presented jointly by Madeline Gordon Gallery and Project Gallery 90: **\$2,000**

*A prize awarded to a 2024 finalist, whose work receives the most votes from visitors to the Finalists exhibition during its tour.*

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

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

- Identifying, promoting, encouraging and celebrating exceptional local and emerging Tasmanian women artists;
- Exhibiting high quality and emerging art to the Tasmanian public;
- Increasing awareness of culture, Visual Arts and gender issues within Tasmania; and
- Developing an extensive network of support for women's art in Tasmania through partnerships and sponsors.



# EXHIBITION DATES & LOCATION.

## QUEEN VICTORIA MUSEUM at INVERESK

4 MAY - 7 JULY 2024

2 INVERMAY ROAD,  
LAUNCESTON TAS 7250



## MOONAH ARTS CENTRE

18 OCTOBER 2024 -  
9 NOVEMBER 2024

23-27 ALBERT ROAD,  
MOONAH TAS 7009



## DEVONPORT REGIONAL GALLERY

3 AUGUST - 22 SEPTEMBER 2024

145 ROOKE STREET,  
DEVONPORT TAS 7310





# MEET OUR JUDGES.



## EDDIE JAMES.

Eddie James is an artist based in nipaluna/Hobart, lutruwita/Tasmania. Her practice delves into the relationship between human interaction and space. Employing cross-disciplinary approaches including analogue photography, installation and performance, she seeks to create a deeper awareness of our impact on the environments we shape and inhabit, fostering a dialogue on our individual and collective experience.

She has worked in the arts sector across the globe for almost 20 years as a Creative Producer, Touring Production Manager, Project Manager and Designer. (BIGhART, Umbilical Brothers, Circus Oz, Splendour in the Grass, Laneway Festival, MONA FOMA, Dark Mofo.)

She trained at Swinburne University, School of Theatre and Performance, NICA, and completed her BFA at the University of Tasmania in 2023. In 2020, she received the Cobra Award from Contemporary Art Tasmania for her work "Walk On" and was the winner of the Women's Art Prize Tasmania in 2022.



## JESSIE PANGAS.

Jessie Pangas, an artist and cultural producer, fosters creativity and connection through studio and community-based projects and events.

Working in the Tasmanian arts industry for the past ten years Jessie has collaborated on impactful projects with organisations including Ten Days on the Island, Big hART, Urban Theatre Projects and The Song Room.

The 2021 Valedictorian of the Tasmanian Leaders program, Jessie is currently the Manager Arts and Culture for the Central Coast Council, overseeing their bold cultural precinct Hive.



## LOUISE DANIELS.

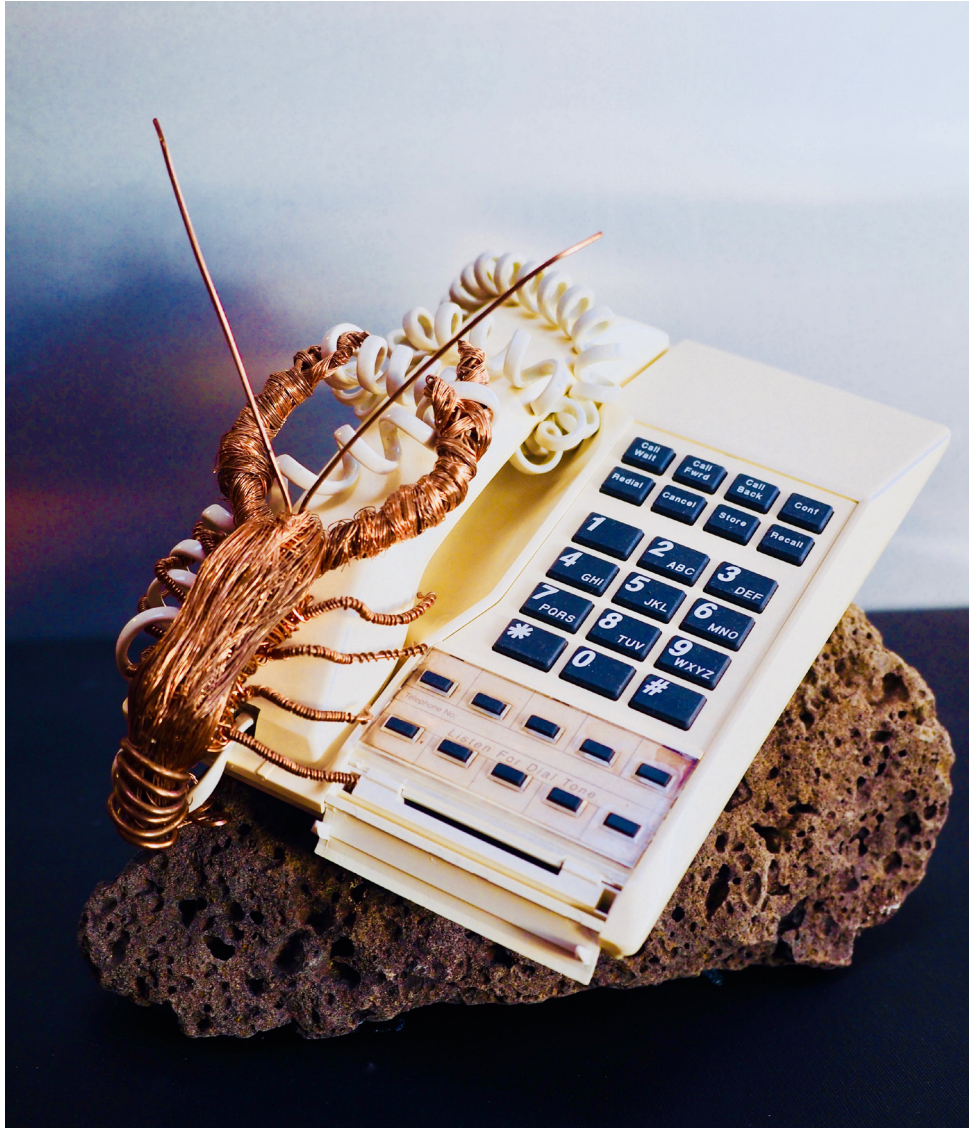
Born and raised in Ulverstone, Lutruwita (Tasmania), Louise Daniels is a woman of Palawa, British and Irish ancestry.. She is a multi-media artist whose practice includes landscape paintings, charcoal drawings, mixed media, and figurative wire sculpture.

Daniels has exhibited in numerous solo and group exhibitions and been a selected finalist in many state and national art awards. Her works are held in private and government collections in both Australia and overseas, including the Tasmanian Museum and Art Gallery, Central Coast Council Tasmania, and the Tasmanian Department of Health.

Daniels holds a Bachelor of Contemporary Arts (Honours) Degree and a Master's Degree in Education Studies from the University of Tasmania. She is also a published researcher, and many of her recent studies and artworks explore and re-present stories of her Palawa ancestors who endured the brutal colonisation of Lutruwita.



Photographer: @melanie\_kate\_creative



## ANITA DENHOLM.

### Party like a Lobster on a Phone - A comment on our "sophisticated connected" Modern Life - after S. Dali

2024

*vesicular basalt, reclaimed copper communications wire, discarded communications device*

*18 x 25 x 25 cm (dimensions variable)*

In the beginning - Phones,

Mass communications -

Touch phones to keep in touch - precursor to modern 'Smart phones' - 'Connectedness' and more 'Life'

We are now more Lonely in our internet 'Bubbles' - 'Doom scrolling' to Oblivion ...

Are we Lobsters on a slow boil to destruction?

A 'Memento Mori' for our 'Surreal world' ...

*Image supplied by artist*







## ANNE O'CONNOR.

### Ties that Bind

2023

*hand-stitched diptych: two digital images combined on archival cotton rag, DMC8 cotton thread  
94 x 66 cm*

Living in lutruwita (Tasmania), I am reminded of my own ties and of others, from the past to the present. This work is about these and being caught between different fractions, including intricacies of nurturing love and attachments to place; as I walk the land wherein I was born.

*Image supplied by artist*



## CASSIE SULLIVAN.

### to collect with holes in your basket (i)

2023

*copper*

*40 x 40 x 30 cm*

To the right of the heron and the left of the fish traps.

I had a yarn with the copper.

Weaved my stories in.

And out.

Collecting the echoes of the old people.

A conduit of sound.

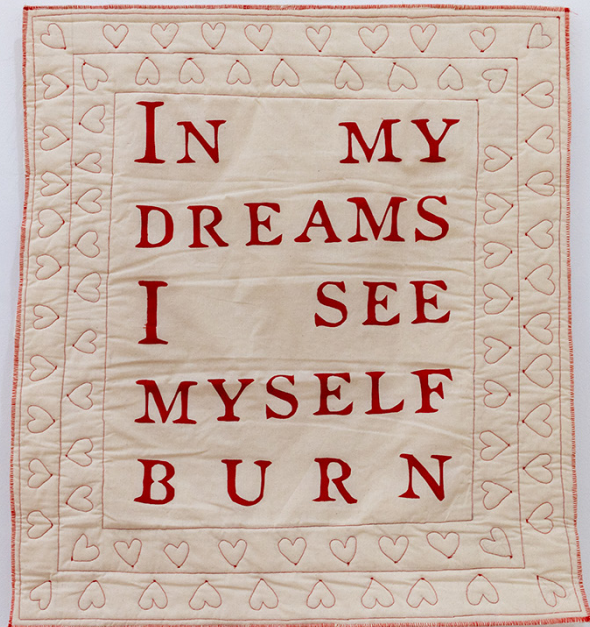
To be water. As breath.

To remember. As body.

*Image supplied by artist*







## CLARA MARTIN.

### The Dream Quilt

2023

*quilt and fabric appliqué*

*75 x 65 cm*

In historic texts such as the Malleus Maleficarum feminine behaviour has been contextualised as evil and therefore a justification for punishment. Juxtaposing the inherent comfort within textiles with concepts like witchcraft help to display the inherent tension within the female condition and lived experience, and of embracing these assumptions.

*Photo: Teagan Ramsay*





## ELEANOR AUSTIN.

### Nothing Stays the Same

2023

*acrylic and oil stick on canvas*  
*103 x 92.5 cm*

Coastal beaches provide an immediate and everchanging reference. Each day - a new vista, and treading the soft sand, I commit this vision to memory. Returning to my studio, I paint.

A moment in time is captured. Nothing stays the same - surely a metaphor for life itself.

*Image supplied by artist*







**EMMA  
ROBERTSON.**

**Trimanya Dusk til Dawn**

2024

*echidna quills, adhesive, recycled frame*  
175 x 76 cm

The piece is called Trimanya Dusk til Dawn and was created using echidnas that were killed on Tasmanian roads. The result, I hope to raise awareness of the excessive road toll on Tasmanian native animals and encourage motorists to slow down and think about how their actions affect the environment.

*Image supplied by artist*



## FRAN REEVE.

### Long Sustaining, The Crone

2023

*Tasmanian merino wool roving, polyurethane foam, polyester batting, mdf board  
100 x 100 x 40 cm (dimensions variable)*

She holds the moment in her fingers, she considers it. 'It will pass', she decides, and places it back where it belongs, in a memory.

The intention of this soft sculptural piece is to recognise and celebrate the aged women as well as the strength and wisdom that they hold.

*Image supplied by artist*





## GEORGIA LUCY.

### Old Rocking Chair

2023

*kinetic sculpture: chicken wire, paper and pulp (from Tasmanian Real Estate Guide), pva glue, prune pits, house keys, wool, sensor, microcontroller, servo motor  
200 x 65 x 123 cm (dimensions variable)*

*Give me a home among the gum trees...*

Please. A surreal estate dream seat out of reach. Look at those prune pit teeth. Grandma? The furniture jerks, erratic. House keys jangle like an alarm, taunting for a deposit. From your pocket. Haven't got it. This chair is just right.

*Image supplied by artist*

"Give me a home among the gum trees..." is a quote from publication, Wally Johnson and Bob Brown, 'Give me a home among the gum trees' (1974) later popularised by Australian musician John Williams.



**HELEN  
GONINON.**

### House Safe: Diptych

2023

*graphite on paper  
80 x 120 cm*

House Safe is a reflection on my conflicting senses of urgency and apathy about climate change. It examines comfort, distraction and insularity as key factors in the maintenance of unsustainable economic and cultural systems, as well as the merits and pitfalls of building barriers to the outside world.

*Image supplied by artist*





## KATELYN GEARD.

### Metamorphosis

2023

*graphite and film emulsion on paper*  
12.5 x 12.5 cm

I am engaging in a process of undoing and unlearning. This is a gradual sloughing of a mask, an ill-fitting thing from the start. I gather it in, slowly but surely revealing a truth that lies beneath. Like a snake sheds its skin to grow. This is not a loss.

*Image supplied by artist*





## KELLY AUSTIN.

### Stilled Composition 107

2023

*stoneware, collected earthen materials, glaze, glass, timber, acrylic paint  
40 x 60 x 33 cm (dimensions variable)*

My work explores harmony, through abstract, mixed-media and multi-disciplinary compositions. Crafted material objects are arranged within an image-like, art space. Colour relates seemingly disparate objects and activates their relationship with the background. Spatial proximity creates areas of tension and ease. Equal parts pictorial illusion and earthen physicality.

*Image supplied by artist*







## LUANA TONEY.

### Paliti Nungampi Ningimpi Paywuta - Spirit of ancestors past

2024

*Hands: bull kelp and kangaroo sinew;*

*Necklace: echidna quills, black crow shells and button shells strung in natural silk;  
displayed on possum and kangaroo skin*

*20 x 50 x 40cm (dimensions variable)*

Despite attempted genocide and the dismemberment of my old people, this artwork reflects the spirit of Aboriginal people. The strength and resilience that's been handed down through the thousands of generations. The hands remind us of the genocide, also the wisdom and cultural knowledge and practices that's still continued today.

*Image supplied by artist*





## MAGGIE MAY JEFFRIES.

### A Boat Made of Sand

2023-24

*oil on canvas*

*97 x 76 cm*

This painting pays homage to Rachel Carson and her book, *The Sense of Wonder* (1956). Carson's thoughts on how we might preserve childhood wonder by remaining curious about our environment, articulate what I've always tried to describe through paint, because I never had the words. Thankyou for the world of little things.

*Image supplied by artist*





## MEG WALCH.

### Launching or Landing?

2023

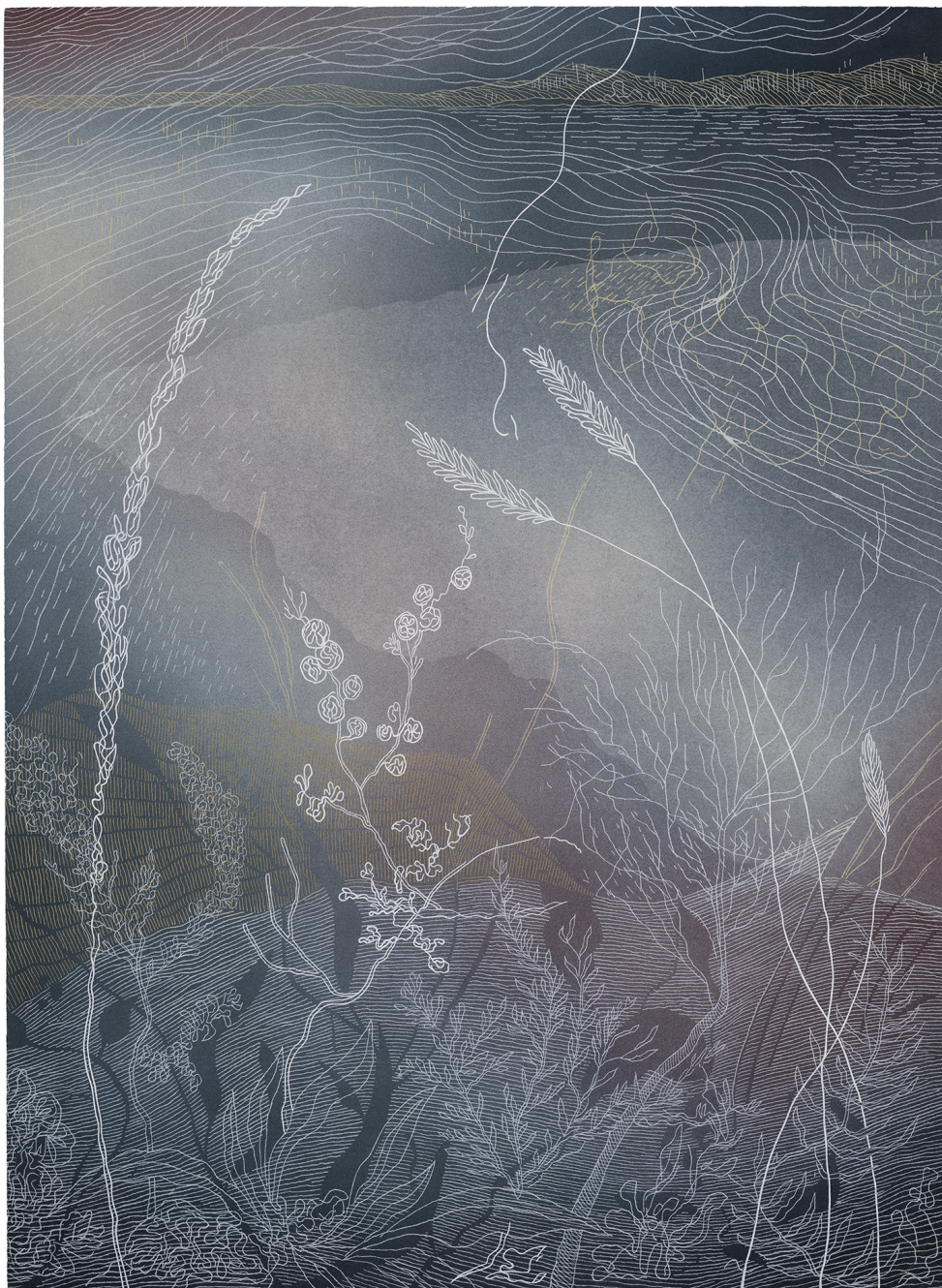
*oil on canvas*

*90 x 110 cm*

There are, and have always been, things going on that we don't know about. Regardless of whether they exist or not, Carl Jung proposed that UFOs are the psychological products of humanity in crisis: projections of distress and symbols laden with salvationist fantasies, representing aspirations to unity and wholeness.

*Image supplied by artist*





## MELISSA SMITH.

### The light of hidden flowers

2023

*intaglio print with stencil on Magnani paper  
76 x 56 cm*

I remain drawn to the unique landscape of Lake Sorell on Tasmania's Central Plateau. Distant shores are glimpsed through a veil of vegetation on the water's edge. The narrative of these print lines add to the story of my relationship with this environment, its history, and the memories it holds.

*Image supplied by artist*







## MINAMI IVORY.

### The predators and I

2023

*pigment ink-jet print*  
*84 x 57 cm*

Living with trauma is a battlefield.

The glimpses of the events drift in and out and they even catch me in dreams when I'm unaware.

It feels as though I'm silently wrestling the predators inside of me sometimes.

They can't beat me again, I tell myself and I stay strong.

*Image supplied by artist*



## NATAŠA MILENOVIĆ.

### Study of Attachments

2023

*brooch series: tombac, sterling silver, copper, patina, steel, varnish  
12 x 30 x 30 cm (dimensions variable)*

I have been contemplating a lot about attachment - how to have stability and growth in unpredictable environments, how to stay together, and when to let go. Seaweed worked it out over millions of years. My newly found love of snorkelling inspires this series of brooches.

*Image supplied by artist*





## NERIDAH STOCKLEY.

### Blue Bend

2023

*acrylic on hardboard*  
92 x 92 cm

I live on the northeast coast of Lutruwita where I am surrounded by farm buildings, coastal landscapes, open sky and weather. I like to see and feel forms in their elemental nature, somehow dropping the noise. Painting is a faculty to re-think and revisit relationship to place.

*Image supplied by artist*



## NICOLE O'LOUGHLIN.

### Little Miss Artistic

2023

*mixed media and quilted textiles*  
130 x 130 cm

This studio still life is a self-portrait in objects. It reflects upon the reality of a constant balancing act between art, motherhood, work, and day-to-day life. The books, objects, and mementos that sit within and just beyond my studio, that influence my life and art.

*Image supplied by artist*



## NUNAMI SCULTHORPE-GREEN.

### pumpina

2023

*clay, underglaze, wood fire and smoke*

*7 x 19 x 24 cm*

Grindstones are passed on from one generation to the next, often left in-situ. This one is a place filler for one taken from the landscape that long held it. Made to tell the story of the first fire given to us, it bears marks of the fire it holds.

*Image supplied by artist*







## RACHAEL MAUDE.

### Spirit

2022

*photograph, archival cotton rag  
66 x 81.2 cm*

Spirit is a testament to my devotion to traditional analog photography, and captures a reflective moment during my relocation to Tasmania by ferry. The intimate, contemplative space of the interior lounge contrasts the vast, stirring backdrop of the Bass Strait, a vignette of a voyage to the unknown.

*Image supplied by artist*





## ROSIE HASTIE.

### An awaiting

2023

*constructed photograph*

*50 x 100 cm*

My photographic art delves into a mystical parallel universe, captivating tension between what's real and what is not.

An awaiting depicts uninhabitable futures, inviting viewers to sit back and observe the impending collapse with a contemplative detachment. My work encourages an exploration of the profound beauty and complexity of existence.

*Image supplied by artist*





**SARAH  
RHODES.**

### Metamorphosis

2023

*pigment print on Hahnemühle paper  
90 x 120 cm*

You are never the same once you pass through the threshold.

*Image supplied by artist*







## SUSAN MCARTHUR.

### Ichneumon Wasp on Native Cherry

2023

*jewellery wire, steel rod, wood*  
*66 x 110 x 38 cm (dimensions variable)*

Beneath forest fell, native cherry dwell  
Silent predatory flight, flash of yellow alight  
Solitary mother seek, the succulent, the sweet  
Innate Triassic dance, ovipositor advance  
Antennae rhythmically pace  
Creature of beauty and grace.

*Image supplied by artist*





## ZOE GREY.

### Unseen

2024

*oil on board*  
74 x 60 cm

She's seen the most sunsets. The most moon rises from the rocks. The most sea eagles. The changing seasons, shifting winds. She's watched the tide go in and out twice a day for 40 years. She's observed a lot from her quiet life on the west coast, my Mum.

*Image supplied by artist*



# CONNECT WITH US.



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