

THE
CLYDE & Co
A U S T R A L I A
ART PROJECT

ART

AWARD

2020

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W E L C O M E T O

T H E C L Y D E & C O

A R T A W A R D

The Clyde & Co Art Award encourages emerging talent in the visual arts by showcasing the work of final year art undergraduates whilst offering a valuable introduction to the legal aspects of their career as an artist. The Award aims to ease the transition from art school to the commercial art world - a stepping stone to a professional career.

Since its launch in our London Office in 2010, the Clyde & Co Art Award has been established in many of our international offices including Dubai, Sydney, Melbourne, Perth, San Francisco and Newport Beach. Each of these offices support and display the works of art students from their local art schools.

AUSTRALIA

Since its inception in Australia in 2014, the Clyde & Co Australia Art Award has seen more than 100 artists display their works in our Sydney, Perth and Melbourne offices, as well as receive pro bono legal support and training.

Now in our seventh year in Australia, the response from the local art world has been encouraging, with previous participants rewarded with exceptional reputations, solo exhibitions and sought after residencies. We hope our continued support for past and future graduates will enable more emerging artists to successfully establish their artistic careers.



OSCAR SHUB CONSULTANT

M O R E I N F O R M A T I O N

  @artclydeco

For more information or to make a bid on an artwork, please refer to our website www.artawards.clydeco.com or email projectartaaustralia@clydeco.com

THE
CLYDE & CO
ART AWARD
SUPPORTING THE NEXT GENERATION



THE ANNUAL CYCLE

SILENT AUCTION
Clyde & Co runs a commission-free silent auction on behalf of graduates for the duration of the year.

PRO BONO AND CAREER DEVELOPMENT
Graduates offered free legal advice and professional workshops from Clyde & Co lawyers.



ANNUAL ROTATION OF ART
Graduate art works are selected from leading art schools for display in our offices.

PAID OPPORTUNITY
Graduates paid for year-long loan of works.

ART LAUNCH
The new collections are unveiled to the artists, Clyde & Co staff and clients at launch events in each office.

WINNERS ANNOUNCED
The Clyde & Co Art Award is selected by a panel of judges, whilst the Staff Choice Prize is selected by Clyde & Co staff.

BUY THE NEXT BIG THING



Clyde & Co is delighted to be showcasing emerging talent from leading art schools across Australia. As part of the support provided, the firm facilitates a silent auction of the collection in each office.

The auction runs throughout the year and the artists receive the full value of successful bids. The artworks are transferred to the purchaser after the close of auction and if any works remain unsold, those works are returned to the artists.

Purchasing artwork is a wonderful way to support the careers of new artists. Details of all the artworks available, including price guides, are listed here.

PARTICIPATING ART SCHOOLS

NEW SOUTH WALES
The National Art School
Sydney College of the Arts
UNSW Art & Design

VICTORIA
La Trobe College of Art & Design
Victorian College of the Arts
University of Melbourne
RMIT University
Monash University

WESTERN AUSTRALIA
Edith Cowan University
Curtin University
North Metropolitan TAFE

BIDS MAY BE PLACED AT ANY TIME BY EMAILING projectartaustralia@clydeco.com

THE AUCTION WILL END AT
5:00PM ON FRIDAY, 27 NOVEMBER 2020

AUCTION



Clyde & Co London

A G L O B A L P R O G R A M

This project is part of an expanding partnership between Clyde & Co's offices around the world and local art schools, all of which share similar aims and principles. See page 60 for a map of our global program.

A W A R D W I N N E R S S Y D N E Y 2 0 1 9

STEF TARASOV
Winner, Clyde & Co Art Award

The Tracker
Oil on canvas
122 x 122 x 4 cm (unframed)

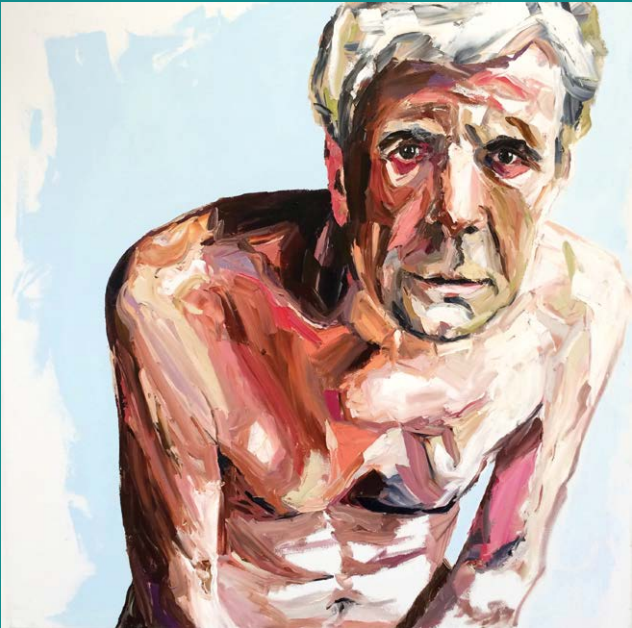


WHAT AN AMAZING PROGRAM THE CLYDE & CO ART AWARD IS!

THE AWARD IN 2019 WAS AN INCREDIBLY POSITIVE EXPERIENCE, AND I AM SO GRATEFUL FOR THE SUPPORT AND EXPOSURE OFFERED TO ME THROUGH THIS WONDERFUL INITIATIVE.

AS A RECENT GRADUATE, MOST OF US HAVE NO IDEA OF WHAT'S NEXT. THE BELIEF SHOWN IN MY WORK BY IT BEING SELECTED, AND THEN IN WINNING THE AWARD, GAVE ME NOT ONLY INVALUABLE EXPOSURE, BUT THE VALIDATION AND CONFIDENCE TO PURSUE A PROFESSIONAL ART CAREER. SINCE WINNING THE AWARD, I HAVE BEEN OFFERED NUMEROUS EXHIBITIONS BY ART CURATORS, AND LEADING SYDNEY GALLERY DIRECTORS.

STEF TARASOV 2019 ARTIST





SIDONIE SPRING-WINER

Winner, Staff Choice Prize

Fractioned Dancer

Oil on canvas

190 x 185 cm

BILLY BAIN

Highly Commended

White Wash

Terracotta with manganese dioxide glaze, underglaze, clay slip and gold lustre

Bottle 1 - 77 x 25 x 23 cm

Bottle 2 - 67 x 25 x 25 cm

Bottle 3 - 75 x 30 x 30 cm

Bottle 4 - 39 x 13.5 x 14 cm

White Man - 52.5 x 40 x 18 cm



A W A R D

W I N N E R S

M E L B O U R N E

2 0 1 9



BENEDICT SIBLEY

Winner, Clyde & Co Art Award

Mooltan 2017-18

Willow charcoal on Arches paper

113 x 160 cm

BILLY BOB COULTHURST

Winner, Staff Choice Prize

Corn Nation

Oil on canvas with thumb tacks
200 x 147 cm



ALETHEA EVERARD

Winner, Highly Commended

Untitled (dancer)

Inkjet on canvas
180 x 58 cm



A W A R D

W I N N E R S

P E R T H

2 0 1 9

ISABELLA SPEED

Winner, Clyde & Co Art Award

Sabine - Graces



Sabine

Oil on board
30 x 30 cm (unframed)



Graces

Oil on board
30 x 30 cm (unframed)

RYAN MCAULAY

Winner, Staff Choice Prize

Breathe Life – Through The Seasons



Breathe Life

Mat board, Ilford Smooth

Pearl Paper Matted

Matt size 50 x 60 cm

Image size 24.6 x 37 cm (unframed)



Through The Seasons

Mat board, Ilford Smooth

Pearl Paper Matted

Matt size 40 x 50 cm

Image size 20 x 30 cm (unframed)

SYDNEY
COLLECTION
2020

CHAN TAO WAI CHAN (DESMOND)

Chaotic media

Spray paint on board / 91 x 76 cm (unframed)

My artwork seeks to explore the meaning of power and dominance, specifically the power held by small social groups over the majority of people in society.

“Hegemony” is a word used to describe power and also the method of gaining and maintaining it. In my artwork, I wanted to delve into Antonio Gramsci’s idea of “Cultural Hegemony” – Gramsci argues that power and control do not only come from physical power but also cultural domination, where a dominant group legitimises its power through culture. Mass media is a subtle tool that can be used to achieve cultural hegemony.

In my artwork, I wanted to portray the chaotic power of media by using dark and striking shapes. I was aesthetically and ideologically inspired by Ukiyo-e, a traditional Japanese woodblock art form from the Edo period. Literally, it means “Pictures of the Floating World” and images from this period are of beautiful and serene landscapes. I also chose Ukiyo-e because artists using this method hid implicit criticism of the hedonism and materialism of the Edo period behind their flowing brushstrokes.

In the artwork, I spray painted stencils of different characters, aesthetically inspired by Ukiyo-e. Ukiyo-e, literally translated into “Pictures of the Floating World,” refers to the traditional art form of the Japanese woodblock prints and paintings from the Edo period. It is a narration of leisure scenery, city life, actors, landscapes and erotic scene. But Ukiyo-e is not only an aesthetic representation of that pleasant historical period. It also contained an implicit criticism to the hedonism and materialism. Through the context of cultural hegemony, I discovered this interesting connection between, which led me to reference Ukiyo-e in this artwork.

Price guide: \$4,444 (sold only as a set)

@d_e_5



JUDITH HARVEY

Price guide - A Shortcut to Mushrooms – Lord of the Rings: \$380 (unframed), \$555 (framed)

Price guide - The Battle of the Hornburg – Lord of the Rings: \$347 (unframed), \$510 (framed)

Price guide - We will Rock You – News of the World: \$145 (unframed), \$330 (framed)

Price guide - Run the World (Girls) - 4: \$240 (unframed), \$415 (framed)

@thejahcreations



A Shortcut to Mushrooms – Lord of the Rings

Visual Transposition Silkscreen print from 71 stencils, on BFK Rives 280gsm / 56 x 76 cm (unframed), 67.5 x 86.5 cm (framed)

Presented is a visual translation of Howard Shore’s cinematic score ‘A Shortcut to Mushrooms’ featured in Peter Jackson’s The Fellowship of the Ring. Here, the theorem highlights the linear progression of cinematic themes displayed by semiotic means, project alongside music textures.



The Battle of the Hornburg – Lord of the Rings

Visual Transposition Silkscreen print from 50 stencils, on BFK Rives 280gsm / 56 x 76 cm (unframed), 67.5 x 86.5 cm (framed)

Presented is a visual translation of Howard Shore’s cinematic score ‘The Battle of the Hornburg’ featured in Peter Jackson’s The Fellowship of the Ring. While observing this print, listen to its counterpart (music); a percussive bass alters the visual colouration of melodic and harmonic texture, rhythm and tempo additionally impact semiotic composition.



We will Rock You – News of the World

Visual Transposition Silkscreen print from 21 stencils, on BFK Rives 280gsm / 56 x 76 cm (unframed), 67.5 x 86.5 cm (framed)

Presented is a visual translation of Queens’ 1977 stadium hit called ‘We Will Rock You’. Mercury’s voice and the song’s use of monophony translates to visualise an abstract progression of a man’s journey through rebellion.



Run the World (Girls) - 4

Visual Transposition Silkscreen print from 43 stencils, on BFK Rives 280gsm / 56 x 76 cm (unframed), 67.5 x 86.5 cm (framed)

Presented is a visual translation of Beyoncé’s 2011 fem-empowerment hit called ‘Run the World (Girls)’. This particular visual offers an explosive insight into the limitless power of Homophonic music texture. In focus is the combination of sampling techniques, marching band overlays and power vocals.



CLAIRE STIDWILL

On Country

Native flora, wood, wool, yarn, cotton and roving
200 x 100 cm

This work embodies just one site within a four year period of intense in situ engagement with the Australian landscape. Congruently questioning the romanticisation of rural and remote settings, this weaving locates my sense of 'home' and was created on Wiradjuri land, by the Murrumbidgee River in Wagga Wagga, NSW.

Price guide: \$450 for the pair

 @clairestidwillart



YANTING ZHAN

Gradational Mapping

Dry point plastic etching plates, Fabriano Tiziano Pastel Paper, UHU glue
Large: 30 x 30 cm, Medium: 21 x 15 cm, Small: 14.8 x 10 cm (size unframed)


Gradational Mapping plays with repetition and simplicity in model design in the field of Architecture. It creates rhythm as each shape rotates, overlaps and intersects at an angle away from the previous frame. While different shades and colours create visual interest and playfulness for the viewers, this artwork also provides a more abstract yet innovative way of understanding the intricate structure of the geometric world that we live in.

Price guide:

If sold as a set: \$650

If sold as part of a set: Large: \$299, Medium: \$215, Small: \$175

 @yant.zzz

 theloop.com.au/YantingZhan/portfolio/Architect/Sydney



CHELSEA HOLMES

The unknown maker

Hand-dyed muslin and thread / Three panels at 96 x 65 cm (framed)

The Unknown Maker aims to re-contextualise the domestic textile and its traditional craft techniques in order to pay homage to the medium of the home. The year-long project investigates material culture surrounding domestic objects and the medium of the home textile, the objects that we allow into the most intimate of spaces. The final pieces explore the historical Korean technique of Bojagi with hand-dyed muslin, which has allowed The Unknown Maker to spotlight the making processes behind the pieces directly with their exposed seams and handiwork. These re-contextualised domestic textiles are not in any familiar size or format, they are taken out of their expected and understood spaces (the bedrooms, living rooms and kitchens) and are placed onto the wall, lit from behind and framed — demanding to be re-examined and recognised. They aim to seduce the audience, asking them to reconsider them and encouraging them to study their construction and their imperfections — in order to better understand and appreciate the domestic textiles in their own home. The agency embedded in the fabric, from their personal making and the history of their techniques simply ask the audience to perhaps not only value these pieces themselves, but their own textiles in their homes — and their respective unknown makers.

Not for sale

 @verychelsea

 chelseaholmes.myportfolio.com

NICHOLAS BOOKALLIL

Price guide - Thredbo Diggings: \$950

Price guide - Late Afternoon on Thredbo River: \$1,200

Price guide - Beyond the Surface: \$950

 @nicbookallil

 bookallilnic.wixsite.com/mysite



Thredbo Diggings

Copper Plate Etching

39.3 x 52 cm

The work 'Thredbo Diggings' is an etching that derived from my journey to Thredbo Valley during the winter season. While I camped in the snow, I had the chance to wonder and find a composition that captured the way unique landscape of the snowy mountains. 'Thredbo Diggings' is the name of the campsite where I was sleeping for the week. Just out from the camp area, there was a lonesome tree who stood proud and separate from all the rest. Although alone, he had the best view that swept over the valley, right in between each mountain on either side. This work is a true representation of the landscape I saw during my time amongst Australia's highest peaks.



Late Afternoon on Thredbo River

Copper Plate Etching

67 x 83.5 cm

The work 'Late Afternoon on Thredbo River' has derived from my journey to Thredbo Valley during the winter season. While I camped in the snow, I had the chance to wonder and find a scene for a composition that captured my time and experience while out amongst Australia's highest peaks. 'Late Afternoon on Thredbo River' was a composition I found in the mountains of Australia. While I was exploring on a hike through Thredbo Valley, I stumbled across a tree sitting on top a piece of land, almost like an island, separate from the riverbank. I thought it was interesting enough to sit by the water in late afternoon and capture the scene with my camera and further studies to later develop into an etching in my studio. It is a true representation of the place has I try to capture it with great likeness, hoping to bring the outdoors to the doorstep.



Beyond the Surface

Copper Plate Etching

39.3 x 62 cm

The work 'Beyond the Surface' has derived from my journey to Thredbo Valley during the winter season. While I camped in the snow, I had the chance to wonder and find a scene for a composition that captured my time and experience while out amongst Australia's highest peaks. 'Beyond the Surface' is the way I visualised the environment in which I was depicting. It embodies a new way at looking at the landscape, as it represents what lies on the surface distinguishable to the observer, but starts to move beyond what lies visible to the human eye — through small details like imagining the contours of scene, or the rest of the rock that is hidden beneath the surface. With a mix of representation and imagination there are two juxtaposing forces while looking at the landscape, I push the structure allowing me to compose a better understanding and articulation of my surroundings, as I start to move ever slowly to a more abstract approach.

MAYA COPLAND

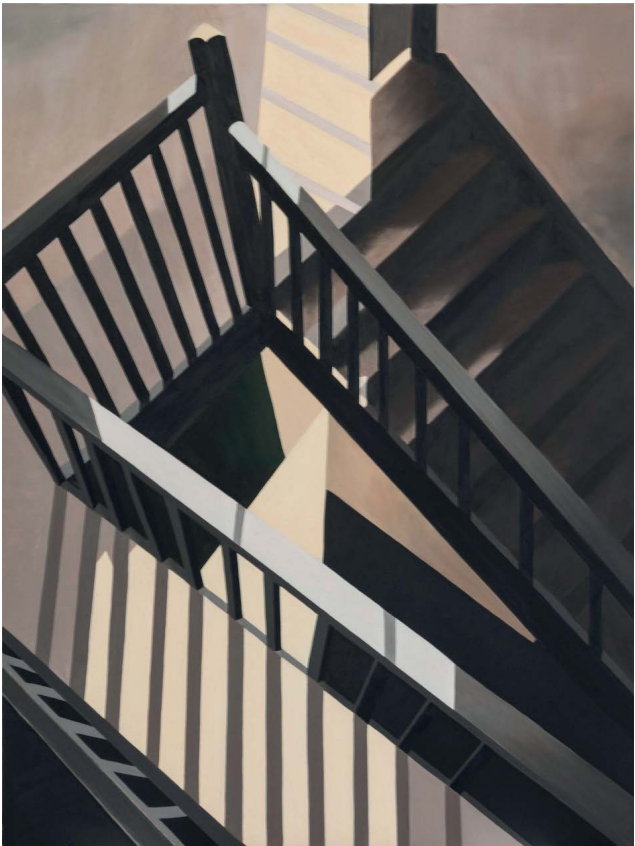
Meadow

Acrylic ink on primed canvas
102 x 76 cm (unframed)

Maya Copland’s work Meadow depicts the non-place within urban environments. She explores the familiar sensations of these in-between spaces in her ink paintings, providing fragmentary glimpses into these widely experienced but often overlooked parts of everyday life.

Price guide: \$900

@maya_a_c
mayacopland.com



ELIZABETH COWELL

Flight from the studio

Oil on canvas
125 x 95 cm (framed)

My work is placed firmly in the contemporary realist tradition. My current focus is on the architecture of public spaces and in particular, areas of transition – stairs and escalators that link one place to another. The structure and play of transient light on geometric forms create spatial complexity, fracture reality and increase the sense of ambiguity. I select viewpoints that destabilise the viewer, so one is drawn into a somewhat disturbing or surreal environment. I deliberately eliminate people from the work in order to detach the space from human activity. There is a sense of familiarity coupled with improbability.

Price guide: \$1,500 (framed)

@lizcowell9
elizabethcowell.net



To make a bid, email projectartaustralia@clydeco.com

SALLY FALKINER

Price guide - Fog through the Trees: \$1,600
Price guide - Red rise: \$1,650

@salfalkinerart
sallyfalkinerart.com



Fog through the Trees
Oil on canvas
51 x 51 cm (unframed)

This work was created as part of an artist in residence programme in the Kangaroo Valley. The mist lingered until lunchtime, so I painted it using a palette knife - a medium I love to use.



Red Rise
Oil on board
76 x 56 cm (unframed)

Early walks in the paddocks are a valued part of my life in the remote Macquarie Valley. The first squeak of light on the horizon and cool air on your cheek before the searing heat of the day.



Overwhelmed
Oil on canvas
121.9 x 91.4 cm (unframed)

Overwhelmed is part of a collection of 5 works. This series looks at classic architectural spaces through a modern digital dystopian lens, transforming what we see in our world into a fragmented vision of a surreal fantasy land.



Grounded
Oil on canvas
92 x 61 cm (unframed)

I created this work by merging two structures together with a new sense of fragmented fantasy, blending classic architectural spaces with the mundane sphere of everyday life.

SOPHIA LEE GEORGAS

Price guide - Overwhelmed: \$1,500
Price guide - Grounded: \$800

@leeheart_art
sophialeegeorgas.com



MUNGO HOWARD

Glass

Gel medium, toner and UV varnish on canvas
164 x 117 cm

I often find myself seeing the world through the lens of painting, actively searching for ready made apparitions to capture and re-present with minimal intervention. In this instance it was the pastel colours of a distant sunset reflected by an endlessly moving body of water. I had intended for the gridded structure (a trace of the printing and transfer process) to remain invisible, but I've come to like the way it suggests a window that is both visible and transparent. The flecks of white canvas which emerged randomly throughout the process stress the materiality of the otherwise photographic work.

Not for sale

 @mungo_howard

 mungohoward.com

SABINE LE TOURNEAU

Emerging

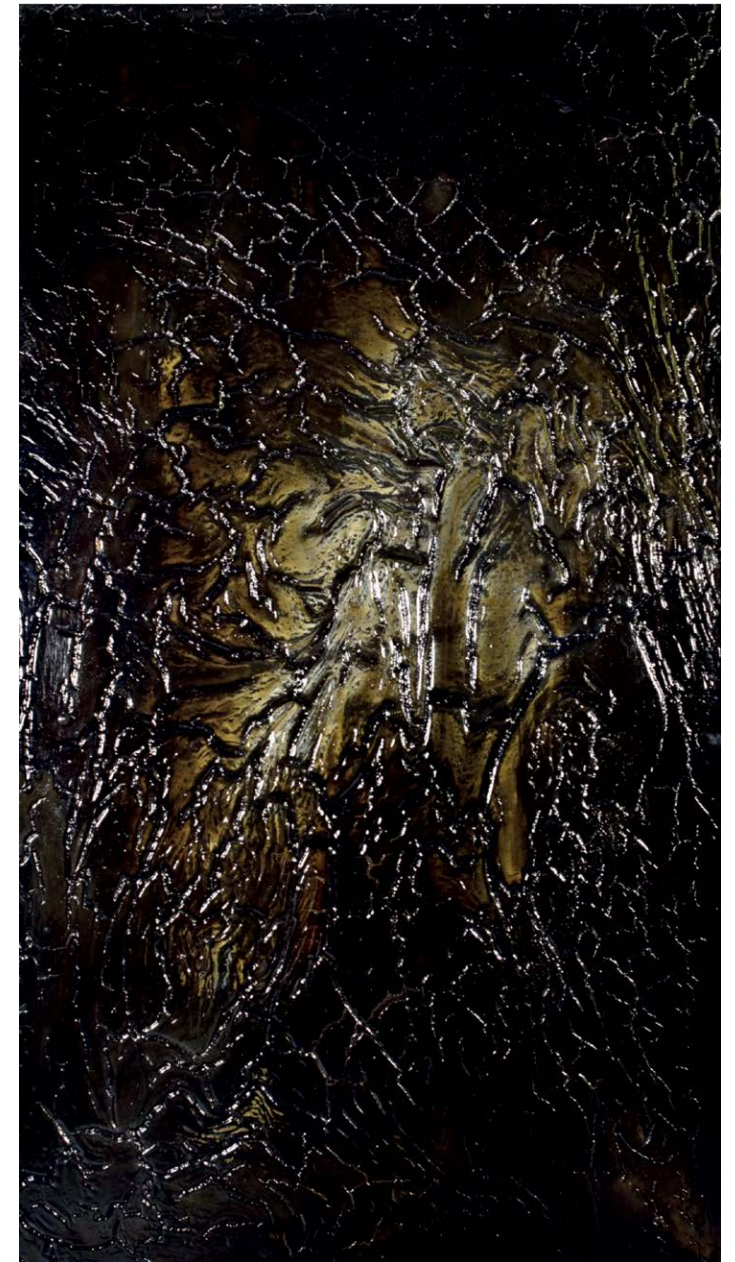
Building Materials, Ink and Acrylic
on Marine Plywood
160 x 90 cm (unframed)

Emerging is representing the new connection/consciousness that links people to the Anthropocene. It involves a reciprocal healing process.

Price guide: \$1,850

 @sabpassion

 sabpassion.com



KIM MACNAUGHT

City Road

Many different types of pigments: oils, acrylics and house paints, oil sticks and soft pastels all plied on Italian linen 290gsm primed with Rabbit skin glue 185 x 127 cm (framed)

Travelling to my destiny, has changing surroundings, and with that, comes marking points of flashing moments, telling truths in time and place.

Then mid-winter two-nineteen at 7.55am, 'City Road', became a vista of brake lights and bubbling red's rising, from the cold of wet stone blue.

This painting is just a memory of it.

Price guide: \$5,315

@kimmacnaught



CAL POWER

Life is far too important
a thing ever to talk
seriously about

Acrylic paint, spray paint, oil paint, metallic paint, ink and charcoal on canvas 137 x 137 cm (unframed)

I play with ideas of performance to paint my subjective experience of masculinity and music that relates to Aussie punk. Through this understanding of my own masculinity I have found gestural interpretation caters towards my subjective experiences of music.

Price guide: \$2,000

@powercal





My ocean line: pink III
Acrylic and oil stick on canvas
111.8 x 91.4 cm (unframed)



My ocean line: blue II
Acrylic, oil stick and pastel on canvas
111.8 x 91.4 cm (unframed)





My ocean line: pink IV
Acrylic on canvas
111.8 x 91.4 cm (unframed)

MEI ZHAO

I aim to develop a way of depicting landscape which integrates abstract expressionism with traditional Chinese calligraphy. My paintings were inspired by my onsite studies of Cockatoo Island. I find the combination of man made structures and natural spaces on the Island allow me to easily move into abstraction.

My paintings incorporate the western use of colour, form and composition with the Chinese sense of space, and intuitive feeling for the life of nature. I would like my lively gestural mark making both to express the best of both landscape traditions while also conveying some of the rich history of Cockatoo Island.

Price guide - My ocean line: pink III: \$1,500
Price guide - My ocean line: pink IV: \$1,500
Price guide - My ocean line: blue II: \$1,500

 @meizhaoarts
 meizhaoarts.com

ELISE COOKE

Repetitious Nature

Raku ware, earthenware, embroidery thread
52 x 21 x 22 cm

Repetitious Nature is a reflection of the artist's experience of Sydney's coastline particularly in the Northern Beaches. Expanding the ceramic form in conjunction with a textile element communicates both the fragility and durability of this environment. Over a long period time the textiles will deteriorate, but the ceramic will always exist whether or not it has been broken. This is a cycle that continues to repeat in our environment, as well as the repetition of its growth and design.

Price guide: \$1,450

 @eliseac.art





SARAH HOLOHAN

The Kookaburra / The Black Cockatoo

Terracotta bisque fired ceramic sculpture with burnt umber oxide
32 x 32 cm / 36.5 x 25 cm

Inspired by her early childhood fascination with animals, sculpting and drawing them from realistic figurine collectibles as a child. She uses this observation to capture wildlife adding her own artistic expression into her works, by giving her animals life and character to express feelings and emotions understood by sight.

Price guide: \$1,450 each

 @artzblues

THOMAS SANDBERG

Corporate ladder

Steel
108 x 67 x 71 cm

Thomas Sandberg creates steel line drawings that are a direct response to the pace of life here in Sydney. We see characters and personalities we recognise within his figurative pieces, but they remain anonymous to us. His work captures both the elegance of the modern city scape and the people we all encounter there every day.

Price guide: \$680

 tsandbergart.weebly.com





MONICA TRAPAGA

If I close my eyes will you still be there?

Ink, gouache, acrylic, canvas
107 x 102 cm (unframed)

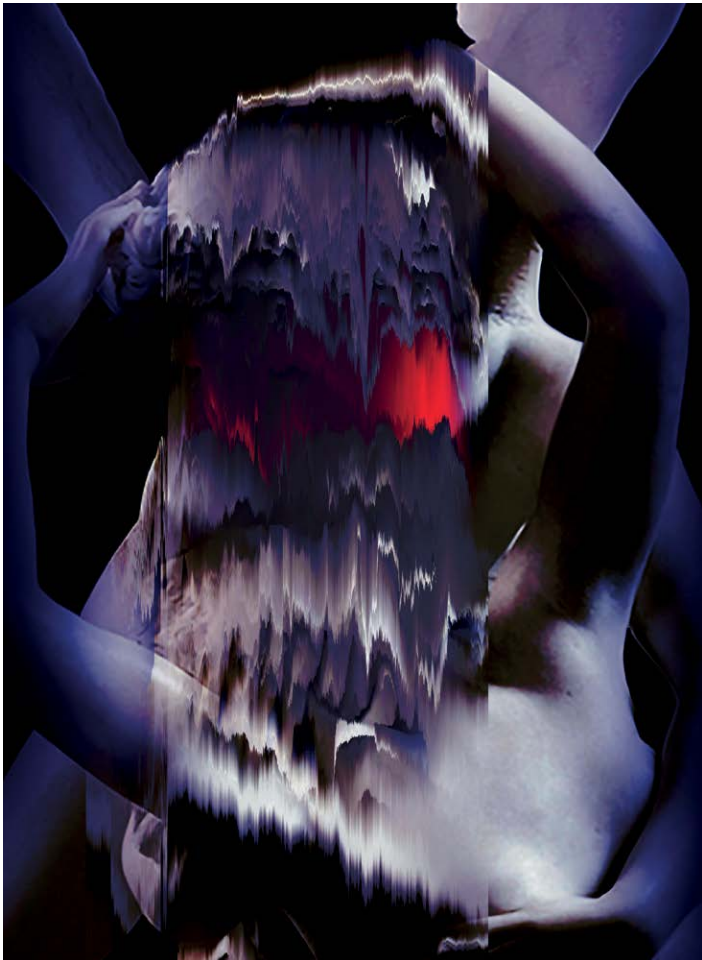
We create our own stories to pass on, some based on fact, some folkloric. The Guardians watch over those in need.

Price guide: \$850

 @monster_trap

 monicatrapaga.squarespace.com

M E L
B O U R N E
C O L L E C
T I O N
2 0 2 0



MADELYN FRASER

Neoclassic Glitch

Giclee print made on Inkjet printer
150 x 109 cm (unframed)

Large scale digital print using coding programs to create distortion.

Price guide: \$850

 @mf_fine_arts_

CHLOE MCDONALD

Skin Deep

Graphite on 300gm handmade paper
200 x 120 cm

My ongoing work engages with current conversations regarding body image, and how social media has impacted how we view our bodies. I have referenced photos that were shot of a hand saturated by paint. This creates a 'blocked out' or 'deleted' effect that comments on the relationship between social media and censorship of the body, and how the entire image is never seen, even though it may appear so. The large scale of this piece invites the viewer to become intimate with the details of the work, and it also insinuates the physical and mental endurance of the drawing process. Graphite is my chosen medium due to its reactivity and precision creating the fine details and cohesion demanded for the work. The work focuses on bringing attention back to reality. The scale of the piece demands the immediate attention of the viewer, and draws them in to inspect the ordinary detail of a hand in extreme finality.

Price guide: \$7,500

 @khalohe





JULIA ONUFREICHUK

Chaos in Motion #2

Digital Photographic Print
125 x 175 cm (unframed)

From an ongoing series that explores
ambiguous stories and landscapes.

Price guide: \$800

 @mishkinaphoto

CHARLIE BUCHNER

Necks and Shoulders

Stoneware clay and glaze
Various sizes

Each vessel presents a unique interpretation of the historical
hourglass or fluted bottle forms. The shape of each vessel is
complimented by tonal glazes to convey overall themes of light
and movement.

Price guide: \$85 per individual piece or \$680 for the whole set

 @cbuchnerart

 charliebuchner.com.au



BRITTANY MARTIN

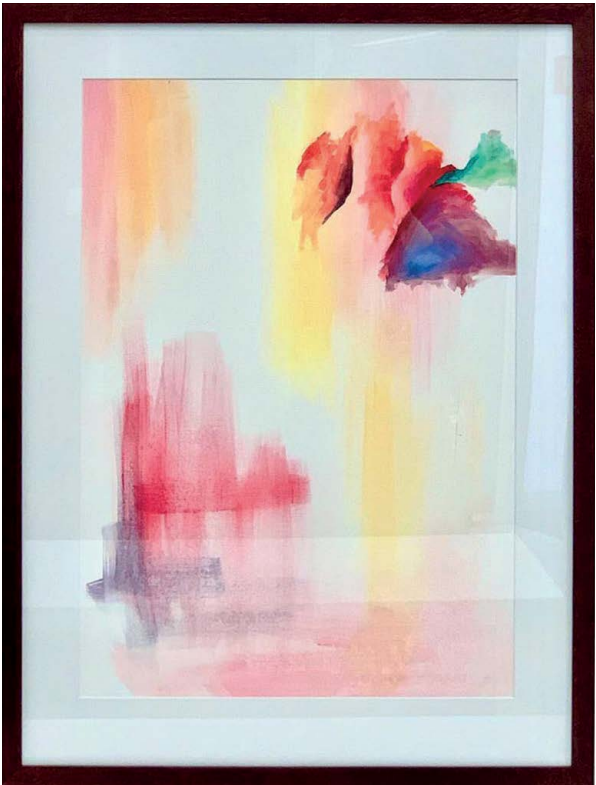
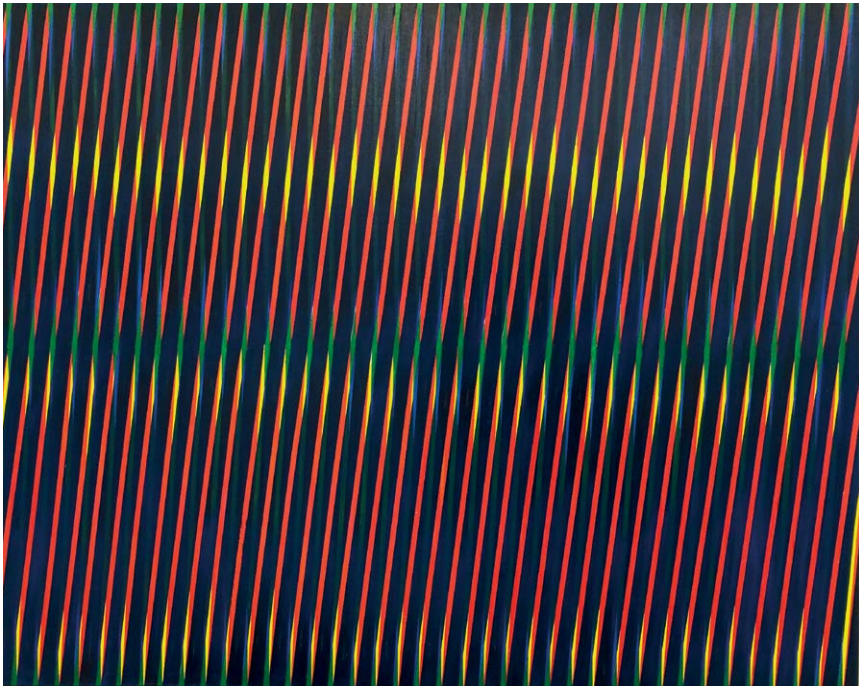
Untitled 3

Acrylic on Canvas
81 x 101 cm (unframed)

Untitled 3 reflects part of the artist's intuitive journey exploring the interactions of colour through the use of repetitive and layered line; intricately skewing linear relationships between colour and contour. The work is inspired by the op art movement and the psychology behind the use of colour and it is also an expression of the artist's obsessive nature.

Price guide: \$900

 @brittanymartinart



LANEY MARIA JAKSETIC

Navigation of Trauma #12

Oil on canvas paper
59.4 x 42 cm (unframed)

A reflection of trauma, the painting observes small details noted in careful navigation through old patterns in hopes of self preservation. Moving away from traditional portraiture, this artwork expresses naivety through the transparency of the paint and expressive application. In contrast, fragmented imagery imposes on the subtle shades with deep colour and tone, shifting focus between layers.

Price guide: \$200 individual or \$4,000 for set of 36

 @mariajlane

 laneyjaksetic.wixsite.com/artist



**Thylacine -
Memorial of Extinct
Species Series**

Lithograph on ink-stained Chinese
paper (rice paper) / 42 x 53 cm

Image of the Thylacine (Tasmanian
Tiger) believed to be extinct since
1936, Tasmania.



**Crescent Nail-tail Wallaby -
Memorial of Extinct
Species Series**

Lithograph on ink-stained Chinese
paper (rice paper) / 42 x 53 cm

Image of Crescent Nail-tail Wallaby
from Western and Central Australia
which became extinct in 1956. Stained
background using various inks and
botanical extracts.

NICOLE PAUL

Flora (Wild Rose)

Melaleuca, seed beads, felt / Variable

Flora (Wild Rose) is a series of beaded works illustrating plants native to Canada and Australia. Created using Canadian Indigenous beading techniques, the beadwork is applied to melaleuca and sits within a black felt circle with paperbark radiating outwards. Flora (Wild Rose) is a representation of the Canadian plant wild rose.

Price guide: TBA

 @nicoleapaul

 nicolepaul.ca



SHUN JIANG

Gong Yuan (The Park)

Inkjet Print Photomontage

124.72 x 111.7 cm

Price guide: \$888

 @shunfeelsamicableaboutchicken



LIBBY MITCHELL

Price guide - Pride: \$600
Price guide - Mother: \$400

Pride
Oil on canvas
91 x 76 cm



Mother
Oil on canvas
60 x 75 cm

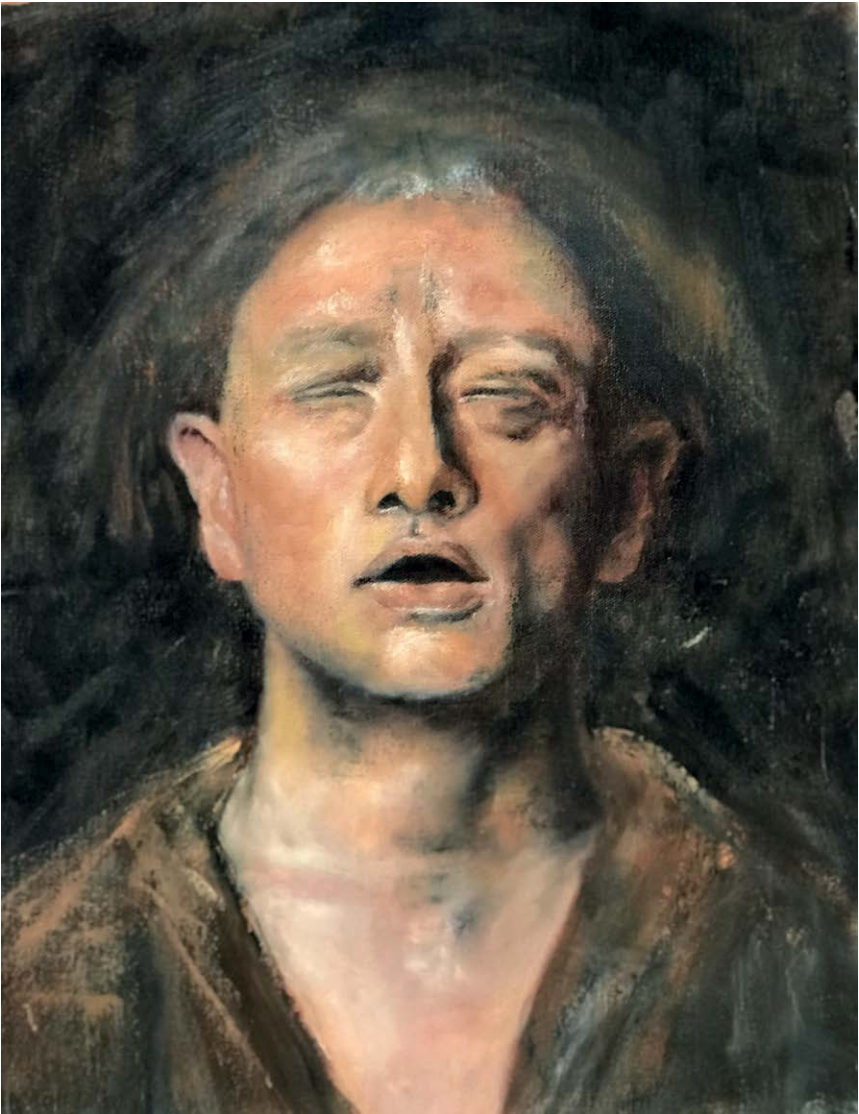
EMMA SADLER ERIKSSON

Ode to Odd

Oil on canvas
54 x 44 cm

An oil sketch study of Odd Nerdrums
'Self Portrait with Eyes Closed'.

Price guide: \$750



PERTH
COLLECTION
2020



NIKITA WYNNE

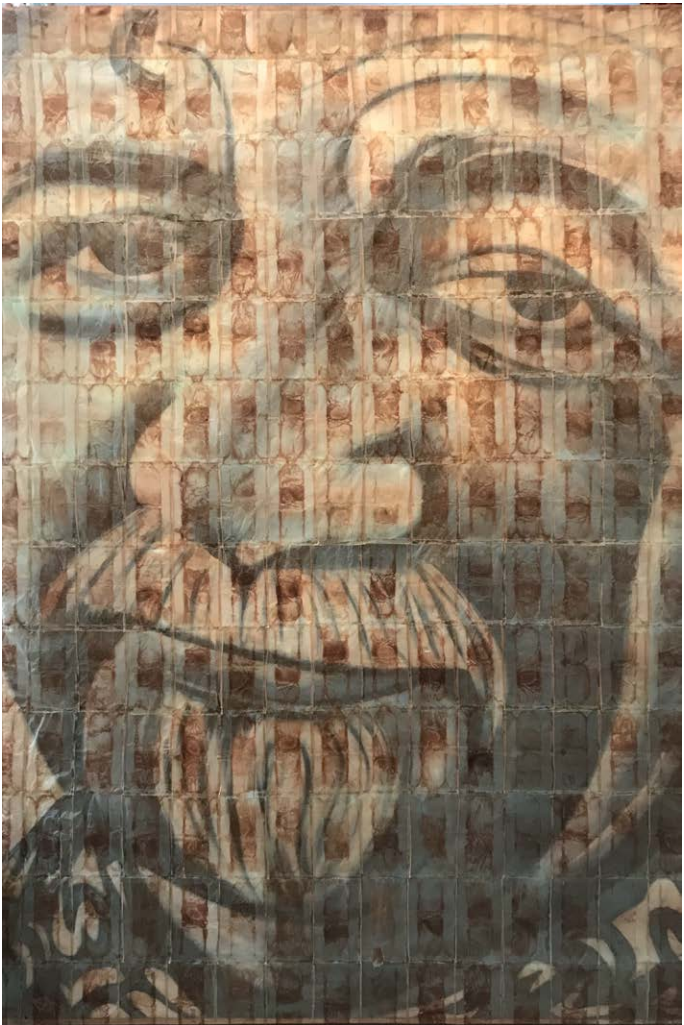
My Life, Still Life

Oil/Acrylic paint, motor-oil stained board
81 x 122 cm (unframed board)

A comment on identity and the breaking of stereotypes that relate to gender.
(Objects/symbols derived from the artist’s own culture).

Price guide: \$900

@nikitarosewynne
nikita4wynne.wixsite.com/nikitawynne



ALEXANDRA SPARGO

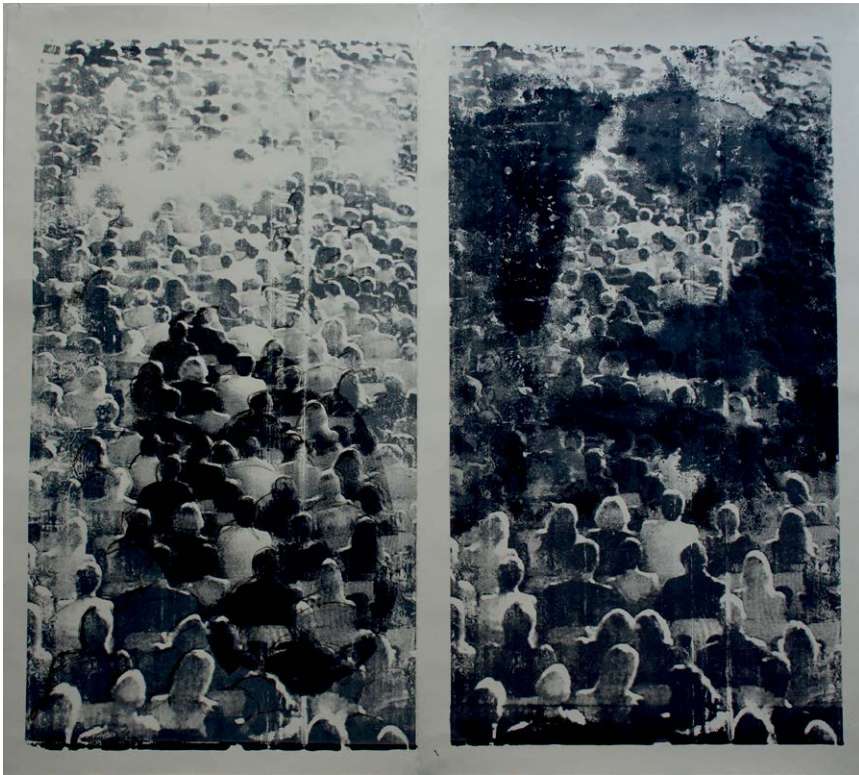
Shadow Land

Oil on canvas / Teabag Veil
172.5 x 117.2 cm (framed by teabag veil)

Portrait in oil covered with used,
ironed, teabags.

Price guide: \$2,500

@alexandraspargo
alexandraspargo.com.au



DEBRA PERKINS

People as Pixels #3 and #4

Collaged screen prints
128 x 74 cm print sizes (framed)

Screen prints on Arches paper 300gsm.

Price guide: \$1,000 each or \$1,800 for both

 @debraannperkins

 debraannperkins.com



ELLE SEWELL

Don't Go There

Oil paints on canvas (stretched)
84 x 62 cm (unframed)

Quiet yet obvious. Unseen and invasive. This work responds to the quarantine and mania that can be felt when going through a traumatic experience. Arbitrary boundaries and isolation - 'please just leave me alone'.

Price guide: \$285

MONA BAYAT MOKHTARI

Price guide - Colourful Garden: \$1,200

Price guide - Untitled: \$1,200

Price guide - Spring: \$1,200



For me, painting is about pulling out emotions and discovering new things to come. I have something inside and I want to let it out; the main idea of my paintings is the act of painting itself. I am very fortunate because I have freedom in choosing how I want to work to integrate my thoughts about my personal life into my artistic life.



Colourful Garden

Acrylic and oil on canvas
146 x 120 x 1.9 cm



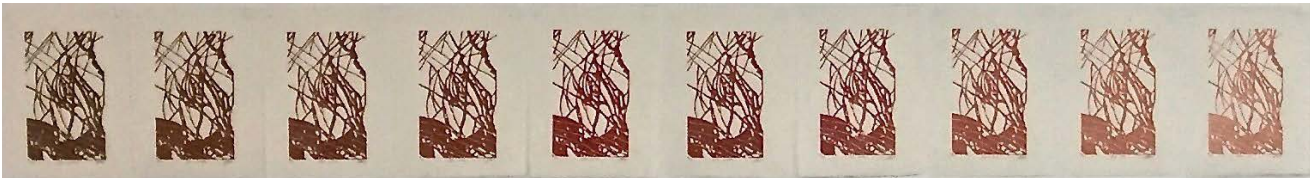
Untitled

Acrylic and oil on canvas
150 x 116 x 1.9 cm



Spring

Acrylic and oil on canvas
146 x 120 x 1.9 cm



ALIESHA V. KING

Up the Creek

Woodblock print on Awagami Kozo paper

Wall space: 29.7 x 410 cm (plus frame)

19 x A4 sheets framed, hung in a line from dark (left) to light (right)
with the ability to be viewed from a distance



This work explores life and the nature of impermanence. It was developed from research done at Yanchep National Park prior to the December 2019 bush fires.

Price guide: \$1,450 as set (preferred)



ANNETTE PETERSON

Price guide: \$650 each or \$1,200 for both

 @annettegracepeterson
 annettepeterson.com.au



Suburban Sunset

Oil on board
43 x 42 x 4 cm (framed)

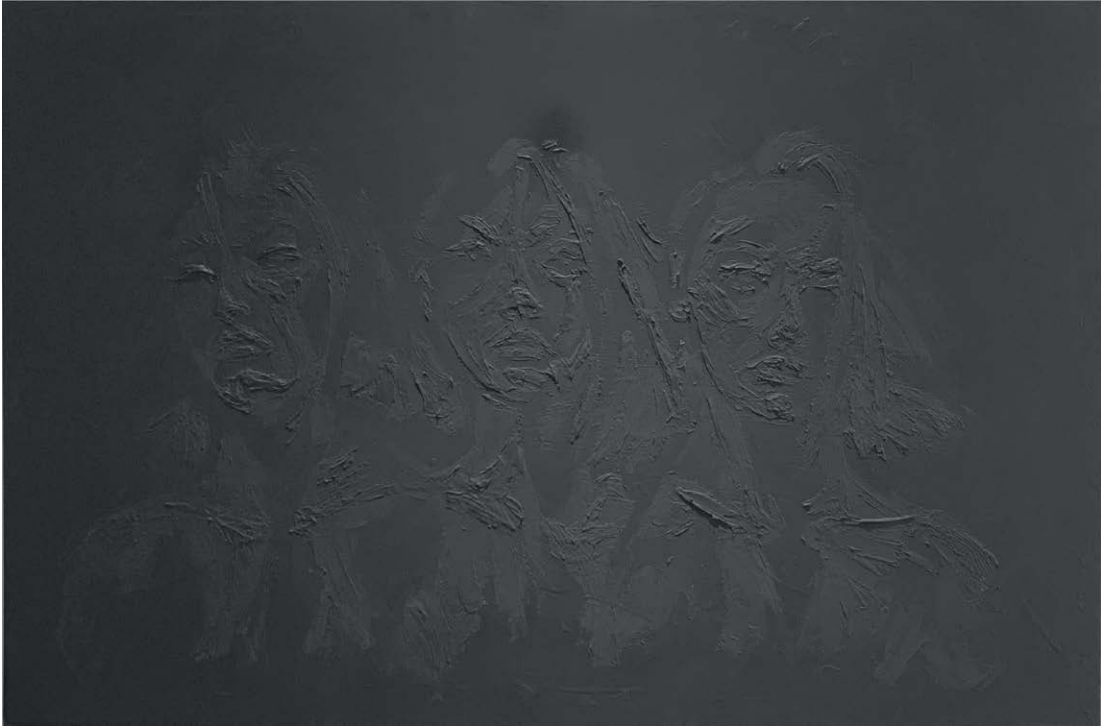
Suburban Sunset is from a series of paintings called Suburban Affects that examines the everyday suburban driving with contemporary painting, offering a perspective of how we come to know and see the world. As the lifestyle of Perth depends on car travel, so driving has become an everyday reality. I wanted to communicate through paint, the affective moments or the emotional essence of the suburban driving experience. Painting such phenomenon is a difficult challenge, as these moments are generally felt, not seen. Such moments, often overlooked due to the inability to record or recall once our destination is attained, can shape our being.



A Thousand Moments Like This

Oil on board
43 x 42 x 4 cm (framed)

This was the first 10 minutes plein air challenge how we come to know and see the world. As the lifestyle of Perth depends on car travel, so driving has become an everyday reality. I wanted to communicate through paint, the affective moments or the emotional essence of the suburban driving experience. Painting such phenomenon is a difficult challenge, as these moments are generally felt, not seen. Such moments, often overlooked due to the inability to record or recall once our destination is attained, can shape our being. Directly painting the embodied experience, en plein air, in my car, as opposed to painting from photographs, best captured the essence of suburban driving and conveyed a more in-depth sensory experience than just sight. Furthermore, I aimed for each painting to be completed in a ten-minute sitting.



ALEXANDRA ROSE FOSTER

Of More Than One Mind /
Can You See Me

Texturising medium, spray paint on board
60 x 90 cm

Matte Black, Tri Figured Portrait.

Price guide: \$400



A Moment in Time



Eco-dyed paper
31 x 26 x 4 cm (framed)

Hand-dyed and framed eco
prints on paper.



AMY NORMA LEY

Price guide - If Only Plants Could Talk: \$450
Price guide - A Moment in Time: \$60 each frame

 @normallynorma.photography
@normallynorma.art
 sites.google.com/view/normallynorma-photography/home
sites.google.com/view/normallynormaart/home

If Only Plants Could Talk

Eco-dyed paper and mix media
30.2 x 22.4 x 7.1 cm

Hand-bound hardcover A4 book, brown
vinyl with metal corner accessories.



NICOLE FRANCOIS

Dust, Wind, Smoke
[remembering drought in the seventh year]

Dirt, chalk, clay, charcoal, graphite, carbon, embossing,
salt, burn-marks on paper, steel pins and caneite board
120 x 180 cm

The vivid childhood memory of a seven year drought is used as a
lens to examine our current environments crisis. Fragile drawing
samples evoke fragments of memory and the trauma of a dry and
disintegrating landscape. Marks on paper trace windblown dust;
dry paddocks and empty tracks; the cracked creek bed and smoke
haze in the air. Landscape disintegrates in the array of memory.

Price guide: \$1,200

 @sunburnt_press



SOPHIA RAMEL

Transverse

Oil paint on framed wooden board / 60 x 90 x 7.5 cm (framed)

Abstract landscape piece.

Price guide: POA

 @sophia.ramel
 sophiaramel.wixsite.com/3699





ZAINUB KHAN

Dichotomy

Oil on Marine plywood / 88 x 125 cm

Conflict between artificial structures and nature.

Price guide: \$950

 @the_printerPainter
 zainubkhancv.com

A R O U N D T H E W O R L D

The project is part of an expanding partnership between Clyde & Co's international offices and local art schools. While each project is tailored to its specific region, the fundamental aim of supporting the next generation of artists is shared across the globe.

We are proud to partner
with the following art schools:

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Academy of Art University and
California College of Art

LONDON:

University of Arts London - Camberwell, Central Saint
Martins, Chelsea and Wimbledon Art Schools, and City
& Guilds of London Art School

DUBAI:

Dubai Community Theatre and Arts Centre

SYDNEY:

The National Art School, Sydney College of the Arts
and UNSW Art & Design

MELBOURNE:

La Trobe College of Art & Design, Victorian College
of the Arts - University of Melbourne, RMIT University
and Monash University

PERTH:

Edith Cowan University, Curtin University and
North Metropolitan TAFE





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Clyde & Co would like to thank the following people for their contributions to the Art Award in each office:

ART COMMITTEE AND JUDGES: SYDNEY

- Berkahn, Richard
- Best, Alexander
- Burrell, Edward
- Capon, Joanna
- Dodwell, Laura
- Duffy, Derek
- Glanville, Kristyn
- Glover, Hannah
- Hewish, Leah
- Jamaleddine, Rema
- Lattin, Avryl
- Moran, John
- Moseley, Hannah
- Nixon, Daniel
- Rathore, Rishiv
- Ruhayel, Vera
- Sandrin, Daniel
- Sevil, Chloe
- Shub, Oscar
- Titterton, Alena
- Trevanion, Dan

- Capon, Joanna
(external consultant)
- White, Sheona
(external consultant)

ART COMMITTEE AND JUDGES: MELBOURNE

- Edwards, April
- Smith, Darryl

ART COMMITTEE AND JUDGES: PERTH

- Cruse, Carine
- Cubitt, Beth
- Tomlinson, Jessica
- Wilmott, Maxine
- Johnson, Jaimie

T

ART AWARD

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