

EASEL
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THE NEWCASTLE
CLUB FOUNDATION
ART PRIZE 2021

The Theme

Obeliskia

'Newcastle: a view from the obelisk'

From earliest times and well before European settlement a geographic highpoint of Newcastle has been where the obelisk now stands. Commanding views to Nobbys, over King Edward Park, back towards Mount Sugarloaf and onwards to the Hunter Valley the vistas have been depicted by convict, recreational and esteemed professional artists alike.

Depicting one or more aspects, but not limited to, the landscape, the seascape, the parkland, the flora and fauna or surrounding architecture of this location.

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Government House Newcastle 1820, the Windmill under construction on Prospect Hill - source: the Dixson Library, NSW Library, artist unknown

The Obelisk was built in 1850 to replace the outdated Government Flour Mill. It was a large windmill built of brick and stone with huge Dutch sails. The Windmill was built in 1820 at the instigation of Major Morisset the commandant of the penal colony to provide flour for felon and free person alike.

The Mill by virtue of its height and distinctive shape soon became an important navigation aid, helping mariners navigate the difficult entrance to Newcastle Harbour. The mill was demolished in 1847, as being obsolete. Navigators and ship owners demanded and agitated for a suitable replacement so the Obelisk was built.

The Obelisk, of itself, as a simple masonry structure which has been rebuilt and repaired many times over the past 170 years is not significant. It is what the site represents and its former purposes that make it highly significant; a symbol of early European occupation and enterprise, its use in navigation and shipping and as evidence of a prospering colonial township. The layout of that township is still evident as you stand on the Hill and enjoy the breathtaking view.

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PAUL GRAHAM (2)

Kookaburra invites himself for a picnic

- 60 x 50 (h x w)
- FINALIST
- Acrylic on canvas

As a couple were eating a picnic under the obelisk a kookaburra eyed off their food.

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JOHN MORRIS (11)

Distances

- 43 x 122 cm (h x w)
- FINALIST
- Oil on wood panel

The Obelisk stands on a high point, visible to sailors at sea and a vantage point to view the distant Brokenback Ranges. Just after dusk lights start to appear. Ships waiting for a berth, street lights through the park and early stars seem to measure their distance from the now illuminated tapered needle, pointing to the heavens.

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SHELAGH LUMMIS (18)

The Heart's View

- 92 x 89 cm (h x w)
- FINALIST
- Oil on canvas

I visited the Obelisk several times since deciding to enter the art prize. Each day is different. Which aspect should I choose? The view to Mt Sugarloaf was tempting, but in the end as always, my heart is drawn seaward, over the tops of buildings old and new, beyond Nobby's and across the ocean as far as one can see. The clouds over Newcastle always determine the character of the day, but on this day it seems they were undecided. Their indeterminate structure of white fluff and grey threat helped me to determine the best composition.

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LEDA TURNER (19)

The Mariner

- 60 x 51 cm (h x w)
- FINALIST
- Watercolour

Standing in the Obelisk's shadow, scanning the outlook dominated by sea and harbour, watching the tugs at work I pondered its history and the importance of shipping to Newcastle in the past and present. Wanting to incorporate botanical and natural history elements in a narrative that hinted at the past, I chose the black-browed albatross (*Thalassarche melanophris*) known to visit our shoreline and poetically thought of as the mariner's guardian. I placed him in a surreal position, reflecting on the past, backed by the promise of new dawns and surrounded by the flora present today.

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LISA GAUDRON (26)

The Toposcope

- 76 x 76 cm (h x w)
- FINALIST
- Acrylic on canvas

This painting explores views as perspectives over time and distance. The skyline is as we see it today, but the focus on is the banksias that would have once dominated the hill even more than they do now. Looking down, the leaves and branches bring to mind the lines of the brass toposcope on its sandstone plinth. Different times of the day have been merged: sunsets at the obelisk are glorious as the light dips behind Mount Sugarloaf to the west, with the reflected glow on the ocean and clouds behind. Separate from the skyline, the banksia is in the full warmth of the afternoon sun with shadows creating yet more lines to distant landmarks.

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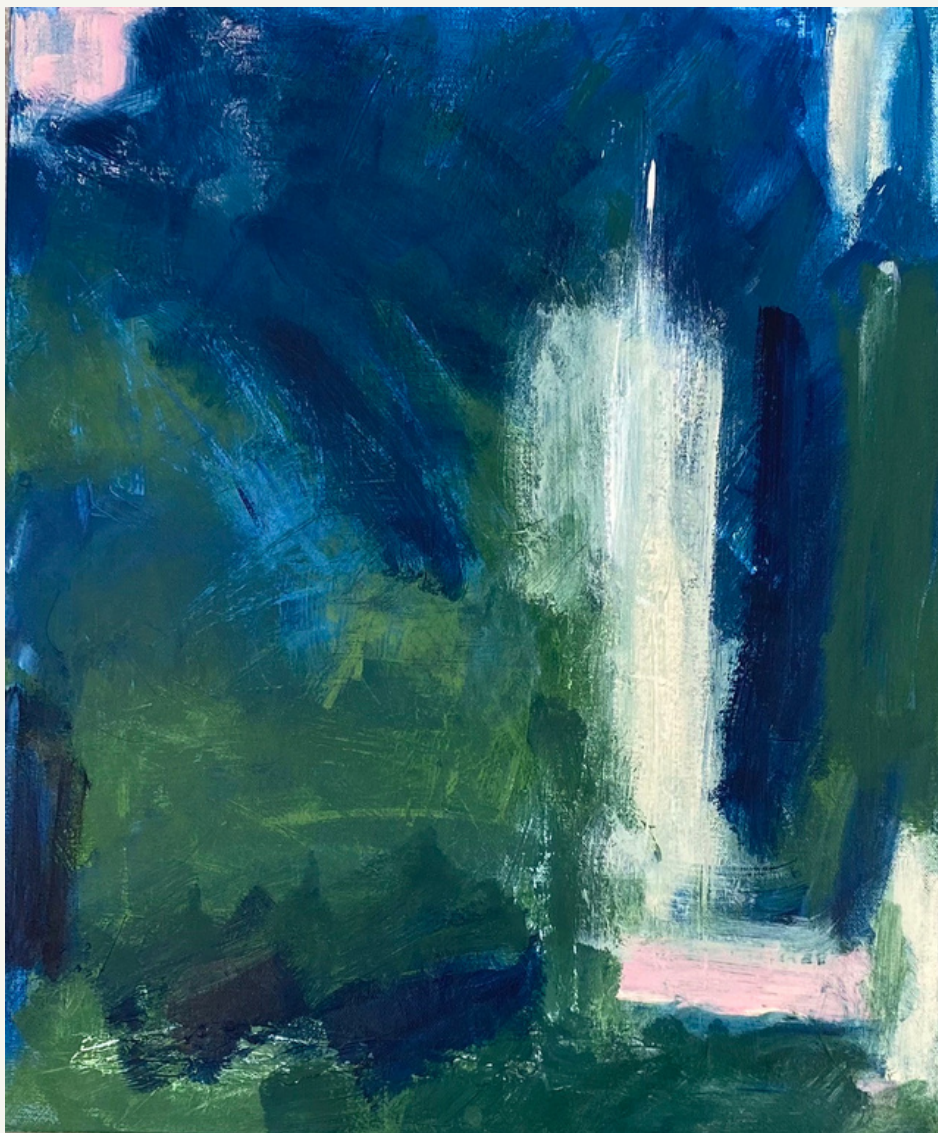
ILEIGH HELLIER (31)

The view of King Edward Park from the Obelisk

- 46 x 61 cm (h x w)
- FINALIST
- Oil on Ampersand Board

Swims at the Bogey hole, picnics in the grass, and walks through the ever changing flower beds are all reasons why King Edward Park will forever hold a special place in my heart. Through a romantic and nostalgic lens is how I see this view; maybe you do too.

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KERRIE HANTON (33)

Obelisco Picnic

- 61 x 51 cm (h x w)
- FINALIST
- Acrylic on canvas

How I remember that afternoon.

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KERRIE COLES (38)

Obeliskia -Looking North East, early morning

- 53 x 73 cm (h x w)
- FINALIST
- Pastel on Stonehenge paper

It has been wonderful to paint one of my favourite views of Newcastle using pastel, a medium that enables me to create dramatic skies, with luminosity of colour, and softness of texture while balancing these with fine details and hard structural edges. Standing at the Obelisk, the cityscape opens up within the sight lines that run down from Jesmond House to Nobby's with textures, colours, and rhythms created by historic and contemporary buildings. The scene is framed by magnificent pines and softened by trees and shrubs. Tonal changes occur rapidly as the morning light filters through the landscape.

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LESLIE DUFFIN (40)

If I were a bird

- 39 x 107 cm (h x w)
- FINALIST
- Oil on Masonite

As I prepared to address the theme of this year's competition, I visited the Obelisk to take in the view. It's amazing how what you think you will see varies from what you actually can see! My memory of the view was made up of glimpses through trees and between buildings, but the vast vista that I thought I would see was purely in my mind. I decided to recreate my imagined view, as if I were able to lift myself up over the surrounding obstacles and hover in the air as if I were a bird. Using some photos as reference, and Google Maps and Street View, I pieced together an aerial view from the vicinity of the Obelisk, looking North.

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PAUL MAHER (43)

Defined View

- 67 x 68 cm (h x w)
- FINALIST
- Acrylic

Across from the Obelisk, the road carved out of rock, aligns with the city's grid and skirts the coastal cliff line. I return to places that flash by in the corner of my eye or are part of deposit of memories, to walk around and sketch. Back in the studio, I work quickly into wet paint, keeping the marks fresh and spontaneous so the experience of the place is instilled into the image.

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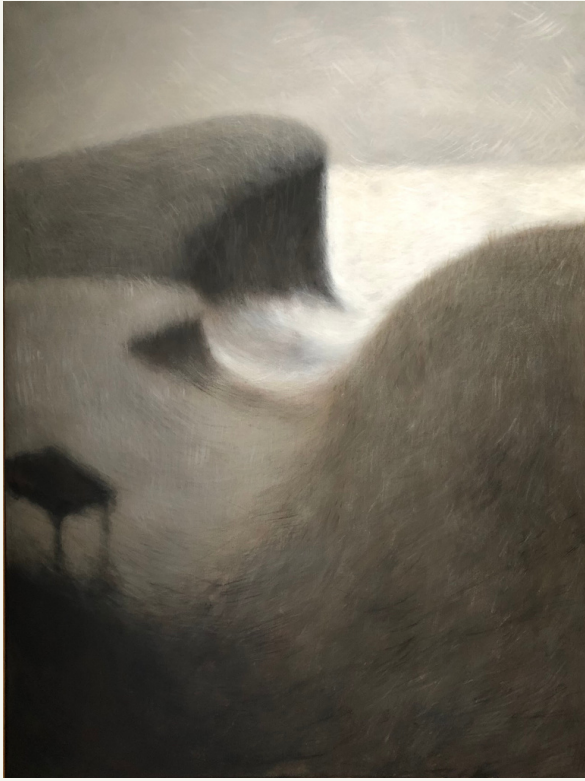
VERA ZULUMOVSKI (44)

Woman with Novocastrian Miracle Icon

- 76 x 55 cm (h x w)
- FINALIST
- Linocut using oil based ink

Woman with Novocastrian miracle icon. For Novocastrians the obelisk and the surrounding parkland are a popular meeting place for picnics, celebration and an opportunity to take in the remarkable views of the city and beyond. Personally, visiting this beautiful landmark and its splendid surroundings provides serenity and allows peaceful contemplation. Time spent at the obelisk is like touching a miracle icon; this place restores my energy and gives me clarity.

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CAROLINE LOBSEY (46)

Watching over

- 100 x 75 cm (h x w)
- FINALIST
- Acrylic on canvas

Newcastle's iconic Obelisk set high above the city and beaches, enjoys sweeping views. It is this varied expanse of natural and manmade environment that I have sought to capture within the narrow framework of a canvas and to elicit the drama experienced when standing in this location. Since I was unable to access the location due to restrictions, I was able to work from a drawing I had made years earlier in which I had condensed this panoramic view. The only detail in the landscape of man's presence is a suggestion of a pavilion. The lack of detail and use of brushstrokes add to the drama of this windswept, birds eye, and timeless landscape.

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ANDREW FINNIE (49)

Three Afternoon Views from the Obelisk

- 96 x 126 cm (h x w)
- FINALIST
- Acrylic on linen

Looking north over Newcastle, I saw winter's afternoon light sparkling across the landscape. Trees, buildings, cranes, chimneys and smoke stacks – all vertical shards of light. From the Obelisk I recognized, not only Jesmond House and the patinated cottages of Ordnance Street, but distant Newcastle Baths, the Fletcher Hospital military barracks, Nobbys, the T and G Tower, and, in the Nor-West, dockyards outlined by silver light reflecting from the harbour water. As with most things in life, the more I looked, the more I saw. It was a pleasure to paint these three paintings.

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AMANDA GALBRAITH (52)

Still Life with Obelisk

- 101.5 x 76.5 cm (h x w)
- FINALIST
- Acrylic on canvas

This artwork represents images that represent iconic, Newcastle landmarks with inspiration from the Dutch Still Life genre. I have also drawn inspiration from Impressionist works that embody the concept of plein air, inspiration from our local environment.

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JENNY ELKS (1)

Nobby's from the Obelisk

- 35 x 50 (h x w)
- AUD \$ 1320
- Watercolour

Walked up to the obelisk and was inspired by the amazing view down to our beautiful Newcastle icon.

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HELENE LEANE (3)

An alternate view

- 90 x 90 (h x w)
- AUD \$1650
- Acrylic on canvas

In 1840 a windmill was erected on this site. The energy it created ground wheat so the colonists and convicts would not starve. The windmill is an appropriate metaphor for human nature, its rotating blades symbolising the possibilities of rectifying mistakes of the past. Two hundred years later scientists are discovering that native seeds like Nardoo "Marsilea drummondii" and Barley Grass "Panicum decompositum" are not only nutritious for humans but for the soil as well. A sustainable solution was always available.

Metaphors and stories are integral to Aboriginal culture and provide peaceful teaching tools.

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ROS ELKIN (4)

Beauty within an oncoming storm

- 122 x 76 (h x w)
- AUD \$ 3300
- Acrylic on canvas

'Beauty within an oncoming storm' is a view from the Obelisk in Newcastle. Uniquely I have expanded the horizon to give birth to the possible destructiveness of an oncoming storm which Newcastle is well accustomed to. The use of colour depicts a cold and formidable sky juxtaposing against the calm of the ocean. Distant over the sea one views a lonely coal ship carrier on its journey. Through thickened foliage and natural Australian growth of the beautiful King Edward Park, we can enjoy the delights and interplay of light, colour and the extraordinary view from the highest point in Newcastle.

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REBECCA RATH (5)

Where great gums grow

- 120 x 120 (h x w)
- AUD \$ 3080
- Oil on canvas

The swish of the palette knife and use of bold colours emphasise the fearless flora of the Australian bush. I am safe to assume that all Australians are proud of their landscape. It is certainly unique with a vibrant sky, unyielding light and vigorous foliage. We are not a soft delicate European landscape and therefore should be treated differently. To gain authenticity it is important to be in the environment where all work starts in the tradition of 'en plein air'. Whether it is a pencil study or large oil painting, being in the landscape is an important element to my work process.

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TERRY HOLDOM (6)

Metamorphosis - 1870 to 2021

- 46 x 92 (h x w)
- AUD \$ 1100
- Oil on canvas

'Metamorphosis- 1870 to 2021' The view from the obelisk hill overlooking the city of Newcastle is awash with development. The obelisk was built in 1850 and much appreciated as a navigational aid to shipping. The obelisk has seen many changes of Newcastle intertwining three centuries. This is my interpretation of some of the changes the obelisk and the hill have witnessed during that time.

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LIBBY CUSICK (7)

Jewel in the Crown

- 80 x 80 cm (h x w)
- AUD \$ 1320
- Oil on canvas

Newcastle has emerged from it's grimy past into a beautiful cultural city, colourful and bright; with more modern and interesting buildings side by side with the historical. This is what I tried to portray in my painting "Jewel in the Crown"

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BOB SAXON (8)

The dinghy

- 64 x 85cm (h x w)
- AUD \$ 2200
- Oil on canvas

Paddling around the Lake Macquarie Yacht Club on a beautiful day I came across a couple doing maintenance on their yacht. The images I captured resonated with me and the painting evolved in a single day. I think it includes the essence of our lovely lake and the experiences of many people fortunate to have grown up and enjoyed our local delight called Lake Macquarie.

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JUNE BECKETT (9)
Jesmond House Newcastle

- 53 x 73 cm (h x w)
- AUD \$ 1650
- Watercolour

Standing high on The Hill - a scenic suburb of the City of Newcastle - are dual sentinels surveying a 360-degree vista. Firstly, The Obelisk, built in 1850 on the site of a former flour mill and perched on a grassy mound overlooking the sea. For twenty-five years this important navigational aid stood in solitary splendour until, in 1875, the magnificent Italianate-style mansion known as Jesmond House was built, looking out over the City, for Henry Rouse, Esq. Together The Obelisk and neighbouring Jesmond House serve to remind both visitors and citizens of a historic and gracious bygone era.

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KIMBERLY SWAN (10)

The Banksia Tree

- 28 x 36cm (h x w)
- AUD \$ 660
- Oil on board

Out of many scene and composition possibilities available from the Obelisk Hill, I chose this particular one for its beautifully shaped Banksia Tree and the zig-zagging lines that take your eye to the tree and then down the street to the horizon line where the sea meets the sky. Using oil paint to render this image in soft edges and simplified shapes, I relied on overlapping elements and changes in topography to demonstrate the depth in the composition. Painting over a cool yellow ground has created vivid greens that bring a kind of childhood brightness to this landscape painting.

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BELINDA DOREY(12)

The Bogey hole

- 63 x 48 cm (h x w)
- AUD \$ 1045
- Oil on board

'The Bogey Hole.' Oil on board in a float frame of sustainably sourced Tasmanian oak timber. Hand hewn out of a wave cut rock platform by convicts in 1819 for the personal use of Major Morisset. This is one of Newcastle's most iconic and popular swimming spots. A personal favourite of mine, I not only love to explore and dive into its cool green waters literally but also with paint.

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THERESE LLOYD (13)

City of Beauty

- 68 x 97 cm (h x w)
- AUD \$ 2200
- Acrylic on canvas

'City of Beauty,' acrylic on canvas, encompasses the natural and urban landscape of Newcastle from the view of the Obelisk. My aim was to create a contemporary image that is indicative of the many facets that this great city has to offer. My home for many years while studying and raising my young family, Newcastle is very dear to my heart. I have used vibrant colours, particularly blue and green hues in this piece, with the landscape and seascape dominating, to convey how it is important that we appreciate and protect our environment, whilst living amongst it.

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FIONA CLARK (14)

The Adolphe

- 94 x 94 cm (h x w)
- AUD \$ 2950
- Oil on canvas

'The Adolphe', a ship that got away from the tugs as they attempted to tow her into Newcastle Harbour, and a heroic rescue to save all 32 crew on board as the ship was pushed on top of other submerged wrecks on what was then called Oyster Bank. If you were standing at the Obelisk on that fateful day, 117 years ago, one would have observed the events unfold. This historic shipwreck is painted from an aerial perspective, like looking down from the top of her masts into the bowels of her soul, where she quietly rests at Stockton Breakwall.

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MICHAEL BELL (15)

The view of Sugarloaf with Lulu

- 117 x 88 cm (h x w)
- AUD \$ 8800
- Oil on canvas

I lived in Tyrell Street Newcastle many years ago and often visited The Obelisk. The highest point on The Hill always gives you fantastic skies! The incredible view across the city towards Mount Sugarloaf is my favourite. Along with The Obelisk itself, Sugarloaf is another iconic image of Newcastle.

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GEOFFREY HOWITT (16)

The View

- 50.5 x 50.5 cm (h x w)
- AUD \$ 848
- Acrylic and gouache

The view simplicity and chaos - an abstract construct of the landscape from the obelisk

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GLENYS HOLMES (17)

Safe arrival, 2nd July, 2021

- 63.5 x 124.5 cm (h x w)
- AUD \$ 3400
- Oil on canvas

Ode to the OBELISK

The seas are calm and the mill is still,
Timber is steel and the sails no longer fill.

Do they glance at the knoll as they come and go?
Or is it only ghosts that now do know.

To protect and guide, bring home was its will
that hero they knew still stands

atop
on Obeliskia Hill

'Safe Arrival' depicts just how far we have come in our maritime
history over the last 200 years.

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STEVE BIJU (20)

Obelisk of Time

- 45 x 91 cm (h x w)
- AUD \$ 275
- Acrylic

This painting portrays the spectacular Obelisk on The Hill, shining bright during a vibrant sunset, standing tall in the vastly organic and almost fluidly shaped landscape. It aims to express the Obelisk as a marker of time rather than location overlooking the port filled with ships and industrial developments, which suggests a key factor in the success of Newcastle's coal and steel industries. Hence, it marks the various planning philosophies including the grid planning during convict times, to one defined by newer systems and roads, and towards one that acknowledges the land and its qualities.

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GAYE SHIELD (21)

Rockpool

- 110 x 80 cm (h x w)
- AUD \$ 1650
- Oil

Full of movement ... reflects the love I have for the sea

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CATHERINE SIM (22)

Little Creek Scone late afternoon

- 60 x 60 cm (h x w)
- AUD \$ 2000
- Oil on board

Normally a plein air painter covid has driven me back to the studio. This painting was completed from images and sketches of a friend's property at Scone. The late sun slides across the paddock, touching the hills and reflecting the winter sky in the little creek. It is a calm, gentle painting that makes me long for the freedom of setting up in the bush. It captures the coolness of a winter afternoon.

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ALEX O'REILLY (23)

Intuition

- 89 x 90 cm (h x w)
- AUD \$ 850
- Acrylic

Intuition is a form of knowledge that appears in consciousness without obvious deliberation. ... Often referred to as “gut feelings,”

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CHRIS ZUIDERWYK (24)

The Cormorant

- 50 x 122 cm (h x w)
- AUD \$ 2640
- Acrylic

The first thing that popped into my head when thinking of the theme was water. I love to fish around that area and the only regular fisherman I see around there is the occasional Cormorant, and when they're there, usually the fish are too! I fish either early in the morning or late in the afternoon as it's the best time to fish. The water is always dark at these times with reflections from the sun or moon. The Cormorant blends in well with the water due to its jet-black feathers. Sometimes you don't realise they are there, until they poke their head out of the water or fan their wings out on a rock to dry themselves. I feel this painting creates a calmness to those who view it. The tranquillity of the water and the relaxed manner of the Cormorant basking in the sun makes me feel at peace. It's been a pleasure creating it.

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DONNA ZINGEL (25)

Reflecting Trees

- 50 x 40 cm (h x w)
- AUD \$ 385
- Mixed media watercolour

Reflecting Trees In the stillness of the breeze, she sits quietly among the trees Then a soft wind blows around the leaves The Obelisk stands alone on the hill Like the ancestors that have been here before and still will To sit to think to wait She reflects on past mistakes No regrets just plain old fate Her life is solid and full Just like the trees standing so still We all have to be strong Its beauty shows us we belong Stay together stand tall We can overcome it all Be kind love one another Love everything as one Mother nature the stars the moon the sun Seek shelter when she needs it Weather the storm when she can feel it Breathe the air in deeply and you can heal it Connect to the trees and you can be free

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ANNEMARIE MURLAND (28)

A room with a view

- 92 x 61 cm (h x w)
- AUD \$ 1320
- Oil

A Room with a View is a self-reflexive painting whose visual structure mediates on looking inwards at the self, and at the same time, outward to the horizon; that infinite flat line where one can ponder the need to belong. Daily walks around the Obelisk area of Newcastle presented a platform to explore what it means to belong here, in this town. Within the confines of pictorial space, I explore this question using the vehicle and language of abstraction as a method to embed a personal and felt narrative into the painting. A window motif acts as a type of architecture in the composition to frame the viewers' perspective, self-awareness and tacit experience of internal and external space. The painting's emotive qualities are further enhanced through the luminosity and veils of blue pigment that acts as a metaphor for belonging.

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SARA JEPHCOTT (29)
Girlish Boy Boyish Girl

- 60 x 80 cm (h x w)
- AUD \$ 440
- Acrylic on canvas

Often people say I have a masculine energy but I never quite understand what they mean by that. When I started painting I could see in the pictures what people were talking about. They have a masculine look.

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HIDEAKI KOBAYASHI (30)

Welcome Home

- 50.5 x 101.5 cm (h x w)
- AUD \$ 1320
- Acrylic

'I love sailing. Sailing is freedom. Freedom is sometimes rough, sometimes calm and mostly challenging. The harbour always welcomes sailors upon our return. About a year ago, during the 2020 Covid Lockdown, my family and I celebrated my citizenship in our loungeroom in Newcastle via Zoom. I've lived in Australia for 34 years. Newcastle is my home now. I feel like a sailor returning to our harbour.'

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BRIDIE WATT (32)

As the Crow Flies

- 46.5 x 27 cm (h x w)
- AUD \$ 1210
- Watercolour and gouache on paper

'As the Crow flies' is an idiom for the most direct path between two points, I chose it for my title as I imagine when I'm up on the hill of The Obelisk the notion of flying like a bird down through the mass of bushes and trees, gliding over the rooftops to the Newcastle Baths. I often look from the baths up to the Obelisk with the same wonderful thought.

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HERRAD NAAN (34)

Coexistence

- 60 x 80 cm (h x w)
- AUD \$ 1650
- Mixed media with acrylics seashell and ocean rubbish

I found the objects on my canvas on the nearby beaches. Shells were mixed with plastic from the sea and inspired me to create the title: "Coexistence". Today's flora and fauna have to coexist with rubbish and plastic. I think the mixed media reflects this mixed experience very well. I want to show the beauty and atmosphere of the ocean in Newcastle and the threat of plastic in the sea. The pelicans are in a partly abstract environment, I want to leave room for the viewer to make their own associations about the view from the obelisk.

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MARTIN TOONEN (35)

Progress of the Obelisk mid 1800's

- 45.5 x 61 cm (h x w)
- AUD \$ 660
- Oil on canvas

Progress of the Obelisk mid 1800's. This painting is the artists impression of the Obelisk in the process of construction. The Obelisk was built because the destruction of the windmill, which previously stood on this site, and was used as a navigational aid for ships which were heading to port. The Obelisk was originally constructed from the stone from the windmill. The Obelisk stands on a high point above Newcastle from where one can see expansive views of Newcastle, its surrounds and sights of the ocean.

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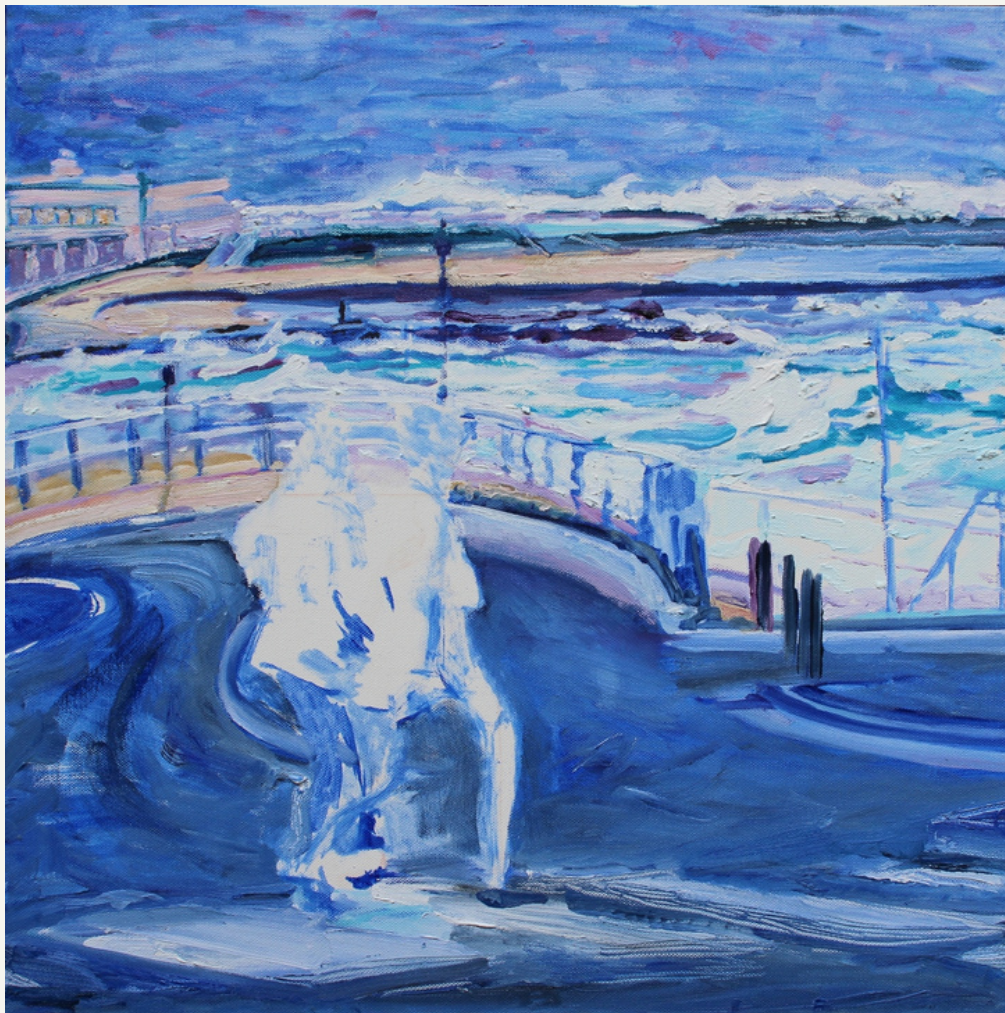
JACKIE ANDERSON (36)

Working Harbour at day's end

- 150 x 91 cm (h x w)
- AUD \$ 2550
- Mixed media

My work is centred around the landscape and my innate need to make sense of the world by recording it into my own visual language. These landscapes are often based on memory therefore imagined, abstracted and re-arranged - unrestricted by traditional notions of scale or perspective. They generally evolve through a process of addition and subtraction where detailed base layers make way for both opaque and transparent top layers. Revealing and concealing elements beneath. The process is a slow contemplative one but crucial to the painting narrative.

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JANINE MATTHEWS (37)

Newcastle Beach

- 50 x 50 cm (h x w)
- AUD \$ 660
- Oil on canvas

This work is based on a view of Newcastle Beach and is my intuitive response to the unseen energy of the coast. Observations made during my walks are brought back into the studio where reality and my emotive response merge as I strive for an evocative sense of place.

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KULKA FAHEY(39)

Pindari Yurara (high ground with extensive east views)

- 122 x 51 cm (h x w)
- AUD \$ 2500
- Acrylic

The theme for the Newcastle Club Foundation Art Prize is: Obeliskia – ‘Newcastle: a view from the obelisk’. Within my painting it is a ‘birds-eye-view’ of the historical sites within Newcastle and where they sit and can be overlooked by the obelisk. These include: Civic Park, Civic Theatre, Nobby’s Lighthouse, Fort Scratchley’s, Christ Church Cathedral and King Edward Park. Each separate circle represents each one each of these significant locations within Newcastle that all connect to the Obelisk. My painting depicts the architecture and seascapes of Newcastle.

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NICK FINTAN (41)

Merewether Landscape

- 101 x 76 cm (h x w)
- AUD \$ 2775
- Acrylic on canvas

Merewether Beach is a painting from a series of works focusing on figures in the landscape. This painting is an attempt to capture the vast vista of sky and clouds and swelling sea in bright sunlight that surrounds you on Newcastle's beaches. The figure is set small and low to give a sense of the overwhelming scale the ocean can impress on your senses.

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PATRICIA GRAY (42)
Stairway to the Stars

- 91 x 122 cm (h x w)
- AUD \$ 1320
- Acrylic

Looking north east from the Obelisk is the Cowrie Hole and the Newcastle Baths pump house, the subject of my painting. I've always been drawn to paint this particular seascape after I saw the pump house door painted with a stairway and stars. I knew it had to be a night scene and show the connection of the stairway to the stars under a clear night sky. I like to tell a story or have special meaning to what I paint. This is the location of my daily walk where I smell the sea salt, feel the breeze and vibrations of the waves breaking.

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CHRISSY MURRAY (45)

Me myself and I

- 35 x 50 cm (h x w)
- AUD \$ 1875
- Pastel

This painting depicts 3 versions of ourselves. How we are perceived by others! Who we think we are! and last but not least, Who we really are! It's interesting to note that these versions of ourselves are subconsciously practised in our day to day lives. So I thought it would be interesting to paint it and you can see although this is the same person you can see a variation between all three faces.

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DOROTHY COMPTON (47)

Twilight from the Obelisk

- 65 x 65 cm (h x w)
- AUD \$ 1500
- Transparent watercolour

I love a sunset. A great viewpoint is from the Obelisk in Newcastle that looks towards Mt Sugarloaf and the distant hills of the Hunter Valley. I look at the colours, shades and patterns of the sky and clouds and how everything is different each day. Seeing this sunset it feels like everything pauses for a moment. This time of day never fails to fill my soul with joy.

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ELLY LAM (48)

My view from the obelisk

- 91 x 61 cm (h x w)
- AUD \$ 968
- Acrylic

Is there a better place in Newcastle on a hot summers day to view a developing thunderstorm of the coast? The array of swirling and constantly changing colours that appear always impressive.



ROS EARP (50)

My Newcastle

- 76.2 x 50.8 cm (h x w)
- AUD \$ 2750
- Acrylic

These images, to me, are the real Newcastle I know so well. They represent many aspects of the essence of the city. The Obelisk being, the pinnacle, as a sentinel of all the city has grown into over its lifetime: religion, industry, working harbour, history, commerce and its inhabitants, all of which command rights to this great place.

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JOEY DAVIS (51)

Essential Gathering

- 101.5 x 76.5 cm (h x w)
- AUD \$ 1800
- Acrylic

The Obelisk is not only a geographically highpoint in history but it has also been a healing point in my life. I've spent many times standing there in my life looking down to the ocean bath walls. In this artwork I have tried to express muted colours and texture to reflect exposure to the elements over time. There are many layers of paint exposed and the depth of the texture allows the viewer to reconsider the meaning of touch with memories. This visit allowed me to also reflect on the current world situation where isolation allowed only for the seagulls to gather. Now the layers represent belonging, belonging for the birds, as essential sunbathers are turned away.

EASEL
PRESENTS



THE NEWCASTLE
CLUB FOUNDATION
ART PRIZE 2021

Our thanks to

The Newcastle Club Foundation

The Art Prize Judges

- Ron Ramsey
- Catherine Dunlop
- Angus Nivison

Curator

- Jo Chisholm Ray

Administration and Communication

- Gail Miller
- Peter J Cornish

Catalogue

- Ben Trad

2021