

Goulburn Regional Art Gallery presents



Goulburn Art Award 2024

An abstract graphic design for the poster. It features a large, stylized letter 'A' composed of several overlapping geometric shapes. The top-left part of the 'A' is a green square with a light green rounded rectangle inside. The top-right part is a light pink semi-circle. The middle-left part is a blue trapezoid. The bottom-left part is an orange square with a white circle inside. The bottom-right part is an orange trapezoid with a yellow rounded rectangle inside. The text 'Goulburn', 'Art', 'Award', and '2024' is overlaid on these shapes in a bold, black, sans-serif font.

17 may—
22 jun

Works

Valentina Albert, *Ascension*, 2023

Acrylic, brass, wood and sandstone, 98 x 28 x 22cm
\$3,800.00



Ascension delves into the dynamic interplay between architecture, emotion, and personal evolution. Rooted in my deep fascination with design and its impact on our inner state, I dissect architectural components and reconstruct them into abstract forms that beckon curiosity, exploration, and play. Through this process, I embark on a journey of spiritual and emotional introspection, each arch and layer of materiality a reflection of the physical spaces I inhabit and layers of my being — a mirror to my voyage of shifting perspectives, fostering resilience, and embracing self-discovery.

Mass (the physical) and void (the emotional) merge symbiotically, each element reliant upon the other for equilibrium. As the layers ascend, they unveil the labyrinth of my transformation — a testament to my evolution with newfound resilience, confidence, and purpose. With each level, I emerge as a revitalized version of myself, eager for the adventures that await, infused with a profound sense of joy.



Bridget Baskerville, *Tailings (plate 3)*, 2023
Corroded mild steel, 30 x 20cm
NFS



Tailings (Plate 3) is part of a body of work that responds to the relationship between extractive industries and water. This mild steel plate has been submerged in the water and sediment of a coal mine dam on Dabee Wiradjuri Country, near Baskerville's hometown of Kandos. This method serves as an entry point to engage with bodies of water situated on contested extraction sites, while incorporating the agency of water through the marks of corrosion formed on the plates surface. *Tailings* focuses on mine tailings dams, using discarded ecological matter from mining as a lens through which to examine the social, ecological and economic impacts of extractive industries on regional, working-class communities. Baskerville's interest in engaging with the topic of mining in her arts practice is informed by her experience growing up in a mining family in regional NSW.



Jenny Bell, *Energy is Everything*, 2024

Vinyl paint on hoop pine plywood, 100 x 80 x 4cm

\$10,000.00



Ever fascinated by intuition and the unseen forces that shape our lives I have in recent years begun to work with subtle energy, firstly through my awareness of the soil biota and extending now to the connection with the inner realm, the human microbiome and the connections between all living organisms, this work celebrates our interdependence and the infinite possibilities that open when we allow ourselves to play, to trust and to not rest until the image locks into an almost inevitable order.



Nicolette Benjamin Black, *MASTECTOMY MATTERS*
- *Selfie*, 2023
Textiles and mixed media, 52.3 x 45cm
\$750.00



"Mastectomy matters-Selfie" investigates three main themes, recycling of textiles, portraiture and digital investigation. The iPhone has become my recording device instead a diary, so, this portrait is taken from a digital record of myself after my surgery.

I was influenced by two recent workshops in portraiture, by Elissa Crossing and Jude Rae. Almost all bras are made from synthetic fabrics which cannot be degraded and I was inspired to find a new life for these materials.

The uselessness of brasseries from my life before. I used as many parts of the old vehicles of support to create a new, functional and pleasing construction. Every section and addition to the work is only from the before bras, that no longer fit. Every zipper, button, snap, lace, hook or eye comes from old supports to form decoration. So far this is a single work.



Jacqueline Bradley, *Seed Crown*, 2023

Bronze, 12 x 23 x 23cm

\$2,800.00



Seed crown is a conglomerate of stones from fruit of the prunus genus, cast together on a bronze ring. This system allows multiple pieces to be cast in a single bronze pour, multiple seeds to be replicated, just as plants of this genus are able to be grafted from a single root stock.

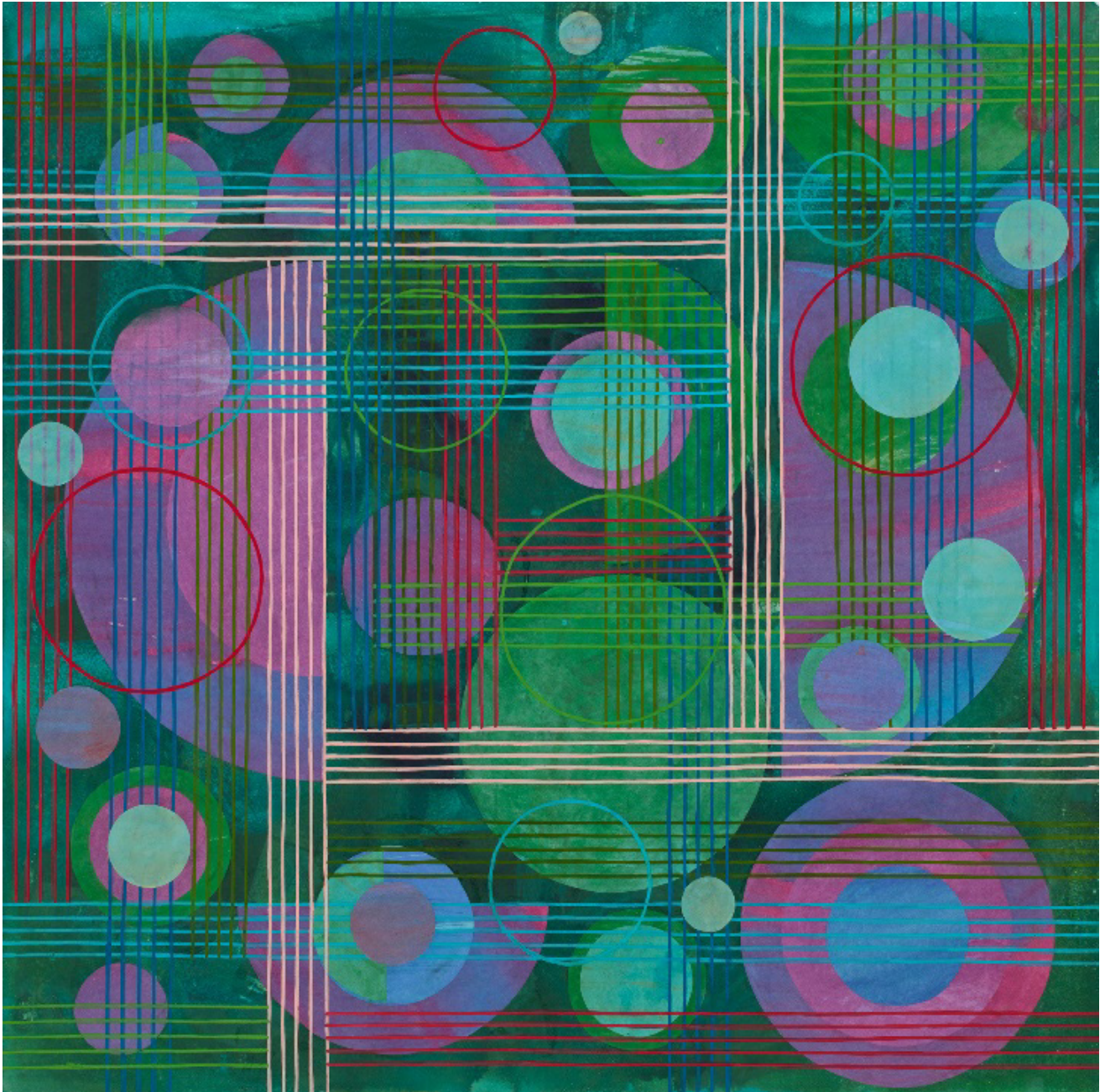
Bradley's recent work takes the stone fruit as a starting point, rich with histories and associations of fertility, decay, and bodily metaphor. These trees - peach, apricot, plum and cherry - have adapted for thousands of years, cultivating a fruit that is bruised and gone within days, exposing a stone waiting to be a tree. This process of replication is on repeat, a cycle within a tangle of biological, cultural, and planetary rhythms.



Julie Bradley, *Lullaby*, 2023

Mixed media, collage, gouache, 57x57cm

\$2,500.00



This image is an exploration of understanding music as a visual expression and depicts the resonance between colours, shapes and sounds.

Collage and particularly composition, being process lead techniques, are not unlike the musical form of call and response. They require the artists to respond to shapes and lines as the image and composition builds and forms.

What originally started out as an exploration by Julie Bradley, into the effects of music on her image making, became a deeper reflection on how music, like visual art, is also a language.



Walter Brecey, *Nocturnal Thoughts*, 2023
Lawn bowl, stainless steel, nickel silver,
26 x 31 x 31cm
NFS



Using recycled materials and metal with a fusion of silversmithing and lapidary techniques, this sculpture is a continued exploration of 'finding my way back' from trauma, symbolizing flowering growth from a dark place. This piece in particular is a representation of the flooding thoughts which can fill our minds when the quiet of night descends.



Jasmine Bruce, *Water Towers*, 2024
Silk, quartz, 46 x 40 x 40cm
\$1,200.00



This work explores the power and fragility of mountain glaciers. Inspired by a solo walk near the Franz Josef Glacier/Ka Roimata o Hine Hukatere in Aotearoa, New Zealand. It is part of an ongoing series on liminality which examines times of transition, limbo, loss and uncertainty.

Glaciers are a mighty force, marching slowly forward, and yet they are fragile, diminished by the slightest rise in temperature. The slow but perpetual motion of a glacier demonstrates its power to adapt and regenerate as well as its vulnerability to dissolve. Like water towers, glaciers are vital for the storage and distribution of freshwater.

The world is facing the reality that the stability of a glacial ecosystem is easy to damage and extremely difficult to repair. *Water Towers* represents how fragile we can feel in the face of loss and uncertainty.



Lucinda Chambers, *Canopy*, 2023
Acrylic on linen, 152 x 152 x 4cm
\$7,200.00



The green canopy that shelters us. The patterns of foliage and patterns of life. Three children play with a ball and their grouping reminds me of Botticelli's 'Three Graces' - A painting within a painting.

I live in the Southern Highlands where the tallest things are still the trees. I walk, look and find beauty in the everyday. Getting outside is good for the soul. My paintings bring the outside in.

I keep the paint fine to see the weave of the support and the delicacy of the mark; its translucency, luminosity, the blurs, collisions of form and its surprises.



Lucy Chetcuti, *Remember me as a bit of a firecracker*, 2023

oil, graphite, pastel and wax on polycotton, 195 x 150cm

\$3,850.00



'Remember me as a bit of a firecracker' is a homage to a friend who took her own life in October 2023. The week I started working on this painting is the week I received the devastating news. Crying in my studio, I decided to dedicate this work to Minh Ton Nu. I wanted to capture her spirit - beautiful, charismatic, kooky, sharp, complicated, sensitive and in search of connection. Her multitudes were of harmony and sweetness, contrast with a cutting intellect and feminine rage. In this work I have reflected on these qualities through emotive gestures, contrasting colours and atmospheric space. In spite of grief and loss, the mood of the painting is strong and joyous, because finding joy is essential.



Sophia Childs, *Unnatural selection*, 2023

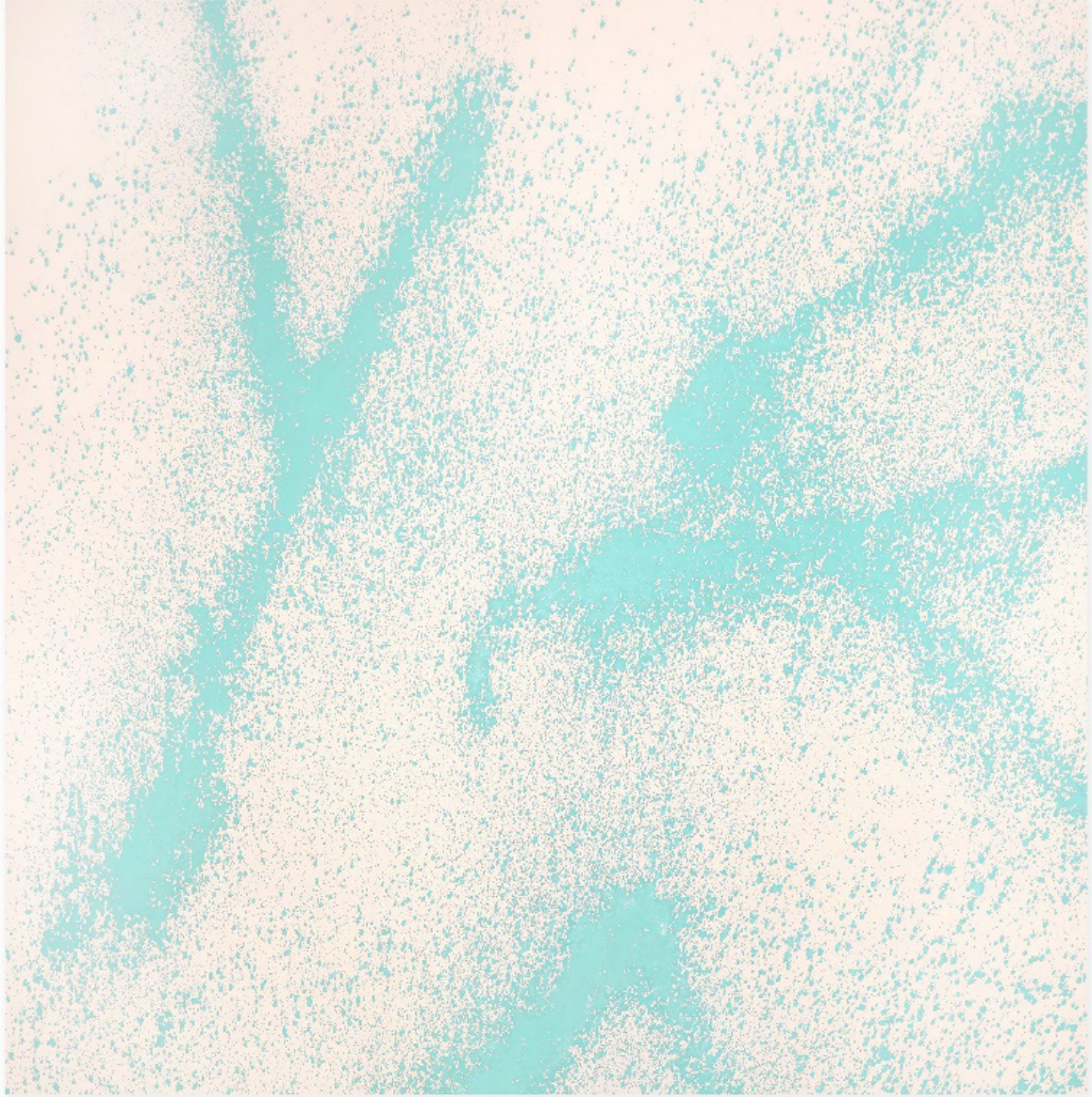
Acrylic and paper on a machine-stitched stretched canvas made from hessian, polycotton, 80 x 80cm
\$550.00



'This work is from my honours body: 'Painting is Undead: Non-Representational Painting on Sutured Surfaces' which responded to the repeated declaration that 'painting is dead'. Mary Shelley's *Frankenstein* (1818) is used as a metaphorical tool to consider how discarded textile materials are reanimated through suturing, joining, juxtaposing and layering. Further, the archetype of the monster is used to foreground a materiality that is transgressive, clumsy, vulgar and intense. This particular work was an early experimentation in using the novel as a metaphor.



Luke Chiswell, *Holding a Big Yellow Box*, 2024
Acrylic on canvas, 200 x 200cm
NFS



'Titled "Holding a big Yellow Box," Chiswell's painting pays homage to the endangered yellow box gumtree, symbolising his connection to nature fostered by his rural upbringing and the realisation of the freedom that comes with growing up in the country. Chiswell manipulates language, using it as a tool for his expression rather than its conventional semantic purpose. This departure from traditional usage reflects his profound interest in painting with language rather than solely communicating through it. The piece serves as a symbol of transformation, representing Chiswell's shift from perceiving dyslexia as a curse to embracing it as a gift. Through his manipulation of language, he imbues it with new meaning, reimagining its value and purpose within the context of his work. The process reflects an interplay between action and outcome, appreciating both planned and unforeseen results while embracing uncertainties.



Zara Christis, *Disconnection & Distortion: An Insight into my Reality*, 2023

Acrylic on canvas, 160 x 90cm

\$1,300.00



'Disconnection & Distortion: An Insight into my Reality' delves into my experience of Generalised Anxiety Disorder and subsequent symptoms, specifically Derealisation and Depersonalisation (DPDR). Depersonalisation is a feeling of disconnection or detachment from one's self, and Derealisation is the detachment from one's environment. For many, this manifests as a sense of disconnection from reality; trance-like states, days blurred and time distorted. The world doesn't feel real and it's like you are observing yourself from an external perspective.

The visual language that I have developed utilises colour, texture, composition and expressive mark-making techniques to evoke emotion. A fragmented and unfamiliar background swallows the subjects; stirring a sense of unease and vulnerability, reminiscent of the distorted reality this disorder creates. The body language of the figure further communicates feelings of exhaustion, loneliness and gloom amongst the chaos and quiet. The purposeful isolation the figure represents my own tendency to isolate and withdraw. The face is intentionally void of any specific features, representing a sense of detachment from one's own physical body and personal identity. The face is obscured as the subject experiences a depersonalised detachment and cannot recognise themselves, a reality I face often.



Sally Clarke, *The Pale Carrier Above the Sea of Fog*,
2024
acrylic paint on floor vinyl, 100 x 74cm
\$2,500.00



The Pale Carrier Above the Sea of Fog (2024) forms part of an ongoing project that responds to a sea-shell collection that began in the Cocos (Keeling) Islands, which has remained packaged and ethically and emotionally complex for over 40 years. Before ultimately returning the shells to their origin, I am using the collection to connect ideas around materiality, memory, place, beauty, value, desire, abstraction, and symbolism. The mollusc *Xenophora pallidula*, the pale carrier of foreign objects, is used as a metaphor for my past activity of collecting and accumulating objects from nature. In this painting I reference the awe and wonder of nature captured by Romantic artists such as Casper David Friedrich and how this experience is being diminished over time by the demystification and commodification of our immediate natural world, leading to expanding conquests of space.



Liz Coats, *Essence B4*, 2024

Organic, artist distilled pigments on backed board, 72
x 74cm

\$5,000.00



Colours, their translucencies and opacities in local light, have influenced all my experiments with paint colours since the 1970s. Till recently I've explored acrylic colour relationships, with an organic approach to construction.

It was time to explore nature's colours in their essence when I moved to a studio on the rural edge of Canberra, with rain water tanks and biological waste water disposal.

In 2020, I began to research and distil traditional botanical pigments. Making paintings with the unique resonance and malleability of these fresh yet ancient substances, feels like engaging with live colour.



Zara Collins, *Bear Hug*, 2023

Porcelain, stain, underglaze, 14 x 11 x 12cm

\$450.00



Bear Hug is part of a larger investigation into memory, the trace and relationships between people and objects. Through my creative practice, I seek to evoke forgotten moments, bittersweet recollections and a longing for the past. By delving into the interplay between sensory perception, memory, and imagination, my work aims to bridge the past and the present. Inviting viewers to engage with their own personal narratives, reflection, introspection, and a renewed appreciation for the beauty of forgotten memories.



Lily Cummins, *I will rebuild this house and wait for you*, 2024

acrylic, texta, oil stick and coloured pencil on timber board, 30 x 30cm

\$500.00



This work is part of a series of room-scapes, a rebuilding of the house I grew up in from memory. It intentionally references other works, I have made, as well as containing new information, as I try to understand the home as a place for remembering or as a site for forgetting. The uncanny nature of the interior is due to the process of excavating my memories; a chair will be drawn and layered with another chair, corners will appear and be erased it becomes a palimpsest, an ode to slippery, intangible memories.

This work speaks to absence and presence, to family, love and to grief and all of it's secrets.



Ham Darroch, *Halley's Comet*, 2023

Sculpture- 3 elements two on the wall, 1 wicker stool,
160 x 140 x 150cm

\$8,000.00



In 1986 I sat under the clothesline in my grandparent's garden in Sydney and watched Halley's Comet. This work is a group portrait including my mum who was super enthusiastic about all things cosmic, and my grandfather who joined us to see it through a small telescope. Exciting, strange, an object literally about time, journey, generations, cycles, focus, various abilities to focus, staying still to see something moving so fast, multiple elements somehow overlapping, feeling uplifted. So here in this work are a group of objects in various dialogues, socialising, passing, and returning into focus.



Shaya De Mamiel, *Clay Horizons: Nature's Palette in Ceramic*, 2024

Ceramic, 9.5 x 8.5 x 8.5cm

\$880.00



Clay Horizons: Nature's Palette in Ceramic is a collection of 11 miniature ceramic pieces, each spun on a mini pottery wheel and glazed in sky blue, overcast green, and oatmeal tones. These colors echo the vibrant hues of Australia's diverse landscapes, inspired by my hikes and walks. Embracing the unpredictability of the glazing process, I allowed the glaze to evolve, sculpting its own landscapes within each piece. Through this collaboration with nature, the collection invites viewers to immerse themselves in the natural beauty and ever-changing horizons of the Australian landscape, captured within the delicate confines of each ceramic masterpiece.



Kat Doves, *These Hardened Hands*, 2024

Oil on canvas, 88 x 35 x 4cm

\$3,500.00



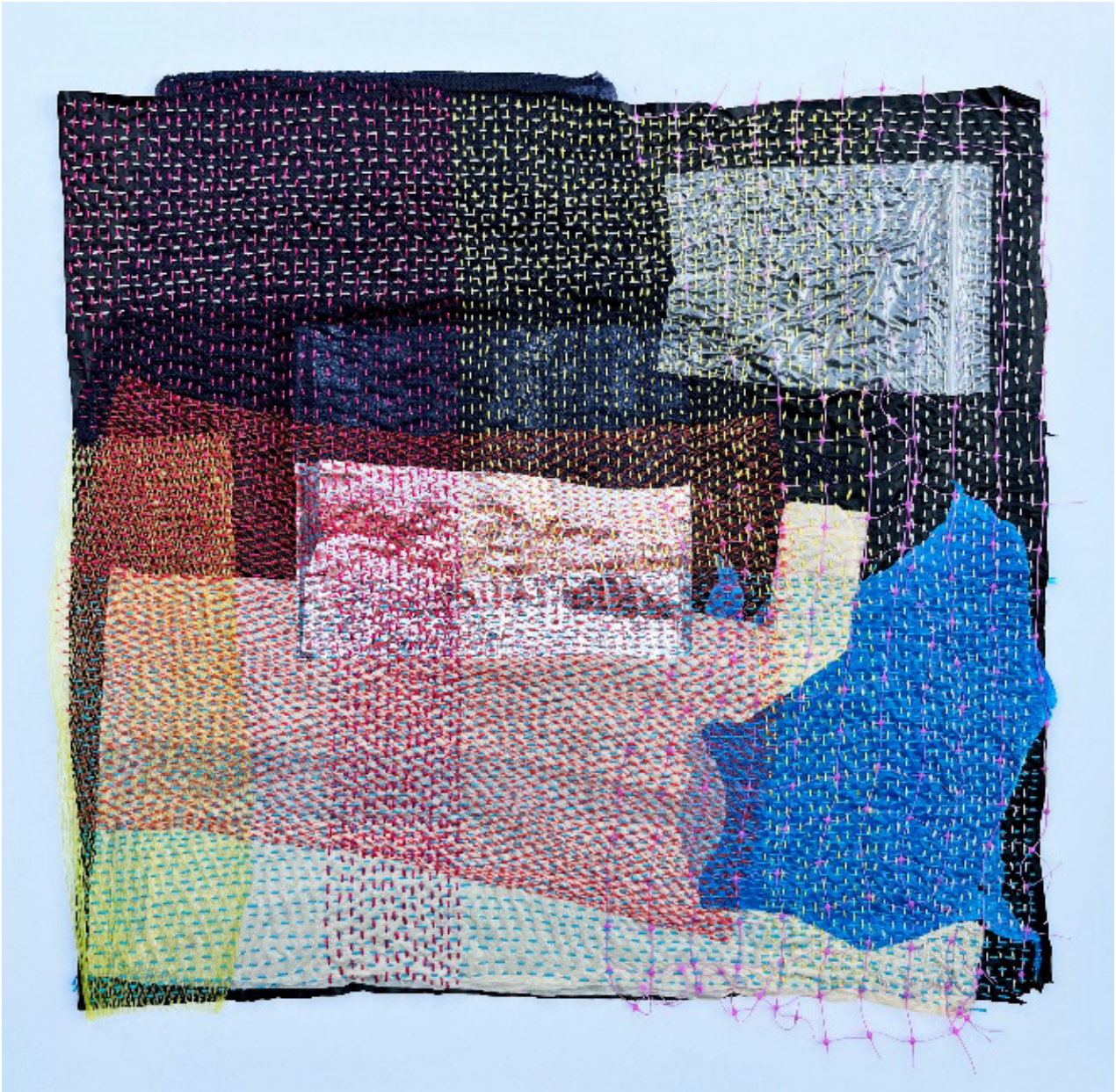
These Hardened Hands, as part of my larger body of work *Fleshtrade*, is a journey through confused terror to acceptance. The market of intimacy, capitalization of youth and the experience of one compelled to meet the evergrowing demands within this space are things myself and women worldwide find ourselves grappling with most of our lives. I bring to the gallery space the terror of existence as a thing desired, while juggling the confusion and disgust the dysmorphic mind inflicts upon that same thing. My experience as a body pursued coupled with the abject nature of existing within one, and the contemporary narrative that it is ideal to be this way despite the barbarity and cruelty it invites.



Kirsten Farrell, *Parrot punch up*, 2024

Single use medical gown, plastic, cotton thread, 45 x 42cm

\$1,500.00



Over the past several years I have accumulated and encumbered myself with plastic encountered in my life. I use the plastic to make textiles that are layered and stitched, as a proposition that plastic be re-evaluated as precious.

Taking influences from Japanese boro mending and sashiko stitching, Gees Bend quilt making, Arte Povera and colour field abstract painting, my plastic textiles propose a future where plastic is a cherished and mystical material that signifies care, wisdom and feminine power. In these abstract compositions, I revise the persistent binary of textile as feminine and painting as masculine, as well as the aesthetic value of plastic via laborious craft-based processes.



Katherine Featherstone, *Untitled psychadelic*, 2023
Cotton and wool on monks cloth, 190 x 170 x 4cm
NFS



I have a love for colour, form and balance. I'm not good with paint or with order and this medium let me balance elements as I went along. This was my first work and I love that needle punch has the interplay of textures depending on stitches. This was a very big experiment. And a lot of fun.



Elliot Fox, *Adam & Toy*, 2024

Acrylic on paper screenprint, 32.5 x 25cm

\$400.00



Elliott aims to create art beyond a purely visual and familiar depiction of the everyday superficial. His goal is to engage the audience on – often conflicting – emotional and intellectual levels. Subjects of empathy+apathy, history+futurism, morality+identity, and humanity+ethics often characterise his work.

Elliott works with art mediums that are layered and multi-dimensional to engage and stimulate the audiences' senses. This is primarily achieved through his sculptures, textured paintings, and silk screen prints with depth of structure, form and colour.

Elliott has had the benefit of lived experience as a non-English speaking migrant, a gay man, and a person with disabilities. Born in July 1984 (né Lukas Sigut), his family escaped Communism in Czechoslovakia to immigrate to Australia in 1986. Having an unsettled upbringing with conflicting cultural expectations gave Elliott an early appreciation for the value of diversity and the importance of inclusion.

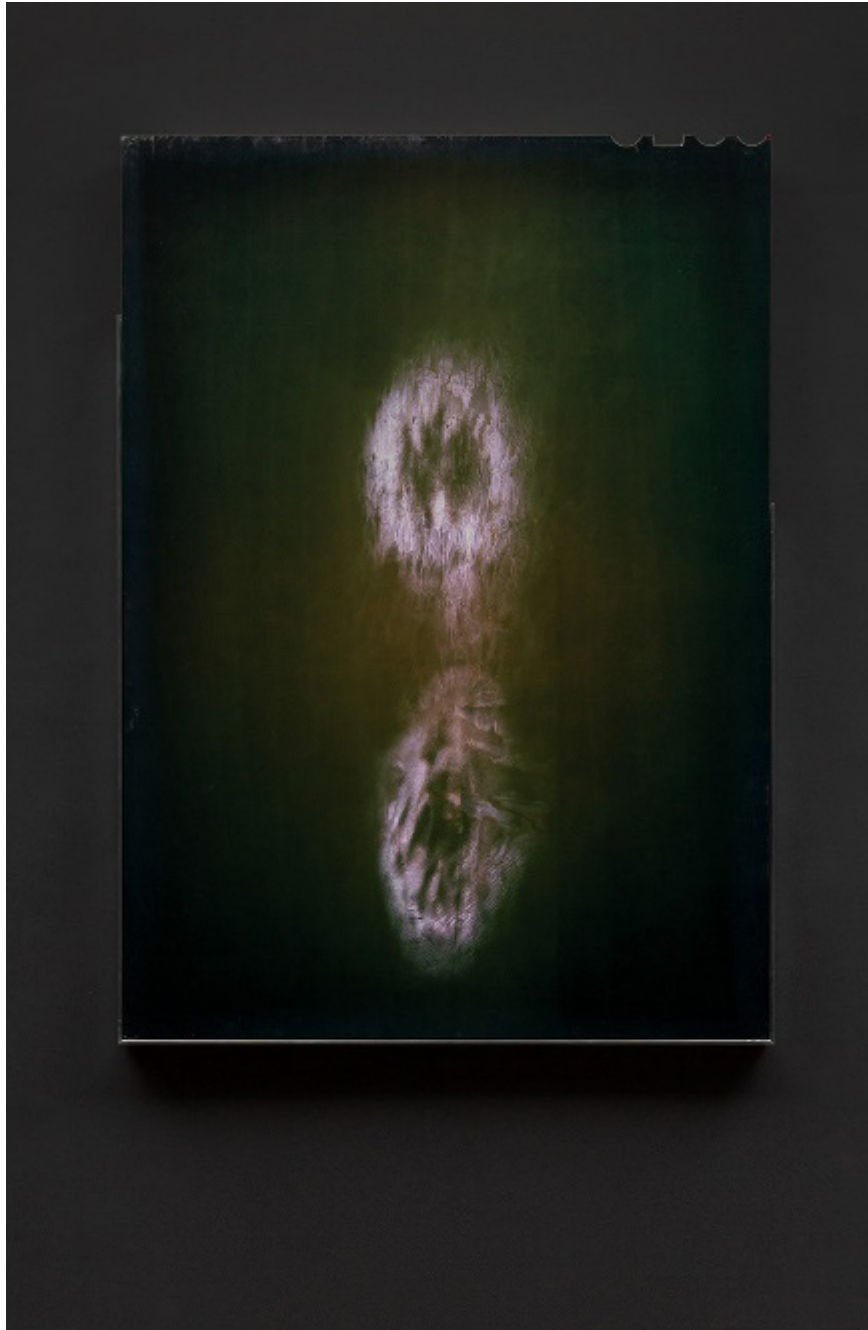
After completing several university qualifications and a 15-year corporate career, Elliott shifted his life purpose and direction to pursue his innate passion for the visual arts. He is currently completing a Diploma of Visual Arts at the Canberra Institute of Technology (CIT).

Elliott lives in Canberra, Australia on Ngunnawal/Ngambri Country, where he works, creates, and is a parent to rescue greyhound, Adam Barker.



Aidan Gageler, *Old Skin*, 2023

Expired film, dye sublimation on aluminium, artist
made frame, 140 x 100 x 4cm
\$3,500.00



Australian artist Aidan Gageler graduated from Camberwell College of the Arts, UAL (London, UK) with first-class honours. Gageler's practice thinks through photography's receptibility, both to light and to sentiment. Curiously, his materials bruise with exposure to time, attesting to a kind of fleshy experience akin to our own.



Anna Glynn, *Arctic Summer Dreaming*, 2023

Moving image single channel, 4'47"

\$6,750.00



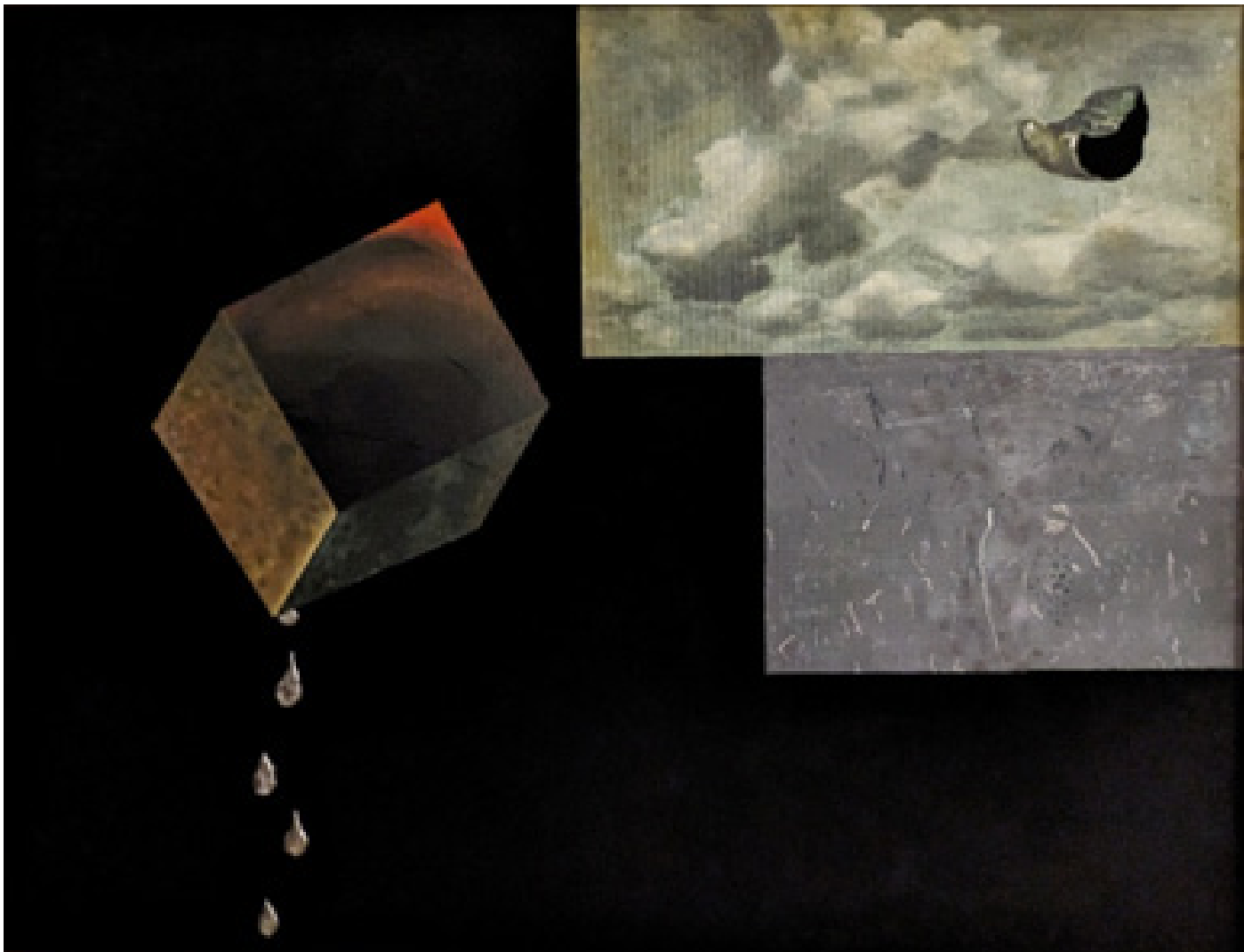
'Arctic Summer Dreaming' was created on the land of the Sámi, the culmination of an international, interdisciplinary art and ecology residency in Lapland, 250kms North of the Arctic Circle.

Walking gently in the forest I encountered a magnificent white reindeer moving softly through the trees. I became obsessed with this mysterious almost mythical being, like a spirit figure gliding through the landscape. Adorned with velvety pink antlers this creature haunted and intrigued me.

Working with biologist Peter Dalmazzo, I explored a forest floor carpeted by a mosaic of lush plant life: ancient clubmoss, lichen, mosses and a multitude of colourful berries. This luxuriant world in miniature inspired me to create a gentle meditative work, a visual ode that plays with the scale of elements and amplifies the profuse cerise flowers of the heather into a hyper-coloured palette. The enigmatic albino reindeer appears and disappears, I wonder was it real?



David Greenhalgh, *February 'til August, 2024*
Acrylic and solder on board, 58 x 71.2cm
\$850.00



'February 'til August' is a painting based on a collaged video. The video was based on a poem by the artist, where only a limited amount of letters were available to compose from, ensuring that the poem reflected the circumstances of our limited lives. This painting is adapted from the opening scene, whose opening line 'sometimes I let time collect' was written from the letters S, O, M, E, T, I, L and C. The time that was collected was February through to August of 2023, a time of deep reflection, change and growth for the artist.



Saskia Haalebos, *[shakes head at self]*, 2023
LED lights and acrylic sheeting, 12 x 150 x 3cm
\$3,000.00



A familiar turn of phrase in pun form, [shakes head at self] is an example of Haalebos' pattern-seeking brain and commitment to a joke – no matter how terrible.



Marie Hagerty, *Spanish Head*, 2023
Acrylic and oil on canvas, 157 x 137cm
\$15,000.00



The curved geometries of Marie Hagerty's works are both still and active. They are both contained and at the same time bursting with energy. Their forms sometimes appear to be concave, sometimes convex, and apparently swelling up and out of the surface of the canvases. Sometimes collaged forms fixed to a surface actually break out of the rectangular framing edges of the paintings, as if affirming their potential to escape those boundaries and enter the space in which the viewer stands. This is the edge, their snare is here: they reach out for you to attend to their finely crafted subtleties.



Peggy Halas, *Mémé dans les orties*, 2023

Watercolour on cyanotype print hand coloured with Aquarelles, 29.5 x 37cm

NFS



Mémé dans les orties, is a portrait of my grand mother posing in her shop in 1955. She was then in her 30's. Today my grand mother lives in a coloured world tinted by melodies of her youth that she hums endlessly, she forgot how to speak, she forgot who I am. The series "*Mémé dans les Orties*" is telling her story, in a time where I was not yet part of her life. *Mémé dans les orties* is a French expression to say "one shall not go too far and loose track of what is going on".



Lizzie Hall, *Charon crossing the Acheron (4)*, 2024
Oxide, oil on linen, 105 x 78cm
\$2,000.00



The story goes that Charon, the boatman, ferries dead souls across the Acheron (the River of Woe) to the Underworld. He requires an obol, which has been placed in the mouth of the dead, to pay their fare.



Miranda Hampson, Anaiwan People, *A Cool Burn*,
2024

Acrylic on linen canvas, 80 x 80cm

\$2,300.00



Don't be fooled by the packaging. Narcissistic Love...the dark side of fairy tales. "Courage is fire and bullying in smoke" - Benjamin Disraeli.

*Cool burning is a traditional fire management technique used by Aboriginal people. I was involved in this process when working in Aboriginal cultural management. Whilst my art is about the human experience, the aesthetics have been shaped by nature and culture.



John Hart, *Sui, Studio 15*, 2023
oil on MDF, 120 x 120cm
\$4,500.00



Sui and I met on our very first day of art school, all the way back in 2007. He's remained one of my best friends, and since graduating we've collaborated on exhibitions, discussed ideas and projects, and shared our various interests and hobbies. He was even best man at my wedding!

This was painted from a series of photographs I took during a Bonsai/Print residency run by Megalo Print Studio, where all the Bonsai artists and Printmakers visited Sui's old ANCA studio to learn to make Bonsai pots. This is the third painting I've made from the series, and is my favourite so far.



Katie Hayne, *Demolition no. 6 - the most destructive material on earth*, 2023
Oil on board, 61 x 46cm
NFS



'Demolition no.6 – the most destructive material on earth' is part of a series of works I produced in 2023 documenting the demolition of the Benjamin Offices in Belconnen. The twentieth-century brutalist architectural style complex is remembered by many Canberran public servants as the previous home of the Department of Immigration and possibly some of the most inequitable policy decisions in Australia's history. As I watched the building's erasure, I wondered what histories these huge piles of concrete and twisted rebar might hold and what is the social and environmental cost of urban renewal.

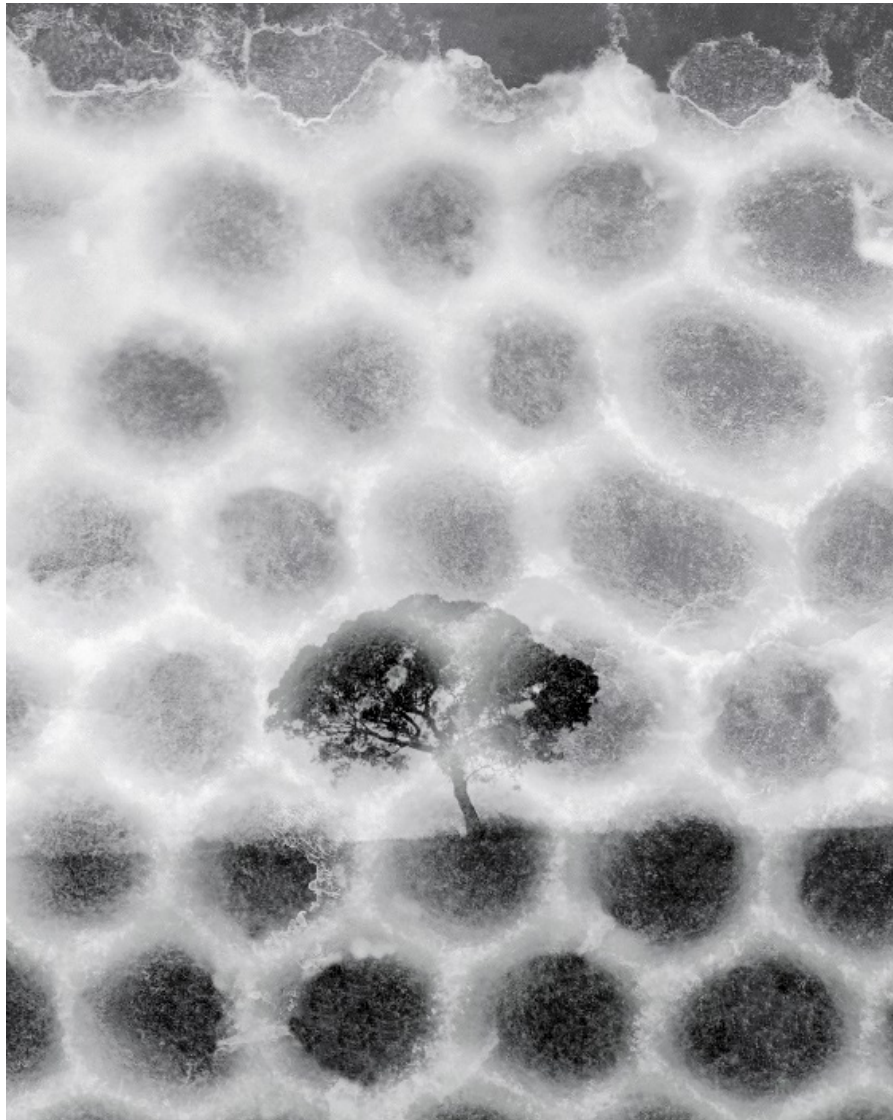
In this painting I draw attention to the aesthetics of ruin that signify apocalyptic visions of natural disaster and war. The title of the work is a quote from journalist Jonathan Watts, who describes concrete as 'one of the most destructive materials on earth'. However, despite concrete's huge CO2 emissions and the local histories embedded in places, as a society we often destroy and replace buildings rather than trying to save and repurpose them.



Sammy Hawker, *Honeycomb #3*, 2023

pigment inkjet print on archival cotton rag, 140 x 114cm

\$6,000.00



'Telling the bees' is a tradition in which bees are told of deaths and departures. It is believed if the bees are not informed of losses they might leave the hive and follow the deceased into the afterlife. It is understood the practice has its origins in Celtic mythology where bees were regarded as messengers between the natural world and the spirit realm; a portal connecting the living and the dead.

Over the past few years I have been leaving photographic negatives in two hives on Gundungarra Country, cared for by my friend Oli Chiswell.

These photographs bear witness to significant ecological shifts and inform the bees of the mass disappearance of more-than human lives in the roar of the Anthropocene. The honeycomb the bees build over the photographs radiates out like a type of talisman. It feels the bees are offering balance and protection over ecosystems under threat.



Prue Hazelgrove, *To be seen. To be known. To be loved.* 2023

Tintype, 13 x 42 x 15cm

\$2,000.00



To be seen. To be known. To be loved. Three interdependent needs that are simultaneously our greatest desires and deepest fears. They cannot exist fully without each other.

This portrait triptych of Izzy forms part of an ongoing body of work in my practice to honour, celebrate and represent the queer community.

The slow, labour-intensive nature of making each of these unique photographic objects means developing a deeper relationship between sitter and artist. The physical process mirrors the internal process. One of my favourite parts of using this medium is portraying the sitter in a way they've never seen themselves before. The raw honesty of the tintype portrait can be confronting but it often reveals to people something they'd never expect to love about themselves.



Julia Higgs, *Perception of a Feeling*, 2024
Paper, ink, PLA, PVA, wire, 127 x 70 x 37cm
NFS



This work reflects my interpretation of experiencing different shapes, lines, and pockets of space around me in natural environments. It also explores ways of combining sculpture and drawing together into a single work of art. In creating this work, I collaged drawings of items I saw in the natural world and applied it to a form through the process of paper mâché. Emanating a sense of continuity, the artwork resonates with my own body in its scale, and as lines traverse the sculptural surface, a sense of movement and continual flow is encapsulated. Employing predominantly biodegradable materials, this piece underscores the importance of sustainability within my artistic practice. *Perception of a Feeling* fosters a connection between my body, the second and third dimension, and the natural world.



Danny Ivanovski, *Wondering through the mist*, 2024
Handmade ink from sourced charcoal and ochre on
watercolour paper, 64.7 x 94.7cm
\$1,450.00



Ivanovski is currently working on ink drawings, photographs and mild steel sculptures for his series 'In Memory of Red Cedar.' The series pays homage to the majestic red cedar trees that once flourished the Illawarra region before their widespread logging in the 19th and early 20th century. While scouting the terrain of the Illawarra escarpment early one morning, he was captivated by the sea of mist that engulfed the trees at Mount Keira. Working in plein air over a series of days, Ivanovski produced his own drawing ink from sourced ochre and charcoal combined with a natural ink binder. These were mixed with water extracted from the mist itself. His work is a tactile testament to the region's rich history where past narratives meld with present experiences.



Freya Jobbins, *Put on your face, know your place, shut up and smile, don't spread your legs. Moretta Series*, 2023

Printed image on 320gsm Hannemuhle paper, 180 x 120cm

\$1,850.00



Responding to the first line in the 2015 song by MILCK "Quiet" Connie Lim/Adrienne Gonzalez and a historic painting by an unknown artist.

In this self-portrait I am wearing a Moretta mask, originally in a black velvet circular mask only worn by women in Europe in the 18th century. A small mask that was held onto the face by biting a button on the inside. It has a dark past as it was also called the Servetta Muta (meaning mute servant woman). It concealed the identity of the wearer and was self-silencing by choice, for some.

Today the conservative patriarchal voice still echoes in the darkness, babying iconography on my lap whilst my headpiece of Barbies devoid of makeup are fake smiling: concealed, I am still self-silencing the feminist voice.



Nicole Kelly, *Song to Bird Hour*, 2023

Oil on polyester, 123.5 x 139.5cm

\$11,000.00



Song to Bird Hour engages with our relationship to nature through the trope of the window, which functions as both portal and barrier. Through the glass is a tension between the outside and inside, landscape and interior. The landscape presses inside and explores a compression of space, in a way that feels all-consuming, yet passive and gentle at the same time.

The work experiments with exposed sections of coloured ground and negative space to throw the overlaid marks into high relief. Deliberately effaced edges alternate with strong line work in the paintings, disturbing a sense of literal and representational logic.

The painting mulls over human impact as a catalyst of environmental crisis whilst also situating humanity, and our love of the natural world as a bastion of hope. The handling of paint in the figurative elements is slightly at odds with the surroundings, marking our fragile reality.



Jennifer Kemmare Martinello, Irrwanyere Arrernte Marnt (Lower Southern Arrernte) people, *Warratah Grevillea and Blue Hakea Bicornual*, 2024

Hot blown glass with hand crafted murrine, 26 x 22 x 15cm

\$6,400.00



As a contemporary urban based Australian Aboriginal (Arrernte) glass artist, my aim is to respond to the flora, colours and forms of my Grandmother's Traditional Country using the contemporary medium of glass to create a body of work which is of cultural as well as artistic significance. In the complex glass cane murrine I create for these hot blown glass works transparent colours overlay opaques to allow me to evoke the unique colours of Australian native flora. The blue hakea, spinifex and grasses are endemic to my Irrwanyere Arrernte Marnt, my Grandmother's country in far north South Australia. The red, cream, pink, yellow and white grevillea murrine are endemic to significant places I have lived.



Juz Kitson, *The secret of the golden flower*, 2023
Jingdezhen porcelain, Murano glass, reclaimed vintage fur coats, marine ply and treated pine, 118 x 125 x 32cm
\$18,000.00



'The secret of the golden flower', with its nod to Taoism, evokes arctic tundras in the clumps of rabbit furs as we trip and move to the remotest regions seeking answers from our origins. Venetian glass made hot with a flame torch, has been twisted into a golden flower like the impossibility of an enchantment.

This future relic conjures a strange new form from the peripheries of what you think you know. Like an alchemist, Kitson pushes the boundaries of form and material to question the nature of self, body and transformation. These sculptural morphologies beckon you closer, as the expressive tension within this work is undeniable. As we gaze into it, we are lost in the hidden intricacy of light and shadow. These strange manifestations of an unconscious, process the memory of internal anatomies, of lovely bones and licked fur.



Waratah Lahy, *Neighbourhood Dispute*, 2023
Watercolour, 15 x 14cm
\$1,050.00

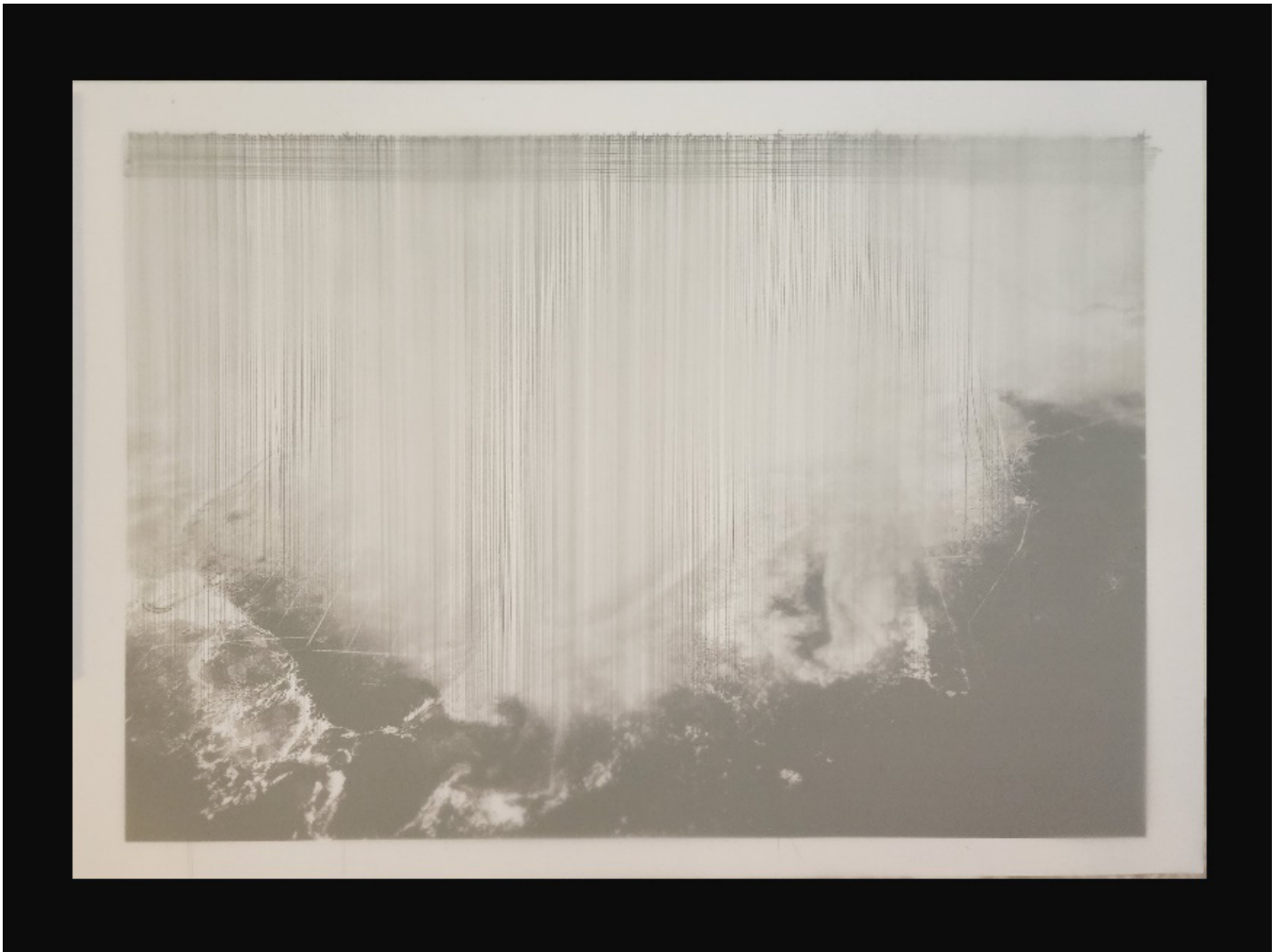


Over the past two decades my painting practice has focussed on the often unnoticed details of suburban landscapes. *Neighbourhood Dispute* depicts a fragment of an urban landscape: public housing units fenced off and overrun with plants and weeds. The block of units has been a point of contention between the builders and government for 10 years. What should have been home for individuals and families is a roost for pigeons. The fencing is meant to screen the site from view but instead allows glimpses into overgrown gardens and the possibility of what might have been. It's a story of growth and change, but it's also an ode to accidental beauty, and how the observation of small things can add value and meaning to the everyday.



Suzie Lamb, *East to West*, 2024

Photography, pen, ink and drafting paper, 36 x 48cm
\$900.00



East to West is an artistically manipulated photograph taken from a plane travelling from Sydney airport, to Mildura over regional NSW. It shows the difference in Country west of the great dividing range, with a combination of agriculture, vegetation, river veins, scourered lakes and cloud cover.

The monochromatic colour scheme is used to reflect the binary behaviours of many people who either reside on the coast, or inland, west of the divide. The hatching of pen across the top and down to the darker parts of the photograph represents the fibres and a traditional loom weave - often farmed and irrigated west of the Dividing Range. The layer of drafting paper intentionally blurs the relationship between the two, intending to bring the audience closer to the artwork for analysis.



James Lieutenant, *Form Underneath*, 2023
Acrylic on canvas, 56 x 68cm
NFS



My artworks often focus on gritty and abject textures, linking this to trauma in my own personal history and that happening on a global scale around me. This painting is a slight departure from my usual art making, less focused on textures and agitation.

Made through slow layering of colour over an extended period of time, the viewer can see through the surface and the many layers that have built it up. The strip of colours on the right of the painting form a kind of 'key', indicating the pigments that have blended together. The fragmented process captured in the layers allows an understanding of how the object was made, while still experiencing painterly illusions. I wanted this painting to be beautiful and seductive, while still maintaining a sense of vulnerability in the surface.



Isabelle Mackay-Sim, *Leg Show*, 2023

Ceramic, 37 x 29 x 20cm

\$750.00



I have recently been interested in how our perceptions of our bodies change as we move through private and public spaces. We present our bodies differently in different contexts, altering our social performances to seem one way or another. In *Leg Show*, a series of legs are displayed within an abstracted domestic scene. The legs take various postures, mapping the movement of the body as it readjusts and uses this space - one that should signify comfort and repose. The patterned podium that the legs rest on nods both to the bathroom and to the stage, sites where bodies are scrutinised and identities are constructed. In this, and my other recent works, I hope to express the challenge of navigating how our bodies are viewed and interpreted by ourselves and others and, through playful ceramic compositions, tell stories of the human body in moments of repose, self-scrutiny, abjection, and empowerment.



Lucinda McDonald, *lostinthestudio*, 2024
welded steel, 130 x 50 x 30cm
\$2,000.00



lostinthestudio is a freestanding spontaneous sculpture albeit a careful selection of larger steel shapes found lying around my workshop. Textured, recycled shapes are stacked almost precariously creating a playful balanced sculptural form with a sense of movement. There was a certain amount of losing oneself in the moment and being focused and mindful when working on the piece. Subconsciously drawing on my childhood in Africa where discovery and creation was paramount.

The steel sculpture reveals the creative journey leaving workmanship marks giving it that sense of rawness and texture.

lostinthestudio ends

up being quite lifelike and figurative. In a greater sense drawing parallels with life -it's all right to lose ones sense of direction or place in life -to forge ones own path is what matters.



Ray Monde, *Australien*, 2024

Ghostworked collage on canvas, 69 x 61cm

\$2,000



Tony Albert's interest in aliens responds to both the alienation of Indigenous people within their own country and the 'alien invasion' of Australia by Europeans in 1788.

In this portrait Tony is front and centre in the foreground against a deep blue and black background. Far off to his left, a UFO speeds off to an unknown place and unknown future.

After the devastating result of the Voice referendum, Tony said to me "it's what we expected".

In the shadow of the Voice result, I wanted to capture, in a personal way, the resilience of Aboriginal people, whose sovereignty was never ceded and the vulnerability of eternal hope for change.



Jodie Munday, Wiradjuri, Celtic and British people,
Chain of Ponds, 2023
Weaving, 111 x 64 x 3cm
\$3,500.00



This work is a weaving showing a Chain of Ponds from a topographic viewpoint. The glass stones in the weaving represent waterholes or ponds with fresh clean water reflecting the sky and environment around them. They are woven into the work using recycled waxed thread indicative of river rush, reeds and grasses growing in these ponds. These ponds are joined by lengths of weaving using a variety of natural and hand-dyed raffia and weaving stitches to show healthy country and paths between the waterways in turn supporting the biodiversity of our small species such as insects, frogs, small reptiles, birds, snakes and other small mammals found in these necessary ecosystems.



Sean O'Brien, *Along the Tarlo*, 2024

Gesso, acrylic, oil pastel on paper, 35 x 35cm

\$780.00



Along the Tarlo is my most recent drawing/painting from a series I have been working on for the past few years, *Walking Creek Lines*. With sheets of paper in hand I walk along creek and river lines, creating drawings in situ - sitting in the sand and with only the sound of the wind, birds, and my own breath as company. The drawings, then worked up in the studio, are influenced by the raw arid landscape, the gnarled trees, the sandy beds, the stark rock faces, but are rendered - in gesso, acrylic, and oil pastel - with an emotional intensity and a brusque use of the materials closer to a point of abstraction. Tarlo River National Park, located in the rugged Southern Tablelands of NSW, is a favourite location, and the upper catchment of the Wollondilly River which about 80kms downstream runs past my property at Bullio.



Derek O'Connor, *Funeral Procession, Only the Sun*,
2023
oil on canvas, 198.5 x 167.5cm
NFS



'Funeral Procession Only the Sun' is a personal gesture to teachers and artistic colleagues who informed and helped shape my art-making process through conversation and example, who much to my lament have passed. Their mode of living through an articulation of art-making.

'The procession' in the title grapples with the sheer number of such people noticed and unnoticed. 'Only the sun' is a celebration of those souls shining brightly under the one true element that does indeed provide life unconditionally, until we return to our origin, carbon.

This painting is part of a body of work that formed the exhibition, 'The Village Within'.



Poppy Perry, *Tapestry of the Southern Highlands to the Coast*, 2024
oil paint on canvas, 122 x 91cm
\$5,000.00



'Tapestry of the Southern Highlands to the Coast' is one within a series that explores the abstract forms and vivid textures within Australia's harsh landscapes. This work explores the undulating hills of the Great Dividing Range that have surrounded the artist her whole life. Her use of frayed collage elements represents the temperamental ocean on the eastern coast, cascading waterfalls within the lush temperate forests of the Southern Highlands and the once burnt drought-impacted farmlands of the Southern Tablelands. This artwork not only articulates the environmental setting of this area but also the artist's existence and movements through the landscape that she feels are a part of her identity.



Sarah Rodigari, *Harbour*, 2023
Single channel video, 10'00"
NFS



Commissioned by the Sydney Opera House for the exhibition *Returning*, this video layers cultural themes, of belonging, memory and home in relation to the iconic architecture of the Sydney Opera House, its colonial history and the labour mechanism housed within.

Concept, text, performance: Sarah Rodigari

Cinematography: Jen Atherton

Editing: Garden Reflexxx

Video: Jen Atherton, EO Gill, Andrew Macnaughton, André Shannon,

Sound Composition: Evelyn Ida Morris



Dionisia Salas, *to swim inside*, 2024
oil on canvas, 107 x 107cm
\$3,500.00



Drawing is the basis of my current work, a preface to painting, allowing me to submit to the subconscious and the absurd. Here, different faculties weave in and out of each other: mental, physical, non-verbal, intimate, bizarre and serious. My drawings are loose and automatic; wandering lines dip in and out of figuration and abstraction. Translating into paint, forms bulge out of shape and colours mash together to form brown, grey and deep visceral tones. Outlines begin to blur and develop fleshy, built-up muscle that alludes to the physical world. Consciousness, control and intellect wrestle with the unconscious, gestural and non-verbal; the dichotomy of mind and body in a sticky mass.



Bronwyn Sargeson, *cycters*, 2023
blown glass with enamel, 10 x 35 x 20cm
\$1,300.00



Bronwyn's work challenges notions of beauty often associated with glass. Although including playful elements of colour and form, her work tackles the jarring and often necessary medical procedures required for a chronically ill body. Driven by ongoing material investigation, her practice led research incorporates multiple studio glass processes, often in unconventional ways. Her exposure to various methods of using glass and her eagerness to push the material defines her practice. By forming, deconstructing and reforming glass elements, Bronwyn's current work explores material interaction as a way to reference the intervention between the body and medical apparatus. She creates ambivalence between the graceful material of glass and harsh interferences into the surface. Her practice seeks to realise the potential for transformation in these moments of pain.



Alexander Sarsfield, Ngāi Te Rangi, Ngāti Hako
(Aotearoa/NZ) people, *Māu, Māku (one for you, one
for me)*, 2023

Harakeke (New Zealand Flax), text, 25 x 20 x 1cm
NFS



Over a 6-month project arising from a conscious effort to bridge his time spent divided between Māori and Australian cultures, this is but one of thirty-three exchanges with non-Māori people in Alex's life.

Having started his exploration of Māori culture as an adult, he has noted the quality of his cultural identity being dependent on other people's view and experiences of him. Each exchange offers a means for renewed cultural continuation, sharing, and belonging within urban Australian culture. Through orchestrated vulnerability, reciprocated sharing of experiences, and mutual decision-making during the weaving process, his father's input shapes Alex's outcome.

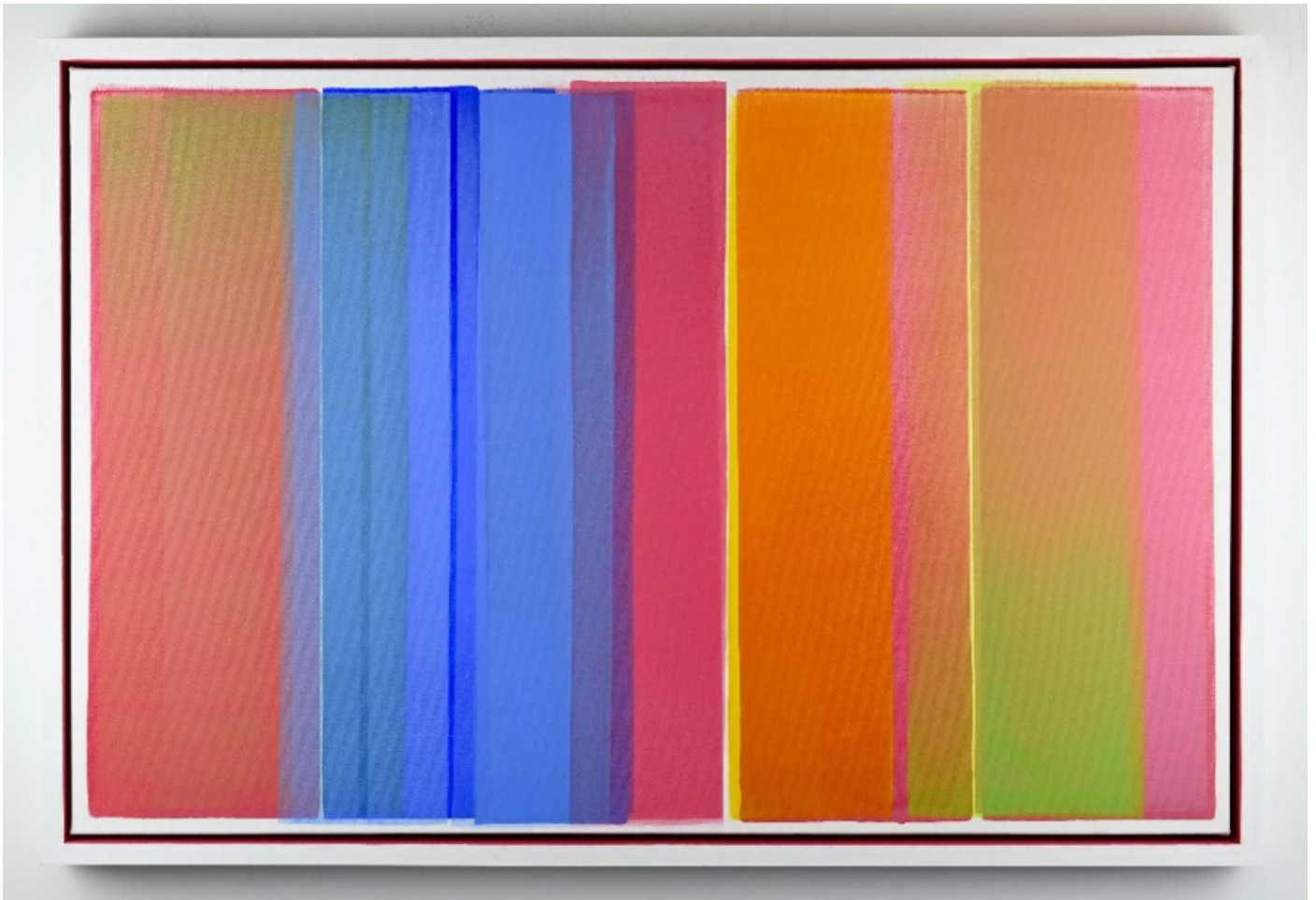
Extending beyond a mere conversation, this was the first time he sat to weave something with his son. These two kete hold their interaction.



Stefanie Schulte, *Emotional Barcode II*, 2023

Acrylic on canvas, 50.4 x 76.2cm

\$1,250.00



In my paintings I try to explore the dialogue between particular shades of colour, influencing each other as they are layered or placed next to each other. The paintings grow slowly and organically, each brushstroke is like a new layer of tissue. Up to a point, the reaction between the colours can be predicted, but the colours will have the final word. Elements of surprise and disappointment create a dynamic here that makes the whole process exciting and adventurous. When is it too much? When is it too little? I try to find that fine line where a work is simple enough to pass on a clear visual message, but complicated enough to keep the viewer busy and intrigued.



Sally Simpson, *Treading Water #2*, 2023
Charcoal on drafting film, 129 x 143cm
\$2,000.00



'Being underwater is a metaphor for the experience of living in this rapidly changing world over which I have no control, but of which I am part. I find solace in the moments when I lose a sense of myself as separate from the natural world. Drawing is my way of working with unpredictability and change, seeking to capture moments suspended between hope and despair, between chaos and acceptance. I seek an aesthetic expression of these elusive and mutable moments, selecting charcoal and drafting film for their versatility and transparency



Jessika Spencer, Wiradjuri people, *Garradyang Woven Wall Hanging*, 2023

Fibrework, Weaving & Sculpture, 136 x 71 x 3cm
NFS



The woven wall hanging titled, Garradyang, is an intimate art piece paying homage to the cultural landscape across South East Australia.

The fibrework has cordage at the top and bottom of the artwork, representing the importance of the kurrajong for First Nations people. This tree grows in abundance across country, and provides everything from: fibres to weave, wood to create tools, seed pods to crush and make damper, rattles for our children and most importantly, medicine.

The colour palette is inspired by the brown hues seen across the landscape, complete with soft pink and yellow undertones. To get these colours, the raffia has been eco dyed with coffee grounds, turmeric, strawberries and pinecones. My art practise is focused on sustainability, land management and cultural heritage.

The materials used are raffia, paper raffia and kurrajong seed pods carefully gathered from Ngunnawal, Ngambri Country.

Garradyang is the Wiradjuri word for Kurrajong tree.



Kate Stevens, *The Mission (Redacted)*,
2024

oil on canvas, 41 x 102cm

\$5,200.00



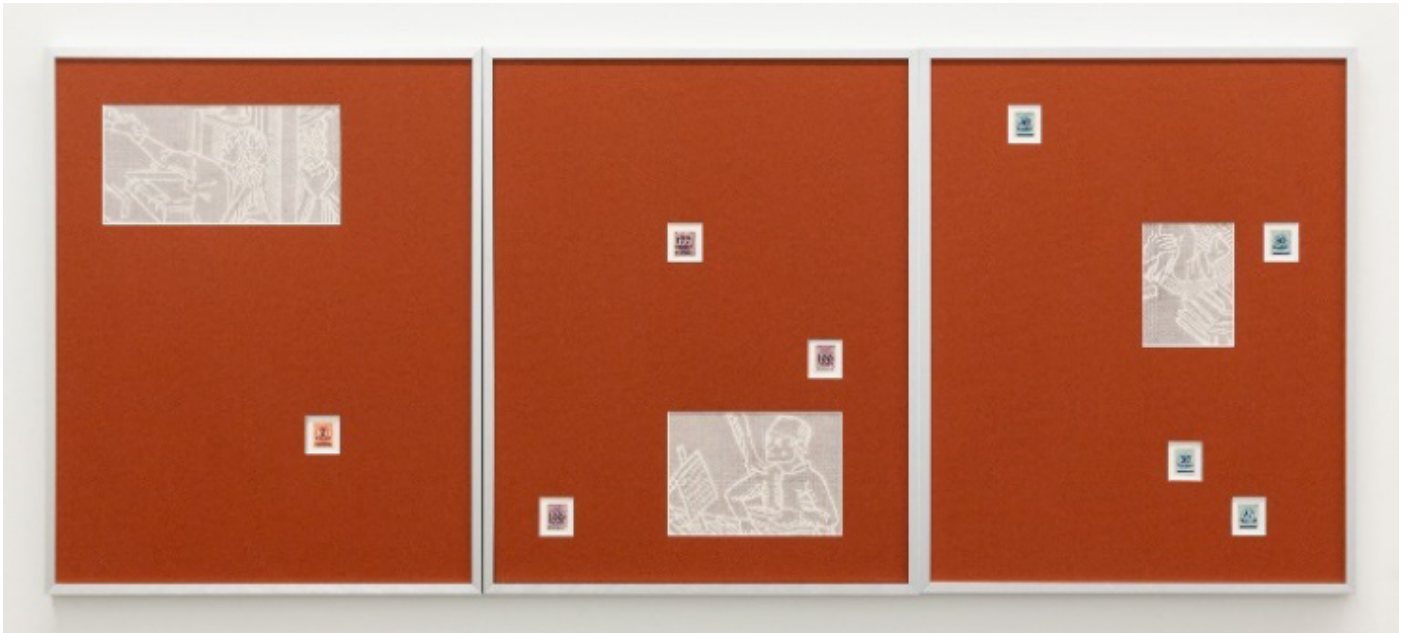
This work is about war crimes committed by Australia's special forces during the war in Afghanistan, and the long process towards some justice for the Afghan victims.



Ella Sutherland, *Death at the Printers*, 2023

Print on paper, 50 x 120cm

\$7,500.00



Death at the Printers depicts snippets of reproduced drawings from the French publication *Danse Macabre* (1499); the first known illustration of a printing press. The full image depicts a figure of death collecting the souls of a printer and a bookseller. The machine-made biro drawings are contrasted with original hyper-inflation-issue stamps from Germany from the early 1920s. The presentation of these documents contrasts the pervasive tension of ideas and technology with the turbulence of economic reality.



Jonathon Throsby, *Beach Life*, 2024
oil on canvas, 110 x 200cm
\$4,500.00



This painting is not a parody of beach life, but a celebration of it.
Someone told me it looked cynical, but it's not in my eyes.

As someone who grew up in the of Channel Country of Western Queensland, the seaside was paradise.
It's somewhere anyone from anywhere can enjoy without any real financial sacrifice.

As Donald Horn wrote in *The Lucky Country*, 'we have a lot of everything'.

Today there is a real disenfranchisement of wealth distribution, but at the beach, we are all equal.
If you have watched 'Wake In Fright' then you know it's somewhere we all want to be.



Yvette Tziallas, *Guide To Grow A Kidney*, 2023

Pen, Ink and liquid acrylic on birch plywood, 120 x 80cm

\$4,500.00



'Guide to Grow a Kidney' was created during a personally difficult time for me after receiving news that my transplanted kidney my mother donated to me 15 years ago was failing and i would ultimately need dialysis or another life saving kidney transplant very soon. Dealing with this life altering news made me turn inwards into my creative work, it became my place of refuge, reflection and a place for my mind to imagine a world and future where growing a kidney or finding a cure for kidney disease might be a more accessible thing for myself and many others facing this diagnosis.



Kate Vassallo, *Shifted*, 2023

Acrylic on canvas, 68 x 56cm
NFS



“Shifted” was repetitiously and ritualistically built up slowly with thin layers of acrylic paint. Using a repeated mark making process, the layers of paint are applied by dragging a brush in a consistent radial direction. Each layer of painted colour obscures or merges with those beneath, changing visually over time in relation to one another.

Similarly, as the abstract geometric shapes layer over each other, they slowly soften their hard edges. The composition and shapes that build up this painting are dictated by chance. While making work, I like to consider chance in relation to agency, intuition and labour.

I also wanted to push softness and ambiguity in this work, while creating complex and dense patches of colour. My aim is to use the surface and material to capture and communicate time. I wanted the painting to have a sense of history and memory imbedded in it.



Dan Venables, *Focal*, 2023

Blown glass, machined brass, reclaimed timber and hand forged steel, 140 x 60 x 60cm

\$1,200.00



'Focal interrogates whether clinical "chemical" diagnoses are useful to the visceral understanding and embodiment of psychological darkness. Or, whether we gain a more comprehensive understanding of the lived experience of this darkness through a more poetic comprehension of the psyche, drawn from the language of alchemy, and referencing the form of a telescope. . My works present a subjective perspective to the viewer, by utilising the optical and refractive properties of blown glass in order to alter, obfuscate or otherwise transform the participants vision.



Zoe Young, *Product .V.Process*, 2024
Multimedia // Paint. Wood, 160 x 90 x
90cm
\$4,250.00



'This work explores the potential of a digital screen and stylus as a replication for a traditional sketch book, what is the potential of recording the drawing process and does a digital medium enhance or detract from the creative act.



Naomi Zouwer, *Discarded Notions*, 2024
oil on linen, 52 x 104 x 4cm
NFS



'Discarded Notions is a diptych of two square paintings (oil on linen) that show the beauty found in the overlooked and discarded in two plastic ziplock bags filled with old buttons and ric ric (sewing trim). The work invites the viewer to reconsider their perception of these everyday objects and ideas that are often dismissed or forgotten.



Young Artist Award

Sofia DeDeppo, *Shiny Flowers* watercolour on paper



I was painting random things and I started to paint little flowers. Mum asked me to paint bigger ones so I did. I used metallic watercolour paints that I got for Christmas and used individual A5 canvas sheets.



Millie Docker, *King of the Jungle*
paint and paper on canvas



This is a black, white and orange tiger with a nice fitting suit and cool shades.



Zoe Ferguson, *Galaxy* acrylic paint on calico



This is Galaxy. She is made from painted fabric, felt, pipe cleaners, paper and string. Galaxy has braces and blue eyes and reminds me that it will be okay to have braces when I'm older. She always makes me smile as she is wearing underpants. I made Galaxy in Art Club with Sally.



Jack Hayter, 79 Series posca pen on canvas



I like Land Cruisers and am passionate about them. I drew it from memory. It is my dream ute.



Cherry Horgosi, *The Model* Pencil on paper



Completed at the Gallery workshop on figure drawing. I chose to add everything I could see... including my water bottle.



Mira Jiang, *Border Collie inspired artwork*
acrylic paint on board



A Border Collie - my pup Dior. I am also an owner of six Border Collies.



Samuel Jones, *The Lizard Weave* mixed sustainable materials, recycled paper, antive grasses



I began this weaving with the Desert Weavers in Canberra with my mum. Mum and me finished this at home. This is my first weave.



Dorothy Lindner, *Half is enough* watercolour on paper



I did a self portrait and I was inspired by an artwork on television and thought I might try it myself. I feel like there's enough expression and thought simple, half is enough.



Marli McKellar, *Pop* paint on paper



This is my Pop. I painted it from a photo of me and him. He passed away last year. I wanted to capture the laughter in his eyes as we were always joking around together.



Alexandra Price, *Unicorns!* pens, pencils and textas



This was a holiday project where I wanted to draw heaps of unicorns. I used pencils, textas, tape and paper to make it come together.



Felicity Skuthorpe, *Self Portrait - Felicity* oil pastel



This is a self portrait done in oil pastels, I did it as a class assignment. I used shading to show where the shadows were.



Sophie Wade, *My little angel* oil pastel



The idea of the artwork is the different seasons. The red is representing the hot dry season. The blue is representing the cold, wet season.



Libby Walsh-Robinson, *She Hopes* pencil on paper



I used a reference photo of a gorgeous unnamed young girl which I drew with a lead pencil. I wanted to capture the mysterious essence the photo had but also made sure to add the glint of hope in her eyes.

