

Goulburn



2026

Works

Jennifer Adams, *Living on the land near Goulburn*, 2026

Acrylic on canvas, 45.5 x 61cm

\$500.00



My artwork “Living on the land near Goulburn” seeks to convey the every-day experience of those who live on the land near Goulburn. In this painting, there is a bright red four-wheel-drive buggy that is the main means of access into the scrubby land of this property. There are two dogs in the foreground which are also typical of landholders in this area. The land itself is rough, full of rocks, spiky clumps of plants, and native trees scattered around what at this point in time is luscious grass. I hope this painting resonates with many of those living on the land near Goulburn.



S.A. Adair, *Projections*, 2026

Reclaimed hardwood, wood stain, felt, concrete,

95 x 68 x 39cm

\$3499.99



The seduction of timber and the possibilities of construction with reclaimed materials drive this current body of work. By using waste material, off cuts and sculptural processes, I am seeking to capture poetic moments amongst the brutality of our current times.

The balance of forms and construction of the elements suggests a state of precarity and disruption. In dialogue with this, the black stain contrasts with the rich colour of the wood reflecting the interiority and exteriority of human experience: what is held, what is hidden and what inevitably surfaces.

'Projections' is not only a construction but a proposition. Can we re-negotiate our relationship with modes of consumption, materials and a world in flux? Can material carry both memory and possibility? Through this work, I explore the tension between destruction and renewal, inviting viewers to consider the quiet dialogue we make with place, time, and the uncertain ground beneath us.



Valentina Albert, *Evolution*, 2025
Wool on wood, 39 x 50 x 39cm
\$2200.00



This sculpture unfolds through line, form, and direction – an interplay of movement and stillness. Wooden elements are woven in wool through an intuitive process, their paths layered and extended into space with curiosity and presence. Colour and pattern trace distinct phases of my life, each segment contributing to a larger, evolving whole.

The work balances mass and void, where neither can exist without the other. Open spaces are as vital as form, creating a shifting dialogue of light, shadow, and depth. The sculpture reveals itself in fragments – expanding, contracting, never fixed – echoing how experience is perceived over time.

In its abstraction, the work invites contemplation of contrast and coexistence: that challenges and clarity, absence and presence, are inseparable. It is within



Alison Alder, Wagga Wagga / Wiradjuri Country, 2025

Woven textile, wool dyed with regional native plants. 157 x 89cm



In 2025 I spent three weeks in Wagga Wagga, exploring Wiradjuri Country where I collected indigenous plant material and dyed enough wool to create the woven work *Wagga Wagga/Wiradjuri Country* once I returned to my studio. The experience of finding, identifying and processing the plant material was a huge learning process. I started to see the country in a different light as I passed the enormous remnant paddock trees, red river gums and smaller, but no less important, trees, shrubs and grasses. The colours that were leached from the leaves and bark created a new way of picturing the landscape that was built from its very essence. Composed in a formal grid, not to imitate the settler impost of paddock divisions, but to celebrate the rich colours of the land, *Wagga Wagga/Wiradjuri Country* provides a new way of looking at, and hopefully encouraging the protection of, our fragile environment.



Karen Alexander, *Rise*, 2025

Midfired ceramic with engobe, oxide and dry
glaze, 44 x 25 x 23cm

\$2200.00



Haze from my Earthwatch Series, is a personal response to walking through local woodland and native forests and the energy you receive from nature.

Creating this series has been a journey of discovery, both in the making and expression of something I am learning to understand about our humanity and co-existence within the natural world.

The tree-like forms, seemingly rise from the forest floor, encompassing nature's life force. With inclusions of textural markings, shaped through paddling and subtle vibration, guiding the clay into its final resonant structure.

Haze offers a macro perspective, a satellite like view of earth's surfaces and energies. With gestural application of engobe, oxide washes, and dry glaze give



Phil Alldis, *Mens Cut, Ladies Cut*, 2025
Oil on board, 42 x 34cm
\$1,100.00



I have been making paintings of shopfronts in some way or another for several years. There's something about the interplay of light, colour and form which I find continuously interesting. The location of the hairdressers featured in "Mens Cut, Ladies Cut" is not of significant importance to me. What is important is a sense of time, of something not quite belonging to the here and now. I see this work as almost abstract in its arrangement and balance of form and space.



Alex Asch, *After Maralinga*, 2026

Recycled road sign, painted steel, form-ply,
concrete residue, enamel paint, 99 x 88cm
\$3,800.00



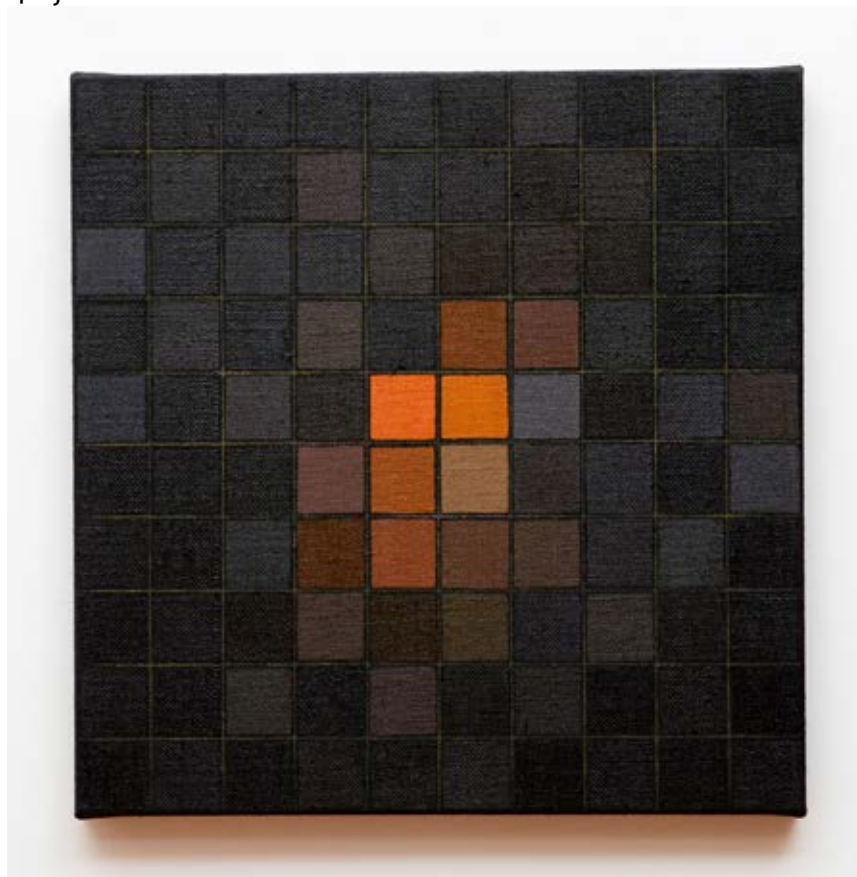
After Maralinga is constructed primarily from recycled road signs and reclaimed form ply. The road signs were sourced from a metal recycler on the outskirts of Goulburn, materials once used to direct movement and impose order across the landscape. Form ply, widely used to shape concrete structures, carries the imprint of construction and development. Together these materials hold traces of human intervention and control.

The work references Maralinga, the site of British nuclear testing in South Australia during the 1950s and 1960s, where vast areas of landscape were contaminated and Aboriginal communities were displaced. The quiet landscape form in the work suggests both distance and unease, holding the memory of places altered in ways that cannot easily be undone.

Through assembling discarded industrial materials, the work reflects on landscapes marked by authority, consequence, and the long shadow of human



Katrina Barter, *Dirty Weekend*, 2026
Acrylic and pencil on unprimed jute, 50 x 50cm
\$1,400.00



Dirty weekend is part of a body of work exploring the intensity of feeling that comes from strong memory recall, irrespective of our relative time parameters in which we live our days, months and years.

The works explore what happens when memories surface as felt experiences. Rather than treating memory as something fixed in the past, the paintings consider how it can arrive suddenly with intensity as part of our present consciousness. Memory is approached as current sensations: immediate, vivid, and palpable.



Nicci Bedson, *After the rains*, 2025
Acrylic on board, 38 x 39cm
\$1,600.00



This work is a painting of a house from my neighbourhood, one that I would pass everyday on my daily preschool drop-off walk. There is nothing extraordinary about this apartment building, yet it captures an everyday moment, and holds the lives of ordinary people within it. Through my house portraits I aim to evoke an emotive resonance, one that holds intimacy, invites curiosity, and holds attention through detail. I amplify small moments and make them something special, and hope that we can appreciate the mundane in our own backyards and see the beauty in the everyday.



John Bokor, *The Bookshelf*, 2026
Oil on aluminium, 120 x 100cm



This is a painting of a set of bookshelves in my house, I made the shelves out of timber off-cuts. I look at them every day. They are mainly filled with large art books and cookbooks. Favourite ceramics and a friend's sculpture fight for space with an indoor plant and a fruit bowl too. The painting functions as a vertical still life with the haphazard arrangement feeling like a metaphor for the loosely orchestrated chaos of life.



Zoe Brand, *HERE ARISES THE ETERNAL QUESTIONS / (MUZAK PLAYING)*, 2025
Pantograph engraved acrylic, paint, cord with custom made frame, mirrored acrylic and brass screws, 36 x 16 x 4cm
\$650.00



This piece humorously explores the concept of “inside/outside” voice using a mirror to reveal both at once. “HERE ARISES THE ETERNAL QUESTIONS” appears plaque like, sitting boldly on the chest when worn. On the back, “(MUZAK PLAYING)” is engraved in reverse—only legible in a mirror—offering a private, internal reflection alongside the public message.

Here arises the eternal questions you're been dying to ask but alas you've been put on hold, incessant muzak plays down the line, leaving you waiting, waiting, waiting...



Tom Buckland, *Pigeonometry*, 2025
Cardboard, found objects, electronics, 50 x 20 x
20cm
\$1.600.00



Experimental kinetic work made from cardboard, paper and found objects. Pressing the button activates the wheel which cycles through a flip-book of hand drawn animation frames. In a world of infinite screens and digital content I have chosen to embrace the hand made. An analog rebellion in the age of infinite screen-time. Be kind to pigeons, always.



Lucinda Chambers, *Allheal*, 2026
Acrylic on linen, 18.52 x 152.5cm
\$8,800.00



Allheal is from a recent series of paintings about the natural world, plants and animals. Luminous washes and stains of colour express the energy that surrounds us. *Allheal* is in the form of a garden filled with the medicinal plants Echinacea and Achillea (Yarrow). Achillea was used in traditional medicine for its healing properties to stop bleeding and aid wound healing which gave it the name “Allheal”. Its use goes all the way and has been found in Neanderthal burials. This painting is about our loss of connection and balance with the natural world and a call to heal the earth and ourselves.



Liz Coats, *Soundwaves*, 2026
Botanical colours prepared by artist.
Unbleached linen, 75 x 63cm
\$3,300.00



Researching traditional botanical colour substances is a natural progression in my fifty-year exploration of light resonance and transformational potential in colour painting. The research is also a response to the harm that acrylic polymers can affect in the natural environment.

Since 2020, I've learnt about pigment and dye extraction from botanical sources with reliable histories of use, in books, the web, and with extensive testing in the studio. I needed to acknowledge and learn from traditional colour practitioners. In May 2025, with an Arquetopia Foundation residency and support from artsACT, I received guidance in the use of ancient botanical colours that remain central to contemporary Mexican textile art. The experience has greatly benefitted my independent colour painting research.



Rowan Conroy, *Epiphyte Epiphany II*, 2025
Photograph, archival pigment print on cotton
rag, 165 x 112cm
\$3,300.00



This work, *Epiphyte Epiphany II*, from the series *Walking in Deep Time* (2025), explores the dense rainforest of my childhood in Gumbaynggirr country on the North Coast of New South Wales. The forest's seemingly chaotic order, its layered organisms, and its primordial energy inspire this series. The visual intensity of this Gondwana-era landscape, a place of living fossils. Ancient forests suggest a different flow of time; their constant presence throughout deep time, together with the epiphytic relationships among plant colonies, deepens our perception of ecological interdependence. Walking with a camera is a deliberate method: moving slowly and attentively, fostering a reciprocal dialogue with the subject, a process of becoming through walking and contemplative photography. The choice to use black-and-white photography transforms scenes into formal compositions focused on tone and poetic rendition rather than literal replication.



Claire Cusack, *The view from his window*, 2026
oil aluminium on composite material, 79 x 64cm



The scene is drawn from the view outside my brother's window during his time in palliative care in 2024. Each day, I would sit with him, sketching and talking. These moments held a profound stillness and intimacy. The act of drawing became a way of preserving time—of honouring connection, love, and the fleeting nature of shared experience. This painting reflects both the weight and the quiet beauty of that time.

This work brings together an impressionistic, almost ethereal background with a sharply observed contemporary portrait. The surrounding space is painted with a softness that suggests memory, dream, and a quiet sense of the sublime, while my portrait is rendered with clarity and presence, grounding the composition in the present moment. The skirt is treated with a more graphic, contemporary approach, creating a visual tension that is resolved through a carefully balanced palette, allowing all elements to sit in harmony.



Ham Darroch, *Uccello 1440 (Bird)*, 2026
Acrylic on canvas, 137 x 122cm



This painting is about the arrival of a sound or a message and has many layers that slowly reveal themselves from simple geometry to the sacred. The painting's motif shifts compositional planes of colour which are activated, interrupted, reappear, overlap and echo as they operate like groups of notes.



Bill Dorman, *Alms for the slaughterhouse*, 2026
steel, brass, copper, river red gum, 86x27x22cm
\$3,800.00



I often work with themes of displacement, asylum-seeking and colonial invasion which remain ever-present in our world. The boat is a common motif in my work and becomes a metaphorical life-raft in this piece, representing the enforced displacement of people as a goal of invasion and occupation of land. The arms, faces and empty bowls have come about through my viewing of recent photography of the people in war-torn and occupied regions begging through fences for the resources of (often) their oppressors.

“Alms for the Slaughterhouse” is an encouragement for the global community to find their empathy and power.

I am of the belief and hope that strong community ties are the best chance we have of resisting the current global rise of fascism. Exploring this through my work I feel is a vital pathway into discussion and action.



Nicola Dickson, *Seeking Meaning*, 2026
Oil on linen, 76 x 178cm



During 2025 I was fortunate to be granted access to view and draw selected objects in the historical Macleay Collection held in Sydney University. The impetus for assembling this Collection was the belief that the study of the relationship between all manner of living creatures and humankind would illuminate the purpose of life itself. This diptych is my response to this particular motivation to collect. The left hand panel depicts a fraction of the little brown taxidermy birds wired onto wooden perches stored in the Collection. Viewing these very lifeless birds now, it felt ironic that their collection was considered important in such a philosophic quest. The image of overlapping bird forms are paired with a depiction of the active growth of germinating and sprouting plants in the right hand panel.



Tom Duffy, Dharug people, *Snake Bird*, 2025
Oil on canvas, 137.2 x 106.7cm



Snake Bird is the final entry in a body of work that generates a counter-archive of the histories of Cabrogal woman and ancestor Grandma Lucy Leane. Rather than engaging with her stories as stagnant or concluded histories fixed within colonial records, the work is grounded in an Aboriginal understanding of time as continuous and relational. The Australasian darter (snake bird) emerged from sustained time spent by Cabramatta Creek in Cabrogal/Dharug Country (Liverpool, Sydney). Encountered repeatedly during these visits, the bird became a conduit for 'kin-sensing': intuitive, multi-sensory connection felt across Presences, places, and people where knowledge has been disrupted by colonisation.



Lynne Flemons, *Rocky Hall Dam*, 2026
Acrylic on polycotton, 110 x 110cm
\$3,500.00



In my work I am investigating the layered landscape and land-use practices. "Rocky Hall Dam" is based on a property at Rocky Hall inland from Merimbula in fire prone rough and dry bush. The property was once a market garden with dilapidated large greenhouses left to tell the story. The grounds are planted out with European fruit trees and other exotics that were left as reminders of its history of agriculture. It felt abandoned. The dam was the focal point, surrounded by a mix of exotics and natives. Speaking of other times and other lives. I was intrigued by this layering on the landscape, hence the gridding.



Sarah Fordyce, *Light is the messenger*, 2025
Oil on canvas, 41 x 31cm
\$820.00



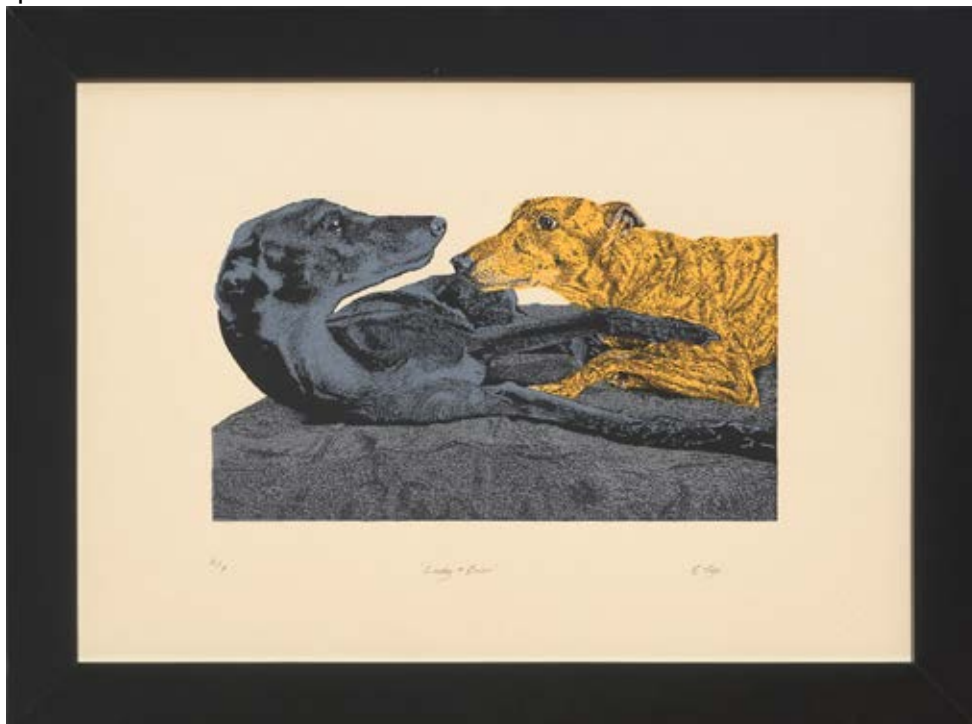
I'm interested in making paintings that act as bridges between my internal and external worlds. I often think about my own psyche as a landscape, and am curious about the times I might see something – like a full moon, or a piece of light coming through the window – and feel a resonance in my body. This painting was made from a drawing of the early morning sun entering through the back door. In the drawing, the sun became an angel, and so I painted it as a messenger, breaking into my daily routine. Light dissolves many of my automatic barriers, diluting them, setting me into a time where my soul is quiet, soft, and looking. This is a good place to begin.



Elliott Fox, *Lachy & Brian*, 2025

Acrylic on paper screen print A/P, 44.2 x 61.7cm

\$650.00



My current art series focuses on greyhounds as individuals and family members, and how this conflicts with their commoditisation by the dog racing gambling industry. As part of my advocacy I create subtle, soulful and thought-provoking artworks respecting the sentience of all non-human animals. *Lachy & Brian* (2025) is the Artist's Proof of a recent screen print commission observing the inquisitive and gentle interaction of two rescue greyhounds on comfy lounge. The intricate patterns and linework in this six-layered print encourage appreciation of the minute details as well as the entire experience in this intimate family scene. The artwork asks the audience to reflect on these non-human animals as deserving of the same care, protection and love as any other family member.



Hannah Gason, *Weaving Time II*, 2025

Glass, 80 x 43cm

\$4,799.96



My practice is an exploration of spatial and visual interpretation through subtle shifts of colour, repeating patterns and contrasts between flatness and depth. Light is a fundamental component and in particular, the changes in light that occur over time. I am endlessly drawn to glass's ability to interact with light through transparency, opacity, surface texture and form and have consistently explored these qualities through carefully arranged compositions, tonal changes and considered light application. My works absorb and reflect varied densities of light to produce an experience for the viewer that is both temporal and sensorial. *Weaving Time II* is a hanging sculpture that conveys an illusionary space using layered glass. The angular motifs suggest the overlapping and movement of time through dynamic patterning in multiple directions. As viewers move around the sculpture, the textures and composition create a constantly shifting view of space and perspective.



Agneiszka Golda, *Drift*, 2026

Wool and cotton thread, wood, 107 x 107 x 22cm

\$3,500.00



Drift (2026–ongoing), a series of soft sculptures, brings together tactile materials and slow making in response to accelerating climatic conditions, informed by collaborations with climate researchers and scientific data. The forms emerge through processes of compression and repetition rather than being predetermined. Crochet, learned from my grandmother and carrying associations of care and structure, is felt into forms shaped in collaboration with non-human forces, including the ocean, where pressure and improvisation influence their formation. Through this process, materials shrink, undergoing irreversible transformations that parallel glacial retreat. Arranged as geological fragments, the works adopt a hand-held scale, recalling glacial remnants as objects of memory, and explore the tension between duration and instability, where what persists remains fragmented and in flux.



Harriet Goodall, *Maculata*, 2026

Reclaimed truck canvas, steel, hand ground earth pigments, artist mediums, oil pastel, paper, linen, 100 x 200 x 12cm



This work draws inspiration from a 400 year old Spotted Gum (*Corymbia maculata*), known as 'Old Blotchy', layering woven and painted forms that echo the rhythms, scars and renewal found in the Australian landscape. Organic shapes drift across the two panels like fragments of it's shedding bark, skin or surface terrain, stitched together through processes of rupture and repair. Hand ground mineral pigments collected during road trips in Southern NSW carry the soft colours of the trees, while the reclaimed canvas tarp substrate — once used on semi-trailers traveling across the country — retains its own dust, stains and history.

Contrasting hand bent, welded steel with soft fibre weaving & stitch, in an inverted frame, the work references traditionally female forms of labour, practices often overlooked within dominant art and agricultural histories. The artist's own body quietly informs the work: altered by lumpectomy and mastectomy scars. Lines, spots and imperfections are embraced rather than concealed, resisting the glorification of youth and perfection as beauty's ideal. Instead, the diptych reflects resilience, endurance, renewal and the wisdom held within old trees, old women and ancient landscapes.



Helen Goodwin, *Looking forward, looking back*,
2026

Acrylic and oil on canvas, 80 x 137cm

\$800.00



I am interested in creating paintings that feel alive, that capture a sense of movement and varied perceptions of time through representations of figures. My practice focuses on how gestural mark-making and the slow development of surfaces can evoke physical sensations.

In “Looking forward, looking back” I referred to Édouard Manet’s *Le Déjeuner sur l’herbe* (Luncheon on the Grass). I reflected on the weight of being perceived and of receiving the gaze, and on the experience of being physically present while being mentally disengaged. A montage of moments, combined with varied pressure and rhythm, suggest where the figures are physically grounded and where they are in a state of mental transition.



Lorna Grear, *Bannaby, Green swamp No.1*, 2026
acrylic and gouache on board, 30 x 28cm
\$2,000.00

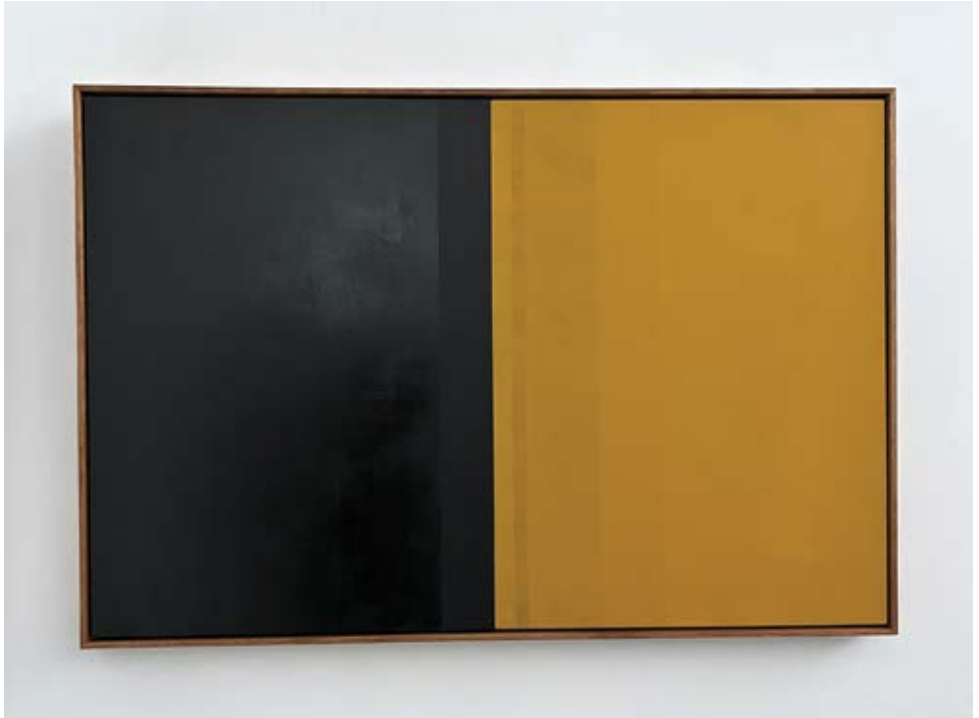


My painting, titled, Bannaby Green Swamp is the first painting in an exploration of landscape as a wild and romantic place. This is an area I've walked for years- it's a remote bushland place near Taralga where I walk through blackberries and scratchy bushes to reach. I've been walking this area for 20 years. It is green and swampy with ferns- a very different type of bush compared to its surrounds. It's remote and untouched. There are wild animals too; wild pigs, many birds, wombats and kangaroos, so the space never feels totally safe – there's a surreal relationship with the bush. It is a shared space. This painting is reflective of my whole practice when I'm working with landscape. I like to feel the space around me as a three- dimensional space and translate this environment onto a flat surface. Like a puzzle. I love that tension between flatness and render. This is the first painting I've made in preparation for a concentrated series about Green Swamp.



Saskia Haalebos, *The Confluence*
(*Queenstown*), 2026

enamel and synthetic polymer paint on board,
62 x 92.5 x 5cm



The Confluence in western lutruwita/Tasmania. The moment the black tannins of the King River and the orange pollutants of the Queen River meet and move forward together. Symbolic of Queenstown's mining history and arts-tourism future. What an extraordinary place.

(With thanks to The Unconformity. Their artist in residence program is supported by the Minister for the Arts through Arts Tasmania.)



Lizzie Hall, *Boat for Charon (diptych 6)*, 2026
oxide, conte, oil on linen, 103 x 165cm
\$4,500.00



The boats in these paintings started in a salty sea bed. After my father died I started painting the landscape that was once the Aral Sea. He had worked there briefly, 25 years ago and I had gone with him and witnessed the man-made crisis that had left a vast, salinised environment where nothing could grow. The wasteland became a metaphor for my grief. After a period I began to feel that I had trapped him there, much like the rusty skeletons of fishing boats that are trapped in that desert now.

So, thinking of the Greek myth of Charon the ferryman who takes the dead to the underworld, I began to paint these boats. I paint them to reassure myself he is on a journey.

My dad grew up in Newcastle-Upon-Tyne, a shipbuilding city and loved ships all his life. After I painted this particular painting I realised that my stack of boats are half remembered versions of the diagrammatic cross sections of ships from the many books in his library that he would show me as a child.



Miranda Hampson, Anaiwan People, *Balance and Control*, 2025

Acrylic and ink on cotton canvas, 101.8 x101.8cm
\$4,800.00



Balance and Control (2025) examines the tension between structure and instability. What begins as an ordered system, mapped through net-like forms of connection and restraint, gradually reveals itself as provisional rather than fixed.

The work considers balance not as a stable condition, but as an ongoing negotiation shaped by pressure, movement and vulnerability. Control, in this context, becomes aspirational and something held together through adjustment rather than certainty.

Emerging from a period where familiar structures began to shift, the work reflects on the fragility of systems we rely on, and the quiet thresholds where containment gives way to release.



Melissa Hammond, *Gentle Touch*, 2025
Pigment inkjet print on archival cotton rag, 93 x
65cm
\$1420.00 (framed) \$820.00 (unframed)



Returning to these “gentle giants” in Tasmania’s old-growth forests has become a ritual within my practice—each visit revealing new lessons and insights that guide my journey.

While reflecting on the overwhelming environmental degradation we are witnessing, I noticed the shape of a hand gently touching the earth. In that moment, this gentle giant revealed the importance of connection.

This hand is not one of force or extraction, but of reciprocity. *Gentle Touch* invites reflection on how we might reconnect with the environments we depend on, through awareness, care, and a more considered presence.

In coming to understand how easily we have become disconnected from our natural resources, I am drawn to making the invisible visible and sharing the beauty and wisdom held within these ancient forests, which remain at risk of being lost forever.



Craig Handley, *Hot Chips 26*, 2026

Oil on board, 40 x 50cm

\$4,499.99



I like paintings that are elusive. That deliver a mystery. Something to be unravelled with input from the viewer. They leave room for personal history to become a player, to ignite a thread that will take its own turns and outcomes and ultimately deliver an emotion and feeling and connection that will find its own conclusion.



Aedan Harris, *Uneri Series*, 2025

Mid fired stoneware clay, 22 x 120 x 12cm

\$2,600.00



I have always found the natural environment inspiring; it's ability to design without fault, elegance and clear intent. I take note, and refer to these principles when creating my work. Each piece, through a balance of volume, line and gesture, embodies a sense of evolution and incessant growth. The space within each of these vessels is not empty, rather full of intent, potential and meaning.



Sammy Hawker, *Ghost Bells*, 2025
pigment inkjet print on archival cotton rag, 136 x
110cm
\$4,500.00



This work is a 4x5 photographic negative processed with water from the North Sea, created at the site of the medieval city of Dunwich. Dunwich was lost to storm surges and coastal erosion during the 13th Century. It is said the sound of church bells can still sometimes be heard ringing out from beneath the waves during stormy weather.

Co-creating a photograph with ocean water breaks open the frozen moment, corroding and changing the image as a new type of visual logic emerges. This work reflects the notion that water holds memory - the image reflecting mysterious resonances to the sites' meteorological history.

*This work was developed during a partnered residency exchange between Messums Org & The Corridor Project - also supported by Britten Pears Arts, Ian Potter Cultural Trust and artsACT.



Prue Hazelgrove, *Sit with truth*, 2026
Tintype, Chromaluxe dye sublimation print, 105
x 178 x 10cm
\$4.000.00



Here I sit, at the foot of a wound more than 200 years deep. I'm contemplating how closely I've found myself following in the footprints of my ancestors without knowing, a settler/colonial descendant.

It is one thing to see the wound, to sit with it. It is something else entirely to acknowledge my ancestors' role in it, and open up to the grief and the truth. It would be too easy to be consumed by guilt or to salve my conscience by turning away. White guilt is not going to save me, nor heal the wound.

This work is from the series *Re:Generation*, which utilised the 19th century wet plate collodion photographic process to witness Country in the present; as a tool to listen, to marvel, to feel both the grief and hope to be found here.



Tessa Hoser, *Wodi Wodi Moonstones*, 2026
Ceramics, 22 x 75 x 21cm
\$850.00



This group of three vessels is inspired by the colours and textures of the rocks and pools around Gudda Gumoo (Rainbow Falls) on the Illawarra escarpment, an area walked by the Wodi Wodi people. Made from recycled stoneware and other clays with deliberate layers and unglazed sections, these moon jar shapes have been paddled and reformed, like a trio of rocks that have been tumbled through the Falls. The glazing reflects the light in pools and through the forest canopy.



Robin Howard, *Two Wise Owls (Diptich)*, 2026
Ceramic, 21 x 33cm each



Robin Howard has lived a life immersed in art and creativity. Her work has spanned design, interiors, hospitality, painting and now ceramics. As her eyesight has diminished, she has found particular pleasure in the tactile qualities of clay. These terracotta owl sculptures were inspired by Peter Cooley's Owl High Tea Set (2003) in the National Gallery of Australia. It is a work Robin has long admired and always seeks out when visiting the Gallery. The whimsical owls, quietly waiting in their cabinet near the lift, never fail to bring a smile to her face. Through these sculptures, Robin celebrates joy, character and enduring inspiration that art can bring.



Nicole Ison, Sooty, 2026
Porcelain, 10 x 33 x 25cm
\$900.00



An afternoon spent on the rocky platform of a South Coast beach is always a fine time. I saw so many things that day, sea urchins, starfish, beautiful weed and shells. I even rescued a little fish stranded in an emptying puddle! A loan Sooty Oystercatcher was feeding upon crustations, exposed during the low tide. The surf was rolling, back and forth, over the bright green seaweed gripping the rocks. Going swimming, in a long, shallow rock pool was a delightful treat. I make this ceramic diorama to remember the beautiful place and time spent absorbed in its amazingness.



Cecilia Järdegar, *Held 1912 - 2026*, 2026
Inkjet print from a photographic glass plate
1914/2026, 34 x 92cm



In the early twentieth century, Swedish missionary and anthropologist K E Laman transported a set of glass plate negatives from Sweden to the villages of the Lower Congo, intending to use them for ethnographic surveys of local life. He never exposed them. A century later, artist Cecilia Järdegar found the plates in a still-sealed tin box, hidden away in a museum store in Stockholm, and developed them in her darkroom.

What emerged were not photographs precisely, but something stranger: images formed not by light and encounter but by the slow accumulation of time, atmospheric pressure, and distance. Unexposed yet not unmarked, the plates carry what might be called the indexical residue of a journey rather than a subject — the material trace of a colonial intent that was never enacted, and a gaze that never landed.



Emily Kerr, *Lineage 2*, 2025

Porcelain, gosu pigment, clear glaze, 9 x 21 x 46cm

\$600.00



Lineage 2 is a pair of porcelain bowls made and painted during my 2025 artist residency in Arita, Japan. During this residency I explored the relationship between design, ancestry, place, and responsibility for transferring cultural knowledge. *Lineage 2* honours the local Arita design process by using charcoal and gosu pigment to create a segmented circular design inside each bowl. The foundation of the pattern design is a labyrinth motif from my Cornish ancestry. Using this pattern is a way I can reestablish the cultural identity of my maternal Cornish ancestors, whose identity was collapsed and hidden under the label of 'British' when migrating to Australia. The swirling labyrinth patterns representing this maternal lineage are brought together with a contrasting pattern inspired by electronic circuit boards that I helped my father deconstruct as a child.



Rosalind Lemoh, *History*, 2025

Cast bronze, blown glass, rock, 150 x 200 x
20cm

\$7,200.00



How easy the past is, Flashback.
Photograph. Chronicle. Ledger. Scrapbook.
Scars. Calendar. Family tree. Husk or shed skin.
Eulogy.”

Jeffery Rennard Allen

‘History’ forms a part of the series *History, Labour Cosmos* exhibited as part of solo exhibition ‘Masked Memory’. The work explores race and cultural identity through a blending and contrast of West African and Australian symbols. Cast bronze railway spikes reference manual labour whilst intertwined with chilli, okra and ground nut (peanuts). Life casts from the artists face speak to the body as both object and subject and the rocks collected from the south coast.

Questions hover around diaspora and how culture and memory might change in the face of loss. A central question emerges, are we whole or do we exist as a gathering of fragments across history, labour and cosmos?



Tracy Luff, *What Remains Unfolds*, 2026

Cardboard, 82 x 43cm

\$2,800.00



Using reclaimed cardboard, I constructed a flexible surface that behaves like fabric. Thousands of small components are formed from cut cardboard, then perforated and threaded into a continuous form. Gently folded and partially rolled, it is suspended to fall and gather, suggesting a familiar, wearable presence.

What appears soft is held under tension. Formed through repetition and care, the work carries traces of endurance, of being shaped, compressed, and slowly released. As it unfolds, it reflects on what is carried, what is hidden, and what remains. It invites a quiet pause, holding space for resilience and the possibility of change.



Eggpicnic(Christopher Macaluso and Camila De Gregorio), *Juan Fernández Firecrown and Juan Fernández Cabbage Tree*, 2026

Sculpture derived from drawings, modelled and 3D-printed in plant-based filament, hand-painted, 20 x 15 x 25cm



One of the most endangered hummingbirds on Earth, the Juan Fernández Firecrowns are endemic to the tiny Robinson Crusoe Island, Chile. Their survival depends on nectar sources collapsing under drought and invasive plants. They bear the marks of colonisation, deforestation and species introduced by humans. A living archive of human impact, the firecrowns persist, their lives enduring in a landscape pushed to the brink.

This sculpture was part of our recent exhibition, Bloom, which explored the persistence of life under pressure. In a time shaped by colonisation, human conflict and the consequences of climate change inaction, the exhibition drew attention to animals that survive within fragile and changing environments. Bloom honoured the lives of animals, plants and fungi while holding space for hope, recognising the responsibility humans carry to protect the conditions that allow life to flourish.



Alison MacKay, *All That We Leave Behind*, 2025
Oil on stretched canvas, 92 x 122cm
\$4,500.00



My daily beach walk includes picking up any rubbish I find along the way - beer cans, glass fragments, fishing gear, plastic toys, bottle tops and miscellaneous broken things. All the stuff that we leave behind that gets washed into our oceans. It's made me more aware of the everyday pollution caused by humans.

I bring my 'finds' back to the studio and use them to make still life paintings as a reminder of our human impact on the natural world. I hope that these paintings are both alluring and unsettling; that they will encourage the viewer to think about the legacy of pollution that we are leaving behind.



Anjani Mane, *Heaven on Earth*, 2026

Stone pigments, gouache, watercolour, gold leaf, silver leaf on handmade washi paper, 32 x 46cm

\$300.00



In Indian mythology the Sage Trishanku is exiled from India and in anger declares he will create his own paradise on earth with an entirely unique ecology. That land is Australia. Pleased with the beauty of his creation, Indra the King of the Gods, elevates Trishanku to the position of the stars where he now watches over Australia as the Southern Cross.

In *Heaven on Earth*, the mango tree - symbolic of the exotic Indian paradise morphs into a gum tree - emblematic of Australia. By exploring these different ideas of paradise, I also aim to examine their shared colonial history. In India this came in the form of a multinational corporation which placed a stranglehold on the economy, coopting and corrupting traditional crafts for their own profit. In Australia this manifested as the unlawful declaration of terra nullius and subsequent violence of colonisation.



Deidre Martin and Rebecca Mayo, Deidre Martin:
Walbanga woman of the Yuin Nation, *Acacia
Longfolia*, 2026

Artists' book, acacia longifolia dye, hemp, linen,
cotton thread, screenprint, 60.5 x50cm
\$4,900.00



Deidre Martin and Rebecca Mayo have been collaborating since 2022, notably through their work activating Mayo's Plant Sensibilia Machine. Dyed with *Acacia longifolia*, the fabric produced during their performances on Country beside the Shoalhaven River, is reworked here to create a large-scale cloth book. Martin's poem tracks relations between *Acacia longifolia* and the seasons. The plant is part of the interconnected life cycles of her Country. Viewers are invited to turn the pages and read her words. In doing so, they are touching the matter of *Acacia longifolia*, whose subtle colour brings Martin's words to light. The scale of the book invites a physical as well as visual experience of this work.



Karri McPherson, *Bread and Circuses*, 2026
Acrylic on Canvas & Low Adhesive Vinyl, 80 x
90cm
\$1,450.00



This work explores the seductive power of spectacle and the way beauty, colour and visual pleasure can function as a form of distraction. The geometric planes are deliberately beautiful: luminous, harmonious and designed to hold the eye. But the composition refuses to stay within its frame. Vinyl elements extend beyond the canvas and onto the gallery wall, breaking the boundaries that typically contain a painting. Distraction, after all, has never respected a frame. The title references Juvenal's observation that populations can be pacified through entertainment, a concept as relevant in the age of infinite scroll as it was in ancient Rome. The work asks whether the viewer's own pleasure in looking, the satisfaction of colour, balance and form, might itself be a kind of complicity. The beauty is real. What it displaces is the question.



Ray Monde, *The Last of the Potatoes*, 2026
Ghostworked collage on canvas, 105 x 156cm
\$3,500.00



My works are emotional landscapes, evoking a feeling of a place, rather than a direct representation of what I see.

Ghostworking is a technique I used with my collages where I overpaint magazine pages with thin glazes of acrylic paint so text and images ghost through the paint. It's a technique that gives depth and added texture to my final artwork.

The tiny figures in the landscape are, in part, a reference to staffage in Old Master paintings, figures embarking on their daily activities that imbue the landscapes with life and create little narratives.

All the figures are male because fellas behave differently when they're in the bush, out of the gaze of the wider world. I love the restrained power in the intimacy of men. They're prepared to open up and have difficult conversations and resolve things that's on their mind.



Jo Morris, *Wumberrung Family #6*, 2025 Oil
stick and collage, 70 x 150cm
\$1,750.00



Since 2022 my work has been based on the noble Yellow Tailed Black Cockatoo, or Wumberrung as it is known in the language of the Gundungurra people. I became entranced by the idea that the melancholy call of this bird as we hear it, is exactly as it would have been heard by the original people of this country. I pay my respect to them by learning everything I can about the birds and creating gestural images of them in flight. This body of work has so far included drypoint etchings, Chine Collé prints, large scale oil stick drawings and collage. I have exhibited and sold many of these works and taken commissions along the same lines.



Charlie Nelson, Wiradjuri and Walgalu people,
Yaba mulaa wir-ra, 2026
Acrylic on canvas, 91.5 x 122cm



This artwork represents my totem, Yaba (the diamond python) and its place within the landscape. The diamond is a symbol across Wiradjuri Country that represents the sky and the stars and is reflected in Wiradjuri art and designs. These symbols connect us to our totems and to Country.

The designs reflected within my totem and within Country present how interconnected the landscape is, and how our totems and designs connect us to Country.



Raquel Ormella, *Flags for Borderless Nations*,
2026

Embroidery cotton on cashel fabric, 7 x 45cm
\$4,500.00



Flags for Borderless Nations are flags for micro-nations of one or two people. These nations have no borders, and are sovereign states we carry within ourselves and share with others through ideas and actions. Governance is built over time and subject to whim. Rather than the standard bright contrasting colours of conventional flags, these are more idiosyncratic palettes that might signal some kind of personality - perhaps an entity in itself. These works I carry with me and make during my commutes and while watching the television, in the small down times of the day.



Kathryn Orton, *Neighbourhood*, 2025
Acrylic on board, 12.7 x 22.8cm
\$300.00



One of a series of small paintings of my neighbourhood in suburban Wollongong. Generally my work is about places and things familiar to me. I have lived in the Illawarra since 1978 and much of my work reflects my observations, understanding and interpretation of the parts of this place that catch my attention. I am interested in contrast and ambiguity, memory and imagination and the process of change. In my work I just try to show others how I see things.



Bonnie Porter Greene, *Tussocks & Judy*, 120km
Per Hour, 2025

Oil and oil stick on board, 77.5 x 57.5cm
\$2,600.00

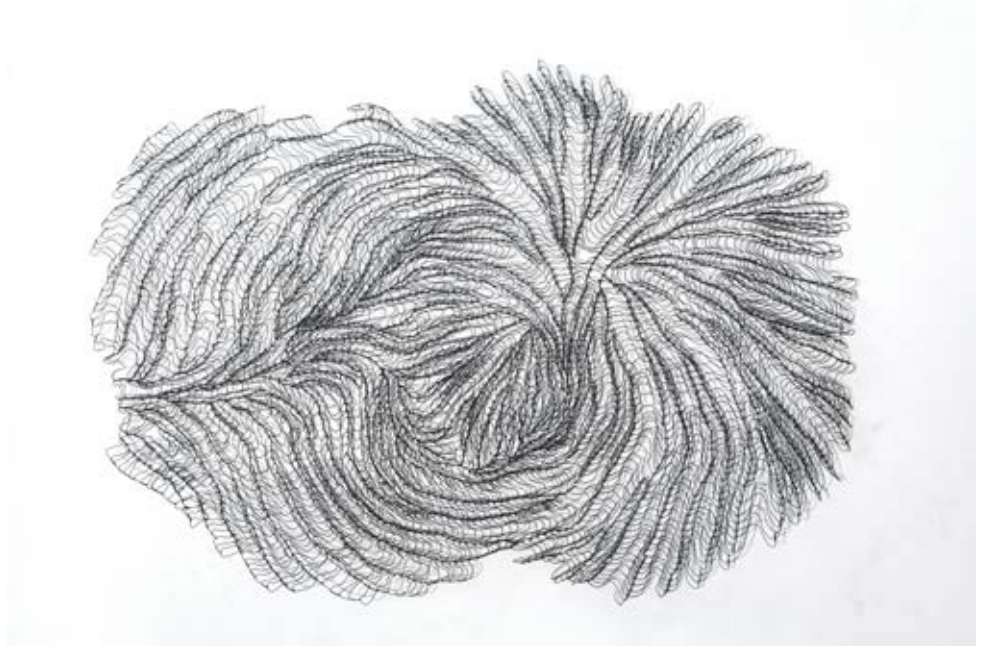


In October 2025, I travelled to Kosciuszko National Park for a painting residency with eight Australian landscape painters. Winds whipped across the plains at 120km per hour. Artist Judy Lane emerged from the grass tussocks, her hair swept across her face as if she was the grass itself.

My paintings are intimate recordings—symbols wedged in memory by energy and joy. What keeps me returning to the landscape is a willingness to seek out the new and uncomfortable, and to find freedom in those adventures. Nature is where I deepen my understanding of our relationship with the environment. I'm creating painted ecosystems.



Hannah Quinlivan, *Stillness is Full of Movement*,
2025, Anodised aluminium wire and shadow, 127
x 185 x 15cm
\$10,000.00



Beneath the slow drift of things, there is a pressure. Quiet, steady, and unseen.

This work holds the moment when time fractures. Everything pauses, while everything accelerates. Inner rhythms lose their alignment with the world beyond the skin. Wire and shadow trace this dissonance, echoing water rushing across altered ground. From this break, a new rhythm begins to form.

This is an invitation to linger in that in-between space, where stillness is full of movement, and light skims the surface of shadow.



Emma Rani Hodges, *Journal entry stepping into year of the horse/ cut the past open so history can spill out*, 2026

Mixed media, 145 x 128cm

\$3,000.00



'Journal entry stepping into year of the horse/ cut the past open so history can spill out' is a diary, is a map, is an invitation to imagine a second future. This work recalls Hodges's experiences navigating violence, contemplating migration, and daydreaming of a safer home since childhood.

It's assembled with fabric offcuts from Hodges's grandma in Thailand, lucky paper from Lunar New Year, an application to The ACT Magistrates Court for a Family Violence Order, Hodges's hair that was cut off by the respondent, hair from a culled Kosizusko brumby who lived not understanding their ancestors were released on this land carelessly, a drawing of home from a childhood friend, invasive rose hips that grew in Namadgi but were planted on this continent to remind somebody who settled here of their home, fabric dyed with plants from the house Hodges lived in with their ex fiance on Ngannawal and Ngambri land.



Annika Romeyn, *Antarctic light (towards Charlotte Bay, 2026*

Watercolour and gouache on paper, 121 x 91cm



In summer 2025/2026 I had the immense privilege of travelling to the Antarctic Peninsula on a self-initiated research trip. I drew and painted every day, including while the ship pitched up and down, and snowflakes left their mark in washes of watercolour. 'Antarctic light (towards Charlotte Bay)' marks the return to my studio and the beginning of a body of work delving into this significant experience. I've attempted to convey the startling blue glow of compressed ice and the unique textures that signal the continuous erosion of each iceberg through interaction with ocean and atmosphere. I exaggerated the perspective of my painting to bring viewers closer to the undercut form of the iceberg, defined by bright sunlight and strong shadows. I hope this painting can serve as a reminder of the beauty and vulnerability of an environment critically important to the ocean currents and climate systems that connect us all.



Penny Sadubin, *Scribbly Gums, Beecroft Peninsula, Jervis Bay, 2026*

Oil on canvas, 90 x 90 x 4cm

\$1,800.00



Groups of trees often catch my eye when I am walking in natural landscapes. I consider the relationships between the trees, their interconnectedness and secret arboreal communication, unperceived by us. What we can perceive if we pay attention is the way the crowns of trees don't touch, how a branch twists away from neighbours, how communities of trees grow together.

These scribbly gums appeared animated to me, and I sought to reflect their sinuous movements, the beauty of the pale colours of their trunks glowing against deep undergrowth.



Lisa Stevenson, *Two weeks in*, 2026
Ceramic slip, paper string and glaze , 20 x 20 x
20cm



Weaving has become a record of time and experience, learning and unlearning, of connection and rupture and renewal. These woven architectural forms have been captured in ceramic, and by submitting them to the heat of the kiln, their final shapes emerge, being rendered fragile and delicate. “Two weeks in” is the second work in a new series developed whilst in residency at the Canberra Potters during 2026.



Teo Treloar, *The Tether*, 2026
Archival pigment print from expired analogue
film, 103 x 103 x 5cm
\$6,500



The *Tether* is part of an ongoing photographic body of work made through expired analogue materials in the Australian alpine landscape. Drawing on the idea of relational gravity, the work attends to the pull between people, places, histories and materials. The title suggests attachment, tension and distance: the forces that bind one thing to another. Fogging, softened focus, colour shift and material degradation are retained as part of the image, allowing the photographic surface to hold both exposure and process. The work presents landscape not as a fixed or neutral view, but as a relational field shaped by distance, attachment and loss, and tethered to histories of naming, framing, colonisation and dispossession.



Yvette Tziallas, *I will grow where you plant me*,
2026

Pen, ink and liquid acrylic on birch plywood, 120
x 80 x 5cm

\$ 4,600



'I will grow where you plant me' traces a body learning to negotiate and navigate its conditions. The work sits in a space where the body, memory and environment start to blur into one another. The forms intertwine and loop in cycles, tangling between abstract organisms and systems in a state of flux. There's a sense of being shaped by something external, as if the body becomes a landscape trying to adapt to conditions it didn't quite choose. In this way, this piece is a reflection of my own personal journey navigating health issues i didn't choose to have thrust upon me since birth. There is a constant adaptation required to navigate such things, and through this comes personal growth, resilience and an ever-evolving relearning of what you and your body are capable of going through under pressure.



Pia Van Gelder, *Turbid Psithurismus (Single Channel)*, 2026

Single channel video with stereo sound



‘Psithurism’ means soft whisper, phonetically imitating the sound of wind. The wind does not always whisper. It produces a spectrum of sounds and varied behaviours, from the movement of air and gases from atmospheric pressures changing. These variabilities are produced by local thunderstorms, to global winds caused by solar energy absorption in the Earth’s climate zones.

The windy hilltops of the Southern Tablelands are perfect for wind turbines, whose motion evidences our changing weather. These revolving towers represent new infrastructure that offers an alternative energy resource to our diminishing supplies of fossil fuels.

This multichannel audio video installation work documents a collaboration with this infrastructure, its environment, and the wind, at times turbid. With custom-built electronic instruments designed to interface with wind and the turbines, its forces are channelled as sound maker, bringing the wind’s animating force to the foreground, highlighting the multiplicity of energies that animate these summits.



John R Walker, *Plumwood II*, 2026
Archival oil on polyester, 198 x 151cm
\$50,000



Plumwoods (*Eucryphia moorei*)

Plumwoods are cool-temperate, cloud forest trees. These days they are restricted to a few protected places. Once they were part of large areas of cool-temperate rainforests that covered much of south-east Australia. As this country drifted northwards and the climate became drier and warmer, these cool rainforests retreated, only to be found in a few isolated pockets along the coolest, moist ridges of the eastern divide. The painting is a memory of the experience of walking in these ancient groves.



Zoe Young, *Some cricket, an omelette and a glass of wine*, 2025

Acrylic and oil on board, 30 x 20cm



This is a small study from my 2026 debut exhibition with Philip Bacon Galleries, titled *Field Notes*. At the time, I wanted to return to the basics of painting and spend time working directly from life, whether landscape, portraiture or still life.

I painted this while reading *Painting at the Kitchen Table*, a book about the life of Elizabeth David. Around the same time, my son was constantly playing cricket around the house, and cricket balls kept ending up in fruit bowls and bookshelves through windows. The painting grew out of that everyday collision between domestic life, motherhood and painting in regional New South Wales.

Elizabeth David wrote that “Cooking is not an exact science,” and I feel the same way about painting. You can try to arrange things, hold a composition together and make sense of the day, but life always enters the picture somehow.

For me, painting from life now feels almost like a quiet protest. In a world saturated with screens, speed and mechanical image-making, there is something important about sitting quietly in a room and really looking at something slowly, but the video still calls and I can't help but create moving images about my paintings.

