



Goulburn



Art Award 2022



# Works

Valentine Albert, *Blue Rhapsody*, 2021

Acrylic paint on steel and paper clay, 40 x 44 x 30cm

\$2900.00



*Blue Rhapsody* explores the counter play between mass and space. Like a wave approaching from distant waters, this fluid structure exudes presence, solidity, weight, and energy. As it draws near, its fragile and vulnerable qualities come to light. The meeting of inner space (yin) and outer space (yang) are somewhat alluring; an outlet for self-discovery perhaps.



Emma Beer, *The luxury of not having it written in stone*, 2021

Acrylic on canvas, 183 x 133cm

\$7,750.00



When making these paintings or more specifically when I think about making these paintings, I think about two things; raw material and pure sensibility. Energised and resonant, shimmering with vitality, these works are alive to all of light's permutations, responsive to its delicate shifts in tone and hue, shade and shadow. Characterised by this mutability the layered fields create radiant interactions of space and depth: paint is stretched, pulled and manipulated, pigments are thinned, veiled and extended, before being re-configured as strident skeins that block and structure. The most conspicuous things about my painting is the assertive tension between surface and space, the energised and ethereal colour relations and the engaging duality and inversion of both substance and method. I work relentlessly in opposition, to activate sensations (physical, mental and emotional) that explore every infinite possibility. From happiness, sheer joy and excitement, to pain, sorrow and despair.



Jenny Bell, *Study for banners of life*, 2011

Vinyl paint, archival glue, 400gsm magnini paper, 50  
x 70cm

NFS



A recent commission pushed me to wonder how I could make visual the urgency and rewards of sequestering carbon in our soils. Myriad organisms, plants and minerals form relationships that together build soil carbon, much of it happening at microscopic scale in the darkness of our soil fuelled by solar energy and water. Watching bees one day though, reminded me that much of this vital work also depends on what is done in plain sight all around us - in the endless cycle of life and intricate work insects carry out every day. So I thought I would celebrate the bees as a symbolic presence, evoking the web of life. And just as flowers do - I used in this study, the tools of colour and form in an attempt to seduce!



Julie Bradley, *Finding my way*, 2021

Gouache and collage, 77 x 28.5cm

\$2,000.00



In this work I am travelling abstractly, emotionally, metaphysically along a way of understanding. Resolving a way forward compositionally – travelling through the composition and the artwork visually. Showing a way through, revealing a direct path, finding the solution to a puzzle, slowly a way becomes apparent. Lines are repeated to provide rhythm and repetition of line and cross hatching, sooth and find their own way in the work – comfort and discovery. This work technically is process driven. Placing paper pieces, shapes, arcs and lines and forms create a platform to then work or walk through – physically finding a way through the composition. Distance is travelled and time is passed.



Betty Bray, *New horizons*, 2022

Oil on canvas, 55 x 76cm

NFS



*New horizons* forms part of a new series of work which intuitively explores the rhythm and structure of the Southern Highlands in a more fluid manner. The dramatic changes in the landscape during four distinct seasons is something I have been exploring for many decades. Snow completely alters the feeling of familiar structures and leads one on a journey of exploration and the discovery of an unexpected terrain.



Mez Breeze, *Post Glee[son] - Outside [R]*, 2022

Digital painting, 42 x 42cm

\$4,000.00



*Post Glee[son] - Outside [R]* is a digital painting created with the use of a Generative Adversarial Network (or GAN, a type of Artificial Intelligence). This title of this work highlights both the way the work itself is an outsider in terms of established artistic traditions, and also how the subject matter is comprised of a strange external tableau with hints of Romanticism and perhaps a tad James Gleesonesque - but one not physically painted with brush or paints. The painting is what I term a “brain breaker” in that in painting it, it requires a massive rethink (from both myself and those viewing it) concerning creative output. Using Artificial Intelligence to create such a work requires a letting go of established patterns, including a reliance on traditional tool use and artistic conventions: working with such tools demands embracing new techniques, forms, and work-arounds. I don’t use the term “brain breaker” lightly – as an artist who has utilised a huge variety of tools and skillsets over the past three decades, harnessing AI as a tool to construct art is truly mind altering.





Thomas Buckland, *Magpie Swoop Simulator*, 2021

Digital video, 00:49

NFS



During the Canberra winter of 2021, it was decided that there needed to be a way to prepare and train for the upcoming spring magpie swooping season. The indoor magpie simulation experience bike was devised, created and tested. This cutting edge piece of technology allows the user to experience and train for magpie season from the comfort of their own home.



Kate Butler, *The unsettled hold the future*, 2021

Recycled slate roof tiles, gold, 88 x 120 x 10cm

NFS



This artwork has been created in response to nineteen major ecosystems collapsing across the country. The constructed bio-morphic forms embody seed pods and bird beaks of endangered trees and birds in the Southern Tablelands region. Encroaching shadows of absence emanating from the layers of slate tesserae are suggestive of the increasing numbers of animals, plants and insects that are becoming extinct due to the climate crisis. The idea of movement, undulations and repetition is heightened by the day's shifting light. The prevailing winds of uncertainty are reflected in this shifting surface. The gold lines are a homage to everyone, particularly First Nations people, climate scientists, environmental advocates, activists, farmers and students, who at great personal cost are striving to prevent the hellscapes of environmental collapse. We have the knowledge and technologies to do this. At times it feels hard to hold onto hope and not get overwhelmed by the uncertainty. We need to step into our courage and do what we can. The choice is ours.



Josh Cassa, *R.I.P Kobe*, 2022

Graphite pencil, 29 x 41.5cm

NFS



This artwork was made to commemorate the basketball legend Kobe Bryant. Kobe Bryant is an inspiration to millions of young boys and girls around the world, including myself. He shows that with hard work and dedication, you can achieve anything. This artwork communicates to all the viewers that with all hardship in life will be eventually followed with ease and that all your hard work pays off. This is communicated as this artwork shows one of Kobe's biggest achievements, winning a NBA championship ring with the LA Lakers. Kobe's death shocked the whole world but one of his main values is hope and this is what this artwork represents.



Kirstie Chalker, *New life*, 2022

Plywood and glue, 45 x 82cm

NFS



The natural world is my salvation and it rejuvenates my soul. The built environment depletes me. My eye is subconsciously drawn to fractal patterns within the natural world. Drawing them and representing them through sculpture is a meditative practice. This sculptural piece is inspired by the cones from the *Cedrus deodara* tree. I have a hammock hanging from a 130-year-old *C. deodara* tree and I lay in it mesmerized by the fractal patterns of its branches and needle-like leaves. I feel held and inspired by nature in this tree. Even the pine needles on the ground form intriguing patterns. If I was lucky enough to win the solo exhibition, I would continue my exploration of cones and other seed pod forms. As a Horticulturist and an Artist, seeds fascinate me. Conceptually and literally, seeds represent the potential of growth, both for plants and the mind. The seed of hope is a title of the exhibition I am contemplating.



Lucy Chetcuti, *In your space*, 2021

Graphite, plaster, clay and oil on canvas, 140 x 120cm

\$1,600.00



My practice explores the ways that abstraction can be used to queer normative understandings of nature. I use grids and gestures in an interplay of geometric and organic abstraction which signals control of the artist's hand. *In your Space* (2021) features a four-sectioned grid in the centre of the work, which creates a horizon line in a distant space. The cross-axis acts as a resting point for the eye, as it is led around the textured sections painted in pink, red, yellow, blue and ochre. The dry brush strokes on the unprimed canvas appear bruise-like and create a sense of atmosphere and liminality. My studio work currently explores the potential for the grid to act as a metaphor for binaries, a key point of critique of the hetero-patriarchal industrial complex in queer discourse. Although this work is non-representational, it is about the beauty of experiencing nature as a queer space that can be passed through. I use abstraction to reframe the idea of nature as intimate, relational and queer. I do this by emphasising the material state of my works as fragile, precarious, and temporal.



# Sally Clarke, *The Gardener of Otherworlds*, 2022

Acrylic on vinyl, 50 x 75cm

\$880.00



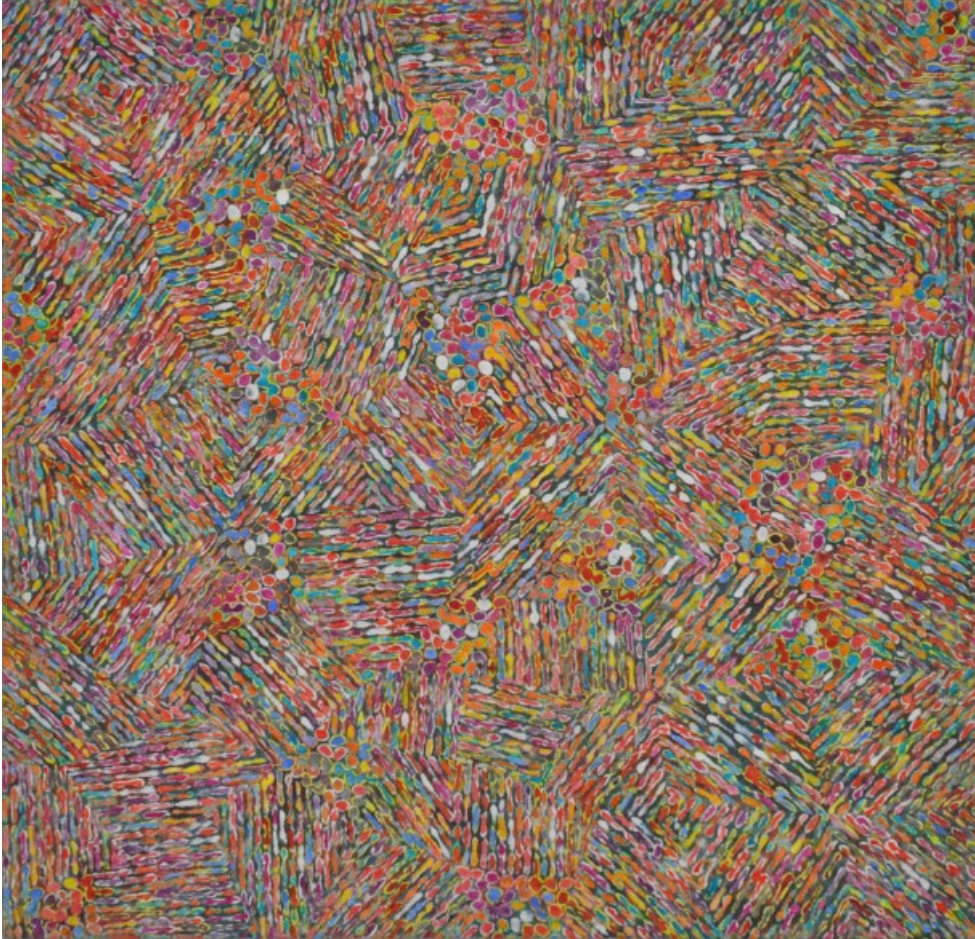
*The Gardener of Otherworlds* reflects my interest in Surrealism and its ability to shape imaginary worlds from actual observations and experiences. My move to Mittagong three years ago, and Covid lockdown one year later, drew me into the garden, in what became a wholly immersive practice of discovery and care, from large trees to the minutiae of insect and fungal worlds. With this work came an awareness of my body in space, as a force that interacted and impacted on the life around me, but also as something weighty, ageing and ephemeral, both part and set apart from its environment.



Liz Coats, *Maze*, 2021

Acrylic on linen 69 x 72.5cm

\$6,000.00



My intention in making has been to share an understanding of colours that are alive to the senses. As I work with the substance of liquid paint on receptive grounds, the shape and spacing of each colour mark will directly influence the formation of the whole field. Each painting becomes a kind of aggregate where colour shapes multiply and shift as I engage with them. I'm interested in ways that local atmosphere influences colour choices and the relational impact this can have in painting construction. This is not a desire to represent nature per se rather, it is an acknowledgment that our sensing body is part of organic nature.



Lily Cummins, *Among the stars*, 2022

Acrylic, coloured pencil and texta on timber board,  
35 x 28cm

\$980.00



This work explores nostalgia as a tool for moving forward. The word nostalgia comes from a Greek compound consisting of *nóstos* meaning 'homecoming' and *álgos* meaning 'pain' or 'ache'. How do we engage memories, even if they are painful, to act as a tool to guide us forward? Familiar objects such as a table and hanging lights decorate the scene and act as a catalyst for memory, at once allowing for day dreaming of a time long forgotten and also serving as a reminder of the home we all once inhabited. Incomplete silhouettes recall the people in my life, some are absent and yet they are ever present in my mind. Small lines mark the passage of time, fading in and out of view as time is slippery, like memory and I cannot hold it, wind it back or make it stop. This is an intimate drawing that speaks to universal themes of love, loss and the silence in between.





Helen Eatough, *Stretched earth platter*, 2022

Pottery, 35 x 22 x 2.5cm

\$200.00



My piece for the Goulburn Art Award was quite unexpected and accidental, it was not the piece I had originally chosen for my entry. But when discovering this piece, in my latest firing, I became compelled to change the original artwork to this one. This work is experimental and innovative and embraces different techniques while still utilizing the traditional methods used in making pottery. Stretched Earth Platter gives a sense of solitude in a hot sandy desert, an arid dry landscape, or a blinding sandstorm. My work focuses on thrown fluid forms and functionality. I have thrown this piece on the pottery wheel, then stretched it to create a very organic beautiful form. I used a variety of layered glazes to create the depth of color in the platter. My aim is to continue to explore and experiment with new and old techniques so I can create unique forms that can stand alone.



Michele England, *Golden wattle song in an exotic garden*, 2021

Oil, 61 x 47cm

\$1,500.00



This oil painting shows a beautiful tree peony flower, much admired for its big butter soft petals and luminous colour. It is surrounded by other Spring flowers, some known for their intoxicating smell and are all grown around my home, in an exotic garden. This bouquet also depicts the Regents Honeyeater (*Anthochaera Phrygia*) that was once widespread from Rockhampton to Melbourne and over to Adelaide. Its forest garden has shrunk by 90 percent due to land clearing as the much-loved nectar of eucalypt blossoms and mistletoe, on which the Regents Honeyeater relies, made way for plough and bulldozer. So, it's no wonder that this small songbird would also diminish in number. With so few left in the wild the ability for the young to mimic and learn their special song is also imperilled. Studies show that this critically endangered songbird is losing its voice as other bird sounds infiltrate a once robust call in the bush. We must do all we can...grow natives trees and plant, raise chicks and release...only then will the Regents Honeyeater have a home in which to roam and make its song with its own kind.



Robyn Evans, *Bare (study)*, 2021

Charcoal and watercolour on paper, 19.5 x 45cm

\$660.00



Robyn Evans is a local artist and educator. Originally trained in painting and printmaking, Robyn practices monochromatic drawing as a vehicle for exploring gesture and composition. Her work is held in private collections in Australia and the US.



Elizabeth Ficken, *Slabs*, 2022

Grinded steel, crushed sandstone and resin, 35 x 22  
x 5cm

\$1,000.00



I am a visual artist with a background in sculpture. I am intrigued with material and through the process of exploration, defining that material heightens my awareness. Growing up in Canberra my fascination with the environment and architectural structures excites my curiosity. By observing how living systems and buildings co-exist, manifests an awareness to connect more greatly with nature. A city ever-growing, changes in the landscape become more evident. Broken slabs of rock make way for slabs of steel. The rich yellow-reds of sandstone that deepens within the resin, resonates a lasting quality, preserving what lies beneath our feet. The glistening, sleek, strength of steel enticing the earth with its grandeur, becomes a relic of its time. The subtle cloudy lightness grows ever so slightly more within the steel slabs, slipping through the rock, making way for a new environment.



Lynne Flemons, *Bedside drawers at 74 Hume Street*,  
2021

Acrylic on canvas, 49 x 49cm

\$1,200.00



During 2021 when I spent my time close to home, I began walking the streets around where I live. The prefabricated houses that dot my suburb in Canberra remind me very much of the house I grew up in, in Goulburn. *Bedside Drawers at 74 Hume Street* is named after this house where I grew up with 3 brothers on what was then the Hume Highway. We had a pet magpie and went yabbing in the dam up the road. We lived on the edge of the city then.



Sara Freeman, *Breathing in war breathing out love*,  
2022

Egg tempura and was on board, 120 x 180cm

\$3,900.00



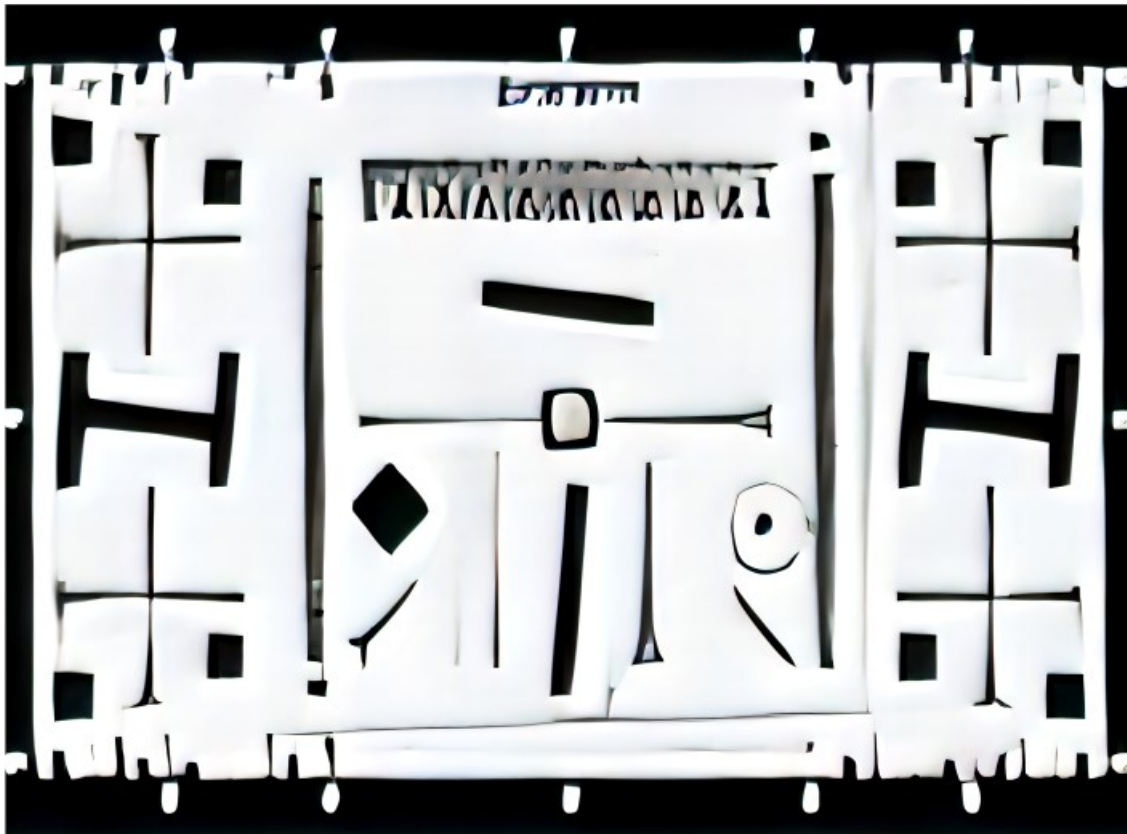
The title refers to a Tibetan Buddhist practice for developing compassion in the face of overwhelming suffering. The structure of the painting is built out of many layers of wax and pigments, inscribed with meditatively carved thin lines that flow across the canvas, creating a surface that is luminous and holds a depth that cannot be captured by camera. The net is a reoccurring theme in my paintings symbolising the ultimate interconnectedness of all things. In the face of such incomprehensible actions as the invasion of Ukraine, it is easier to switch off than try to stay open to the plight of people we see each night on the news. This painting is a reminder of one of the most important aspects of our humanity, our capacity to feel for each other.



Rory Gillen, *Uncalibrated space III*, 2021

Inkjet print on Hahnemuhle photo rag, 119 x 84cm

NFS



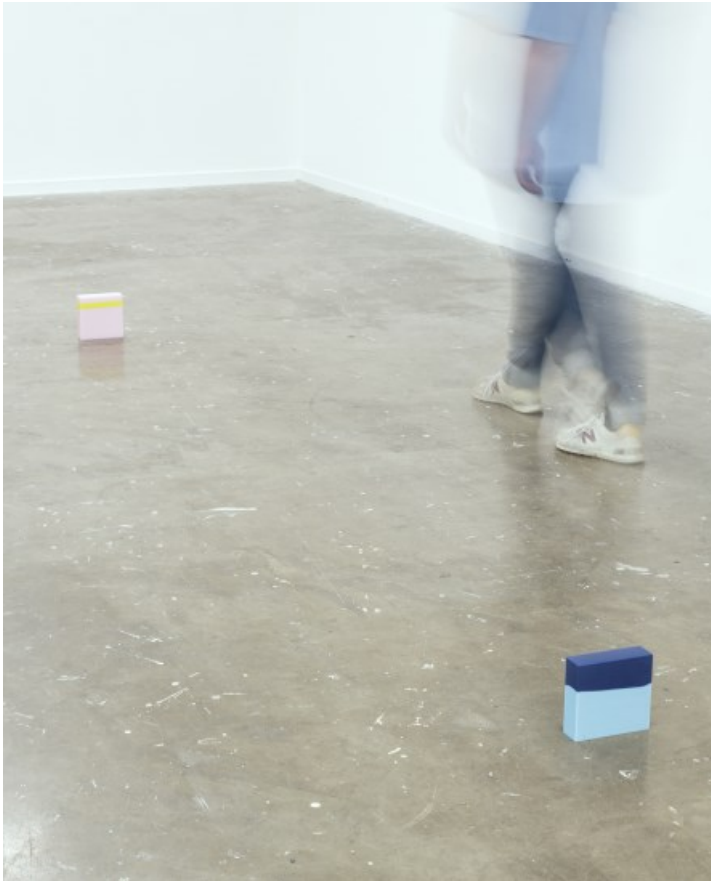
Used to prescribe eyeglasses, define distortion, and measure resolution of surveillance satellites, calibration targets have been key to our shared objective visual understanding of reality. *Uncalibrated Space III* explores an emergent 'deep learning' image up scaling technology that is increasingly utilised in the background of mobile image processing. These algorithms are trained on immense banks of data that are often collected without the user's knowledge. This print is from a larger series of experiments utilising this software to 'enhance' a range of different calibration targets. When applied to excess, the software morphs and distorts the objective tool of the calibration target into something wholly alien, yet somewhat recognisable. By placing the focus on this algorithmic alteration, this imagery poses the question - In the post-digital image, what is real, and how do we know? Rory Gillen is an audiovisual and new media artist and educator based in Canberra. Working across photography, audio, video, and hacked electronics, Gillen creates multisensory installations that critically engage with concepts of post-digital agency and transparency.



Louis Grant, *Something 'bout the way you move me*,  
2022

Kiln formed and cold worked glass, variable

\$4,000.00



Louis Grant is an emerging artist who explores the paradox of the queer self in his art practice; searching for an authentic queer voice between the exaggerated 'performance of self' and the suppression of 'true self'. Grant's work presents a deconstruction of process, not personality. He focuses on methods of unbecoming, unmaking and undoing through the 'queer art of failure' to strip back the performance of self to find an authentic, raw and nuanced voice. Through this deconstruction of process, Grant begins to create a material voice that, much like his queer self, is outside of the norm.





Saskia Haalebos, *Instrumenstrual (songs of loss)*,  
2022

Digital video, 49 sec continuous loop

NFS



I am the Pianola. Outdated equipment unable to reproduce a melody or life. With the content removed, only the notation remains. *Instrumenstrual* is a voiceless song of loss, time passing and chances spent. The intimate scale invites one viewer at a time, to keep our moment uncluttered and contained. Saskia Haalebos is an ACT-based multi-disciplinary artist who works with themes of time, memory, miscommunication and mortality.



Lizzie Hall, *Aral Sea 2001 (diptych no. 4)* 2022

Oil and oxide on linen, 116 x 190cm

\$2,800.00



The Aral Sea in Uzbekistan was once a vast inland sea that has substantially disappeared due to Soviet agricultural policies that diverted the water from the Amu Darya and Syr Darya rivers that drained into it. I visited the area in 2001 and saw the skeletons of ships and shells in the desert. The issue of water management is just as important in Australia today. This diptych is painted from several photographs I took of the dry basin that was once a busy port near Nukus in Karakalpakstan.



John Hart, *Mary II*, 2022

Oil, 120 x 90cm

\$4,500.00



I've been enjoying painting portraits through the lockdowns, and wanted to paint my great-grandmother, Mary. Nan lived in London her whole life, and while I visited her I had made a couple of dozen sketches that I had eventually planned to use for a portrait painting. Unfortunately these were lost at some point, and now she is sadly no longer with us. Luckily, my granddad (her son) was an excellent photographer and took a lot of photos of her, so that has been a really wonderful resource. She was very well loved, and it's been very rewarding bringing her back to life. I'm now onto my fourth portrait of Mary, and don't expect I'll stop any time soon.



# Toni Hassan, *Body and breath: Remembering Black Summer (with Kate Butler)*, 2021

Digital video, 2:42

\$3,200.00



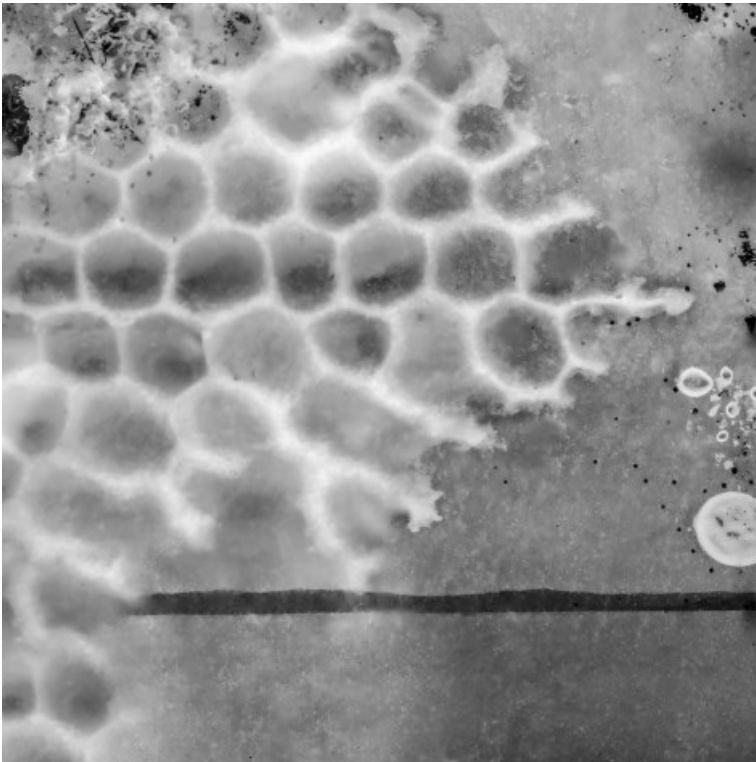
In the wake of Australia's Black Summer, I asked myself 'how can I make visual art that bears witness, and engages my own environmental grief in ways that could be cathartic?' I produced dialogical work combining conversation with video recorded on my smartphone. Bungendore artist Kate Butler was among a number of women in the capital region who I spoke to about the impacts of that summer on body and breath. Butler's story was set to footage of a bulging ocean at Shoalhaven Heads one cloudy late afternoon in mid-winter. The tree becomes a metaphor for Butler's body at the time of the fires, full of cortisol - tied up in knots. I sort to move the problem of climate change beyond the abstract to the embodied. This has both a social aesthetic— a concept that occupies the space in which the aesthetics and the political overlap — and a visual aesthetic, reflecting on and actualising my own experience of Black Summer.



Sammy Hawker, *Honeycomb #2* (6 x 6 photographic negative left in bee-hive for 16 days), 2022

Pigment ink printed on archival Hahnemühle Photo Rag 308gsm, 110 x 110cm

\$3,200.00



While working with traditional photographic techniques, I see my approach as one of 'making' rather than 'taking' an image. I am more concerned with what occurs before and after the point of photographic capture than the moment of shutter release. When processing film I am intrigued by its materiality and the possibilities this presents. In my practice I examine methodologies of co-creation, looking for the potential in facilitating interaction with the more-than human in the creation of the visual image. The unpredictable input of these more-than human agents disrupts my authorial control over the image and breaks open the permanency of the photograph. This particular work was created in collaboration with a hive of amicable Italian honeybees. The 6x6 photographic negative was taken over the summer of 2021/22 while Ngungara/Lake George filled with water. The negative was processed, rinsed thoroughly and then placed in a beehive located in Collector, NSW to the north-west of the lake. The resulting honeycomb pattern was built over the photograph negative over a 16 day period - the bees making their mark on the image.



# Nicci Haynes, *The cost*, 2021

video, 3:22

\$2,000.00



The Cost is an experiment, as much about process as anything else. It began with drawings on till rolls and progressed to experiments in thermal printing, first laser etching and then, when COVID restrictions prevented access to the laser, with a receipt printer. The country was in lockdown, we could only leave home for an hour a day, the shops were closed. *The cost* was made at home with a receipt printer and a bundle of used receipts using mobile phone footage of a person pushing an empty shopping trolley around the suburbs. Nothing happens. Nothing was happening. The Cost was made on Ngunnawal and Ngambri country.



Prue Hazelgrove, *Soft as nails*, 2022

Wet plate collodion tintype, 20 x 25cm

NFS



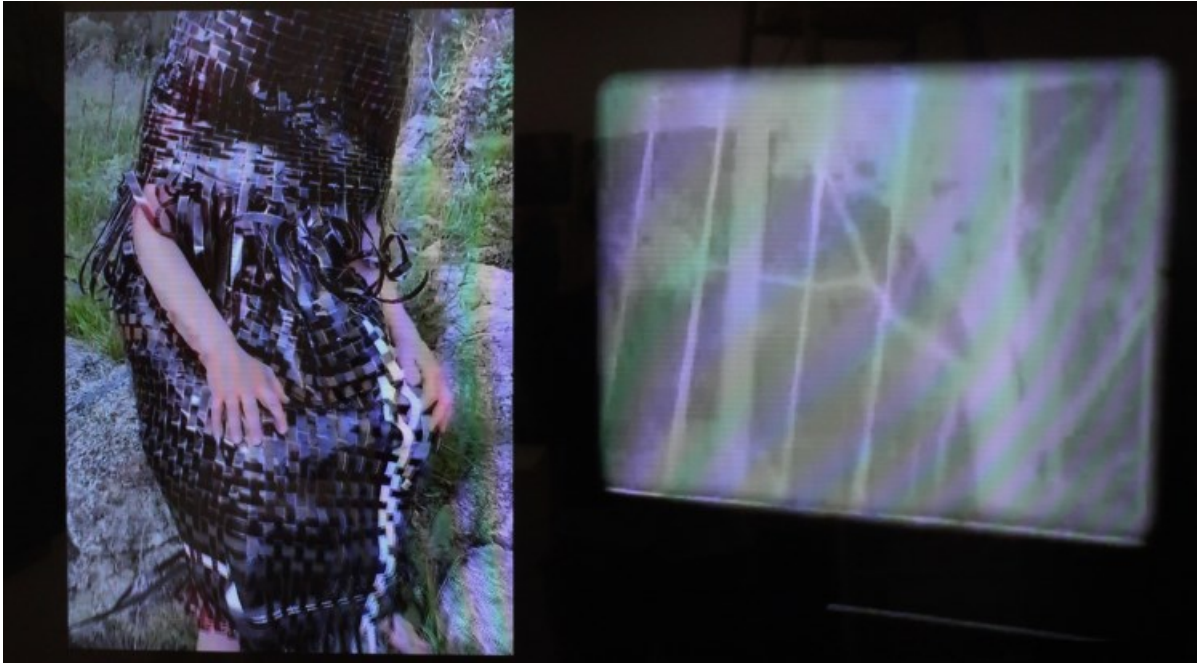
My dear friend Alice is covered head to toe in tattoos. She works in metal fabrication and is tough as nails. She is fierce, resilient and loyal. Beneath her grit you'll find a heart of gold. This tintype captures these characteristics as well as an air of honesty, rawness and vulnerability. The medium reflects her character, being fittingly metal and as physical as her ink laden skin. The 19th century wet plate collodion process was one of the first forms of photography accessible to a broader spectrum of society. Its sensitivity to blue and ultra-violet light reveals something more of the subject than can be seen with the human eye. This lends itself well to revealing individuals who go against the grain.



# Caroline Huf, *Light materials: Lets get lost*, 2021

Digital video, 10:30

\$3,000.00



The work is comprised of a costume woven from 16 mm black and white film (a headdress and a dress), and a video of a performance in the costume. The outfit will be hung next to a small video monitor. I took film of the bushland near my house, and then wove a costume out of it. I then took a video of a performer wearing the film-dress walking up Mount Majura and Red Hill in Canberra. This work is inspired by Peter Weirs film iconic Australian film 'Picnic at Hanging Rock'. I have conflicted feelings about the film; it is a beautiful film, however Hanging Rock, is the site of a horrendous massacre of indigenous people. Based on the novel by Joan Lindsay, it is a typical story of lost white children in the Australian bush that reveals the fear and prejudice of Colonial Australia. I endeavoured to show how myths of identity are woven and rewoven across generations and landscapes. I have included 2 video links (2 options) . 1. a diptych showing the performance wearing the dress on the left and the film of the landscape that was then woven into the costume on the right . 2. The 2nd link is for a single channel video of just the performance in the dress.





Freya Jobbins, *Humanscape Series #5 Diptych*,  
2022

Collage on board, 63 x 103cm

\$1,550.00



This latest series of collages are responsive self-portraits, dealing with the historical and cultural overloaded and weighted baggage that I carry with me, every single day. Not just current noise but years of noise, there is so much contemporary life noise out there that is added every single day to the 56 years already accumulated. Will the containment be released? Or do I continue to use the filing system in my head? I see why I choose to forget so many parts of my life overall, and my mind says they really do not have a place of importance in my history/memory. But the collective history establishes who I am. The portrait on the left covers the last 30 adult years where the second portrait is the younger muffled version of a girl child of immigrants wrapped up in assimilation.



Kerry Johns, *Land enduring, Namadgi*, 2021

Acrylic on canvas, 100 x 125cm

\$5,000.00



Long after the fires went through Namadgi National Park, the hills were still bare of any green growth. The land seemed to have been badly sunburned, as though sore to the touch. In the distance the blackened trunks and limbs of burnt trees looked like tiny threads, as if the landscape was a vast needlework of fine black stitches embroidered over grey cloth. I did some gouache drawings on paper from a vantage point near Brandywine Flat off the Boboyan Road, sketching my impression of the apparently lifeless hillside opposite. The bare ridge in front of me seemed like an immense sleeping giant, waiting, enduring and ultimately surviving. I worked on a large canvas in the studio using photographs and my strong subjective impression of the sights which had deeply impressed me in Namadgi. Forming the painting from my conception of the land as a vast entity, I restrained the colour register and emphasised the oneness of the whole, crossed only by a few precarious saplings. Fear for its fragility and the possibility of its loss was mixed with admiration for its capacity to endure.



Ian Jones, *Dante's walk*, 2021

Egg tempura on timber panel, 40 x 30cm

\$1,200.00



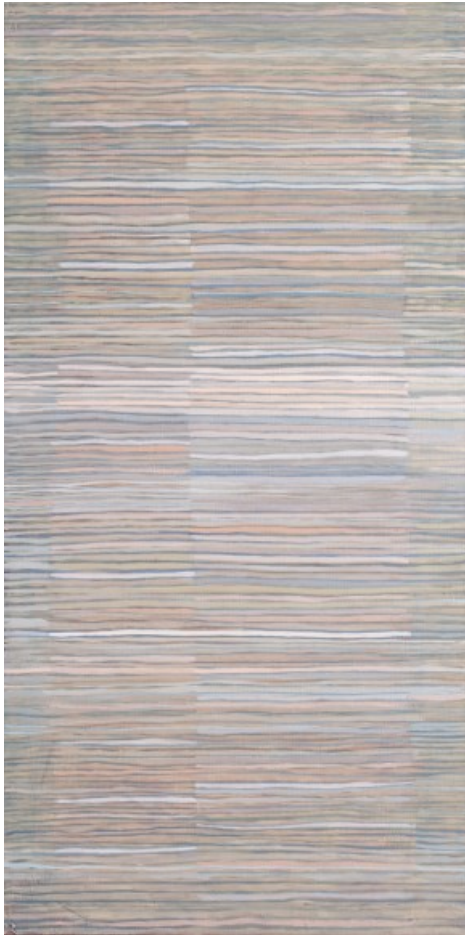
The painting is a map of structured feelings formed by tentative and repetitive threads and scrapings created during the 700th anniversary of Dante's death (2021). A personal reflection during the time of the pandemic on Dante's Divine Comedy and 14th Century Italian panel painting.



Robyn Kinsela, *Edge of silence*, 2022

Oil and acrylic on canvas, 122 x 61cm

\$2,100.00



Evoking a silence and a sense of contemplation, the layers of muted light and colour in *Edges of Silence* developed after my initial responses to seeing the dusty, time-stained objects and sorting tables at the Kinchega Wool Shed in the late 1990s. At the time, I wondered about those who had worked and lived there. Contemplating and expressing the human condition using a visual nonfigurative language interests me. Memories, lost, forgotten and newly remembered, are often hard to retrieve and to hold on to, as if fogged over from collecting years of dust. While both the simplicity and complexity of this state of being are hard to focus on, hard to pinpoint, hard to maintain, there is a reverence that is calming and accepting. This is what I am after in my painting. Evoking a silence and a sense of contemplation, the layers of muted light and colour in *Edges of Silence* developed after my initial responses to seeing the dusty, time-stained objects and sorting tables at the Kinchega Wool Shed in the late 1990s. At the time, I wondered about those



Waratah Lahy, *Blossoms and fencing*, 2021

Watercolour on paper, 12 x 15cm

\$880.00



Over the past two decades my practice has focussed on the potential of the miniature to create compelling works that record the small and overlooked moments that provide the framework for our daily lives. Through my painting I aim to capture the humour and pathos of these observations. I've lived in the same inner-city suburb throughout that time and have watched the relentless push for the new followed by the subsequent waning interest in what was once so popular. Houses get knocked down, apartments go up and the streetscape is continually changing. Amidst all these changes I notice the transient quirks and juxtapositions of colour and form. My painting records these quiet moments and offers a way of making new connections with the changing environment.



Birte Larsen, *Controlling the spread 1 - 3*, 2022

Thistle pappus on birch ply, 27.5 x 90.5cm

\$950.00



A majority of my material has had a prior life. In this triptych, flowering thistles picked for Christmas decorations, forgotten and later retrieved and closely investigated in its dried out state. The contrast between the hard exterior, its noxiousness, yet super soft and beautiful interior fascinated me. The ability of this plant - in the Asteraceae family - to protect and spread itself is incredible. Each pappus has been carefully selected and picked off its seed before mounted into place. A meditative practice. A visually pleasing weed control, keeping at least 1050 thistles from spreading in our environment.



Heidi Lefebvre, *Hot dog hell dress*, 2022

Cotton, cord, thread, screen printed polyester, 180 x 160cm

\$450.00



Hot dog hell dress is a sculptural garment. Unwearable due to the absence of a hole for the wearers head. Thus hellish. Getting your head stuck in clothing as you try to put it on, is the conceptual manifestation of my recent experiences. Hot dog hell dress, is an expression of the struggle for good and evil in the world. It is comedic but I am also serious. Seriously hungry for more days, weeks, months and years to try and work out how exactly do you push your head through the yoke of complex human and vegetal experiences.



James Lieutenant, *We lack gravity #7*, 2021

Unique monotype of relief ink on BFK Rives paper,  
80 x 60cm

NFS



My artworks often focuses on chance-based, gritty and abject textures, linking this to trauma in my own personal history and that happening at a global scale in the world around me. Through my art practice, I am attempting to combine seemingly opposing pursuits of visualising trauma, vulnerability and beauty simultaneously. 'We Lack Gravity #7' is a unique monotype, created at Megalo Print Studio (Canberra) while undertaking their artist-in-residence program in 2021. Made with a perspex sheet, ink is applied to this surface by rolling, smudging, drawing into and/or wiping away. Once happy with the ink, it is then sent through the printing press to bind to the paper. This intuitive process is repeated many times, waiting for the ink to fully dry between layers.

I have a sense of the impact each layer will have, but due to the nature of the process, can never be completely sure how prints will emerge. In the making process, I favour instinct and chance

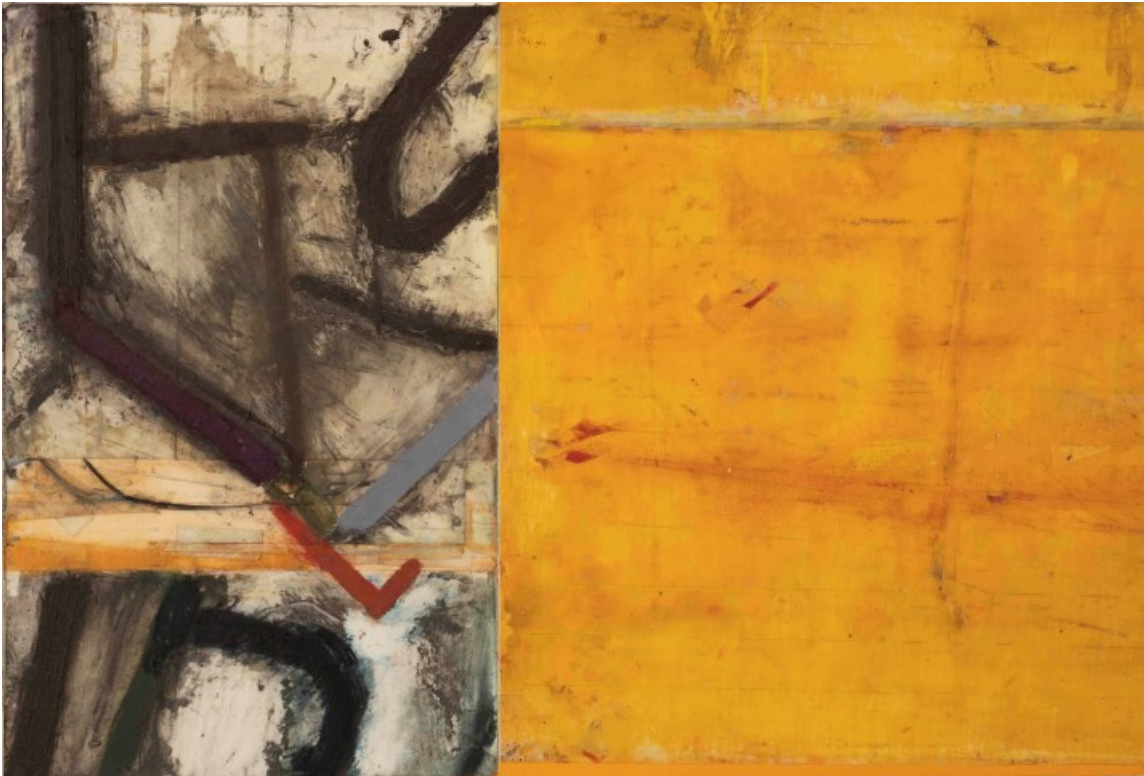




Fred Magro, *Savannah Lands near Tennant Creek NT*, 2021

Graphite, coloured pencil, pastel, oil paint, oil stick on laminated pvc and paper, 45 x 70cm

NFS



The current works rejuvenate abstract fragments that I have always kept in my work currently exploring on an intimate smaller scale, I have found in this exploration a storehouse of poetic spiritual inspiration in the challenges of continuing my practice in the traditional painting and drawing method of exploring art. Abstraction for me is the logical solution for exploring nature, evocative of space, light and sky. My path to approach this is to build multitude layering partially dissolving each layer leaving marks partially conscious, partially intentional, and repeating this almost to form a seascape sediment then to draw further on top.



Peter Maloney, *Red Pistol Tunnels*, 2021

Acrylic on polyester, 102 x 78cm

\$6,600.00



During the last two decades my paintings have flaunted their ambivalent relationship with histories of abstract painting. Images grow out of enlarged drawings, meticulously painted over layered backgrounds.



Eliza Maunsel, *Harmony no. 4*, 2022

Southern Mountain Ash, brass, 100 x 165 x 16cm

\$5,500.00



This piece is my development of a previous 2019 work, and part of an ongoing series. It is a dynamic wall-mounted art work as well as a surface to display treasured objects. Southern Mountain Ash timber was chosen to be worked in a variety of woodworking techniques, including bent lamination, joinery of curved surfaces, steam bending and ebonising. Using ebonised and untreated timber creates a contrast of light and dark tones within the work in a 3 dimensional space. As the viewer walks around the room, the sculpture changes from 2-dimensional to 3-dimensional. The shadows cast on the wall are just as important as the sculpture, and they may change according to the light source. The brass shelves introduce a hint of straight line into the intersecting and deconstructed curves, while the size and position of the shelves ask the owner to make a thoughtful and interactive decision about what special item (if any) should be displayed.



Lauren McCartney, *Peel*, 2022

Archival pigment print, 54 x 60cm

\$1,000.00



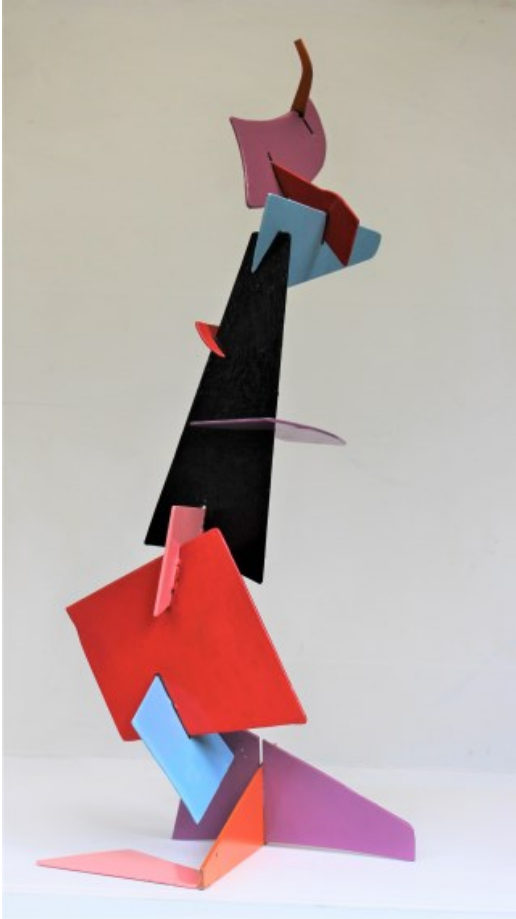
*Peel*, 2022 as part of the body of work *Dressed for Desire* explores the perceived guilt associated with the stillness of the female body in the domestic realm. Masses of dough, as representative of forbidden female flesh, are stuffed into a vase. Expanding slowly the sensual and grotesque material secretes and leaks, disrupting the fragile vessel. The work reflects on the absurdity that women should be anything but still during lockdown periods. Instead, we should be focusing our new 'free' time in isolation, not in quietness or contemplation, but working our bodies and modifying our food consumption, to not only survive but to blossom into 'improved' physical versions of ourselves as we do so. Drawing from representations of indulgence, excess, and the abject, the female body is framed as yet another absurd homeware in a parody of women's roles in heteronormative Australia.



Lucinda McDonald, *Into the groove*, 2022

Welded painted steel, 71 x 47 x 26cm

\$980.00



The Sculpture *Into the Groove* is a playful freestanding steel sculpture. Colourful Painted steel shapes slotted into each other revealing changing forms as one moves around the piece. Using recycled materials and looking at space, weight and balance with that suggestion of movement which belies the material used. My work is generally abstracted, experimental but with careful consideration on how individual pieces of steel work together. Sensitive to colour, texture and shape. Often reminiscent rambles of past childhood experiences of growing up in South Africa. The systematic, playful approach I take with colour, line and shape, and the composition and placement of objects, shapes and textures to find some harmony against a certain tension.



Kerry McInnis, *Geike Cliff*, 2021

Oil and oil stick on canvas, 61 x 77cm

\$4,500.00



There is a bit of “terraforming” that occurs when I paint (though I remain on this planet). I’ll shift two mountains closer together if the painting composition warrants: a stream will be diverted so it surrounds a large boulder. Sacrilegious?.....perhaps. But Nature doesn’t try to fit it all onto a small canvas, and, in truth, I am not trying to represent a particular place. Just a sense of “anywhere”. The “anywhere” is a composite of elements that appeal to me. They might be drawn from different continents, from different years, from different seasons. The disconnect is liberating, and it encourages me to focus away from interpretation of one place. The Universal landscape – anyplace for anyone. The monoliths that I have painted and photographed for many years are scattered around our globe. Their mass, their form, their age, are palpable as echoes of the millennia. The waters that lap up to these boulders are tenuous and transparent – their inconstancy a fitting companion. These two elements have become my ever-present subjects



Harry Merriman, *Sign*, 2021

Black and white photograph, 75 x 75cm

\$2,000.00



Sign 2021 reflects how our relationship with nature is both respectful and damaged at the same time. Although we strive to protect and care for the environment we cannot help giving in to our primal needs of conquering and exerting our dominance over the natural world. Here, on the back roads of country Australia, stands a sign advising drivers to watch out for kangaroos which has been riddled with bullets. The black and white colouring highlights the wide-open sky that overarches the frame whilst also creating a starkness between the bullet holes and outline of the kangaroo.



Ray Monde, *The summit*, 2021

Overpainted paper and synthetic polymer paint on canvas, 85 x 76cm

\$1,750.00



I'm an artist from Braidwood. My early recollections of practice are an obsession with paper, primarily glossy magazines and the richly saturated pages. After a successful career in advertising in Sydney, London and New York, I returned to my obsession as a paper artist. I work across a variety of surfaces, not confined to the hallmarks of one paper medium; my work encompasses collage, drawing, painting and sculpture. I use tiny pieces of paper, hand torn from magazines and overpainted, to create finely detailed compositions that speak to my relationship with the landscape and environments around me. My work is influenced by the Chinese landscape painting tradition, depicting partly imagined likenesses, not strictly realistic ones, and seeing beyond the image to the story within. In all my works, the landscapes prevail, dwarfing the human activity within them.





Jessika Morris, *The illusion of free will*, 2022

Acrylic, gouache and pencil, 21 x 13cm

\$50.00



'My piece *The Illusion of Free Will* was inspired by the sense of hopelessness of being in an unhealthy relationship.

My work is heavily inspired by artists such as Hilma af Klimt and Norwegian artist Oda Iselin Søndeland, with their unconventional dreamy works evoking a sense of calmness and curiosity.

Ever since I was able to truly grasp the concept of human loving and intimacy, I realised how horrible it is to realise that the euphoric feelings felt in small amounts, and not in general, aren't normal. It is so easy to fall down a deep spiral of shame and conflict within a relationship, especially when so young.

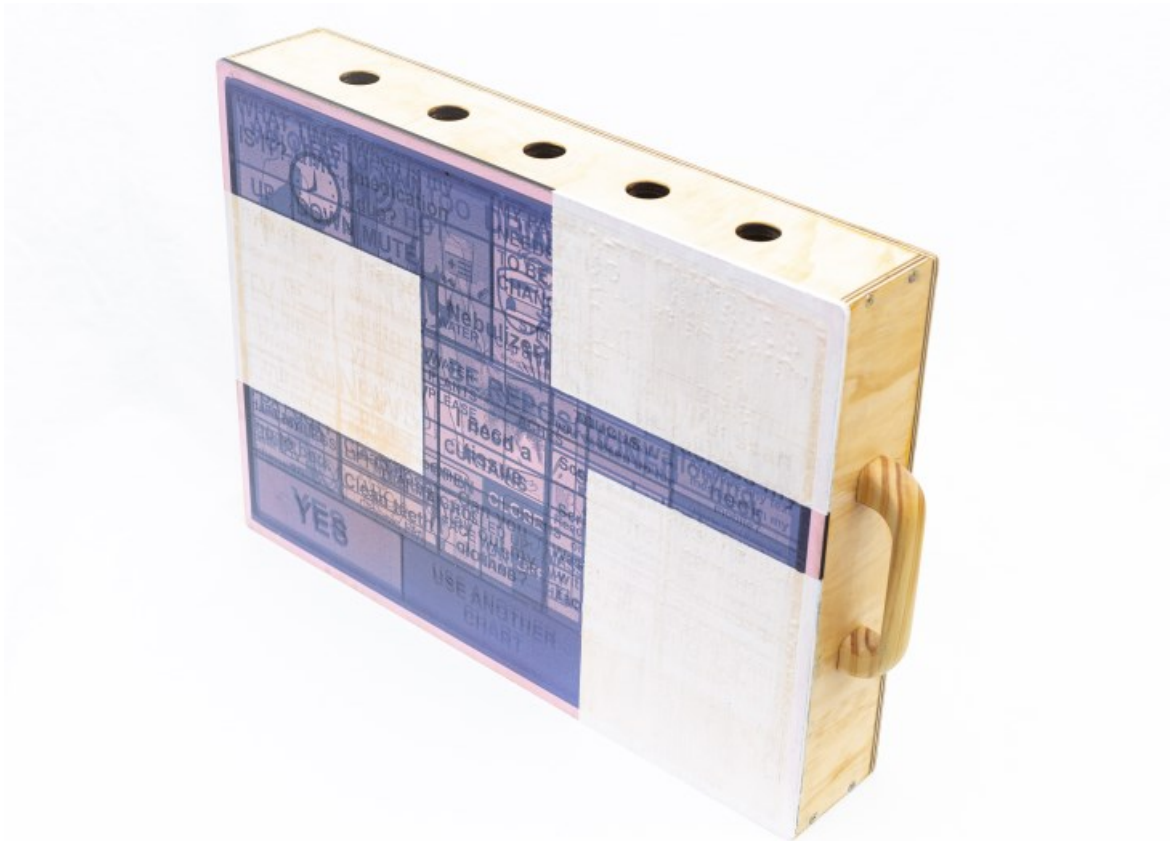
I hope I can leave the viewer with their own perception of my work. There is an obvious message, but I want the viewer to experience an emotional catharsis and create a deep, personal connection with my work upon really looking at it.



Saskia Morris, *Care construction I*, 2021

Acrylic paint, plywood, lavender oil, lavender and screws, 29.5 x 45 x 7.5cm

NFS



Care Construction I is a box to be held in the space between carer and cared for. In 2020, my grandmother lost her voice due to Motor Neurone Disease. Trapped in another state, my family tried to find ways for me to perform acts of care from afar. They tasked me with drawing communication charts so my grandmother could convey her basic needs to family and carers by moving her eyes. As I drew the various chores of living, the four pages I had to work with filled up. By prioritising these banal necessities, I worried I was erasing who she was by limiting what she could communicate. Care Construction I is filled with fragrant lavender stems and layered in the iconography of an illness. In this work, I revisit that fear of erasure and reconsider the charts as both tools to enact care and as a space lovingly constructed for me to perform care in.



Sally Mumford, *Two rivers—shared blood*, 2022

Monoprint with watercolour and pencil on paper, 57 x 152cm

\$2,200.00



This work is inspired by spending time in two different river environments. One river, coastal and tidal, the other, inland and mostly dry. Like all rivers, they are influenced by weather systems and support fragile ecologies. They also hold stories of First Nations care and the blood that has been shed in colonial frontier wars. In making this work, I wanted to honour these rivers and acknowledge the violence which has taken place around them.



Jodie Munday, *Fight or flight*, 2022

Coloured pencil, conte crayon and ink, 57 x 152cm

\$1,200.00



The focus in my work at the moment is looking at many of our native animals and plant species through different lenses and in various ways. My aim is to raise awareness of the loss of habitat many of our native animals are facing, and the endangerment and extinction of our native animals and plants species that is imminent without adopting a more sustainable approach to living and respecting the country upon which we all live. I work in various mediums including drawing, painting, photography, textiles, wood burning and other natural products. I hope to use many of these mediums in my work over the next 12 to 18 months to build and awareness of what we are going to lose in our beautiful country without change.



Sarah Murray, *Untitled (sewn work)*, date

Acrylic on canvas, 190 x 140cm

\$2,500.00



This work explores the bodily connection to landscape, bodily engagement with painting and explores references to feminist ecological art. Made from irregular pieces of scrap canvas which have been hand-sewn together, the canvas takes on a sculptural form. It becomes textile and object, not a surface to be disguised but an active presence in the work, the warp, bumps, ridges, loose threads, panels and visible stitches breaks up the picture plane and places emphasis on the work's material quality. This emphasis on textiles which has historically been seen as a 'feminine craft' is juxtaposed with the painterly and gestural marks which has been seen as a 'masculine' way of painting. I am then exploring the de-gendering and de-classifying of art practice. The work utilises the process of layering, leaving a history of the painting, a palimpsest of movement and explored the temporal nature of the body in the space of landscape and the process of painting.



Heath Nock, *Reach out and touch faith*, 2022

Oil on Birchwood panel, 60 x 60cm

\$1,500.00



This work "Reach out and touch faith" is a piece that was shown in my Surreal Lives show. Surreal Lives is a series of colourful still life paintings consisting of found objects from the 90s. Small toys and trinkets that would have been prizes at a carnival, arranged in made-up landscapes or bold bodies of colour. Each inanimate object helped unravel a memory bound in confusion and nostalgia - personal, political, angry and at times meaningless. Since finishing the series, I have thought more about the West pre-2000's, characterised by a happy, confident and blind capitalism. I have also thought about this hateful old woman who had lived a hard life, and was just trying to mend her broken heart with small childish objects.



Nolan O'Flynn, *Man*, 2022

Acrylic and water mixable oil on artist's canvas board, 19.5 x 25cm

NFS



This work was made as an experiment to develop my skills with oil paints, originally assigned as a painting project for my HSC preliminary visual art course. In terms of varying mediums I have little experience, mainly working in digital media or pencils. This has been my first attempt at a still life and second time working with oil paint. Apart from younger childhood experiences, I have tended not to work with paint. Having sat for 8 hours in the corner of my bedroom floor, light paint odour throughout the room, I feel quite satisfied with the composition and colour choices. The provided brief was for a bowl of fruits or vegetables, but I decided that it would be more interesting and challenging to arrange a small collection of personal items that I carry around as sorts of lucky charms and reminders of good times and events (happily endorsed by my teacher). I eagerly look forward to learning about the material and conceptual practice of art-making and appreciate the opportunity to share my work with others.



Jess Plumb, *Women's place*, 2022

Fine art print, 68 x 98cm

NFS



Traditionally, Aboriginal people had Men's business and Women's business- particular roles that were specific and sacred to Women and Men individually. The artwork is my representation of an area where woman came together. It is contemporary style with bright feminine colours and produced digitally, printed on fine art paper.





Yamile Tafur Rios, *Residence-resistance*, 2022

Acrylic on canvas, 76.2 x 60.9cm

\$1,500.00



Yamile is a Colombian artist and educator based in Canberra. She has a bachelor's degree in Visual Arts from her country. She is primarily a painter, but also has done creative projects making artwork incorporating other media. She is interested in research about manual labour, everyday occupations and ways to belong as a subject of her work of art. Throughout her artistic production she has investigated her own unique experience of life to connect it with other community voices. Yamile Tafur Rios is a visual artist and educator from Colombia based in Canberra. She completed her bachelor degree in Visual Arts back in her country in 2012. She has done solo and group exhibitions between 2013 and 2019, she obtained financial support from the Colombian Ministry of Culture and also from other institutions for some of her creative projects. Yamile is interested in research about manufacturing clothes, manual labour, everyday occupations and ways to belong as a subject of her work of art. Throughout her artistic production she has inves-



Fran Romano, *Labyrinthine*, 2021

Mid-fire ceramic with slips, underglaze and glaze;  
found house bricks, 22 x 24 x 20cm

\$340.00



Themes of loss, longing and nostalgia inform my work. Through the lens of my Southern Italian heritage, I take inspiration from the textures and patinas of Europe; finding the archaeology and history compelling. In recent years, I have begun to explore death rites and rituals from both an archaeological/historical perspective, and a human one. With reference to both the built and natural environments, I make abstract vessels using stiffened, textured clay slabs. Working intuitively, I build up a sense of history through a process of layering and working back into the clay's surface. My installations, exploring death rituals and shrine-culture, make use of both found and handmade objects, alongside printed clay fragments. Offering space for contemplation, my works explore interiors, whether physical or metaphorical. They ask to be looked into, and for the viewer to look within themselves. Working from my home studio in Canberra, I find that my teaching work and design practice complement my art-making.



Steve Hogwood and Elizabeth Rowe, *Burn!*, 2022

Clay and steel, 57 x 17 x 28cm

NFS



Several years ago on the deck of Steve's blacksmithing forge at Wildes Meadow in the Southern Highlands, Elizabeth and Steve shared a cup of tea brewed in a small wood fired ceramic teapot made by Elizabeth with a custom-made steel handle forged by Steve. They soon discovered they had a shared love for the unique challenges and intricacies of working with fire; the skill sets one needed to develop at the forge and the wood fired kiln; the hard physical labour involved; the awe; the frankly addictive nature; the rewards and, inevitably, the failures to learn from. It was only a matter of time before they collaborated. Their work, BURN!, showcases mature skill in their respective mediums of clay and steel. The clay component (Elizabeth) is porcelain paper-clay, applied terra sigillata made from local clay, wood fired for 100+ hours in an anagama kiln with natural ash glaze. The steel component (Steve) is a 'Corten' steel structure featuring shapes water cut from the steel that was then hand forged to shape. This is their first collaborative work



Naomi Taylor Royds, *Hollow*, 2021

Mild steel, automotive paint, 51 x 40 x 30cm

\$1,800.00



*Hollow* expresses just some of the emotions felt during the past two years -confusion, anger, defeat, insincerity, and loneliness. Words without substance, holes in the details and the never-ending broken cycles of uncertainty are just one view of a broader story.



David Ryrie, *Just Friends*, 2018—2021

Pigment print on archival art paper, 74 x 110cm

\$3,300.00



There was no question to me that I would make this photograph. It was immediately attractive, and while I had no desire to take home two over ripe bananas discarded on the footpath, making this photograph somehow made it feel like they were no longer wasted. This work raises so many questions and says many things to me. I like it that way.



Dionisia Salas, *To fall in spring*, 2022

Oil on canvas, 95 x 95cm

\$2,200.00



I have been painting 'thought forms', using the canvas as a space for automatic drawing, where physical, spiritual and less structured ideas act as a starting point. The drawings play out, compete, evolve, churn and invade; form bulges out of shape, weaves with line, colour mashes together to form brown, grey and deep visceral tones that contrast with the pure, tube-squeezed and clean. On the canvas, my automatic drawing develops to hold outline and developed, fleshy, scrubbed, built up muscle that alludes to the physical. Although I lean into cartooning and illustrations of explosions, speech bubbles, thought clouds, my game is to keep the imagery in the realm of abstraction, imaginative, non-figurative play. Being interested in the parallels of painting with explosive energy, the idea that dust and gas might collide, collapse and condense to form something new, I have challenged myself to move away from an obvious painting language of jagged forms, bright colour and high contrast, to look closely at ideas of automatism, the sub-



Beverly Smith, *Tracks around Goulburn*, 2022  
Plant matter and pigment on paper, 76 x 113cm  
\$2,000.00



My name is Beverly Smith a First Nations woman, descendent of the Murawari Country, located between Brewarrina, New South Wales and Cunnamulla, Queensland. I was born on Wiradjuri Country, Murrumburrah, New South Wales and live on Ngunnawal Country in the Australian Capital Territory. I am an organic artist who creates Australian First Nations stories through contemporary abstract drawings. These stories are presented like maps which offer an aerial point of view. I tell my stories in this form to voice the continuation of understanding for family, identity, culture, language, and Country. Creating my art enables me to bring to the wider community an insight into Australian First Nations history and that of my own personal history. My art style invites the viewer to spend time observing the image. I hope that the viewer takes their own journey also. I enjoy the challenge of exploring new ideas to experiment with the mediums which include plant materials and pigment. Through these mediums, I can create large and small natural



P J Smith, *Sleeping water*, 2022

Watercolour and gouache on Arches paper, 90 x 60cm

\$2,500.00



Twenty thousand years ago, when the earth was frozen over, a glacier grinds its way down an alpine landscape, forging a steep ravine. Filling with melted snow and freezing rain, the deepest lake in Australia is born. The lake becomes an oasis for flora, fauna and land`s First People known as the Big River Tribe. The original inhabitants called the lake “Leeawwnleena”, meaning “Sleeping Water”. Today this ancient landscape still has a presence that conjures up feelings of enormity, wonderment and a profound empathy for this land. It`s beauty is breathtaking and timeless, yet it is a landscape of today. The lake is now known as Lake St. Clair and it is located in the Central Highlands area of Tasmania, forming the southern end of the Cradle Mountain-Lake St. Clair National Park. In wanting to paint this scene I felt that the landscape was telling its own story. The mountains and lake which have stood here quietly for so many years, “always was, always will be”, the connection with land and water so strong, the past and its future. I am deeply hopeful that these ongoing connections of mankind and nature can survive together harmoniously.





Jodi Stewart, *Ascension*, 2022

Oil on canvas, 102 x 76cm

\$1,900.00



This work is part of a long running exploration of drapery as a metaphor for human experiences. The drapery stands in for the removed body, referring to the longstanding artistic tradition of the draped figure. The recent works have shown the drapery as an intervention in nature. The basic components of the fabric come from nature but have been processed to a point where the product, the drapery, overlays or intrudes on nature, separate from nature, signifying human intervention even in the most wild and remote places.



Michael Thomson, *An encounter with Mr Kapoor on the path that leads to the river*, 2022

Oil on canvas, 200 x 180cm

NFS



At first glance my work does not appear political nor subversive, nonetheless its agenda is radical. We live in a time of self-expressionism when each of us are perpetually vying for opportunities to manifest our existence, no one more so than the artist, whom has made an art form of self-expression. It is within this world my practice sits, attempting not self-expression but rather to connect with what I will call anti-self-expression. To connect with that which is other than the self. This is not an attempt at subjugation of the self for there is in reality no self to subjugate. The belief that at our core lies a self to which everything is happening, the vessel for all our opinions, views, ideas, thoughts, emotions etc, solid and separate, is an illusion and only exists in our minds, which when we look for cannot be found either. Caught in this illusion we cannot see beyond it, cannot understand the true nature of things and remain trapped in a never ending cycle of dissatisfaction, perpetually trying to find a solid ground on which to cement and express our illusory existence. With this mistaken belief squarely in the crosshairs of my practice, I am attempting to paint myself, out of the picture so to speak. As I do so, the true nature of things is revealed and my work, now emptied, contains the vastness of everything.



Peta Thurling, *Aura*, 2022

Oil and acrylic on board, 60 x 55cm

\$400.00



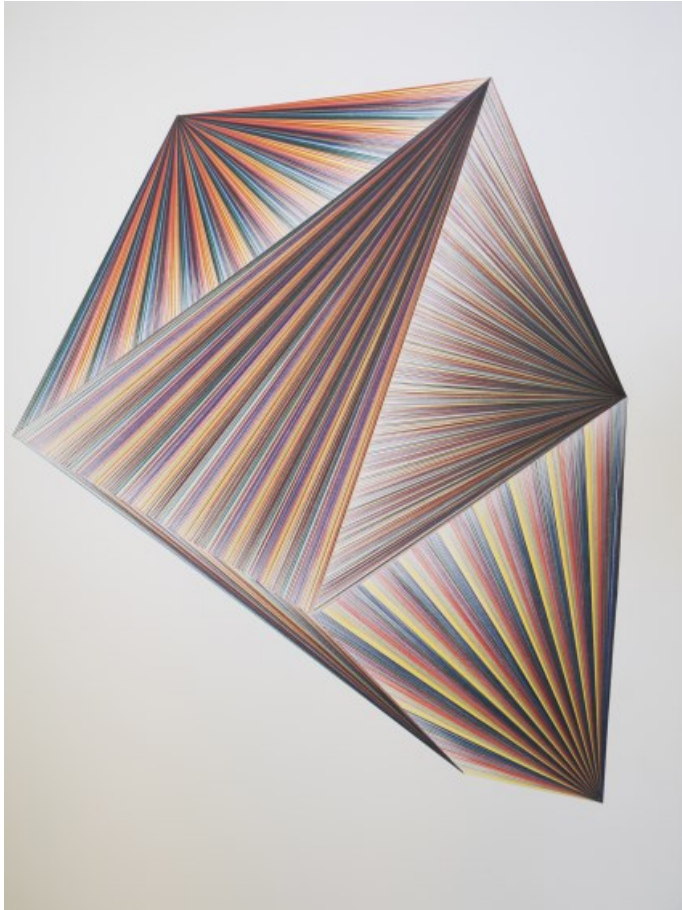
I have been watching light play over the interior surfaces of my home for many years. These images occupy my mind's eye and can be recalled in the dark. Transient filigree light-shows are projected through the perfect imperfections of antique cylinder glass. Illuminated patterns dance across a surface and are then gone. These brief moments delight, their web-like refractions connecting pleasure, time and space. These projections, both real and conjured, build a space for reflection and memory. In my developing current body of work, the act of gestural mark-making becomes key to reconciling these mediations on the calm of home with the frenetic maelstrom of the present. These works involve a process of layering, moving works between table and easel. I use base layers of lightly pigmented colour acrylic glazes, to allow textural qualities of the surface to build slowly, and colours to mix optically. Working loosely with a variety of tools to push paint across the surface of the board, I develop a ground of colour and textured patina, constructing planes that reflect selected areas of architectural interiors. These geometric structures act as sites for overlays of oil glazes and drawn pure colour.



Kate Vassallo, *Drifter*, 2022

Coloured pencil on paper, 76 x 56cm

\$950.00



Designing materially driven systems as a methodology to produce artworks, I combine rules, repetitious labour and serendipitous material textures when making artworks. Equal parts chance and conscious decision-making in the studio, rules dictate the composition, colours and density of my abstract artworks. This coloured pencil drawing started as a random scattering of points on a sheet. These points formed a base structure that was then segmented and filled in with thousands of fine, straight, ruled lines. One focus of this drawing was to consider colour and optical perception. The whole drawing was made using the same set of coloured pencils. Each segment or vanishing point within the composition uses these pencils in different sequences, changing the way the individual colours appear, as well as the overall vibrancy of each segment. My art practice feels interlinked with time, the repetitious nature of my mark-making becoming an abstract visual record of time and labour. While making, I like to consider the ambiguous nostalgic associations that my artworks can connect with and hope that viewers will draw their own personal connections, prompted by the material qualities.



Kate Vella, *Orchids, fruit and oysters*, 2022

Acrylic on canvas, 76 x 61cm

\$1,890.00



My work is an embodiment of my deep connection to the still life genre. It is an interpretation of familiar and homely tablescapes. Inspired by the humble kitchen table, I depict ordinary objects that may be overlooked, giving these items a new life and identity. Guided by my instincts I have the freedom to work loosely, spontaneously exploring with light, form and texture, working with vivid palettes softened by greys and white. I paint from life aiming to capture everyday moments as I find this to be a constant joyous and sentimental practice.



John R Walker, *Dusk in the Budawangs*, 2021

Archival oil on polyester, 45.5 x 55cm

\$5,000.00



My work is mostly about the experience of walking in the landscape, its geology, flora and historical human impact. Revisiting landscapes throughout the years, noticing changes after fire, flood, or drought, and the changes in light throughout the day.



Iona Walsh, *All that remains*, 2022

Charcoal on paper, 21 x 28.5cm

\$690.00



My charcoal drawing *All that Remains*, 2022, came out of a period of personal challenge, as well as an awareness of the broader impact of issues facing us all over the past couple of years, in particular, the pandemic and climate-influenced natural disasters, such as the recent floods in eastern Australia. The impression that came to my mind was of torrents flooding in and submerging familiar forms and lives. In the aftermath, when the waters recede, what is revealed, how much of the old ways are left? In its wake, there are scattered stories, broken memories, a few broken bones and shells, clustered remnants, absence and loss. It's been a time when so much has been stripped back to the essentials. Perhaps what is necessary for our human and environmental survival is empathy, a profound recognition of the interconnections within the natural world, and a fragile sense of hope.



Hilary Warren, *Still life*, 2021

Intaglio print, 38 x 38cm

\$430.00



As the afternoon light streamed across our table at the Mimosa Winery Restaurant in Southern NSW the glass objects reflecting the light stood out against the dark background creating this composition *STILL LIFE*. The digital image was translated into etched plates using the process of Photopolymer Photogravure. The etched plate was inked intaglio with Charbonnel oil-based ink and pressed from the plate into dampened Hahnemuhle 300 gsm paper.





Slavica Zivkovic, *Deep in the heart of stillness*, 2021

Serigraph on paper, 80 x 80.3cm

\$950.00



I am a mixed media artist following a personal narrative that explores journey, belonging, and sacred spaces. Creating multiply layers that use printmaking and mixed media techniques I create vignettes that envisage to hold a sacred space; silence quietness, reflection surrounded by an ethereal world. Deep into the Stillness is a narrative that explores contemplation, the moments of silence when we are fully present below the noises of each day. It explores the notion of silence when we can reveal the true nature of ourselves. In many cultures sacred spaces are points of meditation, be it through place or ritual they often are celebrated and nurtured in gentle moments that open time to pause. Within all of us lays a sacred space of reflection that we are have the possibility to reach.



Zuza Zochowski, *Suburban Memoir*, 2022

Watercolour on cotton rag, 200 x 200cm

NFS



In reference to my Polish heritage, the assemblage is reminiscent of Wycinanki, a traditional Polish Folk method in creating colourful cut outs to decorate house interiors using the surrounding environment as a subject. Using watercolour on cotton-rag, I create my own assemblage according to my contemporary surroundings including all things good and bad. The cut outs display my local, suburban street scenes with everyday objects and highlighting current issues that are occurring in society. The work is colourful with hope or optimism of a brighter future.



