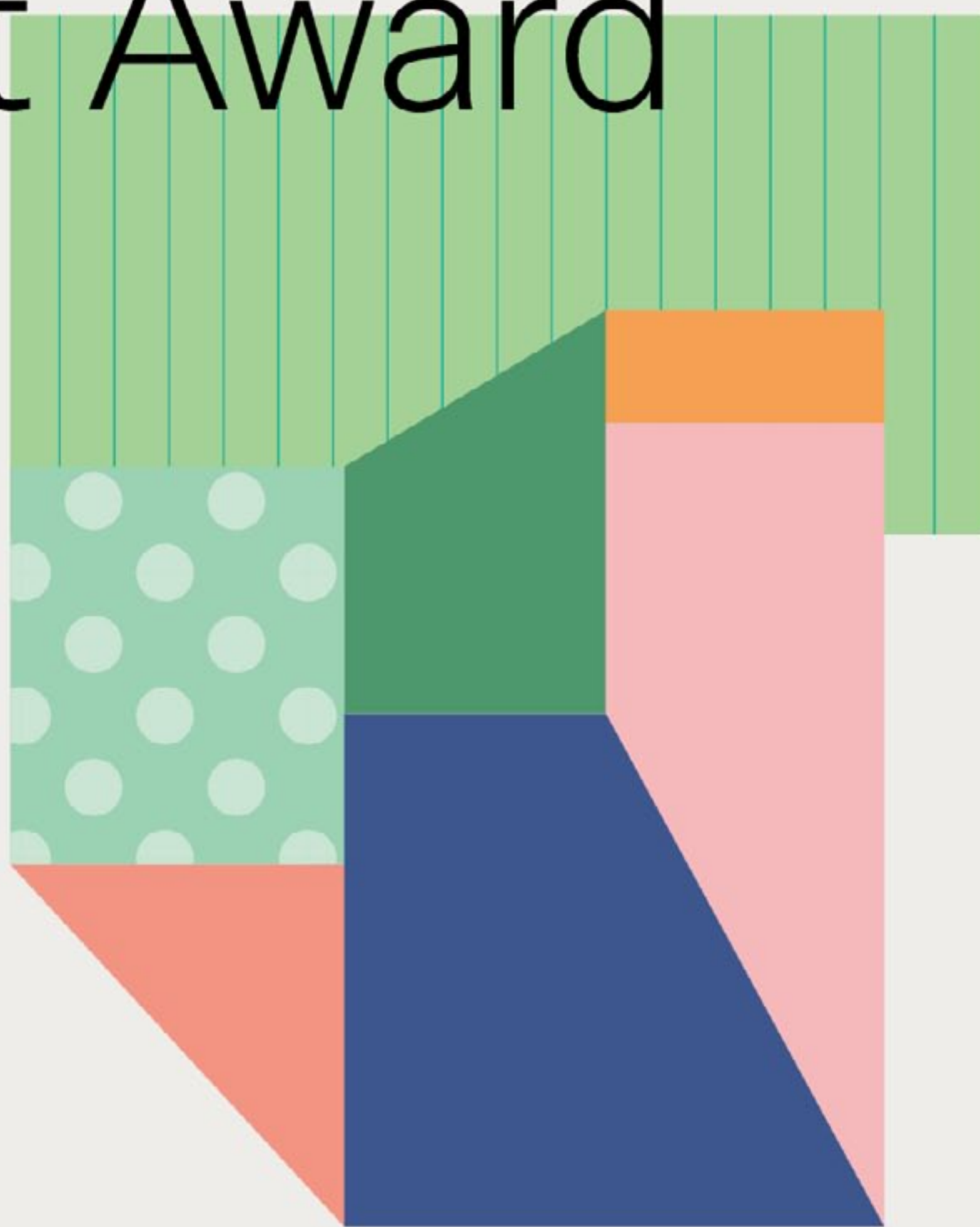


# Goulburn Art Award



The 2020 Goulburn Art Award and Young Artist Award brings together works from fifty two artists who live and work within our locale. This year's edition has been judged by Karen Quinlan, Director of the National Portrait Gallery Australia and we pass our gratitude to her for working so closely with us in awarding the winners.

Each finalist submitted an exemplary example of their practice at this moment in time. The conceptual realm of the exhibition has settled into a broad and sensitive reflection of our region, as well as a brave commentary on the politics of today. The recent bushfires, our natural environment and its resilience, a sense of identity linked to place and the human condition are woven into works of many media with deftness and talent.

To the artists of our region, we want to say thank you. Thank you for being a crucial element of what makes our community a humane, connected and thoughtful place to be. Congratulations, this is a particularly special exhibition that you have made possible and we are so proud to be a part of it.

In these extraordinary times we made the decision to include the artist's statements in their own words, and the price of their work. We encourage you to review this catalogue and consider acquiring a work for your collection. Now more than ever we must let our artists know we are here behind them and their work is of great value.

Enjoy

Gina Mobayed, Director

17 apr. – 2 may  
2020



Works

Works

Works

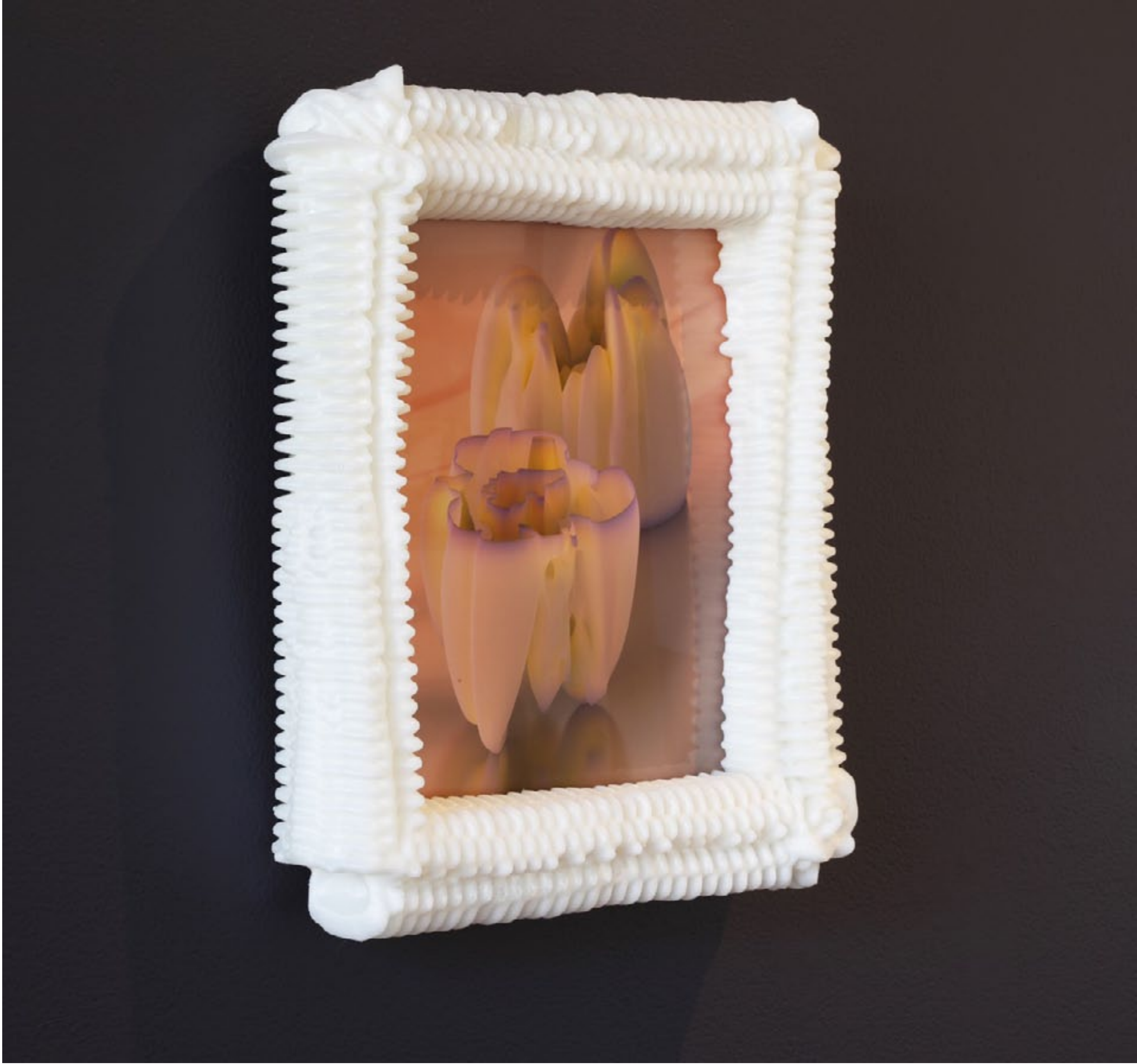
Karen Alexander, *Vesta*, 2019,  
stoneware slip, 57 x 36 x 41cm  
\$3,600.00



In Roman Mythology, ‘Vesta’ served as a symbol of home and family. A goddess of the hearth and keeper of the flame, she is a source of life and immortality. The qualities of ceramics are immovable and strong, but the clay, paddled into its form is telling her story, portraying movement and feeling. She carries the marks of the trials and tribulations of life and provides an elemental connection between form and emotion. With strong, generous curves and a nurturing persona she stands firm, earthbound to protect humanity.



Grace Blake, *Oblique cut two ways*, 2019, PLA and kodak endure print, 45 x 35 x 12cm  
\$2,200.00



Grace Blake is an emerging digital media and installation artist based in Canberra. Central to her practice is a tension between the virtual and tangible, which is developed by using 3D modelling and editing software to generate hypothetical architecture and objects, which are increasingly placed within accompanying installations.

Blake's recent work routinely explores hypothetical bodies. Recently, her works look to establish a common thread connecting ancient and future organic, artificial and hybridised life on earth, a commonality between human and nonhuman beings. Drawing from non-correlationist thought and new perspectives on ecology, as discussed by Donna Haraway, Timothy Morton, and Steven Shaviro, Blake's artworks act to extrapolate a near post-anthropocene future where human ruins house new life. By removing the human as central to the exploration of the present and future experience of life on earth, Blake strives to craft a speculative reality and examine what is compelling about creating science fiction futures.



Julie Bradley, *Time and tide*, 2019,  
gouache and collage on paper, 94.5 x 74cm  
\$2,500.00



A response to the vagaries of life, the artwork 'Time and tide' is an expression of and embodiment of the emotion melancholia.

The patterns created by the rhythm of daily life and the natural world around us continue on their way while we come to terms with the changes in our lives.

As the Buddhist scripts say -before enlightenment chop wood and carry water – after enlightenment chop wood and carry water.

Based on the colours and patterns sometimes seen in deep water, this image marks a point in my lifetime -a moment in time to be contemplated, reflected on and remembered.



Kelcie Bryant-Duguid, *Yesterday's news*, 2020,  
ceramic, newspaper, cordage, coloured cotton  
thread, dimensions variable  
\$960.00



Cordage made from newspaper is used in the construction of these basket-woven tops. Coloured cotton-thread stitches the coiled basket forms.

These small sculptures combine my love of ceramics and the functional associations of the medium with the methodical slow stitching that occurs from basketry. I enjoy taking something from the everyday and transforming it into something unexpected. A vessel contains things so they will not be lost – providing a safe place where thoughts, words, memories, experiences and the unspoken can be held.

Growing up in regional NSW newspapers were part of the fabric of life and the daily routine – “what’s in the paper today?” The prevalence of newspaper for many of us has changed in the last decade or so, but the message is possibly more important today.

My use of newspaper as a material used in my work references the everyday. Sports, weather, headlines, community events, obituaries,... the daily news. In these times of ‘fake news’ it is especially important to value and maintain the freedom and impartiality of the press.



Emma Collins, *Dissent*, 2019, calico and cotton embroidery threads, 53 x 37cm each (diptych)

\$399.00



Dissent is an embroidery series which denounces the current conservative media monopoly in Australia. Popular newspapers like 'The Daily Telegraph', 'The Advertiser', and 'The Australian' continuously represent conservative interests, often including themes of nationalism, xenophobia and racism. Dissent parodies popular Australian newspapers, promoting issues and headlines which have been overlooked in widespread media. Through the parody of newspapers, the audience is able to reflect on the current state of Australian media, while also reconsidering their own political ideologies.





Patrice Cook, *Three 'wise' men*, 2020, earthenware clay and perspex, 38 x 28 x 30cm each (triptych)  
\$1,600.00



Patterns and textures in nature are an endless source of inspiration in my work. Recently focusing on the myriad forms of brain coral, this work is a commentary on the unique fragility of our endangered reef and the seeming impotence of the powers that be.

Forms are hand built in earthenware clay, press moulded, sculpted and pierced.



Tamara Dean, *Endangered 16*, 2019, archival pigment print on cotton rag paper, 70 x 104cm \$9,500.00

**Winner**



‘Endangered’ is a reframing of the notion of ourselves as human beings - mammals in a sensitive ecosystem. By likening the human figure to a school of fish or a pod of seals I make the point that we are as vulnerable to the same forces of climate change as every other living creature.

Biologists predict that if we continue carrying on the way we are then by the end of this century 50% of species living today will face extinction. And humans are not immune. To see ourselves as different and separate to the ecology and ecosystem of our planet is leaving humanity unprepared for the world we are currently destroying.

My intention with these works is to show the beauty of humanity in order to show how much we have to lose. To make the point that this is personal. This series is particularly important to me as it speaks directly to my most fundamental concerns and values.... my love for the environment and my deep concern for our planet.



Sophie Dumaresq, *The hairy panic*, 2019, Rag  
photographique, 79.5 x 113.9cm

\$1,500.00



‘The Hairy Panic’ is series of photographs of an installation that took place out in the windswept grasslands surrounding Lake George, NSW, Australia. The Installation consisted of pink steel and human hair tumbleweeds placed within the drought stricken landscape.

The name of the work comes from the 2016 invasion of the Australian town Wangaratta by “*Panicum effuse*” a native species of tumbleweed. An overgrowth of the human labelled weed occurs due to dry and windy conditions combined with soil toxicity levels that causes the plant to thrive. The choice to name the project after this event came from wanting a way to share a narrative with the viewer that causes them to reflect on our past and present day treatment and documentation of the land and its inhabitants.

The work explores the role of a material agency. The medium of human hair was chosen due to its nitrogen bonds that can be used as fertiliser absorbed by both the soil and the crops we that we then consume.

The work reflects on the history and politics behind the aesthetics of landscape documentation as both a means of production and as a means of aesthetic communication of what it is to be alien.



Michelle England, *Remnant*, 2020, reclaimed  
embroideries, woollen blanket and cotton thread,  
66.5 x 57.5cm  
\$600.00



Michele England's work, 'Remnan't, explores the relentless decline of Australia's flora and fauna due to human occupation. Quintessential quilt elements appear in this work – fragments sewn together, the notion of warmth and protection, love and memory. These elements forge associations with loss, degradation and fragmentation of ecological communities and the sanctity of their home.

This work is pieced from pieces of reclaimed embroideries, themselves lovingly made by people for their or other people's homes. In contrast, *Keyacris scurra* (Key's Matchstick Grasshopper), once prevalent in Eastern Australia, has lost most of its home. Consumed by humans for use in our contemporary lifestyles – for agriculture and industry operations, transportation systems, urban development, and more. The artists' needle has stitched additional embroidery: the letters R E M N A N T and the words "part left after the greater part is used, removed, destroyed". Further searching reveals 2 small stitched *Keyacris scurra*.

Australia's flora and fauna continues to lose much needed habitat. *Keyacris Scurra*, a tiny flightless grasshopper, survives in small patches, fragments, remnants of grassland. Without these grasslands this insect will continue to decline and struggle to find and be safe in its natural home.



Liam Fallon, *Old wheelbarrow*, 2020, Oil on board,  
89.5 x 59.5cm

NFS



I painted this wheelbarrow on my last visit to our family home in Hobart, Tasmania, over 3 or 4 days (sun permitting). It has been leaning against the garden shed for more than a decade – long since replaced by a newer model. No longer considered in terms of its usefulness, it simply minds its own business as it fades in the sun, casting curious shadows across the wall throughout the day. Propped against the wall, it is like a beetle on its back – as if it would be free, if it could only roll over.

I have now lived in the ACT for over two years. When I go back to Tasmania, I find myself more sensitively attuned to the quality of its light and atmosphere, and more and more I notice small details of spaces I had previously become desensitized to. These quiet scenes have little apparent value, but allow the process of translating the experience of seeing into paint to reveal the aesthetics of the unassuming.



Mirabel FitzGerald, *Stillness and silence*, 2019, ink drawing, acrylic and collage on Waterford paper, 73.5 x 84.5cm  
\$1,200.00



Mirabel FitzGerald's art practice primarily comprises works-on-paper; drawings and prints. She employs multiple print techniques including etching, rubbings and monotype, with an emphasis on experimentation. The images originate in recordings of the natural environment where she lives on the south coast, although they frequently become abstracted in the studio process.

Her work explores the integration of micro details of natural forms with broad unifying patterns of the landscape. The trails of black periwinkles visible in the rock-pools echo the Longicorn beetles markings in the trunks of fallen eucalypts. The blotchy bark patterns of *Eucalyptus Maculata*, the spotted gum, are repeated in the colours and shapes on the shale rocks.

Recent works, such as the collage/drawing, 'Stillness and Silence', are sourced in the landscape of coast and forest but are not descriptive pictorial landscapes.

Walking in the spotted gum forest the light permeates and displaces everything, a continuum of spaces, solids and fractured forms. Collage and fragments of drawn and printed papers seemed the apt material to visualise this.

The particular elements of this environment are internalised by memory and experience over time so that they become a fusion of 'seen and remembered'.



Lynne Flemons, *Pandani landscape at Ronny Creek*, 2020, acrylic on canvas, 45.5 x 60.5cm

NFS



Painting en plein air is my favourite way of working. I give myself permission to enjoy what I see, select what I want and to make the marks that feel right at that moment in time. Being in the landscape and painting is being present to all that is on offer and delighting in that. The beauty of the natural environment, time of day and changing light are what excite me. Less is more, as they say.



Alison Ford, *It's a jungle out there*, 2019, oil and acrylic on canvas, 68.5 x 74cm

\$600.00



I find the seeming disorderly composition and ephemerality of colour in nature most appealing. It is intriguing to me how I might capture these qualities in a painting without rendering a recognisable scene. When viewing art, I love to draw my own inferences based on the interaction I see between the shapes and colour before me. This is also how I respond to the natural world which delivers feelings of delight, intrigue, wonder, astonishment, comfort, nostalgia, shock. I wish my paintings to elicit such responses amongst others, for myself and others.

I paint unique blends of colour combinations derived from my unconscious memory of colour experiences. These I allow to develop intuitively within each picture, albeit framed by a set of fluid rules. I have been experimenting with flat planes of unplanned colour upon intersecting semi-geometric motifs mimicking the unpredictable way light plays across objects and forming unexpected vignettes. I develop constraints within the colour palette I use to limit making a neatly co-ordinated picture. Instead I hope to trigger memories based on the unprescribed colour combinations I have produced. I find this a satisfying way to bring forth memory; more so than based on objective imagery.





A-F Fulgence, *Lost in the wild*, 2019, charcoal, graphite and acrylic on canvas, 122 x 112cm

\$5,300.00



‘Lost in the Wild’ is not what you think.

French born A-F Fulgence paints portraits of Pig Hunting Dogs.

The unwavering gaze of these dogs, resolutely staring back from canvasses may be unsettling or even confronting to some, but as A-F explain, things are not always what they seem: ‘ I like to jolt the viewer, to challenge their preconceptions about these dogs. They have dignity, an amazing desire to hunt, and an absolute loyalty to their master. They look amazing with those massive protective harnesses, fitted with tracking devices, like a modern gladiator’.



Aart Groothuis, *Queenscliffe House*, 2019,  
photographic inkjet print on Canon Pro Platinum  
paper, 63 x 50cm  
\$275.00



Since moving back to the black and white medium I am revisiting a well remembered world of more intimate and striking photography. The image of a Queenscliff House situated in Victoria shows detail that can often be missed when seen from a broader view.

This work is part of a larger collection of close-up studies of buildings, people and nature. All designed to request the viewer to examine the work carefully and hopefully be enriched by the experience.

I believe that the black and white format enhances this seeing experience.



Lizzie Hall, *Leviathan*, 2020, oil and pigment on canvas, 157 x 167cm

\$2,200.00



My work is politically motivated and materially based.

In the epigraph to his book 'The Great Cloak' (1978) the Northern Irish poet John Montague wrote:

As my Province burns

I sing of love,

Hoping to give that fiery

Wheel a shove.



John Hart, *Mary*, 2020, oil on paper, 51.5 x 36cm

NFS



I have recently begun a series of portraits in oils, celebrating all of the wonderful people who fill my life with love and laughter. This particular portrait is of my great-grandmother, who I was lucky enough to have in my life for nearly 30 years. She was a beautiful, strong, fierce, chain-smoking woman from Deptford, South-East London. She was far too complex a person to be captured in a short statement, but I hope I have captured some of her spirit in this painting.



Mahala Hill, *Entombed by environmental demise*,  
2019, bone china, porcelain, glass and glaze, 27 x 14  
x 14cm  
\$775.00



An apocalyptic vision. The new normal.

This insect embodies the living dead, a ghostly shell of its former self. It is constructed by the meaning of and process behind the ‘burn out’—the remnant form after plant matter is asphyxiated in clay and incinerated. Hollow but uncomfortably resilient, simultaneously evokes traces of life and loss. This form challenges the anthropocentrism which pervades us, depicting ‘the rest’ as the sole survivors of our inevitable apocalyptic, environmental demise.

My practice is discursive in nature; material exploration generates and extends my conceptual intent, bringing to the foreground further questions or conundrums for investigation. In this sense, the process of questioning materials and works directs and informs the next stage of creation.



Tony Hooke, *Evening waterhole*, 2020, egg tempura on canvas, 80 x 80cm

NFS



This work reflects an on going fascination with the landscape under low late light which accentuates its abstract qualities and creates a heightened sense of mystery.

The romance of the waterhole, the jewel in the landscape, is a recurring theme.

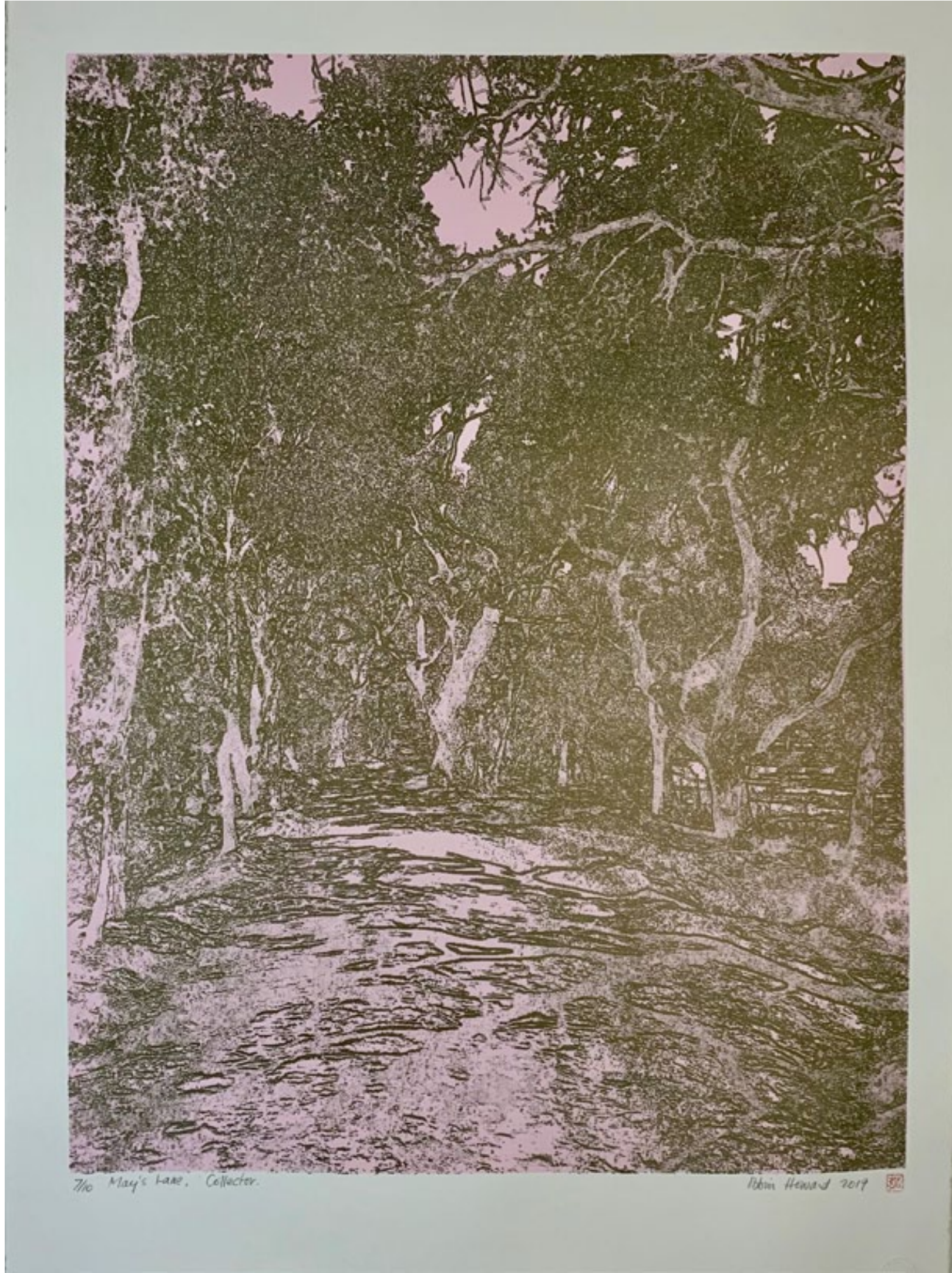
The medium is egg tempera with mostly natural earth pigments.



Robbie Howard, *May's Lane, Collector*, 2019, screen print on paper, 122 x 77.5cm

\$480.00

## Highly Commended



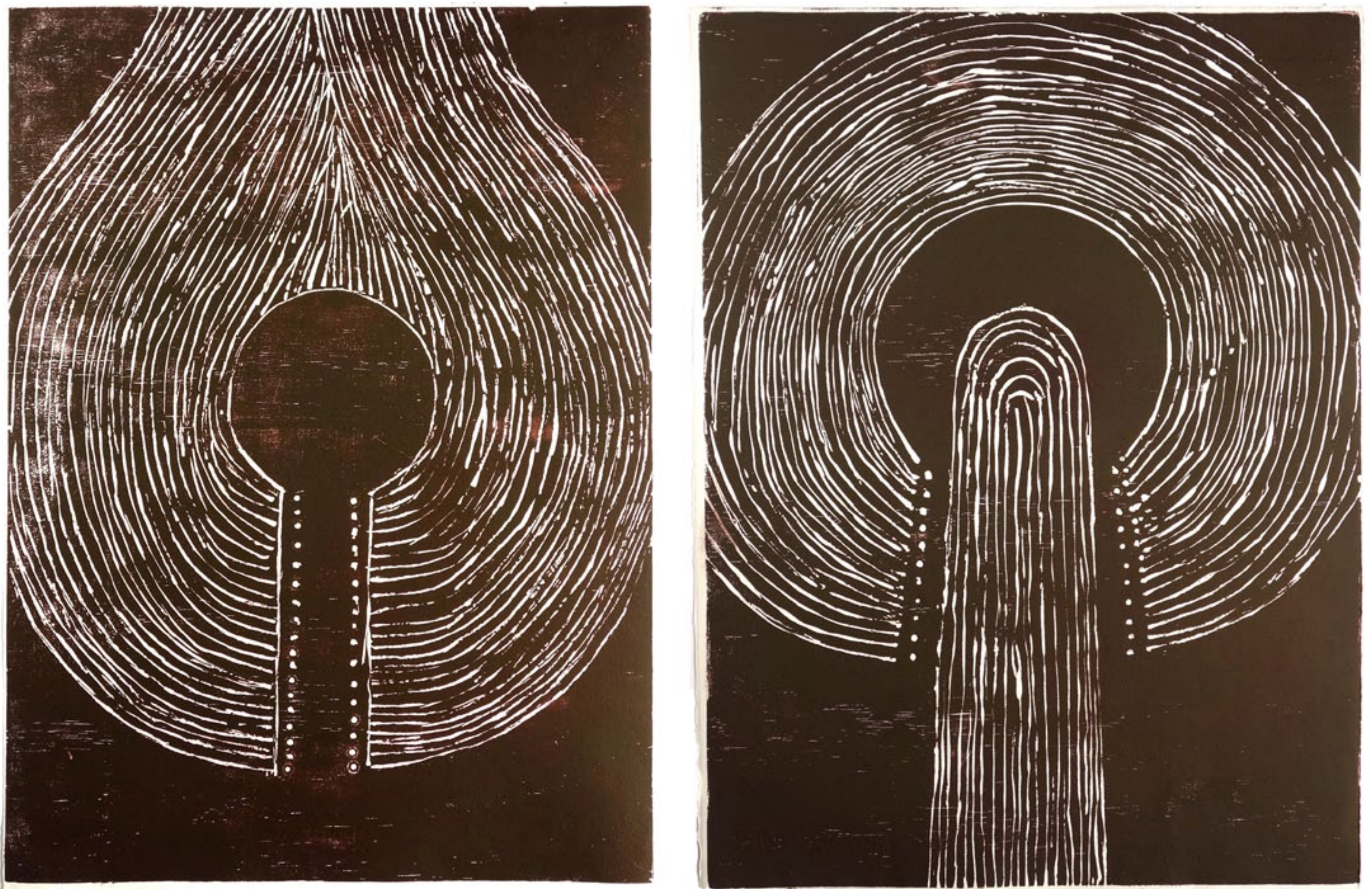
This print is of an Australian country lane in Collector. I created this word as it has a special place in my memory. I am fascinated by the shadows and dappled light. The beautiful white trunked manifera eucalypt trees frame the narrow dirt road. David Campbell's poem "Windy Gap" expresses the atmosphere in the image and is the inspiration for this print.

"As I was walking through Windy Gap  
A hawk and a cloud hung over the map.  
The land lay bare and the wind blew loud  
And the hawk cried out from the heart of the cloud  
Before I fold my wings in sleep  
I'll pick the bones of your travelling sheep.  
For the leaves blow back and the wintry sun  
Shows the tree's white skeleton  
A magpie sat in trees high top  
Singing a song on Windy Gap  
That streamed far down to the plain below  
Like a shaft of light from a high window.  
From the bending tree he sang aloud  
And the sun shone out of the heart of the cloud  
And it seemed to me as we travelled through  
That my sheep were the notes that trumpet blew  
And so I sing this song of praise  
For Travelling sheep and blowing days."



Fran Ifould, *Alchemy in union*, 2019, relief print on Hahnemulhe paper, 76 x 63cm (diptych)

\$2,700.00



This process requires constant attention; too hot and the tool disintegrates, too cool and my line disappears entirely. At the perfect heat I can utilise only 8 to 10 seconds before having to return to the forge once again. The intrinsic limitations of this approach reveals a seemingly magical process of transformation, Alchemy.

This inherently masculine process of creating the woodblock plate is then met with the yielding attributes of dampened Hahnemuhle paper when pressed together through my printing press.

The images were inspired by a visit to Peru where I was struck by a rich history of cultures combined. The Aztecs, the Spanish Inquisition, the integration of different cultures through invasion, and I think too, through generational evolution. There is a correlation here between the union of man and woman through the generations and across cultures, and the union of process and materials from the fire to the paper. Alchemy in Union.





Freya Jobbins, *Untitled (nothing has changed Ian Howard)*, 2019, digital print on rag paper, 153 x 104cm  
\$800.00



War is a human constant. We are always killing each other somewhere in the world. Toxic War effects not just the individual soldier but his entire family, friends and associates, it creeps into the lives of thousands. War is our history as humans, we gauge time by it. It is such a permanence in today's society worldwide it's become a norm.

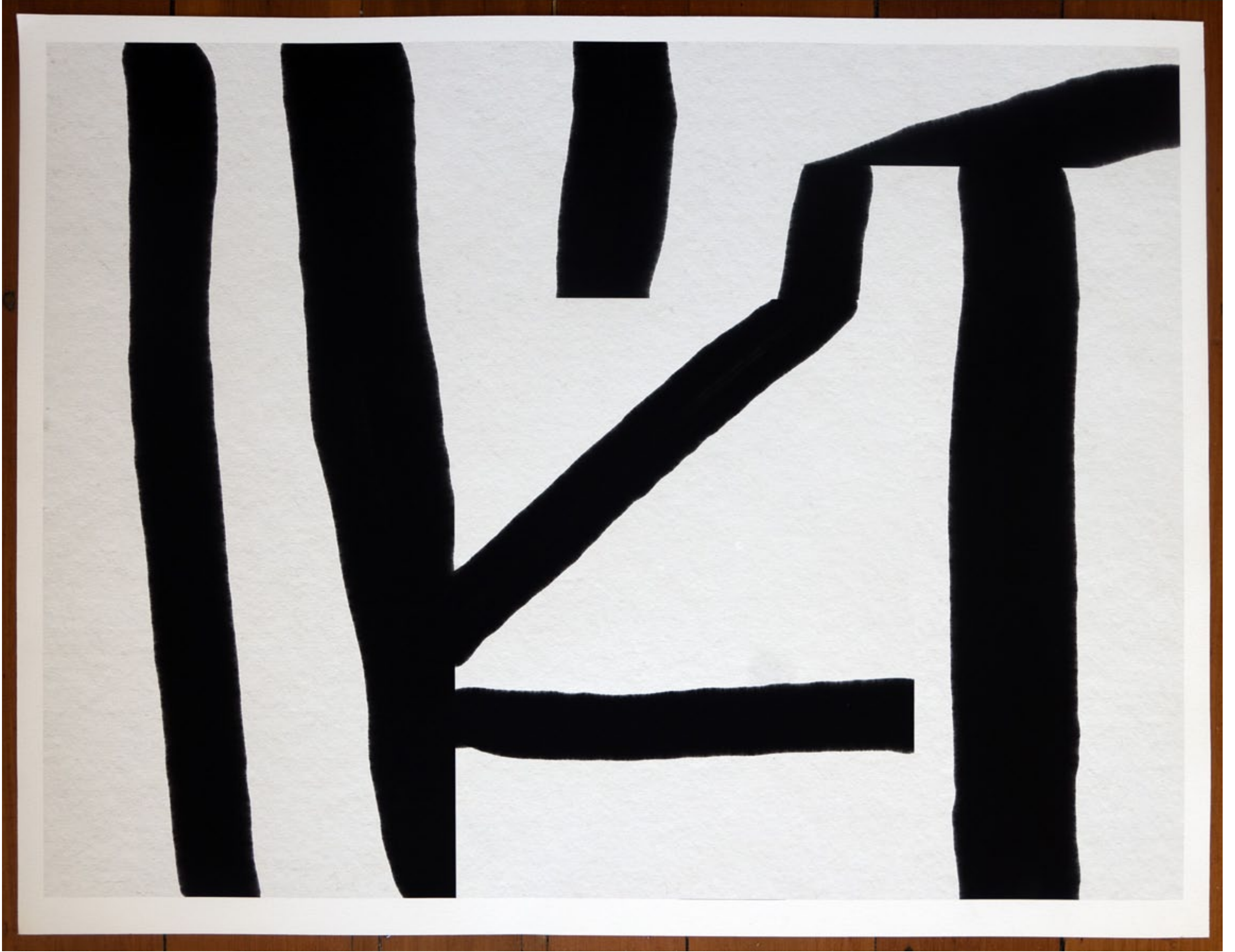
This work is Man V Man all over. The conflict continues over land, religion, power, control and egos. The fight is also on the exterior and the interior. The face is a major conflict zone the brain is the collection area, and this is where the biggest fight occurs. The struggle of morals.

Where the rest of the body represents the wars over the centuries, our history of death is the way we study our own history. This work is in response to Ian Howard's work (untitled) (no.41) dated 1992 in the collection of Wollongong Art Gallery. I am sorry Ian nothing has changed since you demonstrated in the era of the Vietnam War.



Ian Jones, *Stele*, 2019, digital drawing printed on archival paper, 65 x 78cm

\$990.00



The submitted drawing is from a series titled “Clusters and Orbits” They are drawn on an iPad and printed on archival fine art paper.

The drawings create constellations of structured subjective space using a personal calligraphic language developed in traditional analogue drawing media.

Constructed of repetitive threads and scrapings built up as a sequence of events following the movement of breathing, the daily drawings are often a tentative, stuttering attempt to record the physical and emotional movements of the day whilst reflecting on the digital and political airwaves of the moment.



Mark Kelly, *Thoughts and prayers II*, 2020,  
photographic print on Awagami Washi paper, 80 x  
122cm  
\$2,900.00



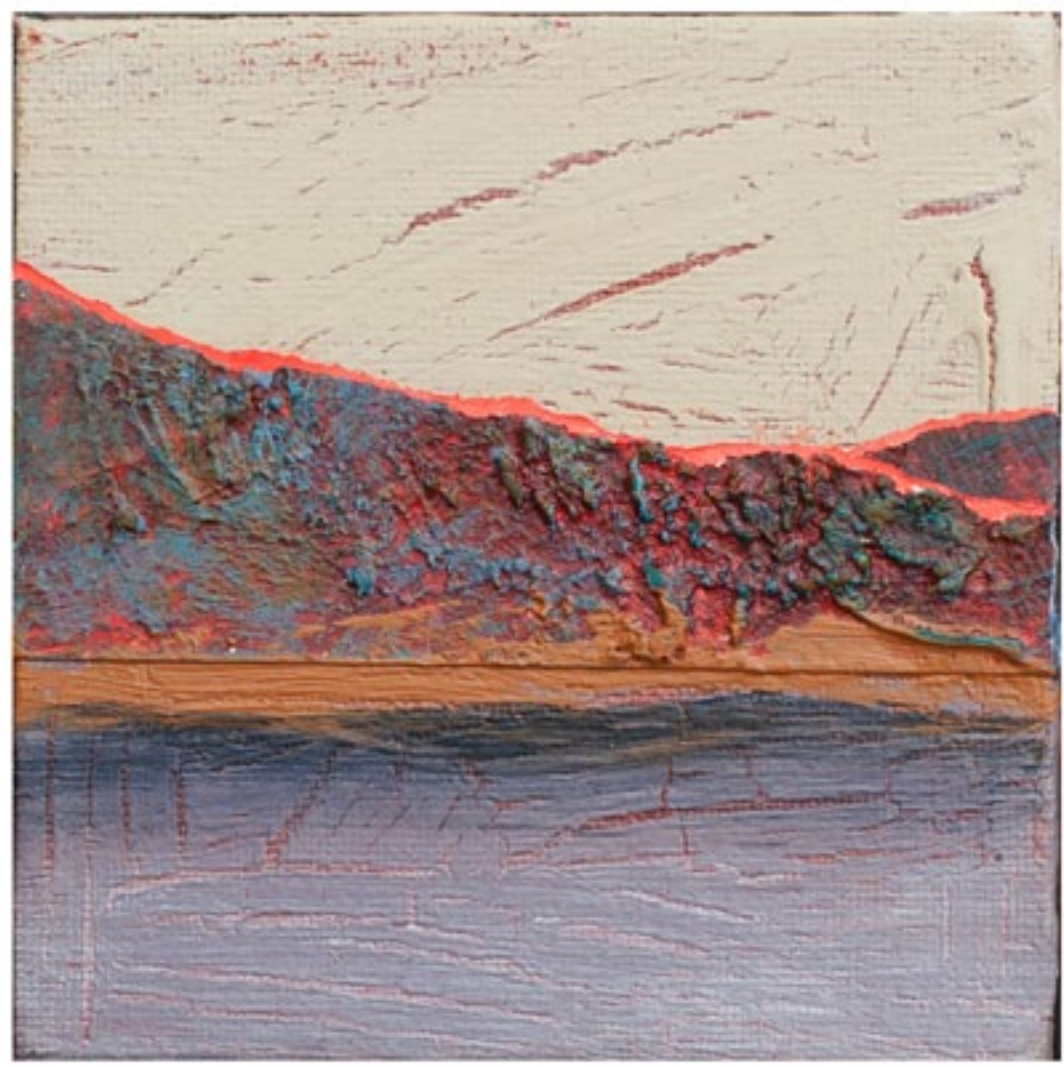
Bushfires are part of the Australian landscape. However, the recent bushfires have destroyed an unprecedented amount of land and wildlife.

After it was safe to enter burn zones I tried to photograph the bush and find beauty in destruction, but it was just too depressing. The burn was as varied as it was widespread, with some areas singed and looking like some strange autumn with a carpet of gold and brown leaves amongst the black and tan trunks. Other gullies must have been imaginable infernos that left only black stumps and bare black branches. Sure, after the rain the bush is regenerating and even some snapped off black stumps are resprouting, but there are no animals. In human timeframes, things will never be the same, but in geological timeframes, the land will repair itself and adapt like it always has.

During times of crises, the true character of people becomes apparent. I was appalled by the behaviour of our Prime Minister, so this series is my way of trying to come with grips with that. I believe when terrible things happen, we should be taking action, and not just thinking and praying.



Robyn Kinsela, *A summer on edge*, 2020, acrylic paint, crackle medium, crushed garnet, sand, tinted PVA, plant dyes with shellac on canvas, 20 x 20cm  
\$500.00



What a summer! Bush fires, smoke, more bush fires, more smoke. Packing, unpacking, repacking, unpacking. Drought, rain, floods, more rain.

My thoughts and therefore my work in the past year, particularly since December, have been underscored by bush fires, evacuations, smoke and many friends' losses, stresses and survival. The recent bush fire season and its ramifications keep creeping into my work at the moment. My pictures have their roots in the real world, but are by no means images in the conventional sense. I don't copy my subjects but interpret them. Sound, smell and touch play an important role.

Using paint, collage and mixed media, I create rapidly at first, keeping up with my thoughts. Then I let the work rest for an hour, a day, a year or a decade, as if it needs an incubation period. I then re-see what has been created and finish the work.

"I work from memory of 10 minutes ago and 50 years ago". (David Hockney)



Birte Larson, *Perpetual motion - observed*, 2020,  
seaweed, ocean matter, ply and bicycle spokes, 75  
x 30 x 12cm  
\$450.00



I walk, observe, wonder, admire, collect and store.

Inspired by the plethora of different and unusual material,

I set to work.

Here framing a wondrous observation by the sea.



James Lieutenant, *Two heads*, 2019, acrylic on canvas, 57 x 39.5cm

\$800.00



The composition of this painting derives from a continuous process of automatic drawing. This process links to memory, colliding imagery from found, made and remembered sources. The drawing process abstracts the forms. When making a drawing and selecting which to use as the base for a painting, I seek an intersection of uncertainty. My imagery always has a level of ambiguity; I wanted to extend this ambiguity further through abstraction in this series.

After transferring my drawings to their painting support, the compositions are turned into a surface. I attempt to resolve the confused drawing sources through a process of glazing thin layers of paint. Using traditional and lengthy painting processes, I am seeking an elegant and beautiful outcome. I'm asking the viewer to closely observe the surface of these paintings, while questioning the composition.



Lucinda McDonald, *Automatic nostalgia*, 2020,  
welded steel, dimensions variable

\$2,500.00



‘Automatic Nostalgia’ is a steel sculpture consisting of 5 pieces .

These tactile ,evocative steel shapes form a group which can be placed in a variety of compositions . They belie the industrial material used appearing textured and tactile, malleable and with subtle curves. Using an additive automatic process for each individual shape where the creative journey ends with an element of surprise. Continually adding sections of steel which have b’een lying around the workshop or are from previous sculptures, then cutting, tacking welding and grinding -assembling like a puzzle. The resulting pieces are like reminiscent rambles of past childhood experiences , of carving out soapstone, of foraging in the landscape and of stacking , placing & playing with blocks as a child. The five solid expressive shapes inhabit the space around them in varying ways depending on where they are placed. The viewer who walks around the sculpture discovers differing curves, indentations, textures, colouring and linear surfaces as they take the journey.



Kerry McInnis, *Sketch for 'Listening to the Nation'*  
(Hugh MacKay), 2019, acrylic, conte, pastel 122 x  
112cm  
\$4,400.00



My art practice centres around drawing and painting portraits and the landscape. They are my joint passion which I indulge in equally, just to be fair. As I spend more time at the easel (getting older!), my attempts to simplify form and intent become more important. My desire to interpret rather than to “present” becomes compelling. This is less easy when painting a portrait IF the artist’s intent is to create a portrait where the subject is recognisable to others. Classical training encourages representation so it is a challenge to break free of this tenet. I continue to explore ways to do this.

I have recently completed a portrait of the amazing sociologist and author, Hugh Mackay. The drawing that I have submitted into this prize is a drawing of the subject. Intelligent, compassionate, curious, with an ability to think creatively about Australia and Australians, Hugh gives us an idea of where we have been, and where we are headed as a nation. He is an inspiration and it was an honour to spend time with him on this project.





Tina Milson, *Waiting*, 2019, pigment print on cotton rag, 43 x 61cm

\$400.00



'I remember, my brother would drop me off at the bus stop, the dusty old bus would invariably overheat on the way to school and I thought it was a fun adventure. This image reminds me of my early school years however the road is sealed and safely marked. This bus doesn't break down. I see Hannah most school mornings, standing safely on the hill, waiting for her bus and I wonder what she is thinking?'



Ray Monde, *Cecil's Lane (after Les Murray)*, 2019,  
collage and synthetic polymer paint on canvas, 104  
x 155.5cm  
\$1,950.00



Les Murray, one of Australia's greatest contemporary poets, and I first met in high school when I was studying his poetry. As a kid, I was totally enthralled by the idea that someone could live off words. I wrote to him and asked if he would sit for me. His reply, by postcard, was swift.

“Dear Ray, how could I refuse a portraitist from the Krambach side of Burrell Creek who wants to paint me? You are welcome to try! Hurry, though, I turn 80 this year.”

There was an urgency in his messages and yet, he continued to reply by postcard to arrange the logistics. When I asked if he had computer so we could email about our arrangements he simply said, “We do have a computer – and we are taken by your simple portraits in their colours and shades.”

The last postcard was in June 2018, we had arranged a date and he said “I’ll be 10 days into my 80th year, but my wrinkles don’t seem to be developing too fast.”

It was the last I heard from him. When I drove to Burrell Creek on the arranged date on October, he was already in hospital. Hoping he’d recover, I started a large canvas of him with brown paddocks, a black dog being jettisoned from the sky. I always thought I’d finish it with him. This work is my tribute to man who loved words and was resolute in his determination to live in the country on his terms.



Kim Morrison, *Portrait of the Artist as a young man*  
- *after Friedrich*, 2019, archival ink on rag paper, 60  
x 42cm  
\$180.00



What do we walk past and what do we stop and notice? These two questions form the basis of my practice across several media – photography, assemblage and writing. This image – ‘Portrait of the Artist as a Young Man - after Friedrich’ was taken in New Zealand. As my sons cavorted around the windy beach, I felt as if we were partaking of a moment of true Romanticism. The raw power of nature and our engagement with it worked upon the eye of my mind and imagination, morphing into an aesthetic moment. The outworking of this aesthetic is to notice and work with the elements of composition – and sometimes decomposition – as one goes about the day to day business of life. To notice and record, be it by photo, collage or word, the play of light on water and objects, the shifting life of shadows, the striking confluence of line and movement.



Judy Mylonas, *After the rain*, 2019, acrylic paint and chalk pastel on Rches paper, 95 x 75cm

\$1,800.00



My work references landscape- but it is the mark making and layering of colour to invoke a mood which is the basis of my work. Usually my work is embedded in my many journeys to Central Australia, but, after our latest droughts and fires it was a joy to look again at my local environment with its mists, its foliage, its colours which have emerged again in the last weeks.

The act of drawing is an immediate one- the line is direct and spontaneous, and invites the viewer to engage in a similar direct way.



Barbara Nell, *Night walk*, 2020, oil on canvas, 76 x 61cm

\$750.00



‘Night Walk’ is part of a series of works inspired by a residency in Italy. The atmosphere of streets at night, where a previous event has taken place, has become an area of investigation within my work. A limited light source creates an atmosphere of uncertainty. The perception of the environment changes, almost creating a psycho drama, where figures may or may not move through the space. I am interested in investigating these ‘atmospheres’ at stages of uncertain, fleeting events. My work continues to explore the energy and movement within a setting such as this.



Helen Oprey, *The farmer - waiting for rain*, 2019,  
acrylic on plywood, 92.5 x 62cm

\$1,600.00

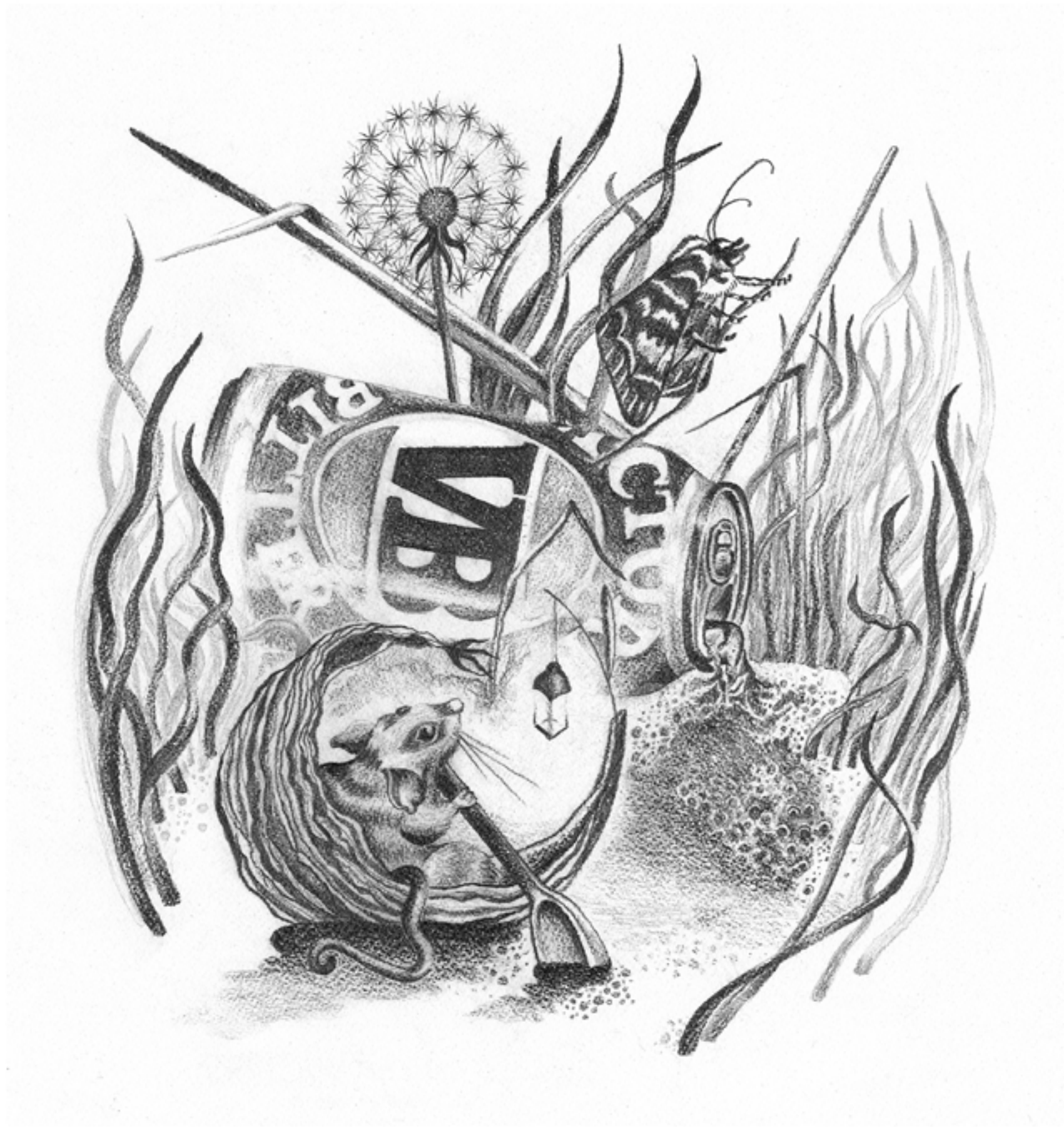


I love to paint subjects in the wider context of mental health. I like to focus on mental health as a way of being down the stigma attached to such issues. I'm a great believer in mental health awareness as everyone is at risk of illness and great wisdom and empowerment can emerge from such struggles. But this means we can't be afraid to discuss, understand, dissect, manage and learn from it as individuals and at a community level. My painting *THE FARMER - WAITING FOR RAIN* is my visual and emotional response to the drought. To me it's not abnormal or weak to have a reaction of depression/ anxiety as a consequence of life stress.



Bohdana Palecek, *Seeking refuge*, 2019, graphite on paper, 59.5 x 49cm

\$1,600.00



My 10-year background in commercial typography has enabled a constant awareness of letterforms in the public landscape. Even in the natural world, faded logo designs on neglected belongings jump out at me, and I question mythology in brand psychology and moral disregard within consumer culture while collecting roadside rubbish near my home. Using nature at a micro level to highlight social and political issues threatening our natural world, this narrative-driven artwork is deceptively innocent, as if seen through the eyes of a curious child.

With its habitat invaded by human sprawl high up in the NSW Snowy Mountains, the endangered Pygmy possum seeks refuge in an unknown landscape. Sheltered in a fragile leaf boat, lit by a tiny thumbnail-sized lantern, our hero is loomed over by a discarded Australian staple; the VB can.

With a “hard-earned thirst” contributing to the lifelong myth and idolization of the “Australian bloke”, the lack of empathy and responsibility in our consumer archetypes has shaped our political environment since the beginning of our country. At what point will the men in charge see through the generational conditioning of “How To Be A Bloke” and provide sanctuary for those most in need? I challenge the viewer to question the loss of wild places without and how that impacts our ability to connect to each other and to our unconditioned wildness within.



Petros Papoulis, *Ever watchful*, 2019, impasto, sand, PVA glue, collage and acrylic paint on matboard, 86 x 104.5cm  
\$1,850.00



Petros Papoulis has a long-held fascination with the water's edge. He likes to observe how we interact with it, how we use it, what happens there and how the elements can affect it.

When he is at the water's edge he is conscious of the following:

stillness, transient moments, moon, light, movement, shadows, reflections, geometry, texture, structures, decay, metaphors, the everyday...and the ways in which he interprets this environment.

It is where he feels curious and engaged.





David Ryrie, *Indianna, day 2*, 2019, pigment ink on archival art paper, 103.5 x 95.5cm

\$3,900



This photograph was made two days after Indianna's 16th Birthday. We talked about making this photograph and the possibility of making more over the course of the next year. We both agreed to make more.



Sally Simpson, *Fragile equilibrium*, 2020, waxed bones of native and introduced species, thread and steel, dimensions variable  
\$4,800



Inspired by the fragile and degraded ecosystem where I live, north of Canberra, I attempt to find a point of balance between the competing needs of humans, animals and the land. My work evolves out of an engagement with nature and fascination with its complex and layered structures, and the commonality between these structures evident in all living things. As I collect, clean, preserve and stitch the bones I consider ways to represent a symbolic harmony and intend to question what is precious in our moment in history.



Di Smith, *Study in grey*, 2020, oil on canvas, 67 x 57cm  
\$750.00



All my works are reflective of events that occur in my life the personal reaction and understanding of said events. Coming from Middle Arm and travelling to far flung places, the work reflects the culture shocks I experienced. Suddenly there was an understanding how others felt when engaging new experiences away from the familiarities of their normal. Cultural differences, language barriers, currency variations, visual ques, racism, crowds et al all were a fantastic learning curve. I became the OTHER. The work represents the familiar, in the world of the other, my shadow, creativity and music. This is daunting but beautiful as the experience is a new reality to ponder and explore and asks the question of what is OTHERNESS and why is it accompanied with a haunting, deep loneliness.



Beverly Smith, *Beyond Brewarrina*, 2019, natural dyes on watercolour paper, 77.5 x 106cm

\$1,100.00



I am Beverly Smith a descendent of the Murawari Nation located outback New South Wales and Queensland. I was not born on Country but in Murrumburrah New South Wales.

I graduated in 2018 with a Master of Visual Arts, a Practice Led Degree from the School of Art and Design at the Australian National University. I also have a Master of Philosophy in Aboriginal Studies from the University of Newcastle where I completed a thesis titled 'Exploring the Indigenous Curator in Regional and Urban Contexts'. I have an undergraduate degree in Arts (Visual Arts) from the Deakin University in Victoria.

Through my journey completing my Master's degree I got to further understand my Aboriginal culture, identity and my family connections through many towns like Brewarrina, Bourke, Byrock, Coolabah, Cobar and Cunnamulla in Queensland.

This connection has allowed me to explore my art practice in natural dyes and earth pigments through drawing and silver smithing jewellery.

I have been a member since 2018 of the Honouring Cultures Indigenous Jewellery Program in Canberra. I have transferred my drawing ideas to my jewellery where I have interpreted leaves and ochres through rings and pendants.



Naomi Taylor Royds, *Redgum cascade*, 2020, steel,  
2 pac auto paint, 57 x 13 x 13cm, 67 x 18 x 8cm

NFS



Objects as repositories of memory and individual personal landscapes inform our identity and histories. It is the stories associated with these that influence my art practice.

My earliest memory of Australia is sailing through the heads of Sydney Harbour as a young child, seeing and smelling the eucalyptus trees for the first time. It is a vivid recollection associated with change and excitement alongside anxiety and apprehension. The past few months have seen a reconnection to those memories as prevailing summer winds showered burnt eucalyptus leaves upon my home and surrounding properties in the district. The smell of smoke permeated everything. The sky became a menacing mixture of red, orange and black.

Anxiety and apprehension remained but were now associated with dread and exhaustion as the bushfires surrounding me seemed relentless. The falling eucalyptus leaves were an indication of the closeness of the flames, the power of the winds and the dramatic change in my landscape. However the recent rains have once again transformed this landscape. The lifeless, blackened eucalypts are now bursting with colourful, succulent regrowth.

Eucalypts hold a variety of memories for me, their distinctive leaves a reminder of the ever-changing but somewhat familiar landscapes of my personal experiences.



Peta Thurling, *High key lux (thanks Noelle and Rebecca)*, 2019, oil and acryli on board, 40 x 35cm  
\$400.00

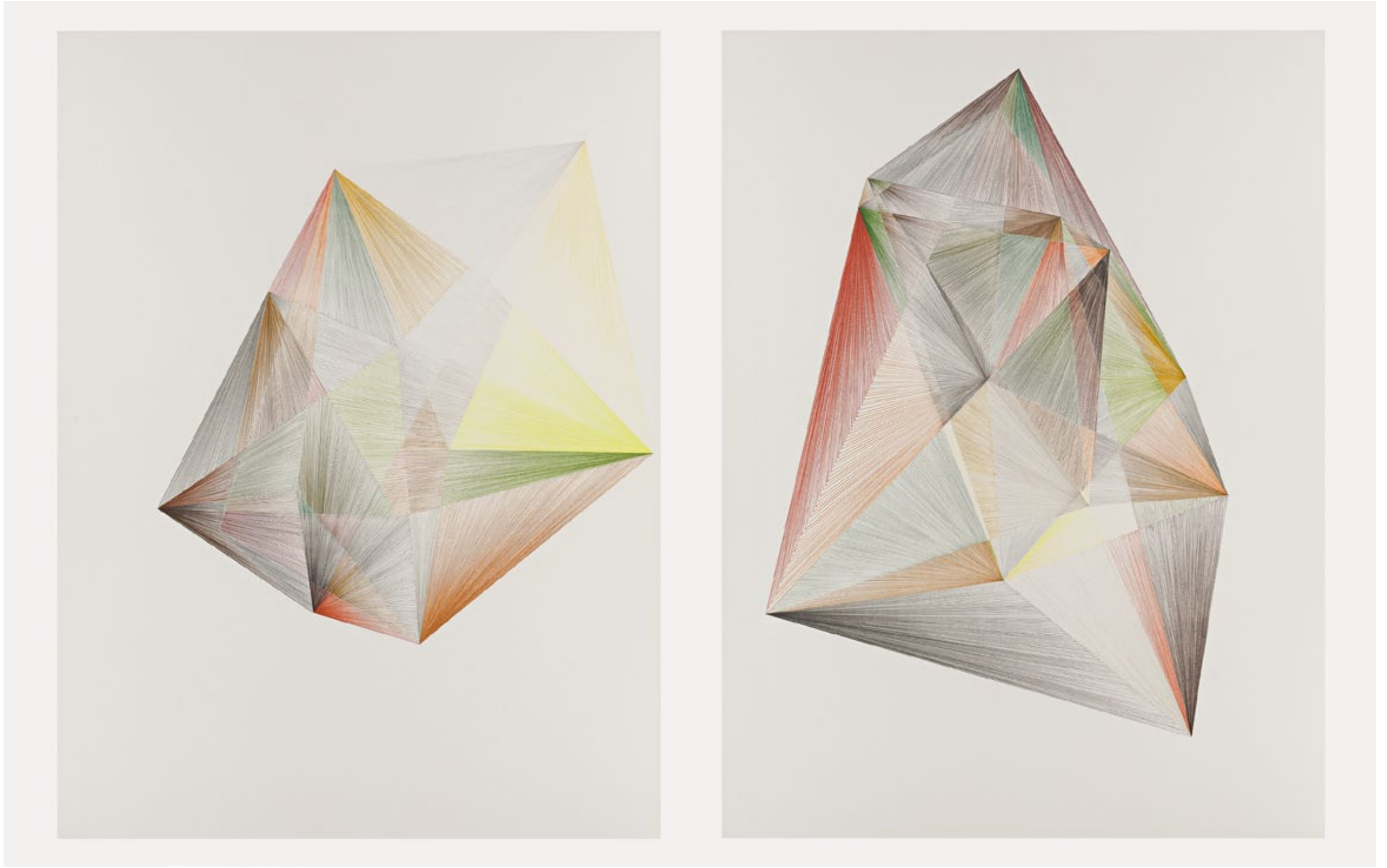


I have been watching light play over the interior surfaces of my home for many years. These images occupy my mind's eye and can be recalled in the dark. Transient filigree light-shows are projected through the perfect imperfections of antique cylinder glass. Illuminated patterns dance across a surface 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.



Kate Vassallo, *Gum 1 and 2*, 2019, coloured pencil on paper, 108 x 82cm each

\$4,400.00



This artwork utilises the controlled mark-making of straight, ruled lines. This repetitious drawing action is a form of timekeeping; the marks becoming a visual record representing time and labour. Favouring organic forms over rigid and pre-planned geometry, the processes behind these drawings and prints incorporate chance-based elements. The forms that emerge can be seen like geometric versions of a tree's growth rings or geological strata. Over time, my artworks have become increasingly linked to the environment. In an attempt to connect my highly laborious process to the sublime beauty of nature, this work utilises colour palettes observed in the gum trees around Canberra.

These artworks are focused on process. When beginning a drawing, I devise new parameters and instructions to work within. In creating a systems-based process to generate artwork, Vassallo plays with the idea of control by narrowing the space available for artistic decision-making in the studio. Though a relatively restricted way to generate artworks, fluctuations in pressure, lapses in concentration and the physical limitations of the human body form an intricate and uncontrolled texture in these artworks.



Libby Wakefield, *Lost in the wild*, 2020, oil and pastel on board and canvas, 25.4 x 152cm

\$1,100.00



During the months of bushfires in and around the Southern Highlands last year the places that are at the centre of my painting practice, the Wingecarribee River and the beaches of Jervis Bay were closed to off to me by intense smoke haze, parks and road closures and the constant danger of spreading fires.

This disconnection caused me, like many people distress, and had a strong impact on my work. This painting represents an attempt to ease that stress and satisfying the yearning felt for these places.

I was interested in portraying a romanticised notion of the landscape, in particular the river bank, allowing the small scale and repeated panels of the work which I linked by colour and line direction, to echo ideas of the role of nature and the sublime in our everyday lives. Whilst I was working on the picture I was trying to hold these places in my mind; seeing and experiencing them untouched by drought and fires and ultimately allowing the possibility of restoration to flicker in, giving a sense of renewed possibilities.





Iona Walsh, *From little things - bulb forms III and IV*,  
2020, oil pastel on paper, 55.5 x 42.5cm

\$690.00



My curiosity about things on the cusp of transformation and with the potential to move or alter position often informs my artwork. I attempt to convey this metamorphosis by subtle suggestion and bear it in mind in the process of observing and recording it on a two-dimensional surface.

The artwork (entitled 'From Little Things – bulb forms III & IV', 2020) is from a series I have been working on with the subject matter of bulbs, tubers and rhizomes. These humble items have a latent capacity for growth and renewal. Their apparent ordinariness is what makes them all the more surprising and remarkable – they are compact energy units that, given the right conditions, are able to change into thriving plant forms. My aim has been to express a sense of wonder for these small dormant forms as they are about to evolve into the next phase of their life cycle.



Naomi Zouwer, *Family 2*, 2019, oil on canvas, 110 x 80cm

\$2,000.00



Naomi Zouwer is a Canberra born and based cross-disciplinary artist and educator. She gained her undergraduate in painting and a graduate diploma in Education from Newcastle University in 1996 and has since exhibited nationally in group and solo shows. In 2018 she completed a practice-led PhD at the School of Art and Design at the ANU. She has been a finalist in drawing and textile prizes including the Contemporary Textile Award in 2015, and the Kate Derum Tapestry Award at the Australian Tapestry Workshop in 2017.

Using the mediums of painting, drawing, screen printing and textiles, she makes works that explore the social role and value of objects. She does this by engaging with ideas of identity, cultural heritage and the role of domestic objects as conduits to understanding how we belong and connect to the past and the present. She is inspired by still life painting traditions, in particular, the 17th-century Dutch sub-genres *pronkstilleven* and *vanitas* painting; and knowledge systems such as taxonomies, encyclopaedias and collections.



Young Artist Award

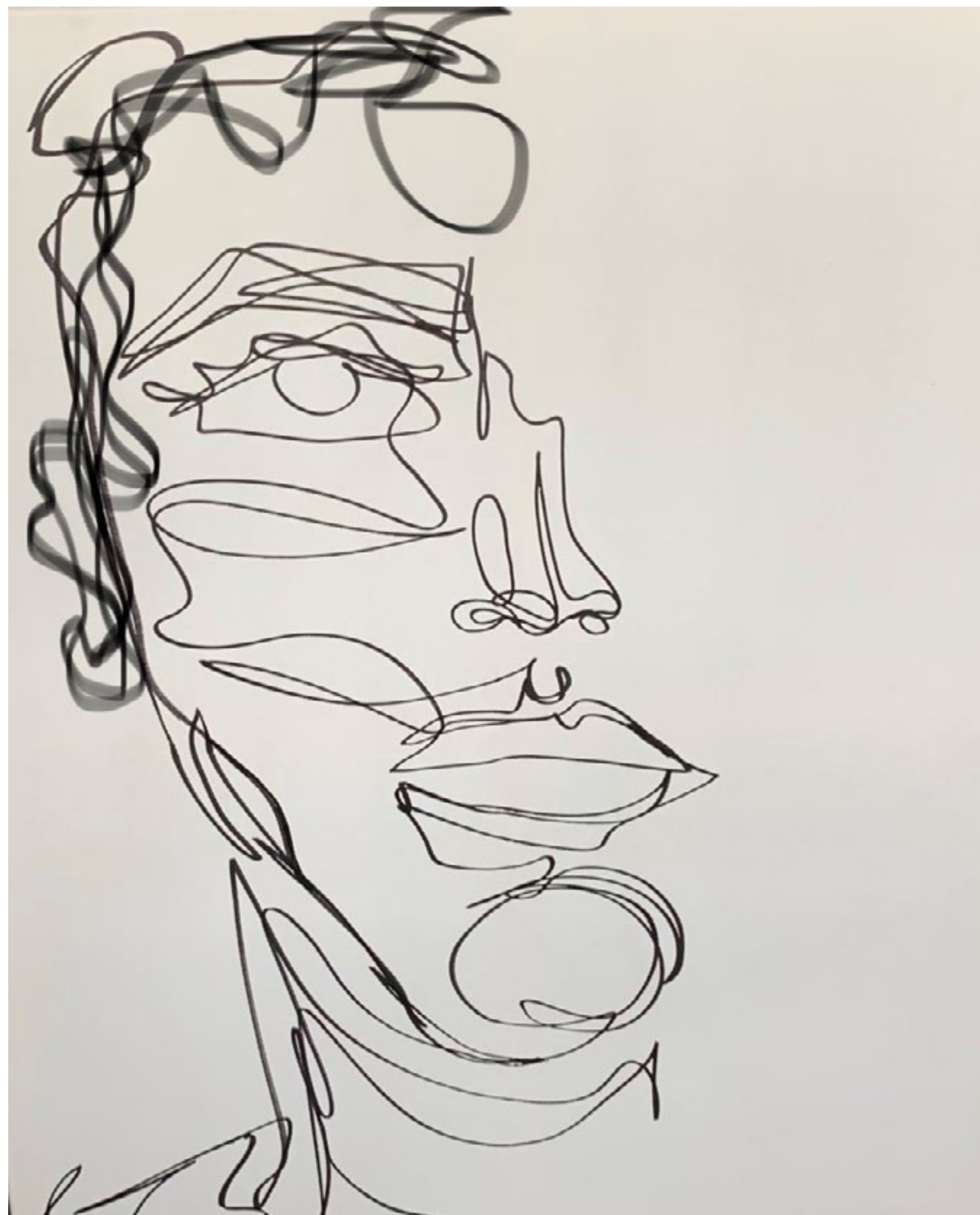
Young Artist Award

Young Artist Award

Ashleigh Deaton, *Unfinished thought*, 2020, marker on canvas, 76 x 91cm

NFS

**Winner, Young Artist Award**

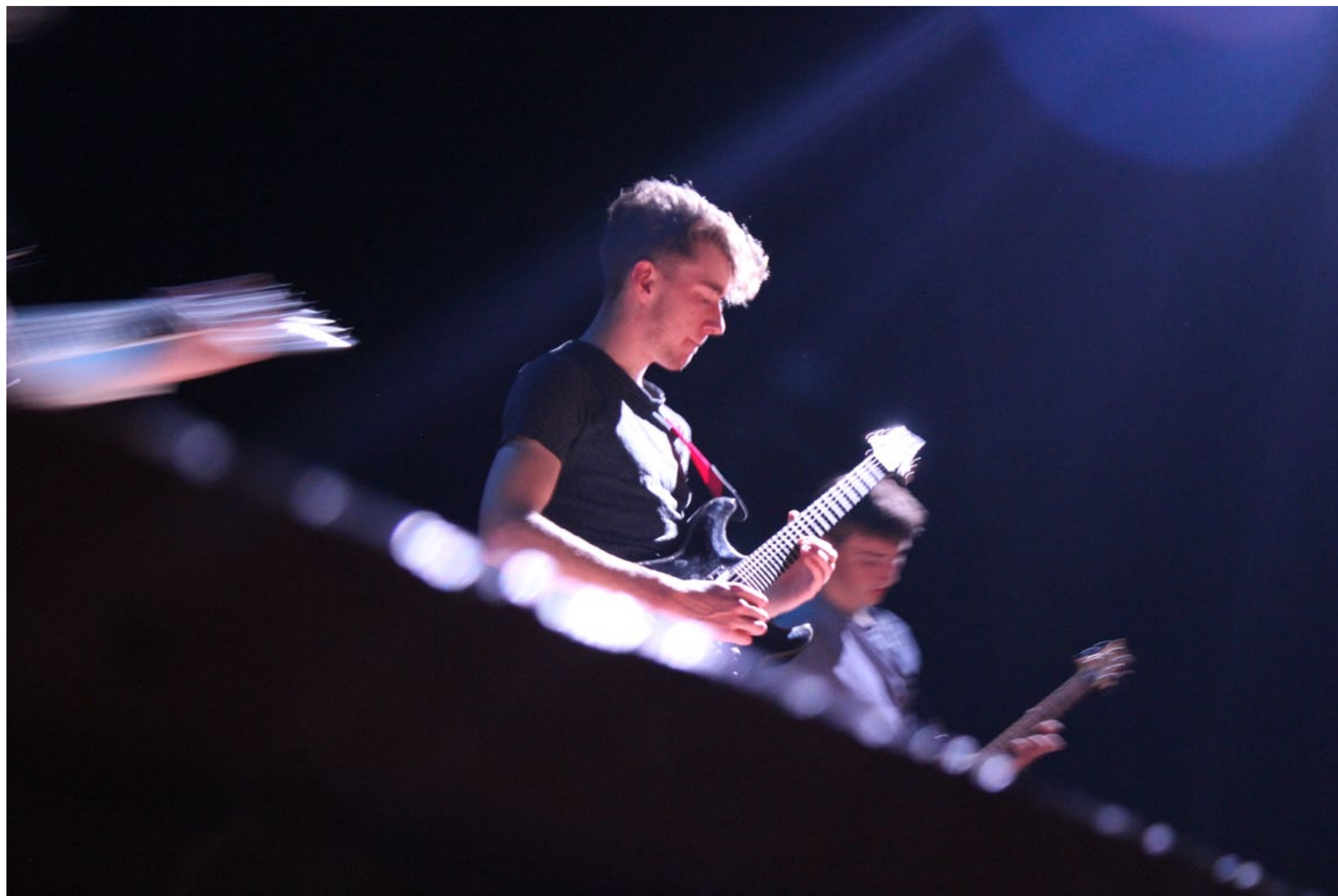


‘Unfinished Thought’ has a two-pronged contrasting meaning: referencing the generational prejudices against the nature of youth, and the resilience and determination of character within youth. In terms of generational prejudices, it is no strange thought for anyone to hear someone’s opinion about the nature of today’s youth, and their “unidealistic” personalities. I, as a young adult, have often been caught in the misconceptions and stereotypes associated with people my age, and it is something that I know all people struggle to free themselves from. In saying this, the struggles we face with trying to rise above what society thinks of us is what has created a thriving and innovative new generation, whose strong will and determination is allowing for great strides to be made across the globe. My incorporation of these two opposing ideas is to highlight the divide that is often faced between the various generations, and propose absolving the nature of the relationships between them. The subject matter consisting of a young male is to highlight the generation in question, the youth. My use of simple materials and process allows my statement and intent to be a stark, and confronting reminder of the divide. I also made the stylistic choice to leave the work as black and white, due to the connotations of the concept that if something is ‘black and white’, it is easy and straight-forward, which is how absolving our relationship should be. I also chose to leave the work unfinished (see the title), to emphasise how much I mean what I say, and convey in my piece.



Jess Eddy, *Misplaced*, 2019, digital photograph on paper, 32 x 44.5cm

\$90.00



For the past 5 months I have been photographing Misplaced & Martyred, the year 12 rock band at Crookwell High School for my HSC major work.



Evan Goad, *Bird on post*, 2019, digital photograph on paper, 45.5 x 66cm

NFS



With photography, a single moment is captured perfectly in time. Reality and all its small, insignificant moments are documented before it's gone forever. It is in this single moment, life is caught through the lens. It only took a single shot to capture the bird on the post, however it's temporary nature mirrors the many moments that occur in our daily lives.

Through this photograph, I hope to prolong the appreciation of these single moments and celebrate the natural beauty that can be captured around us.



Rose Moor, *Mask*, 2019, Textiles, 44 x 17cm

\$1,000.00



Masks in Russia are very important as they help hold and tell the stories of the past or future. I like to think this mask holds mine.



Katie Simpson, *The dragon*, 2019, ceramic and acrylic paint, 19 x 18 x 10cm

NFS



As a student with Autism, I find the visual arts a great way to express myself. For as long as I can remember I have found drawing both enjoyable and a release at moments of stress. Since starting at Crookwell High School, the visual arts department under teacher Miss Jeffcoat has helped and encouraged me to explore my love of visual arts and develop my skills across a range of mediums.

My initial inspiration for “The Dragon” was a workshop held at Laggan School by a visiting Japanese artist; my first dragon was made at this workshop and with the help of Miss Jeffcoat I continued my works in ceramics. The result of this process is “The Dragon”

I hope to continue my work in ceramics into my years 11 and 12, developing a series of dragons over the next couple of years.





