Presented by Redland Art Gallery

REDLAND ART AWARDS 2026

FINALISTS' EXHIBITION
Redland Art Gallery, Cleveland
29 November 2026 – 25 January 2027
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ADMISSION FREE

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REDLAND Yuraara ART SOCIETY Inc.

SHORTLISTED ENTRIES 2026



FINALISTS' EXHIBITION

29 November 2026 –
25 January 2027
Redland Art Gallery, Cleveland

LEAD JUDGE

Alison Kubler

PANEL JUDGES

Dr Holly Arden,
Naomi Takeifanga,
Warraba Weatherall

OPENING EVENT

6pm Friday 27 November 2026

JUDGES TALK

10am–12noon
Sunday 29 November 2026

Redland Art Gallery would like to thank everyone who entered *Redland Art Awards 2026*.

Redland Art Gallery acknowledges the traditional custodians of the lands and seas where we live and work. We pay our respects to Elders, past, present and future.

Redland Art Gallery is an initiative of Redland City Council, dedicated to the late Eddie Santagiuliana.

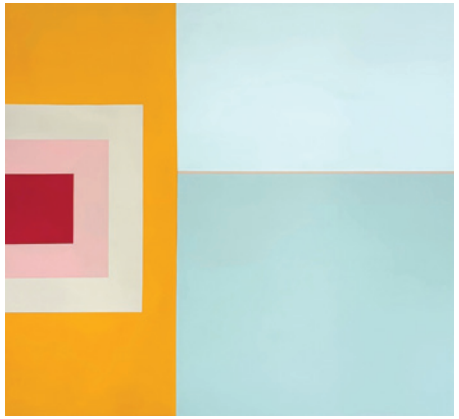
Redland CITY COUNCIL | REDLAND ART GALLERY

EVIE ADASAL, NSW

Marigold, 2026

Acrylic
$6,450

"*Marigold* began with my fascination with the intense colours found in flowers, some of which can seem almost unnatural against the surrounding landscape. I am drawn to these moments in gardens where a particular colour or detail suddenly holds my attention and changes my experience of a place. I take these observations into the studio and work intuitively, allowing the memory and feeling of the landscape to guide the painting rather than attempting to reproduce it. Through a process of reduction, I gradually remove recognisable details and respond to colour, form and space. The resulting painting holds onto something of the original experience without describing it literally."



Evie Adasal

BRYAN AN, NSW

Morning Commute, 2025

Oil
$5,500

"*Morning Commute* examines the compressed psychological space of daily travel, where bodies, conversations and private thoughts overlap within a shared public environment. A figure absorbed in a phone call dominates the composition, while fragmented faces, signs and architectural forms accumulate around him. The vivid red body and blue patterned clothing heighten the tension between physical proximity and emotional distance. Painted with direct marks and deliberately unstable perspective, the work reflects the speed, noise and disconnection of contemporary urban life. It asks how people remain inwardly isolated even while moving together through the same crowded city, repeating this ritual each morning."



Bryan An

MIN-WOO BANG, NSW

The Weight of Time, 2026

Oil
$17,000

"My painting explores the dramatic interplay between the weight of nature and the atmosphere. By framing dense, arching eucalyptus foliage against a towering cumulus formation, the composition captures a moment of quiet tension between structure and softness, earth and sky.

The deep blue expanse gives way to sweeping, voluminous clouds that surge upward, luminous where the sunlight strikes their crests, and shadowed where storm conditions gather below. The dark, organic canopy of the tree anchors the right side of the canvas, its delicate branches weaving through misty vapor, creating a sense of scale, stillness and solitude."



Min-Woo Bang

LYN BARTOLO, QLD

Hanging Out, 2025

Watercolour
$2,400

"*Hanging Out* captures the quiet poetry of everyday life. A humble Australian homestead, sun warming the timber, towels swaying freely in the breeze. I'm drawn to these simple, unassuming moments where beauty lives in the ordinary and familiar rituals shape a sense of place. Here, even laundry becomes part of the landscape, carefree and alive against the rustic textures of the roof. It brings back childhood memories, where my mum would hang the washing out to dry in the afternoon sun."



Lyn Bartolo

ROB BARTOLO, VIC

Traverse Transience, 2026

Oil

$2,500

"*Traverse Transience* began with an online image of refugees sheltering in makeshift stalls, improvised shelters, for people waiting on a permanence that is unknown. I translate this into a collage-like composition, fractured planes of colour pieced together and pulled apart, echoing the shelters' improvised nature. The abstraction itself carries a charge of human energy, movement, effort and endurance compressed into gesture and colour. Near the top of the canvas, two figures appear inverted, unsettling the painting's sense of gravity and orientation, a small disruption gesturing toward the deeper disorientation of forced displacement. The result resists resolution, holding the viewer between construction and collapse."



Rob Bartolo

VIOLET BOND, NT

Bones in the hill, 2026

Mixed Media: Raw Cotton Canvas with Natural Pigments, Sand and Charcoal with Acrylic Binder

$3,500

"*Bones in the Hill* is a story about camping and looking up at the night sky in the Northern Territory, often surrounded by graves of one kind or another and sleeping on generations of bones belonging to the animals and people who came before us, beneath the red dirt and the wild places. The artist has a history of working with wild earth in ceramics, and these raw-earth paintings mark the first expansion of her love of working with materials from the Northern Territory environment into painting."



Violet Bond

PURPLE CHANG, QLD

The Rabbit Escaped, 2026

Oil

$3,000

"I paint through the things I collect, using familiar objects as a way of looking beyond themselves. In this work, dried flowers, vessels and ceramic rabbits are arranged around a small Chinese landscape, their relationships guided less by still life than by a sense of terrain, distance and passage. The objects remain recognisable, yet their placement begins to construct another kind of space. I am interested in how an intimate, domestic world can open onto something larger, and how painting can transform things that can be held and named into a landscape through which the eye can wander."



Purple Chang

SVEA WAN-CHING CHANG, VIC

Blooming Femininity, 2026

Acrylic and Japanese Copper Foil

$8,800

"*Blooming Femininity* is my way of expressing femininity through flowers. The two figures are formed from countless gum flowers and blossoms. Each flower is small, soft and delicate on its own, yet together they create a sense of quiet strength and resilience. The flowing lower part of the figures suggests skirts moving in the wind or women dancing, allowing the flowers and leaves to appear free and full of movement. Through this painting, I hope to express a femininity that can be gentle and graceful, while also carrying strength, freedom and vitality."



Svea Wan-Ching Chang

KEVIN CHIN, VIC

Unwinding, 2025

Oil

$11,000

"In this pieced-together dream-space that only exists through painting, *Unwinding* tests how landscape and architecture converge to open spaces where we can fit in. Here the comfort of domestic interiors and the expansiveness of nature paradoxically interweave, because both connect us to feelings of safety and respite.

My interest in this state of mind stems from a collective global search for sturdy ground during these confusing times. The painting pulls together imagery from across continents. Skies, lakes, windows, reflections, walls -- painterly surfaces create openings and slippages, to test how we orient ourselves in this supposedly interconnected world."



Kevin Chin

JO COCHRANE, QLD

Oh It's Low Tide at Adder Rock, 2026

Oil

$3,500

"This oil on canvas encompasses all the elements that fascinate me, the interplay of light, wind and water. The destination is the crisp headland of Adder Rock, the turning point of my walks along the beach. Through the ever-changing pools and lagoons filled with tidal rippled sand and gentle wind-blown surface ripples refracting light, I have time to breathe and contemplate."



Jo Cochrane

MICHAEL CUSACK, NSW

Levine, 2026

Oil

$11,500

"*Levine* continues my investigation of paintings' ability to be present while engaging in a whole range of historical ideas. In one sense its about the push and pull of paint and how ideas are rendered through the medium. In another its about place and the search for poetry. Marks are added and subtracted on the canvas much like a musician writing a song until a composition arrives."



Michael Cusack

EMILY DAY, QLD

The More You Find, 2026

Acrylic

$6,200

"*The More You Find* continues my fascination with creating imagined scenes of wild, untamed florals and foliage – inviting viewers to get immersed in the details and discover something new each time. In this piece, I have captured coastal and swamp banksias, the Queensland tree waratah flower, flannel flowers and flowering gums, with an unlikely pairing of white lilies and jasmine florals. As a Brisbane based painter, I am endlessly inspired by our geographical convergence of hardy native florals and lush tropical plants."



Emily Day

ARTHUR DE LAFORCADE, QLD

Xiang Shan Station, 2025

Oil

$10,000

"This portrait of a mother and her son bonding in Taipei subway was from New Year's Eve, while everybody seemed happy and cheered, she seemed totally out the frame – kind of talking to her sleeping child with a facial expression that was marked by worries. It suddenly felt that time had stopped. I took a quick photo on my phone then repainted it years later here in Brisbane, changing some colours, adding some patterns and fabric, trying to make it a bit like a 'classic painting'."



Arthur De Laforcade

JUDITH FLAVELLE, QLD

Two a Pair, 2026

Acrylic

$495

"In this work called *Two a Pair*, the subject, shadows and shapes let me connect with the symbolism and mythology of this amazing fruit.

Pears carry a lot of symbolism in cultures across Asia. Pears also feature in Christian symbolism where Western religious art associates the sweet fruit with the Virgin and Child and the promise of eternal life. In Greek mythology, pears symbolised fertility, maternity and love happiness and inner peace. The fruit was also considered a sacred gift from the gods.

Japanese homes regularly include a pear tree in their yards to shield inhabitants from malevolent, devious spirits. To receive pears as a gift is a wish of a long healthy life filled with love and happiness."



Judith Flavelle

JARED FOUNTAIN, QLD

Scott in an Old Straw Hat, 2026

Oil

$3,000

"This painting is a dedication to the enduring power of friendship and a tribute to my friend and fellow painter, Scott Breton. I wanted to acknowledge his importance in my life in recent years through a portrait inspired by Rembrandt, with particular emphasis on the eyes and the depth of expression. Scott is someone I have looked up to for many years. When I first began exhibiting my work in Brisbane, during a difficult period of poor health, he was exceptionally kind and welcoming. What began as a generous friendship has since grown into a close and lasting bond."



Jared Fountain

ROBERT GEAR, WA

New Order, 2026

Oil

$4,800

"Our atmosphere and landscape have been profoundly reshaped by human intervention. Against a scorched landscape, a fragile hope of ordered regeneration becomes both promise and warning. *New Order* inhabits the uneasy territory of an uncertain present, inviting reflection on the systems we create and the legacies they leave behind."



Robert Gear

CATHERINE GEORGE, QLD

Despite the Storm, 2026

Oil

$450

"This painting captures a single suspended moment of the anticipation of the throw and a storm massing on the horizon. It is about anticipation and the shared space between intention and outcomes, between what we choose to do and what we know is coming.

By placing the simple interaction between a man and his dog against a darkening sky, the painting portrays how we move through life knowing that challenges are always on their way. Ultimately the anticipation of a life's small interactions are worth claiming even, maybe especially, when the storm is near."



Catherine George

NICK GLADE-WRIGHT, TAS

A Memory of Rain, 2026

Oil

$8,200

"I am drawn to the metaphysical space between what the land once was and what it is becoming—metaphysical spaces and the absence of moisture. Memory, like dreams, is ambiguous and is felt as a collection of vignettes that flit through one's mind, rather than just one physical view. This painting is a montage of visions and disparate elements that come to mind when thinking of climate change, from lush forests to a land without water, a transformed landscape with a psychological suggestion of an invisible, psychic rupture in our relationship with the land."



Nick Glade-Wright

PHIL HAYES, VIC

in plain sight, 2026

Oil

$990

"This painting comes from my ongoing fascination with the thylacine and the idea of imagining a different Australia. The scene is quiet and completely ordinary: a young woman, a classic Range Rover, a magpie and a thylacine all sharing the same space. No one is surprised, and that's important to me. I like the idea that something we now see as impossible could once have felt totally normal. The work is really about that shift—thinking about what was lost, what might have been and how different our relationship with wildlife could look if the thylacine was still here."



Phil Hayes

JENNY HERBERT-SMITH, NSW

What is this life if, full of care, we have no time to stand and stare, 2026

Acrylic

$950

"This painting emerged in my studio a few weeks after visiting my daughter in Alice Springs. As layers of marks and brushstrokes accumulated, suggestions of rock formations, geological strata and stacked elements began to reveal themselves. Working intuitively as an abstract expressionist, I rarely know where a painting will lead, and I am continually surprised when it evokes a place or experience. The title is drawn from W.D. Davies' poem Leisure, which reflects on the importance of pausing to appreciate nature's beauty. Walking among the ancient rock formations and waterholes of the Northern Territory reminded me to slow down, look deeply and experience the wonder of the landscape."



Jenny Herbert-Smith

ALEJA HINE, QLD

Holding it Together, 2026

Oil

$7,260

"*Holding It Together* is a still life made up of objects collected from my everyday life. Some are practical, some comforting, some indulgent and some deeply personal. Stacked into an unstable tower, they become a kind of self portrait, reflecting the routines, distractions and small comforts that make up contemporary life. I'm interested in elevating ordinary objects through painting, and in what our possessions can reveal about us without a person ever appearing in the work. The precariousness of the composition reflects the balancing act of everyday life, and the things we use to hold it all together."



Aleja Hine

JOAN HURTADO, QLD

Follow Your Path, 2026

Mixed Media: Acrylic Paint with Rice Paper Frottage

$2,500

"*Follow Your Path* is a mixed-media work using techniques explored over time to form a multi-layered surface. An intuitive painting reflecting the colours and patterns found in outback Australia. The path doesn't follow a straight line, it bends and twists. It reveals itself as your journey of life unfolds. The message suggests you follow your path intuitively, weaving through the 'woods' in present time as you pause to observe the work."



Joan Hurtado

CHRISTOPHER R. INWOOD, QLD

Untitled 9, 2026

Mixed Media: Oil, Acrylic and Charcoal

$8,100

"In this untitled nine-panel self-portrait work, the artist multiplies himself across a constellation of painted identities. Each portrait sits upon a panel of 'the bluest blue that can be blued,' creating a rhythmic sequence that oscillates between repetition and difference, familiarity and estrangement. Viewed together, the nine faces read less as individual portraits and more as fragments of a larger psychological landscape. Each panel offers a slight shift in mood, expression or presence, suggesting that the self is never singular but an accumulation of competing versions, memories and emotional states. Part of Inwood's ongoing exploration of identity and human behaviour, the work resists easy explanation. It is simultaneously intimate and enigmatic, serious and playful. Perhaps its greatest achievement is its visual seduction: a painting that captures the eye immediately and rewards prolonged looking, allowing meaning to emerge slowly from the luminous field of blue."



Christopher Inwood

THERESE KING, QLD

Illawarra Flame Tree, 2026

Acrylic

$5,000

"This year, my Illawarra flame tree blossomed in all its glory, inspiring this painting. I have surrounded the tree with delicate gum blossoms and banksia, creating a celebration of the Australian bush. I have interpreted these native flowers in an abstract form, moving away from botanical realism to explore their shape, rhythm, colour and energy. Through abstraction, I express my personal connection to the Australian landscape and the sense of wonder I feel surrounded by its unique flora. This work celebrates familiar native forms while expressing the beauty, vitality and emotional connection I find within the Australian bush."



Therese King

BETH J. LEACH, QLD

Lullaby For a Tempest, 2026

Oil

$5,400

"Two banksia cones share a single branch: one spent, backlit, ablaze in deep crimson; the other pale, blossoming in alien pastels that float over a fluorescent pink undercoat. Beyond them, a soft, cosy lounge room. *Lullaby For A Tempest* lives inside that contradiction: the seduction of stillness beside the certainty of change. Whether the storm is climate change or the technologies we welcome into our homes, the work asks what we choose not to see as a threat, and what looking away quietly costs us."



Beth Leach

PHUONG LY, QLD

Soft Rainlight, 2025

Watercolour

$1,000

"This watercolour captures a streetscape after rain, where traditional timber houses are reflected in the wet road. The contrast between the damp street and the light horizon becomes a metaphor for life: moments of uncertainty and change are temporary, while hope remains ahead. The reflections suggest memories of the past, while the open horizon points towards the future. Through watercolour's fluidity, I seek to express the changing nature of our surroundings and our lives—reminding us that, like the wet street, difficult moments will eventually pass and the road ahead will become clear."



Phuong Ly

ODESSA MAHONY-DE VRIES, QLD

Warmth, 2026

Oil

NFS

"A glowing centre sits held within borders of deep red and pink, contained without being restricted. It speaks to the warmth of relationships, the feeling of belonging, of being held by another. That's the feeling I got once the piece was finished. I paint without a predetermined outcome, layering colour and letting each mark be influenced by the one before it, blending until something unexpected surfaces in the paint."



Odessa Mahony-de Vries

BERNADETTE MOLLISON, QLD

The Weight of Responsibility, 2025

Mixed Media: Watercolour, Acrylic and Pencil

NFS

"*The Weight of Responsibility*, a mixed media painting, draws attention to the important responsibilities held by Kevin Perry, co-owner of Jalum Fisheries, the First Nations, family-owned fishery on Stradbroke Island. I look forward to the arrival of the winter mullet season, when Minjerribah's wind-swept beaches are filled with the excitement of the mullet shot—the Perry family and crew scanning for schools of mullet, waiting with tractors and boats with nets at the ready. Utes and trailers stacked with crates to be filled! Carefully passing on family traditions while navigating contemporary fishing practices, markets and licensing regulations."



Bernadette Mollison

KYM MULLEN, QLD

Eighteen Miles, 2026

Acrylic
$2,900

"Eighteen Mile Swamp is a shallow freshwater wetland that stretches almost the entire length of Minjerribah/ North Stradbroke Island. It is a place that is full of biodiversity; and even a local legend that a shipwreck lies hidden amongst its dense networks of water and native sedges. To me it is a place humming with life and energy and this is a painting about the rhythms of this special place."



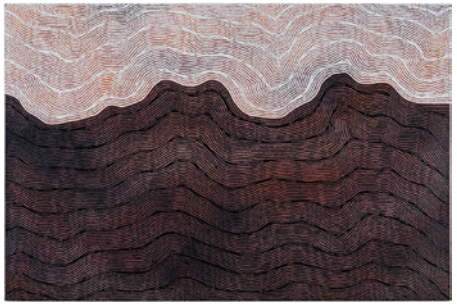
Kym Mullen

JOANNE CURRIE NALINGU, QLD

River Mountain Flow, 2026

Acrylic
$18,000

"The artist has developed an instantly recognisable style that reveals her distinctive sense of place. Elegant and minimal, her paintings feature flowing lines that echo river currents and mountain ranges, occasionally opening into eye-like forms that invite reflection on the layered meanings beneath these implied surfaces. She has refined her celebrated river line technique over three decades, experimenting with textured backgrounds and luminous finishes. Inspired by her childhood living at the Yumba on the banks of the Maranoa River in Mitchell, her river imbues both personal memory and universal metaphor she explains as, 'a symbol for all rivers, for all people.'"



Joanne Currie Nalingu

JESSICA NOTHDURFT, QLD

Mother's Milk, 2026

Acrylic
$6,500

"*Mother's Milk* is about the strange violence of being needed. The body becomes food, comfort, shelter, something other bodies can take from. The animal is mother and monster at once, watchful, exhausted, exposed. Milk falls from her as if it is both gift and loss. I wanted the painting to hold the tenderness of feeding alongside the resentment, fear and depletion that can sit beside it. Motherhood is often spoken about as love. I don't know it that way. Love can be fierce and ugly and consuming. Sometimes giving everything can still feel beautiful. Sometimes it can feel like being eaten alive."



Jessica Nothdurft

NICK OFFER, ACT

Frontier, 2026

Mixed Media: Stencils, Spray Paint, Transferred toner images of crustaceans, Squeegees, Ink, Oil Paint and Brushes
$4,500

"*Frontier* is an attempt to achieve a convincing fusion of polarities (organic and synthetic) in one painting. The organic is represented by the horse. The synthetic by metal, reflective glass and skyscrapers. I call the painting *Frontier* for two reasons: firstly to present the classic association of the horse with exploration. Secondly, playing off that, as an interpretation of the coming wave of A.I. and the collision of animal instinct with technology. This, for me, is the ultimate frontier. Another aim is that the edifice depicted, being mostly an amalgam of reflections, has a fleeting and mysterious character which contrasts with the fleshiness of the horse. In order to create the image I have employed a variety of painting approaches: stencils, spray paint, transferred toner images of crustaceans, squeegees, ink, as well as oil paint and brushes."



Nick Offer

STEVEN ONLEY, QLD

The Crucifixion of Princess Leah and the Parable of the Two Darth Vader Fish, 2026

Acrylic and Found Objects
$5,000

"A misspent youth watching Star Wars movies instead of going to church has contributed to the outcome before you."



Steven Onley

CASSANDRA-LYN PALMER, QLD

The Hills Around The Gap, 2026

Mixed Media: Acrylic Paint, Markers, PVA, Ink, Pastel, and Stitching
$1,200

"In an increasingly digital and A.I. driven world, I am drawn to the tactile, textured and natural. Since moving to a bush block at The Gap, the surrounding hills and trees have become a constant source of inspiration."



Cassandra-lyn Palmer

PAULA IRENE PAYNE, QLD

Long Shadows on Litchfield, 2026

Acrylic
$5,720

"This painting is a reflection of the experience of camping in Litchfield National Park, NT, on a full moon. Drawing on the emotive resonances of memory and observation, an attempt to capture the essence of place and narrative observed on the journey. An awareness of the colonial history of Australia is ever present as I respond to the land, developing imagery through recording photographs, moving images and paintings of semi-abstract forms and moods. Multiple layering techniques of washes and colour mark making combine and hover on the surface of the picture with an intention to evoke intense or subtle light. I attempt to capture and share the liminal qualities that I perceive in such places. Relationships between environments, geology, climate are considered and presented as stories of how humans relate to land or to country, or to place."



Paula Irene Payne

ANTHONY QUIDONG, QLD

The Offering, 2026

Oil
$3,000

"This vanitas still life of a suspended lamb carcass is an offering and memento mori—a meditation on mortality, sacrifice and resilience. It confronts life's fragility and the certainty of death, urging us to live with purpose rather than fear. A contemporary response to Rembrandt's *The Slaughtered Ox*, it draws on dramatic Baroque-inspired lighting. Inspired by a lamb, I observed hanging in a butcher shop during Easter, the life-sized carcass evokes sacrifice and the transient nature of life."



Anthony Quidong

COSIMA SCALES, QLD

Fabric couch, 2026

Oil
$2,500

"I make still life and interior paintings through attentive observation of light and atmosphere, balancing precise representation with painterly mark-making. *Fabric couch* forms part of a series of paintings looking at the inside of my parents' house. Towards the end of the afternoon, the sunny imprint of a window travels across their living room. This is a painting of the sun as it meets the edge of the couch, captured on a visit home earlier in the year"



Cosima Scales

LEIGH SCHOENHEIMER, QLD

RE_coup, 2026

Acrylic
$8,000

"*RE_coup* belongs to the RE_iterate series, a group of expanded landscapes shaped by my daily encounters with Brisbane's Toohey Forest. A precious remnant of native bushland within the urban environment, the forest has become an important part of my creative practice and relationship with my new home. Across the series, language and image intersect in a poetic response to Toohey Forest, where observation gives way to interpretation and suggestion. The recurring 'RE' prefix conveys notions of return, repair, renewal and restoration. *RE_coup* suggests recovering what has been lost, restoring what has been diminished and reclaiming what remains. Alongside an image of the forest, the work draws attention to its vulnerability and enduring capacity to recover."



Leigh Schoenheimer

ZOE SERNACK, NSW

Listening To The Land, 2026

Acrylic
$3,025

"In *Listening To The Land*, I explore my connection to the natural environment and the quiet ways a landscape can speak to us. I'm drawn to the layers, patterns and rhythms found in trees, rock, water and earth beneath our feet. Through carving, layering and mark-making, I build a landscape that is felt rather than literally depicted. This work invites the viewer to slow down, observe and listen, reconnect to land and yourself."



Zoe Sernack

AMBER SIMPSON, QLD

Still Waters Run Deep, 2025

Mixed Media: Oil Paint on
Timber Marquetry Panel
$6,500

"*Still Waters Run Deep* explores the depths of self, where thoughts, beliefs and experiences shape, limit and sometimes confront us. Moving through uncomfortable truths, the waters within begin to clear, allowing healing, growth and renewed movement towards the light. Inspired by the timeless language of water, my marquetry allows the natural woodgrain to speak its own language of memory, while oil details evoke shifting depths, reflections and stillness."



Amber Simpson

JORDY SOSNOWSKI, QLD

Just One More, 2025

Acrylic

$1,450

"*Just One More* reflects on the objects we gather around ourselves and the meanings they accumulate over time. Books, flowers, a shell and a small cow figurine sit together in a playful, crowded still life, where ordinary things become markers of memory, comfort and identity. At its centre is the question, 'How many paintings of books and flowers does the world need?'—a humorous acknowledgement of repetition within both art and everyday life. The work embraces that repetition rather than resisting it, finding value in returning to familiar subjects and discovering that attention can make even the ordinary feel new again."



Jordy Sosnowski

ADRIANE STRAMPP, VIC

Evening Garden, Somerset, 2025

Oil

$15,000

"*Evening Garden* draws upon my mother's garden in Somerset as both subject and metaphor: a cultivated terrain shaped by decades of intention, loss and renewal. Situated below the coastal moors, the garden unfolds as a palimpsest of human presence—its concealed benches, hidden rose beds and stone markers for departed pets registering a lifetime of domestic and emotional labour."



Adriane Strampp

JUDE TAGGART ROBERTS, QLD

Suck-it-Up, 2026

Mixed Media: Ink, Gesso, Gouache, Acrylic

$2,500

"The work on paper began after a kayaking trip on the flooded Darling Baaka River at Wilcannia in 2022 in anticipation of the waters receding. The Eucalyptus camaldulensis river gums seemed to draw as much water as possible from the river before their roots would be left exposed by the drying riverbed and floodplains.

The use of fluorescent yellow highlights the consequences of government policies that shape large-scale agricultural landscapes, especially when water becomes a commodified resource, detached from the watershed. I completed this work four years later, after returning to the same stretch of river witnessing its decline. Acknowledging the Paakandji as the Traditional Custodians of the Darling Baaka in Western NSW."



Jude Taggart Roberts

PAUL TURNER, VIC

Perception Rebuilds the World, 2026

Oil

$1,000

"This painting explores the relationship between a person and the spaces, memories and experiences that shape them. The figure sits within a constructed interior where bold colors, patterns and architectural forms create a world that feels familiar yet slightly unreal. The act of drinking recalls the social rituals of dinners, parties and gatherings, while suggesting how memories of past events are often stylized, romanticised and reshaped over time. The figure and his surroundings become intertwined through colour, lines and perspective, blurring the boundary between the remembered event and the imagined version of it. The painting considers how we construct personal worlds from observation, memory and imagination."



Paul Turner

JESKA VALK, QLD

Composure Through Conduction; A Self Portrait, 2026

Oil

$6,500

“This piece illustrates what living with epilepsy is like for me. Changes in barometric pressure cause absence seizures that may appear benign but feel like a storm inside my head. My visible symptoms are blinking, staring or pausing mid-sentence, yet their greater impact lies in the internal disruption: sudden anxiety, detachment, impaired concentration, memory loss and migraines. When storms arise, I experience clusters of severe symptoms that impair my ability to engage with the world. This self-portrait aims to increase awareness of epilepsy’s hidden impacts. Juxtaposing internal chaos with external composure, revealing the dissonance between lived experience and outward perception.”



Jeska Valk

LARS VESTER, QLD

Battle of the Senses, 2025

Oil

$6,900

“This self portrait represents a 360-degree exploration of the tensions and harmonies that embody his identity as an artist, navigating both visual and auditory disciplines. Caught between mediums and wrestling for precious time, the artist delves into an internal battle of the senses, where the illuminated force of sight commands the spotlight, casting shadows over the quieter hidden realm of sound. Yet this conflict ultimately gives way to harmony. His visual art sings with auditory inspiration, while his music is layered with textures, light and shade. Together, they spark a sensory dialogue of human expression.”



Lars Vester

VANESSA WALLACE, QLD

Synaesthetic Still Life, 2026

Acrylic

$2,750

“This year I discovered I experience both synaesthesia and hyperphantasia. These cognitive traits mean I encounter the world in an ultra-vivid sensory manner, negotiating colour, light, form and texture in a deeply personalised way. Alongside light ‘effects’ such as auras, polarisation, saturation and glow, I acutely imagine and feel textures and surfaces, even temperature differences of materials. When painting my compositions, I am building unique sensory maps of my amplified reality. Through *Synaesthetic Still Life*, part of an ongoing collection, I am exploring these personal relationships, overlaps and interferences, representing my burgeoning comprehension of this newly defined Self.”



Vanessa Wallace

LIANNA WILEY, QLD

Young Farmer, 2026

Oil

NFS

“This work depicts a young farm boy, eager to join in the work. There is a tension between his innocence, seen in the mismatched clothing and boots on the wrong feet, and the seriousness of the job he is dressing for. His cheeky smirk and bright-eyed eagerness suggest a child determined not to let anything stand in the way of being included. The scene has been reimagined through heightened bold colour, which reflects the world as a child might see it, while a textured, crayon-like surface reinforces the sense of childhood and memory.”



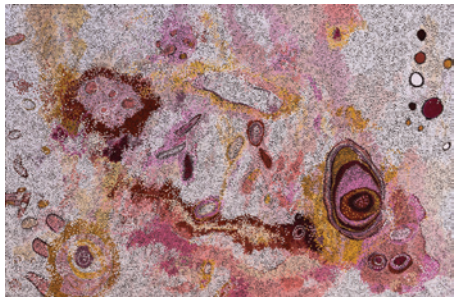
Lianna Wiley

HEATH MINJIN WILSON, NSW

Ant Hills, 2026

Acrylic
NFS

"Peppimenarti is known for its iconic anthills, which hold important knowledge about Country and the seasons. During the dry season, people burn off Country, and as the wet season approaches, the ants begin building their mounds. The height of the anthills can tell people how big the coming wet season will be. Long ago, Elders used this knowledge to know when to move to higher ground, particularly when living near rivers, creeks and low-lying areas. Through painting, I express a living connection to Country, where cultural knowledge is not only remembered, but practiced, shared and renewed with every return to Country."



Heath Minjin Wilson

LINDA ZUCCO, QLD

Building Bridges, 2025

Oil
$2,200

"*Building Bridges* comes from a collection of works Close to Home. This collection depicts not just the physical but also emotional elements of home—security, togetherness, difference and belonging. What it means to be 'at home' in Australia."



Linda Zucco

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