



GLADSTONE REGIONAL COUNCIL PRESENTS

THE FORTY EIGHTH RIO TINTO & QAL

# MARTIN HANSON MEMORIAL ART AWARDS 2023



21 OCTOBER  
-27 JANUARY



## ARTIST STATEMENTS

RioTinto



## **Artist Statement: Carla Adams**

### **Title: “*Johnny*”**

Johnny lives in Ramingining, an Aboriginal community in the Northern Territory. After working with my brother travelling through Arnhem land for many years, he claimed him as his grandson and gave him his Yolngu skin name. Johnny radiates affinity with country. To observe his gaze in the outback is to witness an intimacy of complete belonging. I wanted to capture the warm confidence of his presence when he was in his country without showing the actual landscape. I wanted the viewer to ‘see’ his face and know immediately that he was enmeshed with his surroundings; the weathered lines, the sunlit squint, that he and his country were one and the same.

## **Artist Statement: Jeanette Albury**

### **Title: *This is My Backyard***

I have always loved to observe the relationship between people and the landscape. The excitement lies more in the process and search. I examine the natural world to make relationships between objects and the viewer.

My inspiration for painting my watercolour painting, titled *This is My Backyard*, was painted after a visit to Facing Island. I came upon an abandoned cottage at Gatcombe. The cottage yard was full of overgrowth with grass and items from days gone by. I looked at the chimney and wondered if a loving husband had installed it for his wife, on what would have been a difficult journey to get the building materials to the island.

I continued to investigate the yard surrounding the cottage and to my surprise a family of five stone curlews had reclaimed the yard as their own. Two adult birds and three juveniles. These charismatic birds stood proud on their claim in the backyard. I knew I had to record this moment in time.

## **Artist Statement: Vanessa Allegra**

### **Title: *Death and Life***

This quasi-biblical work was inspired by Gustav Klimt's masterpiece of the same name. It was also inspired by Michelangelo's 'La Pieta' and of the paintings which followed by Delacroix and Van Gogh. I too found myself emotionally moved by the image of Mary grieving her lifeless son. As I am not religious, La Pieta's hold became less about the body of Christ, and more about the grief and loss we all experience throughout life. That amid the glory and colour and pain of life, death, ever-present, leaches slowly in. But in my portrayal, as in real-life, Death does not choose his victim. He is instead grieved for and nurtured by life itself.

## **Artist Statement: Kirsty Anderson**

### **Title: *Changing Seasons***

*Changing Seasons* was painted from still life. The gum flowers were picked from my cousin's property on a day when a group of my cousins had visited, with all our kids for a play date.

We walked around the property talking about our kids, our lives, our plans, and it really hit me how we had suddenly become the adults with the kids, instead of the kids brought over by our parents.

We came across a large gum tree in full flower and immediately I knew I needed to take some home to paint it. My cousin grabbed me a big branch full, I took it home and got to work putting it on paper.

This particular gum only flowers as the season changes from warm to cool, so it felt a fitting symbol for the way the seasons change in our lives as well as in the environment around us.

## **Artist Statement: Kathleen Andrews**

### **Title: *Family Ties and Lies***

A casual suicide in my family drove me to document the intense and far-reaching emotional fallout.

Family trees and branches had been shattered and covered up over generations enabling us to function as a “normal family” and I endeavoured to describe this emotional intensity.

The two larger tree-like structures loosely convey Mum and Dad, and the smaller structures represent myself and my siblings. I am also the little girl pensively watching the tears and emotions flow past.

You will notice that the tree-like structures have broken and misshapen branches to convey a family jigsaw effect within the story. There are also several hidden faces watching the story.

As an adult I can now draw a line breaking this story into past and present, while still acknowledging the little girl.

Heavy impasto gives a cushion-like cover over the lumps and bumps of well-hidden secrets and sins which are within every family.

I use many layers for depth and invite you to look past the surface muted colours to glimpses of bright, happier layers tied together with family lines.

Using an impasto style with pallet knife, brush, and fingers on acrylic I made expressive strokes and marks to tell this complex story.

Through my work I like to provoke thought and emotion within reflections of family struggles.

## **Artist Statement: Elizabeth Barden**

### **Title: *“Triggered”***

*“Triggered”* refers to disturbing circumstances, locally and globally, that impact on rights, peace, health and the world that we live in. If you're not triggered, you are not paying attention. Earthy and gritty, inescapable simplicity while dealing with complex issues.

Expressing myself through my art helps me process my angst, anger, grief, despair, hope and is a way of inviting viewers to give thought to what they are affected by, and what can be actioned to see positive change.

**Artist Statement: Carmen Beezley-Drake**

**Title: *Carnarvon Country (Diptych)***

The boulders haphazardly strewn among the yellow grasses are an echo of their volcanic past, silence and serenity now prevail. A sense of what once walked and roamed here entered my consciousness as I painted there in the bush.



**Artist: Jean Bennett**

**Title: *Held in Wonderment***

I am an artist seeking out new ways to apply materials and as such I embrace encaustic wax, oils as materials of choice to realise my intentions.

In my work I like to reference the body. Without the ability to actualise an idea or a concept, art would not exist. My work is a constant search for the best way to interpret ideas that I have about the self and the world we live in. I like to work with the figure in art. I am intrigued by the human form. I do not limit myself to one medium, style or concept when exploring the human form as Inspiration and ideas change. Knowledge changes. Each piece created is an extension from the past, where I have come from and what I have learned, as well as a preview of the future, where I am going.

The many interactions, encounters, and stories I engage with in life inform the work. Stories are like theories, opening up the scars of history, geography: Stories map us.

***'Tell me your story and I will come to know my own in new ways'***

The figures are placed together to evoke multiple possibilities. Art is about revealing the hidden. It is a way into other realities and other personalities. It is a way of looking at something differently, a form of intervention. Art is living. It can be breath-taking – it stops us - moving from past to future, whilst disrupting the present.

*Held in Wonderment*: Is a story of curiosity, wonderment, and awe. It is about connecting with another through wonderment. It is about a sphere of light that emulates within us all be that experiences, beliefs, pure delight, curiosity, or wonderment.

## **Artist Statement: Ynja Bjornsson**

### **Title: Cling to Life, Climate strife**

I am an experienced television journalist and producer with aspirations to pivot to more creative pursuits as an emerging artist in the discipline of jewellery design.

I have studied jewellery, ceramics, painting and printmaking at the Hazelhurst Regional Arts Centre for a number of years. I took part in a group exhibition 'Throw, Coil, Roll, Repeat' from the 22<sup>nd</sup> Sept to 3<sup>rd</sup> October 2023 where I exhibited my porcelain jewellery creations. I have had illustrations published in children's books, been involved in community art projects and have drive to create. It is an area in which I would like to excel.

Instagram: helloynja

## **Artist Statement: Paula Blundell**

### **Title: *The Turning of the Tide***

Using oils and oil pastels, colour, tone, values and form, I like to create visually dynamic impressions of local landscapes. I prefer using a hobby canvas rather than a professional canvas as the wrap is more subtle. The sale of my art supports the only animal shelter in Bulawayo, Zimbabwe.

## **Artist Statement: Paula Bowie**

### **Title: '*MOLTEN*'**

This vessel '*MOLTEN*' takes form from a dream. It means a lot to me to be able to make vessels from earth's minerals.

*Molten* plays homage to the primordial beginnings. The scorched oxides and Lava flows that shaped our earth.

The spiral patterns evoke order amongst the chaos. The infinite whorls outward to echo itself on all things, from the patterns of a Nautilus shell to the spiral galaxy of Andromeda.

All life is born with this paradox of chaos and order, this terror to beauty. There is honour and affinity in working Clay, hand's to the earth.

## **Artist Statement: Wilhelmus Breikers**

### **Title: *Viewpoint (pthalo blue)***

Perspective and viewpoint signify an approach to a thing or idea but are not interchangeable: One informs the other and each is contestable.

Viewpoint is a world-view. It is a conviction, or belief, about the (social, political, spiritual, material) world, constructed according to culture, feelings, attitudes, prejudice, knowledge, bias, ignorance, past and present history.

Perspective is a world-scape. It is a verdict, conclusion, about the world constructed according to a viewpoint.

*Viewpoint (pthalo)* abstracts landscape: It is a conceptual piece that critiques the orthodoxies and assumptions that underlie viewpoint and perspective, through both of which narrative is drawn and planetary wellbeing is imagined.

## **Artist Statement: Caitlin Broderick**

### **Title: “*Mitch and Millie*”**

“*Mitch and Millie*” are two pink cockatoos that radiate love and happiness. Pink cockatoos, also known as Major Mitchells, are a very affectionate bird to one another, and therefore I felt it important to show this connection and passion within the artwork. I love how Mitch is leaning in as if giving Millie a little kiss on the forehead. Adorable! Their soft pink plumage against the pale aqua creates a soft, feminine and versatile aesthetic in the artwork. Each feather has been created using glazes where layers of transparent and opaque paints are used. I start by painting a feather with a mid tone, then a layer of white brush strokes are used to create each individual barb of feather. After this, darker tones and mid tones cover the brush strokes with a transparent paint. White is used again to bring these brush strokes forward again and this process is continued until the feather reaches a stage where it is intricately detailed, bringing texture and movement to the piece.

There is an element of sadness to this painting and the reason why these birds have been painted. The pink cockatoo was recently listed as a threatened species in Australia. Being an artist who specialises in painting native Australian birdlife, I felt an impulse to create a piece that would bring awareness to this beautiful bird. I found this photo by a local photographer which I felt would help me create a piece that would bring appreciation and consideration for the beautiful pink cockatoo. We are lucky to have so many beautiful species living in our country, but it is important that we take actions moving forward to protect and preserve our native wildlife for future generations to come.

## **Artist Statement: Deb Brown**

### **Title: *'Plight of the Tiger'***

My art aims to compel viewers to pause and reflect upon the imagery I present. In *'Plight of the Tiger'*, I delve into a poignant narrative that transcends mere aesthetics addressing a pressing issue of our times.

This artwork serves as a potent symbol, shedding light on humanity's unrelenting encroachment into the once pristine realms of wildlife. At its core, *'Plight of the Tiger'* speaks to the grim reality faced by the majestic tiger, teetering on the brink of endangerment, its very existence hanging by a thread. 100 years ago, 100,000 roamed freely across Asia. 2023 there are only 4% left.

In this artwork they are confronted by the formidable thorny bush, symbolising the dwindling refuge left for them.

I hope this artwork captivates your senses and also prompts reflection upon its underlying message.

## **Artist Statement: Jessica Butler**

### **Title: *Marshmallow Dahlia***

Pinky-white Dahlia flower with its unique petal shape creates a stunning visual, inciting the senses. The colours create a light and airy feel that will have you staring for ages.

It was a pleasure playing with all the little details in this close up image. Every brush stroke owning its place. I was drawn to the colour, unique petal shape and lighting in the reference image. As primarily a botanical artist, this piece was the first time I've painted in lighter tones. This painting is created in oils and involved lots and lots of layers to get the exact look I was after – light and airy. I don't know about you, but it draws me in at the centre and has me looking around for ages!



## **Artist Statement: Ping Carlyon**

### **Title: *Resilience***

I'm a watercolour artist. Subject of still life; I love to challenge my skill with different textures. Pushing my limit. Those make-up are the traces. The traces of covering our insecurities, building our confidence, a pick me up in the worst condition. It is resilience.

But the true story is...this piece is my plan B. I spend a good 4 month finished my plan A, a piece of UV paint and acrylic on canvas. To be able to see the UV effect I had a UVA light torch with the canvas.

I went into the gallery 2 weeks before the entry and requested about the display plan with my canvas and UVA light torch.....bye bye plan A.

It is my fault; I should check with the gallery before I started this project. I got an email saying due to safety issue, they won't be able to display my plan A. I was very down, as a local artist, Martin Hanson is my favourite art event, and it is a must do like Xmas to me every year.

I was sad, laying on my bed drinking and watching 'The Kardashians'. It was the episode that Tristan cheated on Khloe. But Khloe still in the show facing all the judgement, she even went to the Met Gala and face everyone. She looks at the camera and said, "I am resilience!". Who would think such a stupid TV reality show would give me courage and inspire me. But it did!

Starting plan B, less than 10 days. Working under the pressure of deadlines and present the best quality of me.

This is my resilience!

## **Artist Statement: Andrea Chapman**

### **Title: *World Cup Dreaming***

We live in a world that idolizes sport and worships its players. The worth of these athletes is measured by the millions they earn and their celebrity status.

In contrast there is the Ikuntji community at Haasts Bluff that play for fun. Their field is bare dirt. The sports carnival long since over, still lingers on for the dedicated few. The ball dribbles through the dust as supporters watch from the sideline. Family, observing the melee hesitate to call it over as the sun sets. The excited cries to 'pass the ball' reach their ears. A moment suspended in time, precious beyond measure, lingers in the last rays of sunshine. This is childhood in all its glory. It was mine; it was yours; and it's theirs.

Photo used with permission by *Diane Armstrong: A Fortunate Lens*. Haast Bluff Memory Mountain community

## **Artist Statement: Leanne Cole**

### **Title: *Red Capped Plover***

The red capped plover *Charadrius ruficapillus*, is Australia's smallest beach-nesting shorebird.

We came across this particular one among the rocks. We watched her try and divert our attention from her eggs which were lying out in the open on the rocks. The nesting birds use distraction to defend their eggs – leading predators away and sometimes performing “broken wing” displays. In the end she chose to sit on her eggs when we continued to watch her and were not a threat.

**Artist Statement: Susan Cook  
Iman Tribe Aboriginal Artist and Elder**

**Title: *"It's in our DNA"***

Susan does not mind as to whether someone votes Yes or No for the upcoming "Voice". Susan feels that her DNA is in the middle and under scrutiny and is being blamed for the separation of the people. There are blacks and whites on both sides together with all Ancestries. She wishes that people realised we are all more together than separated.

Susan gets much of her inspiration from spending time on the "Bonner's Knob Hill" in Taroom, the area where some of her Iman Tribe ancestors camped out before being removed to the Taroom Aboriginal Reserve in Bundulla and later to be forced to walk 300 klms. to the "Woorabinda Aboriginal Reserve", the end of the road, where they have all been left.

TAROOM. Queensland.  
Australia

## **Artist Statement: Diana Davey**

### **Title: *Killer RN Lucy: Nasty Not Nice***

Nurse Lucy Letby worked with neonatal babies in a UK hospital. She murdered 7 babies, and possibly more. The killings remained undetected for several years because she was always pleasant and co-operative. She once said, when she was surprised by the mother of a baby she was in the act of killing, "trust me, I am a nurse"! As the unexpected neonatal deaths came to the attention of hospital authorities, they were concerned for its reputation, so they moved her to an administrative post. However, a police investigation led to her arrest and conviction for the known deaths. She is serving a life sentence in prison.

**Artist Statement: Zoë Davey**

**Title: "*There's a bear in there*"**

I like to use Australian themes in my paintings, with objects that represent my personal experience. The title is meant to trigger ideas of home and growing up in Australia.

## **Artist Statement: Lyn Diefenbach**

### **Title: *Together***

The Banksia is such an iconic Australian flower. It has spiked leaves and the flowers are compact with each individual stamen rubbing shoulders with its neighbour in a seemingly chaotic commitment to being what it was made to be. Even the spent flower is filled with the promise of propagation and new life.

Chaos can lead to distrust, anger and pain but let us take a lesson from the Banksia and pull together with one intent of respect and care for each other – Aussies together.

## **Artist Statement: Kevin Duthie**

### **Title: *Gudgenby Valley Ngunnawal Land***

My inspiration for this artwork came from my love of Australia's high country.

I see my work as a way to capture in time a piece of Australia's wonderful natural beauty

and to share it with others. Our land is beautiful and it is my hope that my portrayal of this scene encourages people to think carefully about preserving our environment and their impact upon it.

I find linen is the best surface when using oil paints.

I continue to be inspired by Australia's famous landscape artists of the 20th century, including Tom Roberts.



**Artist Statement: Linda Ebenestelli**

**Title: *Done and Dusted, Newry Station***

Newry Station is a 2500km<sup>2</sup> pastoral lease in the Northern Territory, operating as a cattle station.

In the dry season, the days are hot, the air is parched, all movement creates dust, and the sunsets are magnificent.

My artworks of Australian landscapes, birds, and animals are created using a variety of mediums. I knew immediately that this peaceful scene at the close of the day on Newry Station would be executed in pastels. The dry, dusty texture of this medium just felt right for this painting.

**Artist Statement: Carole Elliot**

**Title: *Saltwater Treasures***

My main love is painting water and ocean life. I have lived a coastal lifestyle for over 35 years spending time at the beach and watching the waves crashing onto the soft white sand and the play of light on the water and through the waves. This is what I try to replicate in my paintings. I'm always trying to push my skills to another level, never allowing myself to become comfortable with what I can achieve. My paintings may show a scene that is recognisable, however, it is the abstract nature of the water I am focusing on, whether it is the swirling of the foam on the beach or how to make the rocks appear underwater in a slow-moving stream.

I hope my works depicting the natural beauty of our Australian coastline will bring people to appreciate the ocean and make them a bit more mindful when they next visit the beach.

## **Artist Statement: Yvonne Elton**

### **Title: *Rolling down the Coastline***

Much like the lyrics of the song of Steve MacDream's song "The Pelican", my artwork seeks to transport viewers to a world of peaceful coexistence between human beings and wildlife.

Through a vibrant palette of colours that range from soft whites and blues to deep, rich oranges and browns, my artwork captures the majesty and regal nature of the great white pelican.

I sought to highlight the bird's grace, beauty, and raw power, evoking the imagery of the song's lyrics that call forth an idyllic world where humans and nature coexist harmoniously.

I strive to create a sense of connection between the viewer and the world of the pelican, inviting them to enter into a deeper and more meaningful relationship with nature. It is my belief that through experiencing the beauty of the natural world, we can be inspired to protect it, and in turn, create a world that is more harmonious and compassionate.

## **Artist Statement: Liz Farrell**

### **Title: *Pipe Dreams***

My practice reflects my fascination with time, place, memory and sense of belonging. *Pipe Dreams* reflects the idea of reaching out towards a complex and seemingly impossible vision, yet, making it a reality through sheer determination.

This work is inspired by the industrial beauty of QAL's alumina plant, which was itself once a pipe dream for Gladstone's economic future. As a printmaker, my art is driven by alchemy and process, and I find myself inextricably drawn to the ordered pipes, tanks and chemistry which transform Weipa's rich red bauxite into snow white alumina powder.

*Pipe Dreams* reflects this process in its materiality, with the use of aluminium plates and wire, but also draws on the vision and determination of Sir Maurice Mawby, who brought Gladstone's alumina refinery into being despite many obstacles. Over fifty years later, QAL still sits as a testament to his seemingly impossible pipe dream.

## **Artist Statement: Andrea Farrow**

### **Title: *Thorn***

*Thorn* is a dragon.

*Thorn* is a recycled scrap metal structure inspired by the beauty of animals that has been largely driven by the idea of increasing audience engagement. It has been a welcome challenge to create a **visually striking, fun and interactive piece.**

“Puff – Little Fire” moves using the **mechanics of a cam shaft to drive and convert the rotational motion of the cams/circles into an up + down pattern to create a soft/gentle flowing movement across the length of the dragon’s spine.**

You are invited to turn the crank handle and create magic.

## **Artist Statement: Martina Fetherstonhaugh**

### **Title: *Awakening***

And then one day it all made sense,  
An enlightening realization.  
The universe flows through my veins,  
Stardust from the dawn of creation.  
My happiness lay not in your hands,  
The power to create it is mine.  
So with these galaxies in my soul,  
I'll burn brightly this time and shine.  
Now watch as I waken every tiger,  
That has been sleeping deep inside.  
And I will rise up ten times stronger,  
No longer will I run and hide.  
It's time to claim back for myself,  
All that was taken from me.  
So I can grow, evolve, and heal my soul,  
To create who I'm destined to be.

This is my awakening.

## **Artist Statement: Kiara Follent**

### **Title: *Helianthus***

When I started on *Helianthus* it was meant for celebration and a happy time however, at the time a sad event was also taking place. This is reflected in the juxtaposition of the background and the Helianthus. The background is warm yellow with a slightly gloss finish and the Helianthus are made up of blue grey tones with a matt finish which, in turn, has created a depth to the piece which will change depending on lighting on the piece. It will completely change from how it looks in warm yellow light compared to a more illusion view under blue light.

## **Artist Statement: Jenny Fournier**

### **Title: *END OF DAY: BARNEY POINT***

Using a photo that I took at Barney Point in Gladstone that looks across the water to the Queensland Alumina Ltd plant, I have digitally manipulated it to convey a sense of foreboding and an 'end of days' atmosphere. Superimposing an image of my two sculptures onto it completes the surreal scene. The feeling it gives may be slightly unsettling, while at the same time a little whimsical, referencing the illustrations of Shaun Tan's book *The Arrival*. The reddish-brown of the background is the colour of bauxite, the raw material used to manufacture aluminium, while the steely-grey is that of the finished product.

I formed the two hybrid creatures using a combination of found man-made objects plus natural items and they stand in contrast on a sheet of shiny aluminium. The digital print forms a backdrop that sweeps forward giving a sense of perspective to the scene and asks the questions, are the creatures here or there or in two places at once?

If you saw this pair of figures in the distance as you walked along a beach, then you may mistake them for a dog and its owner, also out for a late afternoon stroll. As you get closer you realise that not only are they neither human nor canine but these strange, other-worldly beings don't appear to even have legs. It's a mystery as to where they appeared from but they seem quite harmless, perhaps just a little lost and bewildered in a world they don't belong in. Or is it you that is the stranger in this place?



## **Artist Statement: Norman Fraser**

### **Title: *MY STORY TREE***

The *STORY TREE* is a fictitious tree living in my backyard among a small forest. It is large, sways in the wind and talks to other trees nearby. Close examination reveals lots of scars on its trunk and branches. Birds live in it, goannas and frill neck lizards and snakes call it home and countless termites and myriad other insects. This old tree has lots of stories to tell, of bushfires and cyclones, of torrential rain and deforestation. Now that climate change is upon us, trees seem to have increased their significance to the human population. Trees breathe in CO<sub>2</sub> gas and emit oxygen. The human race can't live without them!

Many trees live to be 1000 years or more. Olive trees in Greece, Yew trees in England, Huon Pines in Tasmania and many other species around the world. What a story those trees could tell... bullet holes and machete marks, amputated limbs. They have been splintered by artillery shells, used to tether horses and elephants, witness to hangings and floggings, the change of governments and the birth and death of presidents and monarchs. Multiple world wars, strikes, riots, earthquakes and tidal waves are just part of the story. If only we could converse with them! But we can observe the marks evident on their contorted limbs and speculate about the origin of these marks.

My tree painting was constructed using oil paint and homemade cold wax medium. Multiple layers were applied using special squeegees and a soft brayer. Finally, I excavated back into the multiple layers of mixture with a sharp scraper, resulting in a unique image.

## **Artist Statement: Lucinda Gibson**

### **Title: *Summer***

I recently moved to Gladstone from Brisbane to take up a teaching position. I currently teach art and am a practising artist working with various mediums. I find inspiration in my surroundings, specifically nature, studying texture and form. My preferred medium is watercolour. I've recently started experimenting with artist quality felt pens and ink on watercolour paper and combine this medium with watercolour. I love using bright colour that burst vibrantly and draw attention to a piece thereby having a focal point and simultaneously creating interest. My journey in this exciting creative world continues, experimenting, creating and learning.

## **Artist Statement: Ruth Gledhill**

### **Title: *Pure Gold***

This piece was inspired by a photo by Denise McQuillan that I found on the Facebook page *Free Reference Photos for Artists* and is one that brings joy to me. Through my work, I hope to inspire others to value, love and protect all living things.

I love to watch the subtle changes the light produces in any subject in the natural environment. Every time I venture outside, I see something wonderful and ask myself, "How could I portray that in a painting?".

Whilst I work in a variety of mediums, I particularly love working with pastels. For this piece I used soft pastels and added some highlights in gouache to showcase the spectacular light that the photographer captured in "golden hour" with this bird.

**Artist Statement: Anna Glynn**

**Title: *Beauty on Beauty***

Lush diaphanous imagery of the rugged Australian landscape of Mt Wilson is layered upon inverted manicured European styled gardens as '*Beauty on Beauty*'. Upside-down introduced flora hangs suspended questioning the Eurocentric notion that the Northern Hemisphere is the 'correct' way up and we hang upside down in our opposite 'Antipodes'.

Created in March 2023 as part of an Artist & Scientist Residency at Mt Wilson with biologist Peter Dalmazzo.

Music by Kit Grahame – 'Memories of What was Lost'.

Audio field recordings collected at Mt Wilson.

## **Artist Statement: Kym Goldby**

### **Title: *The Wet Season***

As an artist, I find profound inspiration in the ever changing beauty of the natural world around me. My journey into the world of fluid art has allowed me to capture the essence of these transformative landscapes in a unique and captivating way.

*The Wet Season*, my latest painting, is a vivid representation of the enchanting rainy season in Outback Queensland, Australia. In this piece, I have used a palette of yellows, blues, golds, whites and black to recreate the awe-inspiring moments when the heavens open up, and the arid landscape comes alive with the magic of rainfall.

My creative process in fluid art is a dance with unpredictability. Just as the weather in the Outback can change in an instant, my art takes on a life of its own as the colours blend and flow across the canvas. This process mirrors the way nature adapts and transforms, reminding us of the cyclical nature of life and the resilience of our environment.

I hope to portray the profound sense of wonder and renewal that I experience when observing the natural world. It is my desire that this painting transports you to the heart of Outback Queensland during the rainy season, allowing you to connect with the energy and beauty of this extraordinary place.

Through my fluid art, I aim to capture the moments of serenity, unpredictability, and harmony that exist in the natural world, inviting you to pause and contemplate the remarkable landscapes that surround us.

As I continue to explore the synergy between fluid art and the environment, I am grateful for the opportunity to share my artistic vision and the breathtaking beauty of the Outback with you.

## **Artist Statement: Inez Goves**

### **Title: *Seeking Weightlessness***

I remember the feeling of floating in the ocean. My body and mind feeling weightless on top of the cool, silky water - a mixture of sand, leaves and earth. It isn't often that my body feels weightless, in fact, it has been years. Through the heavy burden of traumas paired with a faulty body, seeking weightlessness is only a memory or a dream.

Suspended in layers of resin, a representation of *self* floats; interacting with surrounding jellyfish made from natural objects. Collected from Kemp Beach – our family's beach – various shells, leaves and flowers assemble the contorted form displaying the body language of being in pain. Where the womb should be, a shell with a mixture of black and white sits; a perfect representation of an organ capable of miraculous life and/or excruciating pain. The surrounding environment is lively and full of beautiful elements that, regardless of pain, will always be a stinging reminder that life and time continues without us.

**Artist Statement: Michelle Gray & Raelene Bock**

**Title: *Hanging on by a thread***

Teach our children how to build a fortress around themselves to protect against all the negativity and constant battering from social media. It can get knocked down, torn apart, bent out of shape and they can still rebuild it, patch it the best they can with strength and all the resilience they can muster. Sometimes delicate, held together with fine thread, sometimes strong, impenetrable...sometimes it leaves you just hanging on by one thread.

**Artist Statement: Wendy Hannan**

**Title: *The Fishing Patch***

This meaningful project tanning fish skin into leather has been a unique sustainable way to create a keepsake. A special time to remember when my son caught this fish. Such a personalised item I will hold a special place in my heart. It has also been a beautiful way to celebrate, our local environment.



## **Artist Statement: Melissa Hartsorn**

### **Title: *Epochal***

*Epochal* is an abstract expressionism style painting focusing on emotions, colour and light. I began this painting while grieving from the death of my father. I wanted to capture the essence of the time I spent with him as a child. The generational epochal of time that all parents spend with their children. However, my painting also refers to the epochal shift in society today, how most children have both parents working and the quality time spent with children is becoming less and less. As a working parent myself, I feel exhausted and guilty that I do not have the time or the energy I wish I could put into my children. This time can often seem mundane at the time, but it is important time and in hindsight from the death of a parent, it is truly momentous.

Painting *Epochal* was a part of my grieving process. Many emotions were felt during this process and my aim was to capture these within my work.

**Artist Statement: Christine Hayman**

**Title: *Searching for my Self***

The mirror does not show what the eyes of the artist sees.

The heart and soul cannot hide from her gaze.

Beneath the years, the wrinkles, the sadness, and the joy,

Are the deep waters that the light does not easily penetrate,

The artist dives deep to expose her true Self.

A painting inspired by the music of Arvo Part ... 'Spiegel Im Spiegel' or Mirror in Mirror'

**Artist Statement: Susan R Head**

**Title: *Her Favourite Dress***

This dress is one of five lino cut 'dresses' I have done. This dress is about my love of cats, orange being a favourite colour and the wonderful pattern of paisley.

## **Artist Statement: Tom Holden**

### **Title: *Composition 44***

This work combines portrait photography with scans of my glyph-based graphic art, created using acrylic paint pens. The photograph and the artwork converge digitally through a unique blend of techniques, resulting in a distinctive composition. Drawing inspiration from the enduring symbolism found in text, glyphs, and graffiti, I establish connections between these elements and the nuanced geometry of human faces and bodies. My work serves as a commentary on the contemporary challenge of navigating a world saturated with digital and social noise, where the inundation of content and information overload contributes to stress, anxiety, and, ultimately, burnout. To emphasise this theme, the finished product is printed onto Tyvek, ensuring durability and a matte finish that enhances the portrayal of a faded and apathetic mindset. Furthermore, the patterns and colours from the artwork extended onto the frame, mirroring the shifting nature of conventional boundaries.

The portrait photograph featured in this work was taken in Manuel Antonio National Park, Quepos, Costa Rica, using a Sony a6000 camera body and a Minolta Rokkor X f1.7 50mm lens. This captivating location provided a natural and vibrant backdrop to capture the essence of the subject.

## **Artist Statement: Roslyn Howse**

### **Title: *Kelp Gull Kangaroo Island AUS***

A nature lover since childhood, Roslyn studied biology and worked as an environmental scientist for 20 years in Gladstone. Her art reflects a love for the environment including seascapes, birds and other animals.

The process of painting provides a diversion from everyday issues. Experience has provided the confidence to accept that when things don't go as planned it's simply an opportunity to follow another path.

Roslyn's painting style was initially realistic and most paintings are inspired by photographs taken during journeys. She now enjoys letting go and is exploring abstract painting. Most paintings are acrylic, though explorations into watercolours and inks provide interesting diversions.

Developing abstraction was a challenging process. The reward is originality and the serendipity; enabling the viewer to form their own opinion. The uninhibited comments and reactions by children are magic.

To paint a bird realistically requires intense observation. Often just snapping a good photograph is a challenge especially for fast flying birds like bee-eaters. Her awareness of the range of birds locally and in the adjacent National Parks has increased considerably. To be able to share her love of nature through paintings is rewarding. Environmental protection is enhanced by enabling people to better appreciate their surroundings and the interdependence of nature and people.

The Kelp Gull was photographed during a visit to Kangaroo Island just prior to the devastating fires. The winds were incredibly strong and the sea turbulent. It was amazing to watch this gull coping with such extreme weather. The painting is abstracted with bold palette knife strokes to help convey the intensity of the environment.

**Artist Statement: Keira Hughes**

**Title: *Tree of Life***

The tree, initially defoliated, is nourished with people's positive thoughts. Participants and community members were invited to share their thinking and write on the leaves, which brought the tree to life.

**Artist Statement: iCare Support Services**

**Title: *Feeling the Seasons***

Collective of feelings represented into seasons.

## **Artist Statement: Paul Jacklin**

### **Title: *HAMISH***

I couldn't believe my eyes when I saw these beautifully curved pieces in the Agnes Water Op Shop. The first thought was what a great fish these would make, 2 of these joined together with cool looking hooks as the fins.

At first, I thought that these had to be horse related and very old, there were other people there who had the same idea. Good old Google solved the mystery. Hames is what they are called and used to attach harnesses to horses for use in a cart. These would have been made by a Blacksmith and would be over a hundred years old.

So, with a lot of wire brushing and some additions of other scrap bits that I had at home, *Hamish* was created. *Hamish* in reference to the Hames.

Thanks for looking and enjoy.



## Artist Statement: Clint Janson

### Title: *Patrick's low flyby*

As a kid my Great uncle told Dad and I the story of Noel Patrick flying a plane low through the main street during the war. It must have made an impression as I still remember. Once they put the account in the main street I learnt more details about the event. This is my first painting showing Noel flying a **brand new** P40 Kittyhawk at "dot feet" past the Bank of New South Wales where Noelle worked on Valentine's Day 1945. Apparently, he had to fly under the power lines to avoid being identified and then reported by the lookout at the Grand Hotel. The painting is from the perspective of the first floor balcony of the Grand Hotel.

**Artist Statement: Louise Jess**

**Title: *Blooming in Technicolor***

Living in full Technicolor means that we are all in for the full spectrum of what life has to offer. The good, the bad, the hard and the beautiful things that come with being a human on this planet.

**Artist Statement: Djuran Johnson**

**Title: *Kubi Guvi Thoo***

The boonbi/Coolamon style bowl is a representation of the work the natives bees do. The black dots represent the bees but also that they are plain black stating they have finished collecting from flowers and the honey is ready for keeping or harvesting

## **Artist Statement: Carol Keech**

### **Title: *Barriers***

My life is full of challenges when my communication through sign language is taken from me and I am forced to read lips and listen when I am deaf.

I live in hope that one day I will have access everyday and that everyone understands my need for a visual language and everyone communicates with me through my eyes and not my ears.

“Sign language gives me peace.”

## **Artist Statement: Coedy Kelly**

### **Title: *Children of the Light***

I have created this artwork in the image of a game I have played since 2019 "Sky: Children of the Light". In this game, you can explore 7 dream-like realms to uncover the mystery they all have to offer. One of my favourite parts is being able to encounter and socialise with people all around the world. In my years of playing this game, it has helped me truly de-stress, relax and clear my mind.

This piece I have created depicts two children of the light going into a portal called "Golden Wasteland".

## **Artist Statement: Kristel Kelly**

### **Title: *Free Home: House Not Included***

*Free Home: House Not Included* is a collection of essential items to survive without a house.

Visibly displayed are printed searches for a 2-bedroom house in the Gladstone region. The applications to rent these were unsuccessful. Some options were eliminated due to cost and others were rented to other people.

This piece speaks to the ongoing housing crisis in Australia. Many people, when looking for a rental, may already be without a house and may be attending rental inspection appointments with their possessions in tow.

A few other people and myself have moved house in the past using a trolley from Woolworths or Coles. Sometimes this is the only way to transport one's possessions when one does not own a car. Taxis and truck rentals are expensive.

## **Artist Statement: Jude Kennedy**

### **Title: *M T Nesters Thing of the Past?***

In today's society, we are faced with many issues, and one touching our Society, sadly, is the home. For generations we have held on to the Australian dream; home ownership! Our children would be given education, work and save for that dream. Most would have "left the nest" thereby creating an "empty nest" for parents to sit back and watch their children chase their dreams.

A lack of housing, increase in financial commitments, and wages that aren't commensurate with these increases make it virtually impossible for this generation to hold onto the dream. Many are reliant on living with Mum and Dad. Renting or purchasing a home is too expensive. Sadly, some have no option but to live on the street.

These sunbird nests symbolise the family home with nature patterns and doily patterns to make the nests feel homely. Past generations would decorate their homes with doilies that they had handmade themselves and this gave a cosy and safe feeling. The different textures and the method of piece-by-piece attachment with the clay, is likened to the sunbird, who hunts and gathers and makes these nests from leaves, bark, and natural fibres. It is intricately woven together to produce a secure home for their children and is carried on through the generations. There is a likeness with humans in raising the young, then when the time is right, they fly and start their life and eventually build their own homes.

Twenty-one large nests symbolise the age of young adults (21), where past generations looked forward to their children leaving so parents could enjoy the next stage of their lives. The small sunbird nests symbolise the Australian dream slowly shrinking out of reach of the younger generation.

"Empty Nesters, is it a thing of the past?"

**Artist Statement: Sarah Larsen**

**Title: *Secret Message Marks (Dptych)***

Inspiration for this work was derived from my observation and reflection on the incredible bark on the Australian Melaleuca trees. I adore the feel of their velvet softness when stroked, the subtly of colour and layers of experience scribbled with shared history. Their juxtaposed fragile toughness silently bears witness to human presence over millennium leaving us a message to decode.



**Artist Statement: Ruby Lawler**

**Title: *Elder of K'gari***

The wood carving of Wook-Koo represents the first of the Butchulla people to move from Fraser Island and settle in the area.

## **Artist Statement: Gordon Lister**

### **Title: *A Love Story***

*A Love Story* depicts a male and a female coming together from different country.

A woman from the coast surrounded by Pigface, in full bloom, near big Bunya trees, crossed through them mountains where her & her daughters (Brolgas) once danced.

A man descending from Muddy Water People, where the Ghost Gum shimmer in the water's reflection. His daughters (Emus) are dancing on Country where the river runs plentiful, and fish are in abundance.

Their handprints represent this couple and their daughters moving forward on a new journey together...LOVE.

## **Artist Statement: Keri Lockwood**

### **Title: *The Hidden Arbour***

I can't paint. Instead, I use photography as my medium to create images that look like a painting. My inspiration comes from impressionism, and I use different photographic techniques to create my art. This image is a focus stack of 11 images which were taken on a windy day to give the perception of brush strokes throughout the image and giving it a painted look.

**Artist Statement: Lea-Ann Louw**

**Title: *A breath of Lady Musgrave***

I am a jewellery designer, gemmologist and enamellist and have just set up my atelier after moving to Gladstone a year ago.

My artwork was inspired by Lady Musgrave Island.

The piece is handmade in fine silver, after this each little cell is cut by hand and then enamelled in a kiln. We call this technique plique-a-jour, meaning light of day as it displays similar to a stained-glass window, letting in the light of the day through the coloured glass.

Standing on a boat with the sunlight dancing off the colour of the ocean at Lady Musgrave Island, it was the colours and the light that brought about the inspiration for this piece.

## **Artist Statement: Niloufar Lovegrove**

### **Title: *Peacemaker Guardian***

The courageous lion, as the ancient symbol in Persian flags and stone carvings, standing proudly to protect the rich land behind, offering a peacemaking flower. He has the strength to fight and he has the heart to settle a lasting peace.

## **Artist Statement: Hanbing Lu**

### **Title: *Whispers of Zen Tea***

This is a Mokulito (Japanese wood lithography) print hand-coloured with watercolours depicting the Japanese Tearoom located in Tondoon Botanic Gardens, Gladstone. The tea ceremony holds great significance in Eastern culture, particularly within Zen Buddhism, which emphasises the enlightenment of daily life. An ancient Zen master's famous quote, 'Go to have tea,' encourages individuals to clear their minds, savour the tea aroma and live in the present.

I believe that Mokulito is the ideal medium to capture the essence of Japanese architectural aesthetics, as it preserves the unique wood textures throughout the printing process (in Japanese, 'moku' means wood, and 'lito' or 'rito' means lithography). Hand-colouring with watercolours enhances the tranquil atmosphere of the tearoom, allowing viewers to immerse themselves in its peaceful ambience.

## **Artist Statement: Christina MacDonald**

### **Title: *The Founders of Rome***

As an Artist, I am often inspired by folklore and mythology.

No story is quite as compelling as the story of the infant twins being raised by the she-wolf.

There's something transfixing to us about the image of the fragile, vulnerable infants, side by side with the imposing image of the dangerous wolf.

A person's initial response to this scene would be fear and concern. But as you peer closer, you realise instead you're witnessing a tender moment between them.

The red flowers are used to symbolise the blood that inevitably spilled between the two, as in the story one brother tragically kills the other.

This is also portrayed with Romulus having petals on his hand whilst Remus has them on his chest.

Everything fading into the dark background is to symbolise their history and identity being shrouded in mystery. Whilst the white flowers are to symbolise the boy's innocence.

## **Artist Statement: Robyn Mannes**

### **Title: *WHITE SANDY COVE***

My artworks are a symphony of fluid art techniques crafted meticulously with a mastery that transforms mere paint into pulsating life, breathing energy, and resonating vibrancy. Each piece is influenced by my love of nature and the environment around me in all its forms.

A world where art, energy and nature play together in a game of intense colour and vivacious spirit.

I never stop experimenting, taking risks and pushing the boundaries into the unknown realm of fluid art and its potential and in my mind, I see my artwork not just as art but a journey of self-discovery and revelation through the freedom this art form allows.

This art form is unique and can never be replicated.



## **Artist Statement: Ella Matheson**

### **Title: *Handle with Care***

*Handle with Care* delicately unravels the intricacies of the human experience, portraying a woman enfolded within the protective embrace of bubble wrap. Each intact bubble encapsulates moments of emotional preservation, while the torn sections poignantly signify the inevitable vulnerabilities that surface in our journey. The title extends an empathetic invitation, urging viewers to approach the artwork with sensitivity.

The woman behind the bubble wrap serves as a metaphor for the guarded self, navigating the delicate balance between shielding authenticity and exposing vulnerability. In a nuanced exploration of resilience, the piece prompts contemplation on the transformative power inherent in embracing one's true essence amidst social expectations.

*Handle with Care* reflects upon the parallels between the meticulous handling of emotional fragility and preservation of valued treasures. As it stands, this artwork becomes a visual conversation, encouraging viewers to reflect on their own emotional narratives, fostering an appreciation for the strength found in vulnerability. *Handle with Care* is not merely an artwork; it is an intimate exploration, inviting observers to delve into the fragile yet resilient nature of the human spirit.

**Artist Statement: Ainslie McMahon**

**Title: *The Wanderers***

Wandering through the landscape, alone or in groups, native animals thrive at my place, living in harmonious co-habitation.

This artwork portrays the peaceful co-existence which is possible, if we are willing to share our space.

All it requires is a shift in attitude in the interest of environmental wellbeing to make a healthier future for all.

**Artist Statement: Wendy McNeil  
Iman Tribe Elder and Artist**

**Title: *RAIN FLOWERS***

When the rains finally came, after years of drought, what a sight!! The rivers and creeks were full, attracting birds and animals from far and wide! The plant life was one of life's joys. What a gift from the universe!

My people understood how precious it was and it still is today.

How lucky we are to have them teach us 60 thousand years of learning!

**Artist Statement: Gail Meyer**

**Title: *View to the Garden Lake***

The beginning of this story was a visit to the Tondoon Botanical Gardens in Gladstone.

The watercourse is part of the Lake Tondoon area and started there. Enjoyable place to creatively paint.

## **Artist Statement: Elizabeth Norris**

### **Title: *Glimmer of a Reef***

My muse is the wonders of our nearby reef systems in Gladstone. Once pristine in my childhood and now more and more under siege. Our reef ecosystem is life giving, magical and resilient, as well as paradoxically turbulent and fragile.

Alcohol ink proved the perfect medium to showcase the vibrancy of life and colour of a reef. The flow of the medium lends itself to aerated water swirls and impressions of life, sand, coral, botanicals and water moving fast. It includes alcohol ink, manipulated by alcohol, air flow and aerosol effects, with some pen lines to subtly define structures, without losing the dreamy impressionistic style from what you can absorb visually, in a moment's glance.

This artwork *Glimmer of a Reef* references the breakthrough work of Deborah Dana, a clinical Social Worker who treats those with complex Post Traumatic Stress Disorder. Instead of the singular focus on what triggers painful memories for those surviving life altering trauma, she invites us to also look for glimmers. They are captured glimpses or moments in our life which help us to connect or emotionally self-regulate, in order to find comfort or safety. The art piece reflects what the reef offers me, the chance to glimmer exponentially, in awe.

More broadly glimmer also means to shine without strength. Our reef is shiny and glistening, but so frail and subject to diminishing beyond recognition, without our intense and committed care.

## **Artist Statement: Kate Oates**

**Title: *IF, I climb the hill...***

My name is Kate Oates, I am a First Nation artist and illustrator. A Ngiyampaa Wailwan woman.

This painting represents the First Nations gap in the justice ecosystem. The heaviness of the load weighs on everyone who becomes part of the journey. The victim and their families, victim support staff, prosecutors, the defendant and their criminal lawyer, witnesses and the Judge and so many others. Moving forward undoing the past.

## **Artist Statement: Alix O'Neil**

### **Title: *Where's Bayard.....and Alice?***

Alix O'Neil considers herself an Artist and is an international award-winning artist born in Malaysia to Scottish parents and raised on a remote rubber plantation.

As a child Alix would sneak stray and injured animals home to add an ever-growing menagerie. Art, animals and conservation have always played an important part in Alix's life.

She studied Chinese brush painting in Malaysia entrenching her passion for watercolour. She was accepted into the Glasgow College of Building and Printing, travelled and worked in Europe before moving to Australia in 1990. Alix paints in colours that are not a true representation of her subject but colours that sing to her of the beauty of her focus.

Alix was inspired to paint *Where's Bayard.....and Alice?* after visiting a friend's 1900 Australian Queenslander whose design almost blurs the distinction between inside and outside as Welcome Swallows fly through the French doors into the lounge room feeding on insects and resting on the pendant light making it feel as if there is only a thin veil between the house and the natural world.

Conscious of our impact on nature Alix found this delightful, natural pest control. Many of our Australian flora and fauna are almost extinct before they are discovered. She has included into this whimsical inspired painting an endangered Golden Sun Moth, the Red Eyed Green Tree Frog and the Yellow Footed Antechinus, a marsupial that is often mistaken for a mouse but is a carnivore and preys on mice, small reptiles, insects, flowers and nectar.

Who can experience beauty if it is already gone?

*Where's Bayard.....and Alice?* is painted on watercolour paper, stretched and sealed on a recycled stretcher frame, procured from the local Op shop.

Alix donates paintings to charities to raise money for conservation.

## **Artist Statement: Charlotte Orgill**

### **Title: *Auckland Point: Seascapes* “23**

*Auckland Point: Seascapes* “23 is an extension of my senior body. It is a mixed media piece made from acrylic paint, tissue paper, coloured paper, and used tape. After returning home from the States, I found inspiration at our local marine harbour. I am exploring the colour relationships and connections seen in our natural coastline by continuing my artistic process developed at university. Similar to Paul Cézanne’s post-impressionist exploration of light and form, I am investigating my environment by breaking it down into form and colour to depict an abstract landscape. In addition, this abstract piece highlights the hidden beauty of my local town.



**Artist Statement: Fred Owbridge**

**Title: *GUGURMIN***

In outback skies, *Gugurmin*, the Dark Emu appears as a dark area of our Milky Way. How the dark Emu is positioned in the sky indicates the season.

In this painting, *Gugurmin* is upright in the cool Autumn night, which indicates that the Female Emus are running around to find a mate and starting to lay their eggs.

## **Artist Statement: Jewel Polkinghorne**

### **Title: *Homecoming***

My father was a marine engineer with the ANL and often came into Port Gladstone on the big ships back in the 1970s.

Unfortunately, he was away from his family quite often, much like the FIFO workers of today. Each Christmas was an anxious wait to see if he could get leave.

Last year when I picked up my painting from the Gladstone Gallery, I took a picture of my husband crossing this street at dusk. I suddenly became aware of my father missing his family down in NSW and I took a photo of the moment as a record.

When painting the scene I exaggerated the colours and used gesture in the marks to convey the feelings of excitement, anticipation as well as loneliness and isolation.

## **Artist Statement: Noah Redshaw**

### **Title: *Vitruvian yuvaίkex***

*Vitruvian yuvaίkex* is a project that explores the concept of gender and feminine power through divinity. Drawing on Greek and Latin perspectives on gender and art, I aimed to display feminine gender in both cis and trans forms, centring around the idea of change and progression of feminine power through time.

I intend to challenge assumptions and provoke a response from the audience, encouraging them to construct their own meaning by telling the story of Lysimache, a Greek priestess who served for over 60 years. Unlike most female icons, Lysimache was a regular person, and I believe we need to draw inspiration from everyday people

The art piece has a cultural and formal context, drawing on historical and mythological themes while exploring contemporary understandings of gender and power. I believe that art can create connections between time while exploring gender and divinity themes: and hopefully encourage change.

**Artist Statement: Katrina Robson**

**Title: *Lensball Sunrise***

Sunrise beauty over Castle Rocks at the Oaks.

**Artist Statement: Jackie Roll**

**Title: *Wind in the Willows***

Saving our nature by beauty.

## **Artist Statement: Nita Rosher**

### **Title: *Comfortable in Our Own Skin***

Feeling *Comfortable in Our Own Skin* is a celebration of women who do not care what others think of them. In contrast, these gorgeous women accept value themselves for who they are, both inside and out. Social media, advertising corporations and instant experts perpetuating the 'perfection myth' of how we should look, think and feel are irrelevant. As each women is unique and wonderfully comfortable in her own space.

## **Artist Statement: Jennifer Ryan**

### **Title: *Standing. Hold back the noises.***

My artwork, *Stand. Hold back the noises*, is a vibrant exploration of the juxtaposition between simplicity and complexity. The focal point is the girl with the dramatic pink hair, which cascades down like a waterfall, symbolising purity and exuberance.

The painting is a multilayered composition of vivid and contrasting colours that celebrate the power of contrast and the courage it takes to navigate life's intricate challenges. Through a dance of dark versus light values, large versus small shapes, and expressive gestural lines, the artwork portrays the complexities of existence and imbues the piece with a profound complexity that mirrors the intricacies of life itself.

The girl is embraced within an inverted U, a protective and comforting embrace that represents life's diverse textures, shapes, and influences, that is encircled by a tapestry ranging from the vivid and vibrant to the subtle and muted. I intentionally integrate rough patches, and those where the paint has flowed freely, weaving its path both across and behind the figure, evoking a sense of the unexpected and the untamed nature of existence.

Upon viewing this artwork, I aim to evoke a spectrum of emotions and moods in the observer. The dynamic interplay of colours and textures invites viewers to experience a sense of vitality, courage, and the beauty found within life's complexities. The bold contrasts and expressive lines offer a visual journey that speaks to the resilience and strength of the human spirit, ultimately leaving the observer with a feeling of awe and inspiration.

## **Artist Statement: Sandra Sharma**

### **Title: *They can choose***

Nudibranchs are known for their colourful and flamboyant appearance. There are more than 3000 species of these amazing little creatures across the world's oceans. They come in all colours and shapes and sizes. Like many gastropods, sea slugs (*opisthobranch gastropods*) including nudibranchs, are hermaphrodites. Meaning they have both male and female reproductive organs. These vibrant individuals undertake a dance during courtship to decide who will perform the male or female roles with the possibility of both at the same time. Some nudibranchs also come with detachable appendages.

As an artist with a background in marine science, I am constantly inspired by the wonder of the marine world. As friend to many people that are part of the LGBTQ+ community, I am ever hopeful that society can appreciate the internal beauty of every person. In this ceramic sculpture I wanted to capture the splendour and diversity of nudibranch species, highlighting that their choice of gender does not subtract from their magnificence. Instead, they can just choose.



**Artist Statement: Jocelyn Sibley**

**Title: *Miss Shabby Miss Ok Miss Flash***

Like my sisters who share a diversity in outlook, temperament and expectations.

These creations reflect different colours and make up.

MISS SHABBY

MISS OK

MISS FLASH

## **Artist Statement: Sue Smith**

### **Title: *The Separation***

*Your absence has gone through me  
Like thread through a needle.  
Everything I do is stitched with its colour.  
(W S Merwin 'Separation')*

The painting depicts Demeter, the ancient Greek goddess of the Harvest, mourning her long separation from her daughter, Persephone.

According to Greek mythology, Persephone was the daughter of Demeter and Zeus.

Persephone was picking flowers one day when Hades, the king of the Underworld, saw her. He was so captivated by her beauty that he took her by force to the Underworld. Demeter, goddess of the harvest and fertility, searched for her daughter when Persephone went missing.

Demeter threatened to make the earth barren if she does not get her daughter back.

Hades agreed to Zeus and Demeter's wishes. Persephone could return to her mother, but first, he gave his wife a parting gift, a pomegranate.

Persephone, perhaps knowing that consuming any food in the Underworld meant she could never leave, ate six of the small blood-red seeds.

A compromise is reached – for half the year Persephone will live on earth with her mother, for the other half, she will live in the Underworld.

The myth explains the seasons. To the ancient Greeks, spring and summer signified the six months when Persephone returned from the Underworld, and her mother Demeter made the earth bloom and grow bountiful again after the long winter of her absence.

**Artist Statement: Llewellyn Swallow**

**Title: *Just Moseying Along (Triptych)***

The Peregians (emus) are resting, the Mari (kangaroos) are grazing and the Biggibila (echidnas) are just Moseying Along.

## Artist Statement: Michelle Taranto

### Title: *Modern Mother*

In this self-portrait, I wanted to explore both the idea of 'self-idealisation', female identity and the concept of my past and present represented into one being.

In self-idealization, **'the individual attributes excessively positive qualities to the self;** thus, the self or the other is depicted as powerful, revered, important'. As a young woman in her thirties, I wanted to show other female viewers how important it is to see yourself in confidence, beauty and vibrant colour which can be difficult when society imposes so much pressure and expectation on us. I have named the artwork *Modern Mother* to signify that I, like some other young women, am choosing to not have children and opting first for a path of self-fulfilment, exploration and plant and dog parenthood.

The artwork is inspired by the Mexican artist, Frida Kahlo who, in my teenage years, I regarded as my favourite artist. Currently being self-taught in art as an adult, is a satirical homage to my having such little art knowledge (I didn't go to art college!)

The artwork also invokes my memories of my attendance at a Spanish school in Mexico City in my mid-twenties and seeing Frida's work in person.

In the artwork, you can see my present state: my dog, Tobi. And Pablo and Chiquita who belonged to my partner Grant when we met. Our love for Mexico and us starting our cactus garden together are represented through cactus and plants in Mexican 'Talavera' pots and Mexican tiles.

I have done the artwork in a slightly abstract style, a mix of 2D objects in a seemingly 3D space to keep the focal point on 'myself' and my use of colour keeps the artwork light-hearted and joyful.

## **Artist Statement: Emma Thorp**

### **Title: *On Any Given Day***

*On Any Given Day* is a short form digital stop animation created in the Procreate program.

It tracks the movements of my family and our surrounds throughout the day and is a social record of our interactions.

A significant portion of my art is dedicated to recording small, everyday moments that would otherwise be forgotten.

I designed this animation in a circular format to mirror a clock face and echo the passage of time.

## **Artist Statement: Julie Townsend**

### **Title: *Calciner Circles: 20yrs***

In *Calciner Circles: 20yrs*, I invite the viewer to explore an aerial abstraction of industrial essence. This acrylic on canvas piece captures the dynamic visual of a Gas Suspension Calciner, an industrial marvel dominating the landscape of Gladstone.

Constructed in 2003, the Gas Suspension Calciner stands as a testament to human engineering and innovation. The choice of a yellow background is deliberate, invoking a sense of warmth and connection to the heart of industry. The copper/orange hues in the corners symbolize bauxite, the elemental source of alumina.

The composition predominantly features a series of circles, intricately designed with shades of deep turquoise, violet, and fluorescent blue. These circular forms mirror the layout of the calciner's large cyclones, essential components in heating hydrate crystals to a scorching 1000 degrees, a pivotal step in alumina production. The circles embody not only the physical arrangement of the calciner but also the fiery transformation within its towering chambers. The dimensions of this artwork are in deliberate contrast to the immense scale of the Calciner it represents.

*Calciner Circles: 20yrs* aims to provoke contemplation of the synergy between human ingenuity and the raw elements of the earth. The juxtaposition of colours and forms encourages reflection on the intricate dance of industry, the marriage of technology and nature, and the visual poetry hidden within the heart of a calciner. It's a silent industrial symphony echoing the passage of time and progress.

## **Artist Statement: Samantha Tro**

### **Title: *Vilified Saviours***

This work is created and executed purely by a human, and not computer generated. Stroke by virtual brush stroke, layer upon layer painted respectfully, and with the greatest of concern for the plight of our Australian wildlife. Our wildlife is suffering, particularly its mammals, we have the highest rate of extinctions anywhere in the world. Scientists have identified feral cats and foxes as the primary cause for the decline.

Dingoes suppress feral predators and have shown they influence the abundance of many species of plants and animals. Yet there is widespread killing of dingoes throughout Australia. My inspiration for this piece came from the traumatic experience of seeing all my pet ducks slaughtered in a matter of minutes by a fox in broad daylight. Knowing the variety of small native animals on my property, a native bush block just outside Gladstone. I could imagine the devastation this fox could be causing around the clock, and so wanted to illustrate the plight of our dingoes from the perspective of helping the environment.

**Artist Statement: Antonella Villa**

**Title: *Juukan's Grave, 43980 BC-2020***

In loving memory of Juukan Gorge, who passed away at the age of 46,000 after a tragic accident in the Pilbara Region, WA.

Gone, but not forgotten.



## **Artist Statement: Craig Walters**

### **Title: *Friends***

This is my second easel painting. It is of my son visiting from the US and our new Kelpie who he just met. They bonded instantly and are firm friends.

I made the frame from an old fence post I found in the paddock. It also represents friendship strong and firm withstanding the test of time.

## **Statement: Debra West**

### **Title: *Cochon with Cocktail***

In this series of paintings my style and subject is unexpected drawing delight and sometimes infectious laughter from viewers.

Using the delightfully light-hearted *Cochon with Cocktail* as a trans-formative tool to break down barriers I hope to inspire the viewer to question their mindset and provide a platform for dialogue and reflection about acceptance, isolation and the human experience as a whole.

Acceptance is a fundamental human need, yet many individuals face barriers and discrimination due to the race, gender, sexual orientation or other aspects of their identity. Our self-worth and mental well-being are effected by how society and our peers perceive and therefore treat us.

Art gives voices to those who have been silenced or over looked.

Is "Cochon" sitting there alone? or is she engaging in a conversation with the barman about Bundaberg's 2 Internationally famous spirits Kalki Moon's Pink Gin and Bundaberg Rum's Original drop (on 2<sup>nd</sup> top shelf).

How many of the spirits bottles can you name?

Which cocktail would you order?

Pina Colada like "Cochon" or something more exotic?

Debra West is a Bargara based artist, Rockhampton born, working in Gladstone in 2000 and 2001 before moving to the Bundaberg area in early 2002.

## **Artist Statement: Calum White**

### **Title: - *Grotesque Kings* -**

This work is the start of a series of works that will serve as the foundation for my developing professional practice. This artwork was made in 30 hours over three months with fine line pens and hatching to create the various lines, shapes and textures you can see across the page. Through this work I intend to provoke the thoughts and imaginations of my audience to capture what different experiences each person has upon viewing it. As with all my works, I focus on creating imagery that, while disturbing to some, may serve as an image to communicate certain things that are difficult to express through regular means, such as speech or the written word for others. If you seek the underlying meaning of this work, look within, your individual interpretation is the answer to your inquiry.

## **Artist Statement: Jo Williams**

### **Title: *Rise Above***

The black bird, a symbol of protection and guidance, soars above an actual landscape seen through my plane window of the coastline north of Bundaberg on BONZA, the new airline on its inaugural flight from Melbourne to Bundaberg in May this year.

It is a deeply personal creative response to emotional events in my life; where to rise above was the only spiritual option.

**Artist Statement: Heather Woodall**

**Title: *Ode to Billy Walsh***

I meet Billy Walsh as a 5 yr old. This poor man was shunned by all races. Billy was 18 when he committed suicide. This picture represents his birth, half Chinese, half Aboriginal as I envisioned it.

## **Artist Statement: Sharon Wootton**

### **Title: *My purple moon transparent***

This work developed after a visit to the Ian Potter Gallery in Melbourne. I was blown away by the colour and warmth of the impressionist painters as they captured the mood of the Australian landscape.

When I got back to my studio I was overwhelmed with the urge to visually interpret the emotions I felt from being in the presence of such iconic works. With my love of colour and shape I spent pleasurable hours nestled amongst the smell of gum trees painting at Blue Rock Dam, a place that I spent many hours at growing up. I was fortunate enough to be blessed with the arrival of the black cockatoos on their annual migration to feast on the walnuts in neighbouring farms.

**Artist Statement: Margaret Worthington**

**Title: *Wind Warning - Heron Island***

Heron Island lies 80 km NE from the Gladstone marina on the mainland.

In this painting I wanted to depict the coral cays en route to Heron Island in a map form and then the destination in three dimensions. As seen on old charts, I have shown the compass inside a globe shape that is used in the old maps of the Pacific. In the globe are real wonders that may be found on the many reefs in this area. In the old maps of the Pacific the images depicted are often fantastical. Navigation beacons are shown as well as the reefs and islands seen en route to Heron Island. It can be a rough trip when the wind is blowing, and white horses are depicted on the sea.

**Artist Statement: Melanie Wu**

**Title: *Breathe***

A green turtle hatchling surfaces for breath in the waters surrounding Heron Island.



## **Artist Statement: Veronika Zeil**

### **Title: Beasts of Burden – the Load**

The donkey carrying a rider and the person balancing an array of shopping are both burdened by weight – precariously balancing a load placed upon each – physically and mentally.

Training my donkeys and sharing life with these animals is challenging, colourful and lots of fun! Our relationship is built on observation, trust and cooperation. Together we are learning to communicate effectively with one another.

It can be a real challenge to change perspective on what we demand from ourselves and from others including from other people, from landscapes, animals and plants. We burden ourselves with expectation and consumption without much consideration.

This allegorical setting of domesticated animal and domestic scene questions the relationship with self and other living things.

The Gladstone Regional Art Gallery & Museum would like to thank the following sponsors for their generous and vital contribution to The 48th Rio Tinto & QAL Martin Hanson Memorial Art Awards 2023

**Rio Tinto**



Growth, prosperity, community.



**QER**  
QUEENSLAND  
ENERGY RESOURCES

**ELIZABETH &  
LEO ZUSSINO**



Operated by



**ELEVATE**  
MEDIA

**COUNCILLOR  
NATALIA MUSZKAT**

**GLADSTONE REGIONAL ART GALLERY & MUSEUM**  
Cnr Goondoon & Bramston Sts, Gladstone, QLD 4680  
(07) 4976 6766 | [gragm@gladstone.qld.gov.au](mailto:gragm@gladstone.qld.gov.au) | [gragm.qld.gov.au](http://gragm.qld.gov.au)