
CITY OF ROCKINGHAM

artprize

15-30 June 2024

Artist Statements

1. Tusif Ahmad*Hadiqa - A tree from haven*

Hadiqa is Arabic for garden or a place filled with lush greenery. In Islamic tradition, gardens are places of beauty and tranquillity, often mentioned in the Quran as one of the rewards of Paradise. In many Muslim cultures, gardens are seen as important places for social gatherings, where people can come together and enjoy the beauty of nature. Hadiqa is also a reminder to take care of our natural environment and the beauty it brings to our lives.

2. Gary Aitken*UME*

The artwork endeavours to communicate my thoughts on the possibilities of the connection between artist/artwork/viewer, entanglement: "spooky at a distance". The painting compositionally implies a central horizon that is essential in placing the observer within the same view point as the artist when creating the painting, looking to the infinite. The painterly surface plays with implied possibilities including language to initiate a connection between all parties in an ongoing conversation within a continual creative art process.

3. Neda Bahreman*The Glass of Life*

My glass sculpture is inspired by an ancient Persian folkloric tale of Deev, a divine being banished from heaven to earth. Seeking immortality, Deev entrusts his life force to a hidden glass container. His story reveals themes of mortality, the consequence of misdeeds, and the illusory pursuit of eternal life. Glass symbolizes life's fragility and impermanence, fostering reflection on the outcomes of our actions.

4. Charmaine Ball*Dignity*

Charmaine Ball's work is a response to structural elements encountered in the built environment. Her hand-built clay sculptures investigate the boundaries of matter--interrogating the interplay of weight and weightlessness, positive and negative space, light and shadow. Works reflect her fascination with the utilitarian architecture of World War II concrete bunkers and Brutalism. Bisque fired and left chalkily unglazed, their porous surface gestures to the porousness of clay; their sinuous configuration and delicate edges to the process of hand-building.

5. Greg Barr*Pop's One*

This artwork is *Pop's One*. He is not alive no more. I get upset. He was my favourite Pop. I made that painting for Pop.

6. Elyssa Bennett*The Matter of the Heart*

This artwork explores the relationship between the heart and the mind. The strong purples and pinks provide a visual insight into the strength of the influence of emotions. The heart, symbolically placed where the brain is, highlights how interconnected our thoughts and our feelings are. The artwork reminds individuals of the power of emotions in shaping our thoughts and the connection between the heart's impulses and the rational mind's decisions.

7. Jeremy Blank*Yaberoo Budjara trail walk (20_12_23)*

This ongoing series of digital drawings is from the Yaberoo Budjara Trail between Burns Beach and Yanchep throughout the six Noongar seasons, from observation, en plain air, with an iPad. The series grew from direct observational work using digital media to an ongoing reflection upon unmanaged land apart from firebreaks through native bushland. The transportability of the iPad allows me to work remotely, off track. This work was completed in the time of Birak.

8. Sam Bloor*Cosmic Horror*

80 words can feel like a very short word limit to delve into the crushing weight of human existence. But knowing that I'm not alone in a word count battle or the overarching existential crisis of life does seem to help. So I rented a digital billboard on the Gold Coast to put our collective mind at ease. The horror is real, but at least we're staring at its glowing LED warning signs together.

9. Felicity Bodycoat*Elilipse Series 2*

Felicity's work in porcelain focuses on colour, form and texture, in an exploration of different mediums and processes. The versatility of using liquid clay presents the opportunity to form detail and texture at a multitude of stages across the process to create a piece that is unique each time. Glazing is limited to the interior of the pieces and are burnished on the exterior to create a velvet touch. The outcome produces groupings of pieces that sit comfortably together.

10. Leanne Bray*Grrrr*

We should be growling... showing our displeasure at the decimation of our incredible endemic species - as they are systematically consumed by feral predators. This work is part of a series of new mixed media works that uses remnants from the 'red card for the red foxes' program. Specifically, the bones from the *Vulpes vulpes*. The non-functioning vessel - a little conduit to bring awareness to an ecological tragedy.

11. Michael Brophy*Snow Gum Bark*

Inspired by the multiplicity and vividness of the snow gum bark in Autumn.

12. David Brown*Wintaku*

This area is east of Kiwirrikurra, the artist's home in NT, painted from a place called Wintaku. These hills are his grandfathers and grandmothers; the three in the front are grandmothers and the two at the back are grandfathers. When he was young, David travelled around this country with his father who passed these stories onto him. David is currently living away from Kiwirrikurra. Painting is a way of staying connected to this country, to remember it and keep it strong for him.

13. Sherri Brown*Chrysalis*

We are warned daily that the world is at a tipping point and that nature is declining at unprecedented rates. The UN reports we need "transformative change" in goals and values at every level from local to global. *Chrysalis* represents one of the greatest changes in the animal world and is a meditation on the perfection of nature, impermanence and the fragility of existence. This work expresses a sense of hope, renewal and the possibilities that come with embracing transformation.

14. Melissa Clements*Before our Walk*

A tender moment of stillness on a Sunday morning before my partner Nicky and I took our daily walk. These transient moments between events - leaving one place and venturing into another - is where humanity remains and there's beauty and honesty in the mundane. Nicky is a carer and despite its challenges, he never fails to find humour and optimism each day. Nicky has been a consistent support in my own practice, teaching me to take myself less seriously when the world can feel all-consuming.

15. Jennifer Cochrane*Sleeper self-portrait #12*

Sleeper self-portrait #12 continues a body of work using railway sleepers. They are cut, burnt, waxed and re-arranged.

16. Jane Coffey*Changing focus - Warren River*

Sunlight on water creates sharply-focused reflections. Less reflective, shady areas allow us to view into the deeper water. The undulating surface of the water gently shifts our focus between focused reflections and ribbons of blurry colour. We experience life in a similar way. Sometimes we remember sharp detail, sometimes a hazy impression. Our experience of life depends on where we direct our focus. The fluidity of oil paint reflects these changing states of experience.

17. Olivia Colja*Blue Thoughts*

Intentional blue hues, oil paint and oil sticks are used in a vibrant and rhythmic narrative between abstraction and figuration. It embodies spontaneity and dynamism, delving into the intricate relationship between paint application and movement. It draws direct inspiration from the subconscious through a blend of bold and delicate brushstrokes. Artists often commence their creative journey from a place of innocence, leading to a more organic and less self-conscious evolution, ARTFORUM (1975).

18. Bridgitte Constance*Naturalisation*

Inspired by African textiles, print and patterns of my country of birth and my love and awe of Australian landscape. This work is an interpretation of how I see different cultures naturalised into the Australian land. It is my view of life around me in patterns and pieces and people and creatures.

19. Marco D'Adamo*The Classroom*

While teaching an art class as a relief teacher I suddenly grabbed a small blank canvas and did a quick sketch using diluted paint. I thought to myself that I may as well use other colours to try and complete this painting. Rather happy with the end result. If I had continued filling in the gaps, I may have lost its appeal.

20. Andrew Daly*Chicken Van*

This is a van I saw when I lived in China, and of course it caught my attention. The work evolved intuitively, and it took me a while to work out a way to interpret it. The character inside the van seems trapped, almost frozen. But it's not a physical prison that entraps him; rather, it is his own psychology that prevents him from acting. But that's just my interpretation; you can make of it what you will.

21. Marilyn Davis-Moore*Too Much*

Influenced by the decalcomania painting of Max Ernst, I found myself entering deeply into the world of marks left by the Eco Dyeing process. Some needed to be left alone and others I stitched into or alongside. As I was making the work the question constantly arose, "Was it too much?", "What do you do when you cross that line?", "Can you undo it?" If you do then you can often see the traces left behind, as too in life.

22. Tom de Munk-Kerkmeer*Ode to Duchamp*

In 1913 Marcel Duchamp created his first Readymade, the bicycle wheel...111 years after, continuing in that same spirit. Art is in everything that surrounds us. The skeleton of a bicycle wheel as a sculpture of a post-apocalyptic structure on the dried, cracked earth. An inter-active, kinetic work, but be gentle...

23. Jozina de Ruiter*Shoalwater Foreshore Reserve*

Migrated from the dark winters of Amsterdam, I love to paint the light, bright colours of Western Australia. As an ex-drummer, I am fascinated by rhythm: waves in the roof, lines of the car bays and opposites which accentuate each other. As an artist living and working in a community, I love painting public buildings which are available and open to all, like this bold, radiant and uncelebrated space set in a stunning landscape. The practical and the sublime together in form and colour!

24. DoodlesinTransit*Her Mirror*

This is her mirror. She is young, happy and beautiful from the outside. There is a very different picture in her mirror. At first, there were small cracks in the veneer, teenager things easily dismissed. We see what she sees--the voices of disapproval, self-hatred, the...I'm fat, must burn more calories, then I'll be perfect. We watched her sinking and fighting to stay below the surface, fighting to take a breath. Maybe this was not the end of her story. This is her Mirror.

25. Stuart Elliott*West Side Rapunzel*

Much is made of the nobility of "humble beginnings". *West Side Rapunzel* references the namesake fairy tale in which emancipation is offered to the resourceful, driven or lucky via a remote window's promise of metaphoric riches.

26. Marcia Espinosa*Astral*

My work is an intimate response to the landscapes that have shaped my identity and embedded in memories of places I have traversed and left behind. As I mould and shape the clay, a connection with the land unfolds with the transformative process mirroring the cycles of nature, evoking a sense of harmony. Employing Terra Sigillata, an ancient coating tradition, becomes a metaphorical layer, inviting viewers to connect with the land.

27. Ashlee Faber*Tegan*

Tegan delves into the intimate realm of identity and family, capturing the essence of my older sister at age of 5. The canvas becomes a poignant narrative depicting her whimsical childhood drawings, a visual testimony to the intricate threads that bind us. I explore the interplay of individual identity within the familial tapestry, inviting viewers to reflect on the profound connections that shape us. This piece serves as a timeless imprint of childhood and the enduring bonds of kinship.

28. Jenny Gilbertson*ngiha wera o te raumati*

Dec-Jan brings the first taste of summer to southwest WA. As spring rains ease up, the temperature increases, gradually building to scorching summer heat - *ngiha wera o te raumati*. Traditionally, this is the start of fire season, where mosaic burning techniques were used to reduce the risk of wild fires and rejuvenate the land. Hot easterly winds prevail in the mornings before cool sea breezes sweep across the land in the afternoons, and the magnificent *Nyctia floribunda* (WA Christmas tree) begins to flower.

29. Olive Gill-Hille*Bound*

As a woman, the artist recognises the constrictive qualities of clothing, getting pulled and pushed, tugged and restrained, the discomfort and unease of molding. *Bound* serves as the embodiment of these sensations, the leather twine acting as a belt that wraps around the satin surface of the timber and creates an interplay between hardness and softness. Crafted from ethically sourced Western Australia Jarrah, the artwork undergoes an intuitive process of carving, sanding, and ebonising at the hands of the artist.

30. Tom Goates*Around the Corner*

This digital painting visually explores the immersive and uncanny qualities of domestic spaces found within contemporary hyper-realistic video games. The use of colour, line, and lighting reflects modern immersive and sensory technology, such as virtual reality and augmented reality to place viewers into the perspective of a digital avatar trying to navigate this unsettling space.

31. Jane Grierson*Night Works*

My drawing aims to capture the haunting beauty of an industrial landscape. Spewing noxious gases and enveloped in smoke and darkness, the setting is theatrical and dramatic. Using charcoal, the first man made pollutant, serves as a poignant reminder of how far we have come in the steady march of progress.

32. Emma Harvey*Golden Hour*

I was inspired to create this while on a week away in Margaret River. I took this photo as soon as I arrived, of a billabong of Margaret River located on the property edge of where we were staying. The sunset hit the water at such a beautiful angle. I had been in a state of constant chaos and stress for months; in this moment I felt a true sense of calm, stillness and connection to nature that I had craved for so long.

33. Sam Hopkins*Collapse*

Collapse emerges as a natural progression from my previous work *Balancing Act*, where precarious stacked forms hinted at their impending topple. Stacked forms now surrender to gravity, creating a captivating chaos filled with kinetic energy and expressive tension. This composition embraces controlled disorder, finding a balance between disarray and elegance.

34. Christopher Hummel*NSW TrainLink V-set Intercity Train*

Hullo there! My name is Christopher Hummel and I've got autism. I love to go on imaginary holidays around the world and paint pictures of graffitied trains. I only paint trains with graffiti because I like graffiti, I think it looks pretty. This painting is of a NSW TrainLink V-set Intercity train. I like this train because its doors open into the walls, it's a double-decker, it was built by Comeng, and a graffiti artist has tagged the rear car.

35. Eric Hynynen*Green Corridor*

Green Corridor expresses the physical and mental contrast between the constructed human environment and the natural world. As humans, we often categorise and box concepts, these are then fixed and shelved; considered finalised. Nature often adapts spontaneously and moves freely. By considering everything as one, we can bring the natural and human worlds into harmony and achieve balance.

36. Adam Hisham Ismail*"Night Swimming 2", Night Swimming Series*

I'd been thinking about the song of the same title by REM... so I feel as if I'd been hearing it in my head as I had imagined it in space. This motif amused me as well since it's representational of the Greek "Cerberus", though this guy looks rather more domesticated and fairly incapable of doing any real damage and the notion that traversing a maze of underground sewerage pipes might be considered "swimming"... well, it was just too funny.

37. Chantelle Jackman*Stripe land*

Stripe land. My painting, my love of Martu family, patterns, bright colours, layers, earth and water.

38. Kate Jones*Study of Savon and Brosse Vaisselle*

This piece is a still life study of a traditional French soap block and dish brush (Savon de Marseille), which returned with me to Australia during my post-Covid repatriation. I wanted to capture the different textures between soap, wood, brush and metal with Impressionist strokes and minimal detail. I aimed for the piece to feel real and tangible, without losing the loose brushwork, with a focus on ordinary objects of daily life.

39. Peter Kovacsy*Fringe Dwellers*

My work as an artist is a continuous exploration of the intersection between industrial progress and natural decay. Through the medium of recycled timber, I breathe new life into abandoned objects and create intricate sculptures that capture the essence of forgotten pieces.

40. Mel Lamanna*The Muster*

Muster: 1. to assemble, round up or collect. 2. to gather or summon up to action. *The Muster* is my response to shared stories about generational trauma caused by forced displacement seen through the lens of an Anglo-Australian girl raised within a Wadjela/Noongar family. Truth telling asks us to muster the courage and strength to voice and listen to uncomfortable truths. This willingness to gather and acknowledge past betrayals nurtures the growth of mutual trust and respect.

41. Dannah Lasanas*Plastic Sheet*

A person enveloped in plastic represents the suffocating grip of consumer culture. I depict the individual's struggle amidst a sea of materialism and excess through vivid strokes and striking imagery. The plastic sheet symbolises the barriers that obstruct genuine human connection and fulfilment. This artwork serves as a poignant reminder of the detrimental effects of consumerism on our society, urging viewers to reconsider their values and prioritise meaningful experiences over material possessions.

42. Felicity Lowe*Eye, Owl*

The intensity of a hunter's stare, designed to pierce the darkness, an Australian Masked Owl.

43. M.Baker*bed, body and beyond*

This work answers the question what would the ideal form of my disabled body that requires a lot of bed rest look like. A playful creation exploring the often uncomfortable reality faced by myself and other disabled people. I am in bed, I am in bed, I am bed.

44. Desmond Mah*Rooted resolve no. 2*

The root-like marks in my self-portraiture express my sense of belonging, akin to a replanted bonsai adjusting to its new soil—displacement and relocation convey the impossible notion of my migrant identity being limited to a singular national identity. Furthermore, the work challenges the Western painting presentation by adopting an Asian approach. Painting marks directly on rice paper eliminates the need for a canvas or background, using a disappearing Asian paper technique. This contemporary portraiture blurs the boundaries between painting and sculpture.

45. John Manson*Destination*

This work is about the choices we all make in life. When confronted with options we make decisions about which path we will follow. Sometimes one direction is more obvious than another (red arrow), but still we may listen to some inner voice which steers us somewhere else...and we never know what the outcome of the choice not taken may have been.

46. Barbara Maumill*Bridgetown*

The seasons and the time of day can completely change the feeling of a place. This is Bridgetown, midwinter, just before dawn on a Sunday morning. No people about, just me and the driver of the little car.

47. Shannon McCann*Chasing Chaos*

A visual representation of my journey through mental health and coming out the other side with a diagnosis so stigmatised that psychiatrists don't like to use its name.

48. Kevin McKeown*Before the Storm*

I love the smell in the air when a storm is approaching. It conjures a feeling of excitement mixed with a small dose of apprehension. Like most of my work, this piece (in oil) is not of a particular place, rather it's a collaboration of different elements taken from places I've been and experiences I've felt.

49. Jessica Mithen*Acceptance*

My work titled *Acceptance* depicts the aftermath of receiving bad news over the telephone. It encapsulates the emotions felt in the final stage of grief, accepting the fact that a new reality cannot be changed. The dropped telephone next to the subject captures the emotion of finally accepting the news, and the grief of knowing it cannot be changed. The person has experienced the five stages of grief, finally coming to the final stage of acceptance.

50. Suzy Moore*The upside down river*

The Gascoyne River, also known as the 'upside down river' is the river side I grew up playing and swimming in as a kid. The river flows for about 120 days of the year and below the dry river bed for the remainder of the year. It's a successful and resilient storage system. It is my healing place and when I look at this painting I connect back to my home country, imagining myself sitting alongside the river.

51. Zali Morgan*Derbari Yerrigan Koorliny*

Derbari Yerrigan Koorliny was created after spending sometime at the river, watching how the body was moving. This site-responsive work investigates how the body of water moves through time and how it interacts with the shore. My practice engages with site through the questioning of place; what place is now, what it was before, and how this has affected people.

52. Michael Vincent Murphy*Once Long Ago...*

The painting invites the viewer to complete the story *Once long ago...* What, for instance, would happen if the coin was placed in the slot? What is in the locked box that the bird holds the key to? What does the clockwork vase do? Why is the butterfly there, and why the balloon in the sky? Let your imagination run wild and enjoy the journey!

53. Chantell Naude*Nowhere but here*

My subject matter is nature, I aim to capture the essence of a scene without replicating a specific landscape. Through the pigment and blend ability oil paint, I like to deconstruct familiar scenes and then recreate them, layer by layer. Through close observation, I emphasise the subtle beauty of overlooked subjects with colour to encourage appreciation for the intricacies nature provides, but also bringing something unique and different to the viewer through the transformative power of art.

54. Brenda Ningarmara*Sugar Leaf*

In the hot time ants make sugar on big leaves. This sugar sits on top of that leaf and you can pick it off and eat it. Really sweet just like sugar.

55. Amber Norrish*What Hat?*

What Hat? looks into the symbolism of hats as a representation of the multifaceted demands of the modern workplace and its effects on personal identity. I explore the tension between presenting our authentic selves in professional settings versus conforming to workplace norms and expectations. Through my work, I question whether it is necessary to compartmentalise our identities, wearing different ‘hats’ for different aspects of our lives, or if there is a way to integrate our true selves seamlessly into our professional roles.

56. Eugene O’Sullivan*The Ruliad – Assembly #3*

"In many ways, the ruliad is a strange and profoundly abstract thing. But it's something very universal—a kind of ultimate limit of all abstraction and generalization. And it encapsulates not only all formal possibilities but also everything about our physical universe—and everything we experience can be thought of as sampling that part of the ruliad that corresponds to our particular way of perceiving and interpreting the universe" – Stephen Wolfram, 2021

57. Matthew Pearson*Containment-ship*

This piece I have created is my interpretation of what inspires me when I look out at the ocean while working in Industry. I started by sketching rough images of ships, boats, containers, people and things I observe while flying in and out for work. The result is an abstract impression, acrylic on canvas.

58. Lori Pensini*Weeping Woman #2*

Weeping Women is an emotional response to the intensive discord in the world right now. Territorial wars, genocide, famine, flood, freeze, fire. It is hard to navigate and not be afflicted.

59. Annette Peterson*Signs of a toxic relationship: Ignoring the red flags*

Our relationship with cars and civil transportation is toxic. We cannot environmentally sustain driving petroleum cars, but equally, lithium batteries have not provided a sufficient alternative. But we live in a car-centric society. The dashboard of the vehicle, created through a “cross” stitch, represents my emotions regarding the hyper-dependence on driving. Inevitably, we are about to crash.

60. Margaret Peurmora*Spirit Wandjina, the Rainmaker*

This is the story of the Wandjina Lightning who strikes the Red Gum tree and uses loud thunder to announce that a big rain is coming, which will fill the rivers, creeks, billabongs and waterholes. Rain brings renewal and regeneration of the country, bringing abundant food and water, and a cleansing effect on the minds of people so they can live in harmony, showing respect for the land, each other, and other tribes on the land of the Wunambul people.

61. Keith Pollock*The Dog Beach*

I am a developing artist relatively new to the artist world. I commenced 5 years ago with 4 years of professional tutoring. I enjoy the challenge of creating paintings which give pleasure to people. Last year, I was a finalist in the 2023 Rockingham Art Prize. My style of art shows realism and detail. At the same time it enjoys emotions representing the comfortable juxtaposition of a pleasant place and industrial facility.

62. Sherry Quiambao*1986 plant / water*

Drawing inspiration from the 1980's media representations of luxury, my work explores the conflict of cultural identities and my family's endeavour for acceptance. By employing found objects, I investigate the relationship between memory, cultural heritage, and material desire. *1986, plant / water* sets product packaging against natural scenes, rendered and printed on aluminium to imbue an ethereal quality, revealing the clash between idealistic images and the realities of a consumer-driven society.

63. Melanie Reeves*Imagiquarium*

This painting depicts a vibrant imagined scene. The audience can discover and have unique interpretations of the creatures, plant life and overall scene as they view different elements of the painting. The subject matter is inspired by natural forms but could also be thought of as having a strange, otherworldly quality.

64. Jeannette Rein*Intertwined Relationships*

Life's journey is intertwined with relationships between people, culture, history and the land. This creates a tapestry of experiences full of memories, meaning, wisdom, wonder and beauty. It is a spiral dance that reflects the infinite potential for growth and change.

65. Stephanie Reisch*Flight Path (Sea Eagle)*

Flight Path (Sea Eagle) captures the tides, wind currents and flight paths of sea eagles during a recent residency in Kinjarling (Albany), resulting in a distilled view of the land, sea, and sky. Synchronicities and notions of sacredness were explored through the layering of translucent pigments in watercolour, acrylic and oil, resulting in the collective spirit and interconnectedness of this incredible place being envisioned as a single layer of consciousness.

66. Renee Rose*Sun behind the veil*

Sun—the ultimate source of life. Why is it that our pure source of life seems to be tarnished? Without it, our growth, nature and life would stop. It seems strange that so much fear revolves around the sun and its damaging forces rather than learning the lost art of intuition and understanding. Its very presence brings to us light, awareness, health and life.

67. Eveline Ruys*Charlie with Lilies*

The main thing that drew me to paint my dog, Charlie, with the lilies I had gathered on a winter road trip, was that his ears are shaped just like the lilies. The leaves and his long hair also have similar wavy forms. I am always noticing the forms of nature reflected in disparate and surprising places. They speak of the energies around which life and matter incarnate. I think of them as the signature of the Divine.

68. Margaret Sanders*Inlet (at the Leschenault)*

While researching my family history, I became interested in the lost landscapes of Bunbury, especially around Glen Iris, where my grandmother lived as a child. Formerly a convergence wetland area, this area is now covered by the Eelup Roundabout and Bunbury's Inner Harbour. *Inlet (at the Leschenault)* re-imagines this place at the time of settlement. My three-part work shows a shoreline detail from an 1841 map-drawing of early Bunbury with a series of small paintings of estuarine and coastal environs.

69. Valerie Schönjahn*My friend the collector*

I harbour this insatiable need to collect. To treasure the discarded, tackle, seaweed and wire found during my walks. Indulging this habit during my residency in Albany late last year, this woven vessel tells the story of one of these beach side rambles.

70. Saira Ellen K. Spencer

Keep Your Friends Close [and Your Anemones Close]

Inspired by humanity's complex relationship with oceans and waterways, *Keep Your Friends Close* combines anthropomorphic and symbolic cues with textural detailing to describe the blurred lines between ourselves and the external, physical world. In making this work, my goal was to demonstrate parallels between water's capacity to transform physical spaces with how phenomenological experience shapes our sense of self by materially incorporating acts of response, corruption and protection via using rainwater, sunlight and wind to alter the behaviour of my chosen mediums.

71. Nicole Steenhof

Sealestial / Fragment

My current practice is guided by contemplating the recycled, dynamic water content of humans, other life, and the ocean - the birth waters of life on earth. Drawing from my experiences of submersion within and coexisting beside the Indian Ocean, the painting records the sensation of a fragmented moment in oil paint. Incised underneath the paint is the location of stars and planets, using SkyMap app, at the time of commencing this artwork.

72. Sally Stoneman

Interconnection

These copper wire forms are created on a knitting bobbin, and continue my exploration of forms within another form. They reference the beautiful work of Ruth Asawa.

73. Everlyn Sturges

The Forever Shed

The Forever Shed captures my dad's life in shelves. I can see his life on a shelf and the continual movement of items stored - as he uses items and tinkers with ideas. The shed is busy, but at peace within itself and in this fast-paced world we can peel back the layers to see what is happening inside. It is not always easy to express one's love for their father, but love can be preserved and created using paint.

74. Jonathan Swift

Parasite

Seeds of doubts sprout wildly, clouding judgement, altering reality, consuming your very essence as dreams turn nightmares and horrors become reality.

75. Shelley Tamatoa*Suburban Wetlands*

This painting was made in honour of wild places that thrive within the city environment. Whilst researching this place, the traffic noise was almost eclipsed by nature's symphony, made up of birdsong, running water, cicada song and popping seed pods. Tamworth Hill Reserve is home to a tiny native frog whose piping was clearly heard over the rest. My aim is to evoke these sounds whilst observing the work, which depicts the connections between all living things.

76. Tyler Thomsom*Expanse*

A point in time and space. Swirling as if in motion while having a sense of stillness. The work is a window or field of view which is calming and expansive. Through use of repetitive cyclical mark making I created a building up of mass to create something atmospheric. The aim was to capture something bigger than us, a point in time that could be always in motion.

77. James Walker*46 or 47 Years and Counting*

In 1976 or 1977, dad started flying model aeroplanes, which meant many journeys to the 'flying field' near Launceston Airport. We'd venture there on Saturday or Sunday morning and I'd watch model aircrafts, secretly hoping someone would have a spectacular crash. Sometimes it happened, mostly it didn't. I never learned how to fly the models, which I demonstrated last year after dad handed me the controls. Turns out I got the spectacular crash I'd been hoping for.

78. Imogen West*In the Shadow of Giants*

This artwork highlights the issue of homelessness in the City of Rockingham, showing the contrast between the homeless camp and the nearby wealthy businesses.

79. Mitzi Whitaker*Morning Debate*

Do we remain a little longer in bed or go for a walk on the beach? I am inspired to create images of the unconditional love between custodian and dog. I work with clay and glazes which provide me that privileged time to connect to myself, my subject and my art practice. From initial drawings, etching and sculpting the clay, to the layering of glazes and the final firing, this gives me the time for a deep connection.

80. Kay Wood*One More Thing with Feeling(s)*

Human knowledge of materiality is achieved through the layered application of our own systems of representation, hence anthropomorphic. But the phenomenal world is essentially impervious to our attempts to extract the origins of our existence. In reality, what we 'know' of things is whatever we project onto the surfaces of our world which, in their density and reflectivity, remain as so many impenetrable barriers guarding the invisible heart of their substance.

81. Jaimee Wright - *Withdrawn**Blue Storm's Coming*

Rubibi/Broome has recently experienced the driest start to wet season since rainfall recording began. The local community often refer to the town as being surrounded by a 'dome' which prevents us from receiving rain when it is needed or desired most. My painting is a cathartic imagining of the dome breaking, and a storm pouring water and colour across the landscape.

82. Alan Yarran*Bunaru Mirda*

It's a sunset landscape of bodja (country) done in the season of bunaru (second summer). It's the hottest time of year with little to no rain. Therefore, traditionally this was, and still is, a great time for living and fishing by the coast, rivers and estuaries. Freshwater foods made up major parts of the diet during this time of year. Bunuru is also a time of white flowers with lots of white flowering gums in full bloom, including Jarrah, Mardi and ghost gums.