

13 June – 5 July 2026

CITY OF ROCKINGHAM
artprize

Artist Statement
Large-print

Gallery Copy

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1. Gary Aitken

thisisnotinfinity

recycled oil paint on aluminium substructure

50 x 50 x 5 cm

\$2,600

A painterly gesture towards the incomprehensible thoughts of expressing infinity.

2. Greg Barr

The Chief of the Coppers

acrylic on canvas

76 x 76 x 3.5 cm

\$600

I want to be the boss of the cops. If they be cheeky I'll put them away. I want to drive the copper's car and 4WD around. I love Blue Heelers.

3. Cole Baxter

Invasion Day Fireworks Celebration

wax drawing, digital mixed media

40 x 32 x 3 cm

\$2,000

Invasion Day Fireworks Celebration depicts events that revolved around 26 January 2026 in Boorloo/Perth CBD, which saw a terrorist throw a bomb into the yearly peaceful rally held in Forrest Place.

4. beingbaker

i rip the stitches out with my teeth and begin again

cardboard, thread

17 x 28 x 16 cm

\$100

This work explores the messy non-linear nature of healing. The need to allow feelings of fragility, tension, anger, sadness, resilience and hope to exist simultaneously.

5. Richard Bloomer

Two Sisters Dreaming

natural ochre pigment on canvas

60 x 100 x 3 cm

\$1,200

Courtesy Waringarri Aboriginal Arts

This is a story about an old man rainbow snake which travelled from Gimoorl country and created a river going towards Woombanji country (Jamanjoong). There he met up with two sisters. One of them was his promised wife but he was selfish and decided to keep them both. The consequences of his actions led to the spearing of the old man rainbow snake and the two women fled upstream and formed the two hills that still stand at Gimoorl today.

6. Felicity Bodycoat

Pod triptych

slip cast coloured porcelain with photographic decal and carved surface

11 x 30 x 26 cm

\$550

Most organic life begins with a seed in one form or another. In the plant world the seed is often encapsulated in a pod. *Pod* is a reference to the seed pod of Australian native tree *Brachychiton acerfolius*, the Illawarra Flame Tree. Seed pods rarely occur singly in nature. The pods are grouped together to form one display; slip cast porcelain with layered colour, carved translucent surface and handmade photographic decal.

7. Helena Boonzaaier

Wonder

oil on paper

36 x 36 x 2 cm

\$150

My art aims to create moments of beauty and wonder. In the process I form a deep connection with my subject. Using the physicality of oil paint and its ability to capture the luminosity of light and colour, I invite the viewer to share these moments with me.

8. Sherri Brown

Bush Reverie

woven raffia, plant material

39 x 39 x 23 cm

\$1,200

This work holds echoes of the Australian landscape, not as it is, but as it's remembered. I've created sculptural forms from locally sourced plant material to explore ideas of regeneration, growth and transformation. They speak to the idea that what we truly gather in life are experiences — layered, interwoven and shaped by memory. The two vessels hold onto the gestures, tensions and traces of place that have shaped them.

9. Carolyn Bye

Afterglow

watercolour on Arches cotton paper

72 x 72 x 3 cm

\$1,125

Observing botanicals provides me with inspiration for my arts practice. This watercolour is of a Red Orchid Cactus flower. Vibrant colours and saturated washes have been used to replicate the effect of the sun shining on the back of the flower. The long filaments change colour, blending lime, lemon, orange and pink to end with pale anthers. The stigma, starlike, sits amongst the filaments. Although florescence is fleeting, the afterglow remains.

10. Melissa Cameron

4 crowns / rapidlyclosingwindow... #7

found steel street sweeper blades

33 x 33 x 6 cm

\$16,000

In 2023 I began repurposing found materials to spell out an encoded message. Each crown contains a part, which decoded reads “rapidly closing window of opportunity to secure a liveable and sustainable future for all | IPCC 2023.” The crowns use short and long street sweeper bristle remnants as 0’s and 1’s of ascii/binary to “spell” their message, a quote from the *March 2023 6th Assessment Report* of the Intergovernmental Panel on Climate Change.

11. Monica Cann

Warlawoon Waterholes – My Family’s Ancestral Country

acrylic and traditional ochre on canvas

90 x 90 x 3 cm

\$1,650

Courtesy Warmun Art Centre

This painting is inspired by my late grandfather, Mr Rammey Ramsay, a senior Gija man of Jungoorra skin. Warlawoon is my family’s ancestral Country. Through this work, I draw on his knowledge of waterholes, Dreaming stories and ceremonial sites to honour his connection to Country and carry our cultural knowledge forward.

12. Jennifer Cochrane

Sleeper Self-portrait #15

burnt Jarrah railway sleeper

57.5 x 22.5 x 14 cm

\$4,400

Sleeper Self-portrait #15 is a continuation of works using reclaimed railway sleepers. The sleepers are gently manipulated to create works that highlight the subtleties of the surface and form providing insight into the history of the sleeper.

13. Ab Collard

Mystic Waters

oil and mixed medium on canvas

36 x 28 x 1.5 cm

\$250

I like painting sunsets with clouds. This painting has a calming mystic feel. It shows a calming water setting with a rock looking like a shark fin.

14. Shelley Cowper

Market Forced

mixed media on paper with collage

67 x 52 x 3 cm

\$1,200

Market Forced is a reflection on the current housing crisis which is affecting many working Australians. While tents and vans are normally found in camping grounds and around places of natural or scenic beauty, they are appearing closer to home in suburbs, towns, and cities as affordable accommodation becomes scarce. People are being forced to sleep in locations where they can be close to services with amenities, and their places of employment.

15. Di Cubitt

Resilience 3 (Freycinet)

charcoal on gessoed board

42 x 60 x 5 cm

\$1,500

This drawing is part of a series of artworks that explores the incredible power of nature to repair and regenerate, despite what the elements and other destructive forces throw at it. This bent and twisted tree that clings to the top of granite rocks on the wild Freycinet sums up the resilience of nature in the face of the elements, rooting itself into the rocks, holding on but also holding together the ground in which it lives.

16. Eileen Cunningham

Carrier

cast cement, mild steel wire, acrylic rod

35 x 30 x 12 cm

\$450

Carrier is a cement cast of a woman's handbag. Handbags hold cultural significance for many women. For older women experiencing age-related decline, they can provide comfort, security, identity, and connection to personal history. Cement's austerity and mass evoke the weight of memory and lived experience. *Carrier* prompts reflection on the emotional value we invest in everyday objects, and on the solace they can provide.

17. Nina Dakin

Playground Crows

acrylic, oil pastel on board

96 x 60 x 1.5 cm

\$375

The wet tangle of plants underneath the perfect rounded tops of nasturtiums, the unflinching gaze of a neighbourhood crow, the centre of playground tunnels. The playfulness and mystery of the suburbs go hand in hand in *Playground Crows*, reminding us that there is always an edge of disquiet to the mundane.

18. Claire Davenhall*Hidden in the Chaos*

underwater photographic print on brushed aluminium

28 x 35 x 1 cm

\$875

Hidden in the Chaos is an underwater metal print showing an octopus seeking shelter within a discarded shopping trolley beneath Palm Beach Jetty, Rockingham. In a site shaped by human debris, marine life adapts with quiet intelligence. The work explores the tension between human presence and ocean survival, revealing resilience, resourcefulness, and life persisting within disruption.

19. Eleanor Davies*Dingo Shadow*

monoprint, archival inks, paper and paperbark

63 x 83 x 1 cm

\$1,600

Through art I listen to place beyond a colonizer's lens. Myth or shadow of extinction, this image speaks to dingoes once heard across vast distances, now fading, leaving traces. The living dingo endures. Using monoprint with bark and foliage from place, each print captures a moment from the environment, intention, and feeling.

20. Sheree Dohnt*The Hairdressers*

ink on Arches Aquarelle cold press paper

78 x 99 x 3 cm

\$2,500

The Hairdressers reflects on women's experiences through the medium of watercolour portraiture. I am compelled to paint these scenes of women working in the context of caregiving and the everyday, with a reflection on community and how the people we encounter become characters in our own stories.

21. Megan Evans*Friend or Foe*

glazed ceramic

13 x 18 x 16 cm

\$500

This little sculpture explores the canine handshake, contrasting raw animal communication with human social constructs. A dog's sniff is an honest, detailed chemical calling card revealing gender, health and emotion through the Jacobson's organ. This challenges human etiquette, presenting the butt-sniff as an act of functional grace, radical honesty and a profound, wordless establishment of trust.

22. Erika Fernandez*Ocean's Heartbeat*

acrylic on canvas

50.8 x 101.6 x 5 cm

\$1,450

This artwork represents the deep connection between motherhood and the ocean. Both move in natural rhythms, rising and falling with time. Both sharing balance, patience and flow. Each can feel calm and nurturing, yet unpredictable and overwhelming. There is beauty in their gentleness and strength in their chaos. Both can be tender, frightening and breathtaking.

23. Niamh Fraser*Littlest Night Out*

oil on board

30 x 30 x 4.5 cm

\$800

Childhood toys are often regarded with high personal value, acting as a capsule of memory, representing the transience of youth and inevitable maturity. *Littlest Night Out* engages with this concept by juxtaposing my own childhood toy with the vivid scenery of a nightclub. This painting draws a comparison between my current lifestyle as a young adult and my past, reflecting on the awkward period of transition between childhood and adulthood.

24. Robert Gear

New Order

oil on linen

69 x 100 x 3 cm

\$4,800

New Order is a painting that suggests an uncertain future. A world where something else is taking place even if yet, we cannot see its final shape. I am seeking to capture a sense of structure and uncertainty. A mixture of hope, threat and possible futures.

25. Emma Geary

Hugo and Bea Bea

oil on board

92 x 62 x 3 cm

\$650

Emma Geary completed a Certificate IV in Visual Arts from North Metropolitan TAFE in 2025. She has a strong interest in depicting animals and is a keen bird photographer. This painting, *Hugo and Bea Bea*, is comprised of five wooden panels (presented as a single work) with oil paintings on each depicting characteristics of her basset hound named Bea Bea and labrador named Hugo.

26. Jacqueline Gibson

Big Skies over Wildflower Country

felted merino wool and silk fibre

31 x 26 x 14 cm

\$430

My work seeks to distil the grandeur into an intimate artwork evoking serenity and awe. Using merino wool, I layer and felt the fibres to build up texture and dimension. This process allows me to “paint” in three dimensions to capture the rich colours and subtle shifts of the Australian bush. The seamless form achieved speaks to the infinite nature of the land and sky, creating a tactile and immersive experience for the viewer.

27. Chris (Boorgaga) Griffiths

Bali Bali Balga

natural ochre on paper

79 x 98 x 5 cm

\$1,350

Courtesy Waringarri Aboriginal Arts

This image represents the Bali Bali Balga. This dance is an important part of cultural life in the Kimberley. The dancers carry woven objects called balmarra above their heads. They move with stamping feet and swaying body movements in rhythm with the singing and clapping of boomerangs. Each balmarra has an important order in the song cycle as they represent different stars, constellations, places, spirits and ancestors.

28. Michelle Grimwade*True North*

collage, pen, pencil, watercolour over artist's original inkjet photograph on Fabriano watercolour paper

40 x 57 x 1 cm

\$870

True North explores the space between fear and courage, fate and free will. I use collage to layer and weave my drawn figures; placing them within an image I captured whilst exploring an abandoned power station, evoking a deep inner landscape and the passage of time.

29. Richard Gunning*Tabletop Still-life with Cauliflower*

oil on oilpaper on panel

40.5 x 57.5 x 3.5 cm

\$3,250

This work is one of a series of tabletop still-life paintings I have recently been undertaking in my studio. It is the first time I have painted a cauliflower. The colour, texture, and a certain monumental quality of the shape, make it for me an engaging subject.

30. Yoshiko Gunning

Grass Tree Composition #12

pastel and charcoal on Canson paper

87 x 70 x 4 cm

\$2,200

My work explores the relationship between the natural world and man-made structures through photography, sculpture, and drawing. I create immersive 3D installations using layered images and shifting light to blur natural and constructed elements, inviting new spatial experiences. Recently, I have translated these installations into black-and-white pastel drawings, using tone and contrast to explore spatial awareness, perception, and presence.

31. Philomena Hali

Nalda

hand embroidery, silk/cotton, tea dye

37 x 32 x 4.5 cm

\$750

This stitched portrait of Nalda Searles, a WA Living Treasure, has been hand embroidered from a photo by Rebecca Mansell. Nalda has been someone I have admired and looked up to since we met in Alice Springs in the mid 80's. How she worked on location, gathering materials and making, wherever she happened to be, resonated and inspired my own practice. Nalda continues to teach and create with the same passion she has always had.

32. Thomas Heise

After Weather

polystyrene with copper composite surface and artist-designed patina

52 x 33 x 33 cm

\$3,300

After Weather is a mixed media sculpture inspired by coastal rock, shaped through ongoing exposure to sea, wind and time. Its form reflects gradual material loss, with an artist-developed copper patina which captures a moment of transformation rather than ongoing change. The work considers how time, exposure and environment change shape, revealing presence through what remains.

33. Patricia Hines

Who Wants to Be a Billionaire?

acrylic paint and rubber stamps, foam board print on canvas

80 x 80 x 5 cm

\$3,500

A figure hovers and floats in the smog of a city skyline. Both his image and the skyscrapers are printed with letters and numbers glowing gold, copper and silver referencing his immense wealth. A linear background print creates a sense of dusk in the looming darkness. Is he ruthless and covetous or a philanthropist, was he born to a life with inherited expectations or is his wealth derived from his brilliance, ideas and drive alone?

34. Cameron Howard

Image #1 (After Chalino Sanchez)

oil on panel

31 x 23 x 4 cm

\$200

Image #1 (After Chalino Sánchez) is a painting that appropriates a frequently shared online video of Mexican singer Chalino Sánchez prior to his death. Repetitive sharing online reduces the impact of Sánchez's death and final performance, reducing it to disposable internet content without moral weight. Paint abstracts and blurs, withholding context and creating new ideas allowing viewers to find new meanings and reflections in the image.

35. Pablo Hughes

Menu del Dia

digital photograph on Hahnemühle hemp paper

59.5 x 84.5 x 2.5 cm

\$2,800

Seen through amber security glass, an overlooked restaurant interior dissolves into abstraction. A bright yellow bleed floods tables and chairs, flattening depth into colour and grid. Pareidolic presences emerge — bodies implied, unseen — seducing the everyday into a suspended, uncertain state. The image is turned on its side.

36. Christopher Hummel

Transperth A-series Ambushed at North Fremantle #2

acrylic on canvas

61 x 91 x 4 cm

\$600

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 trains with graffiti on them. I paint trains because I love everything about them — absolutely everything. Trains make me feel relaxed, especially the Transperth A-series, like the one I painted here in blustery North Fremantle. I only paint trains with graffiti because I like graffiti, I think it looks pretty.

37. Wesley Jackson

Born into Memory

photographic print on Hahnemühle satin paper

46 x 27.6 x 4 cm

\$1,000

Born into Memory speaks to a knowledge carried rather than taught. The child moves through light already held by Country, shaped by stories older than breath. Memory lives in the body and the ground beneath it, passing quietly across time. This work honours continuance, where the past walks forward, and the future remembers.

38. Jasmine Kinder*My Moreton Bay*

etching on Canson paper

73.5 x 42 x 2.5 cm

\$2,000

Over the course of six weeks I studied the dendritic similarities between my childhood favourite, Moreton Bay fig, and my grandparents' Staghorn fern. By illustrating these structural likenesses, I hope to share the sense of peace I experience in knowing that all life, even human life, is a mirror of what we share in common, the conditions that fostered our evolution. Think of braided rivers, veins, fungal mycelium networks.

39. Joowon Lee*Yawning Girl*

oil on canvas

83 x 100.8 x 4.3 cm

\$1,500

Yawning Girl is a self-portrait capturing a moment of vulnerability and refusal to perform composure. Shown mid-yawn, the figure disrupts expectations of femininity and politeness in traditional portraiture. The open mouth and relaxed posture suggest exhaustion and honesty. By presenting myself in an unguarded state, the work challenges ideals of beauty and restraint through humour and subtle rebellion.

40. Jane Li

When the Flowers open after Dark

mixed media

55 x 55 x 5 cm

\$960

This piece captures the fleeting beauty of the Dragon Fruit flower blooming at night. Inspired by Chinese mural painting, I use flowing lines and mineral pigments to evoke both the ephemeral and enduring. Growing this plant, I find joy in glimpsing its delicate blooms and anticipating the fruit. The work reflects the quiet beauty of nature's cycles and the significance of moments that pass in silence.

41. Wendy Line

The Night Fisher

oil on board

64 x 49 x 2 cm

\$2,500

Long ago we fed ourselves by reading water and sky, learning moods of creatures sharing the planet. Fishing returns us to an ancient truth. Humans are not apart from nature. We feed fish, fish feed us. We are animals who learned to ask the water for gifts. The act of fishing keeps alive the earliest dialogue where gratitude, attention, restraint and wonder are currency. We remember that to be human is not to rule the wild but to remain fluent in it.

42. Ryan Loo*First of May*

photographic print on Ilford Galerie Smooth Pearl paper

75 x 55 x 3 cm

\$500

We are tall and Christmas trees are small.

43. Steven Macdonald*Wreckage and Ruin - the Vanishing Colony*

rope, teak wood, brass fittings salvaged from the local shipwreck 'Ron of Argyll'

52 x 78 x 5 cm

\$8,000

A tribute to the local fairy penguins, made from shipwreck debris of the 1928 *Ron of Argyll* that sunk near Penguin Island in January 2025. By repurposing these remnants of maritime history, this piece serves as a memorial and reminder that, like the wreck itself, the fragile ecosystem these penguins call home is at risk of disaster. This work inspires reflection on preserving the natural world before it, too, is reduced to fragments of what once was.

44. Elisha McGuckin*No Artificial Colours*

acrylic on canvas

62.5 x 42.5 x 5.5 cm

\$1,480

What would happen if we stripped all the colour from the supermarket shelves? What if everything on the shelf was equal, on the surface was 'the same'? Using a simplified palette, I intend to challenge your perception and ask you to question your own vulnerability in a world in which we can no longer escape the 'flashing lights'. Allens is cemented into our brains, would you still reach for the treats we know and love?

45. Craig McKeough*Early Rising*

pastel, charcoal on paper

65 x 90 x 3 cm

\$725

Early Rising is inspired by the diverse landscape of the Avon Valley, with its combination of tree-lined hills, rocky outcrops and open farming country. It is stunning all-year round, including summer when the dried grass and stubble appear drained of all colour and the shadows, lines and textures come to the fore. I used charcoal and pastel to create this imagined landscape, with a limited palette and gestural mark-making.

46. Dave McLaughlin

Rituals

dye-sublimation print on aluminium

40.6 x 30.4 x 0.3 cm

\$300

Repetition can bring comfort, but there are limits. If we rinse and repeat for long enough, unbroken routines can lead to isolation. I took this photograph as a sign to leave the house.

47. Pip Milton

A Stitch in Time, Mending Calypso

recycled Coles bag, recycled card, machine and hand stitched, written diary, lacquered

38 x 38 x 28 cm

\$1,800

Travelling every day with their human, misadventures far and wide, Calypso was the stalwart shopping bag on daily errands. Never missing a beat, Calypso loved life, and grew a strong bond with their human, who wrote a daily log on Calypso's performance with many a profound insight on consumerist habits. Fast paced, disposable, immediate, FOMO. Endeavouring to keep abreast of Calypso's repairs, retirement was inevitable after 20 days of service.

48. MISHFIT

The Edge of Reality

oil over ground of spray paint and acrylic on linen canvas

60 x 101 x 3.5 cm

\$4,000

This expressive work continues my practice of capturing cloudscapes as a metaphor for human emotion and experience. Based on my own reference photography of a spectacular Shoalwater Beach sunset on 11 January 2026, the scene felt almost unreal — prompting questions about perception and authenticity in an age of AI imagery, while inviting a reconnection with the real world through the shared ritual of watching the sunset.

49. Paris Mitchell

The Perfect Storm

photographic print on Ilford Smooth Pearl paper

40 x 50 x 5 cm

\$1,200

The grey storm clouds emerge during my morning walk at the Rockingham Foreshore.

50. Brett Nannup*Wardong*

neon light on etched steel plate

30 x 30 x 13.5 cm

\$4,375

In the Dreaming, the great spirit bird was once grey, before karla (fire) singed its feathers black. Wardong envied Djoonyart, who gathered colour by flying close to the flames without harm. Wanting more, Wardong flew closer and lingered longer. The fire was too strong — its feathers burned, and all colour was lost.

51. Di Parish*Coastal Trek*

oil on cradled board

32.5 x 32.5 x 3.5 cm

\$250

After reading the book *The Salt Path* by Raynor Winn I had these lovely visions of walking a long coastal track here in Australia. This painting is entirely based on what is in my imagination of walking one of our soft sandy coastal tracks with extensive views inland. I purposely have omitted the sea because the feeling is all about our soft sandy dunes and salt-resistant plants and grasses that grow here.

52. Lori Pensini*Once We Rode #2*

oil on sheepskin

76 x 50 x 3 cm

\$4,200

250 years on, wool is still the backbone of many rural towns yet opinions around the environmental impact, animal welfare issues and industry viability are polarising our communities. Referencing colonial environmental mismanagement, a flock of sheep at a dry creek bed depicts recent drought in our South West, whilst paradoxically the wool skin substrate portrays a source of warmth and comfort despite the current political discourse.

53. Dallas Perry*Last Light*

collagraph print (unique state) with hand colouring

76 x 96 x 4 cm

\$900

My work centres around the practice of printmaking, where I use mark making and colour to visualize effective moments in time. Out in the open, where light is moving in and around the land, changing in the blink of an eye. Capturing this is what propels me forward to make, to move beyond the photograph. To relive this moment and bring it back to life: the atmosphere, geological and botanical elements that form a part of this experience.

54. Stella Picciotto Winn*Aetna*

raffia, palm inflorescence, seed pods, hemp thread

18 x 28 x 28 cm

\$575

Referencing the Greek and Roman myth that Aetna (Mt Etna) was believed to be the crater where Hephaestus and the Cyclops made thunderbolts for Zeus, locally foraged materials were collected after a storm and used to dye sustainably sourced raffia. This work invites exploration of the delicate balance between life, destruction, and decay; to pause for the hidden beauty of the spaces between, their tones and shadows.

55. Ross Potter*The Seeker*

graphite on Arches watercolour paper

70 x 90 x 5 cm

\$2,600

I found myself in awe of the Osprey, sitting and observing the magnificent bird while it was scanning the waterways. I eagerly waited to witness as it lifted from its perch ready to search for its next meal. Capturing this moment on camera and using the photo references, I drew the artwork freehand with graphite on thick watercolour paper.

56. Emma Powell

Little Yellow Fairy Penguins

hand stitched leather and tights

20 x 54 x 0.3 cm

\$90

Our darling little penguins are often in my thoughts. I grew up in Rockingham and am proud of our diverse natural heritage. But I worry about the negative impacts that people can inadvertently have on the environment. This piece is hand stitched leather scraps and pieces of old yellow tights.

57. Clinton Price

Non Place

film photography/ cyanotype on archival paper

47 x 57 x 3 cm

\$200

My work explores the concept of the non-place, familiar yet impersonal. Non-places reflect a condition of constant movement and quiet disconnection, inviting viewers to consider their own relationship to space, presence, and belonging.

58. Peta Riley*Time and Escape*

handbuilt coloured porcelain

35 x 35 x 35 cm

\$490

This porcelain bowl is made slowly, built up in layers of colour and time. The process is a way to step back from the noise of the world and its environmental and social pressures. Living on the pristine coast of Geraldton, working with clay becomes a calm, grounding practice shaped by place, patience and care.

59. Charlotte Robinson*At a Festival*

acrylic on canvas

65 x 58 x 2 cm

\$650

This painting is referenced from a photo of a moment at a music festival in 2023, at Hyde Park in Perth. The bright, soft tones of colour in the painting with my exposed back represent vulnerability and joy. I am just a kid at a festival allowing herself to take up space, and to 'unfold' from the anxiety I often feel.

60. Judy Rogers*11 Minutes*

mixed media on board, triptych

40 x 100 x 2 cm

\$1,950

This work documents the time required to observe a two square metre patch of bush under the relentless Kalbarri sky. This is just a few of many from the area. My work critically examines my relationship with Australia and aims to increase public understanding of current environmental issues and challenges. The artist's message which illuminates biodiversity's stunning variety on its most grand and intimate scales is more important than ever.

61. Possum Rose*Pathways of Unspoken Echoes*

acrylic on canvas

61 x 76 x 3 cm

\$3,000

In the footsteps of my grandmother's silence, her children and siblings walked pathways of pain and resilience. The weight of what was not said lingered, shaping lives and stories. Yet in sharing, in creating, we find threads of healing. This artwork honours those who carried the burden, and the strength in breaking cycles.

62. Bridget Seaton

In the Thick of It

gouache and crayon on Arches paper

45 x 91 x 4 cm

\$1,000

Painted en plein air seated at ground level this work captures my immediate response to the Jarrah/Marri Forest. Incorporating shifting changes of light and shadow, it captures the duration in time over which it was painted. The accordion format served as a fold up sketchbook out in the field, now displayed framed as an open piece with three dimensional qualities, each fold accentuating the feeling of being immersed in the natural world.

63. Azman Shaw

Kupi Ngurra

spray paint, PASCO pen, acrylic

50 x 50 x 2 cm

\$1,100

Multicultural people living together, respecting the land and water.

64. Mary-Lynne Stratton*Pilbara Moon Reflection*

oil on canvas

94 x 94 x 3 cm

\$5,950

The ancient Pilbara land speaks to me of a powerful history and spirit embedded in the molten rock formations evolved over millions of years. The notion of deep time in the landscape holds a fascination for me watching the moon and stars in conversation with the rock forms, a truly mesmerizing experience. Contemplating the enormity of what surrounds you and what has gone before is a phenomenon one never gets tired of in the Pilbara.

65. Gabby Testaferrata Olivier*Damaged/Good*

Raku ceramic and black copper oxide glaze

34 x 36 x 31 cm

\$850

These two Raku vessels are shaped by violent, unpredictable fire, where each firing risks destruction, dullness or striking transformation. The uncontrollable nature of Raku forces acceptance of whatever emerges. Like people, the clay and glaze are altered by what they survive. Drawing on Dabrowski's belief that pain is necessary for growth, their scars become ornamental, visible traces of rupture, resilience and becoming.

66. Kimmii Tetlow*Process*

kiln formed glass: drop vessel, under pressure, powder printed
25 x 25 x 25 cm
\$350

This work is an ode to process: to repetition, experimentation, and material response. The vessel stands not only as an object, but as evidence of making —where transformation is driven by the dialogue between intention and material behaviour.

67. Nicholas Thompson*Manufactured Remains*

tools, car parts and steel
38 x 69 x 24 cm
\$490

This work transforms discarded industrial materials into the skeletal form of a fish, confronting ideas of consumption, waste, and environmental neglect. Constructed from recycled spanners, a car rotor, and reclaimed steel, the exposed “bones” echo what remains after extraction and excess. It asks what survives our progress, and what responsibility we hold to restore balance.

68. Tyler Thomson*Mass*

saggur fired ceramic

14 x 16 x 18 cm

\$475

This is a ceramic sculpture which I find is unusual in form. There is a hole surrounded by mass. The hole is intriguing and I think it is human nature to want to look into them. I enjoyed the process of saggur firing. The work was enclosed in material when fired in the kiln, I find it similar to the development of something in an egg. Through repetition I created something irregular in shape, moulded by the human hand.

69. Lesley Tutte*Memory of Encounter*

graphite 6B pencil on Arches Aquarelle hot pressed paper

64 x 84 x 4 cm

\$800

Driving at night at high speed on a country highway, a fox ran across in front of me. It appeared to glide with the wind to the other side of the road. With my memory of the encounter, I visualise the liminal space between then and now. Focusing on the drawing process rather than the result, I draw objects and pets around my home, working to keep the layers of line work loose, the surface fluid, and the connections arbitrary.

70. Will Upchurch*Coral Bay Bungarra*

stoneware, sgraffito, underglaze

17 x 7.5 x 7.5 cm

\$580

Stopping for a swim at Coral Bay, I stumbled upon this bungarra poorly hidden in a bush. Its vulnerability was striking, revealing eye-catching patterns along its back. Using sgraffito and mark-making, I recorded these patterns as an impression in the clay and underglaze as a physical reflection of the journey and the encounter.

71. Norm Wilson*Beer's Building 1924*

oil on canvas

51 x 61 x 5 cm

\$1,480

When I was living in South Fremantle I would drive past this iconic building every day and marvel at the transformation into now a restaurant bar complex. I am primarily a landscape painter but over the last few years I have ventured into urban landscape which I love. One of my favourite painters is Edward Hopper and like him, I like to include people, it gives everything a sense of scale and brings everything to life.

72. Claire Worts

Henry

alcohol marker and pencil on Fabriano Bristol illustration paper
35 x 37 x 2 cm
\$450

Henry was illustrated with alcohol ink marker and coloured pencil on paper. The luminous quality of the ink gives the eyes and skin tones a delicate, dewy glow; communicating the sitter's innocence and youth and his complete reliance on the adults in his life to keep him safe. He looks at us directly and asks us not to let him down.

73. Jaimee Wright

Overgrowth (Garden in Wet Season)

oil on canvas
50.5 x 40 x 5 cm
\$2,500

Wet season in Rubibi/Broome is rain breaking colour across the landscape, watching out for snakes as you walk through the garden, cicada song buzzing, and the garden turning bright and overgrown.

74. Harry Young*Marsala*

cast concrete and acrylic

27 x 44 x 7.8 cm

\$3,000

Marsala House is my most complex piece to date in my 'concrete portraits' series of sculptures, celebrating the legendary Perth architect, Iwan Iwanoff. Through the tactile medium of concrete, I aim to capture a snapshot of these iconic homes and buildings in physical form, hopefully, connecting the viewer to Perth's architectural heritage through a new, more tangible experience.



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