



THE BAYTON award 2023

THE BAYTON award 2023 FINALISTS

Mark **Angus**
Carmen **Beezley-Drake**
Liza **Black**
Catherine **Boreham**
Noel **Brady**
Caitlin **Broderick**
Jacky Ming How **Chan**
Siok Chin Yvonne **Chan**
Robert **Connell**
Patrick **Connor**
Elizabeth **Cooper**
Mame **Du Bois**
Janice **Ford**
Lisa **Gaze**
Lynette **Hardie**
Bloss **Hickson**
Julia **Higgs**
Christine **Holden**
Madison **Johnson**

Michele **Kershaw**
Isabel **Koger**
Sarah **Larsen**
Jade **Lee**
Ken **Leslie**
Peta **Lloyd**
Niloufar **Lovegrove**
Hanbing **Lu**
Belinda **McGrath**
Anitha **Menon**
Gail **Meyer**
Sarah **Singleton**
Sue **Smith**
Terry **Sykes**
Lucy **Thomasson**
Kay **Trembath Wolfs**
Emma **Ward**
Linda **Weedon**
Margaret **Worthington**
Veronika **Zeil**

THE BAYTON award 2023

The Bayton Award is a biennial art prize and exhibition open to all forms of art media created by Central Queensland artists organised by Rockhampton Regional Council. The award is named in recognition of the Right Reverend John Bayton AM for his significant contribution to the development of the Rockhampton Museum of Art Collection. Now in its sixth iteration, The Bayton Award is the region's biggest art prize, spread across 14 local government areas and attracting over 100 entries. In addition to The Bayton Award, the prizes on offer include Runner-Up, People's Choice, and the Chris Warby Emerging Artist Bursaries.

The finalists on display demonstrate a strong affinity to the places and people of Central Queensland; taking inspiration from self-portraiture, family, community, nature and the lived environment. Within the finalists, several young artists represent a new emerging generation of artistic expression.

This year's Bayton Award entrants were shortlisted by a panel of visual arts experts living outside of Central Queensland, and the winners were selected by guest judge Hamish Sawyer of NorthSite, Cairns.

The Bayton Award People's Choice is once again an open vote for all who visit the exhibition. The winner of the People's Choice will be announced on 24th November 2023.

Welcome to THE BAYTON award 2023

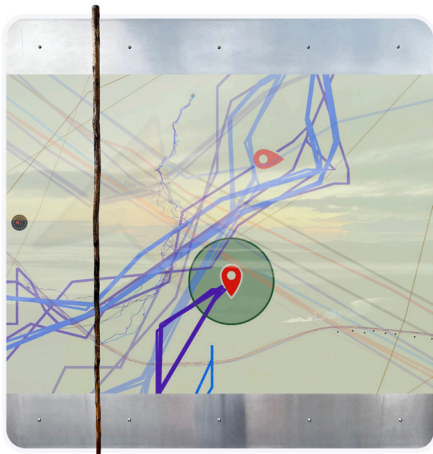
We are very excited to have the Bayton back into the calendar after a gap of a few years with the new gallery build and then the pandemic throwing things off kilter. The Bayton is a great showcase of the talent we have living and working here in the Central Queensland region, which covers a whopping 14 local government areas, and we at RMOA are honoured to be able to present such a beautiful selection of work.

A huge thank you to our judge, Hamish Sawyer, and our selection panel, Stephen Bird and Freja Carmichael, for bringing their insightful contributions to the Bayton this year. This year's selection and judging process has been informed by a recent review to help ensure a fair selection process and an appropriate hang (hopefully not too cramped, but not too light-on, either). We have also taken on the recommendation that judges are not CQ-based, and to build in a highly-commended prize. Thanks also to P & E Framing, who have offered to exhibit a selection of entries in a Salon des Refusés, a first for the Bayton, and a wonderful platform for works that we couldn't fit. Thanks also to the Beecham family for supporting two bursaries for emerging and early-career artists. This is a timely addition to the expanding prize pool, which we hope to expand once again for 2025.

Prizes like this have far more value than the prize money, and I am particularly glad to have a prize that is open to all media here at RMOA, and to be open to so many people. While we are the regional gallery for Rockhampton, we love offering experiences for all of our neighbours, some of whom are not as fortunate as us in having a space to attend and exhibit, and we take our responsibility very seriously. Visual arts are a fantastic way to build community and friendships, and I would like to welcome all of those from our neighbouring CQ cities, towns and shires who have taken the time to enter or visit the Bayton in 2023.

Jonathan McBurnie
Director, Rockhampton Museum of Art

MARK ANGUS



Mark Angus *Snooze Detox (Predawn Bushwhack For A Mountaintop Sunrise)* 2023, Laminated digital vinyl print on aluminium/ stainless steel and timber. 120 x 120 x 5. Image courtesy the artist

\$1,350

If you snooze you'll lose opportunities to experience great mountaintop sunrises. Digital print created with an iPhone and the Gaia GPS app while navigating up a mountain for a sunrise.

CARMEN BEEZLEY-DRAKE



Carmen Beezley-Drake *The Lily Lagoon*, 2023, oil on belgian linen, 2023, 96.5 x 122. Image courtesy the artist

\$5,000

From a dry dust bowl to carpet of blue-purple, this lagoon on the western side of Dingo has always been a must look for spot while driving the western highway. I have seen it so many times over many years, always promising myself to paint it when the lilies are in bloom. My ancestry compels me to look beyond the floral display, to seek out the very essence of the lagoon to see the patterns of the landscape and know that the lilies are such an integral part of the whole cycle of the land. After flowering, the lilies disappear back into the mud which then turns to dust in the dry season, to reappear in flourishing glory when the wet season begins, reinforcing that repetitive cycle that defines all things in nature. The scene has a stillness that seems to echo the timelessness of this ancient land. Patterns and rhythms convey a feeling of connection within the landscape and this is what I have tried to capture and portray with this painting.

LIZA BLACK



Liza Black *The Bubble Effect*, 2023, acrylic on canvas. 78.2 x 78 x 6. Image courtesy the artist

\$1,200

We've all been in "The Bubble" at sometime especially in the last few years , whether it be the Pandemic Bubble with Lockdowns or the Housing bubble, the Love Bubble or the Creative Bubble as it's often a solitary thing we do . This piece refers to my sense of confusion in reference to the Social Media Filter Bubble. This filter bubble is an algorithmic bias that skews & limits information which in turn distorts reality. It seems we just can't beat the algorithm.

CATHERINE BOREHAM



Catherine Boreham *Elwood's Tea Party*, 2023, acrylic on canvas. 70.5 x 60.2 x 3. Image courtesy the artist

\$1,800

Elwood became part of our family about 5 years ago. He arrived a nervous wreck, panting and incredibly anxious. He has since made himself very much at home. He loves such luxuries as sitting on comfortable furniture and stealing carrot cakes when the opportunity arises. It's funny how, if given half a chance, man's best friend really will become "Top Dog". It never ceases to amaze me how some dogs get served tea and crumpets on a daily basis; by their oblivious and completely unassuming owners.

NOEL BRADY



Noel Brady Covid - More Than Just a Pain in The Arse, 2023, recycled wooden chair, copper fittings, barbed wire, and linen. 90 x 57 x 43. Image courtesy the artist

\$950

This work symbolises the complex relationship between the ongoing Covid-19 pandemic and Australia's older generation – a generation who remain vulnerable to the virus's life-threatening potential despite the availability of anti-virals. At 87 years old this classic bentwood chair is like the generation it metaphorically represents – it shows signs of wear and tear but remains sturdy and useful. Standing alone and empty it also echoes notions of isolation and loss, both of which have associations to the lived experience of Covid, and indeed of ageing. The cushion, barbed like the spiny Covid icon we've all come to recognise, references the older generation's continued susceptibility to Covid when the rest of the world is moving on from panic and getting comfortable with its inclusion in everyday life and vaccination schedules. The cushion also represents Covid as an impediment to the chair fulfilling its purpose – suggesting limitation and restriction, while the delicate doily lying precariously at its centre reminds us of the fragility of life when surrounded by threat. In short, Covid-19 remains a constant risk to the health and life of people over 65. It does not 'sit' comfortably with them and is much more than just 'a pain in the arse'.

CAITLIN BRODERICK



Caitlin Broderick Ollie, 2023, acrylic on canvas. 60 x 60 x 3.5. Image courtesy the artist

\$1,200

As an artist, I am constantly inspired by the nature I see in my backyard in Central Queensland. The Olive Backed Sunbird is an iconic bird from this region, which is often seen nesting on the porch of residents' homes. What is found to be fascinating about this bird to many locals is its ability to construct a tiny hanging nest from materials such as spider webs and plant fibres. I recently saw one flying through the branches of a Grevillia at a friend's house in Cooe Bay. Its vibrant feathers and delicate features caught my attention, and I wanted to pay homage to this incredible little bird. Using bold brush strokes and vivid colours, I have painted each individual feather as I imagine it to be, to create texture and make the viewer feel as though they can reach out and feel the softness of the feathers. My painting of the Olive Back Sunbird is a celebration of the beauty of nature that surrounds us. Through painting it, I hope to bring more awareness, appreciation and consideration for our native species that share Australia with us.

JACKY MING HOW CHAN



Jacky Ming How Chan *Symphony in White Major: The Bottle movement*, 2023, oil paint on linen. 70.5 x 90 x 2. Image courtesy the artist

\$5,700

This still life of old bottles treats their compositional placement as a musical arrangement, creating a symphony with occasional loud notes of colour, that add to the overall piece without creating any one protagonist.

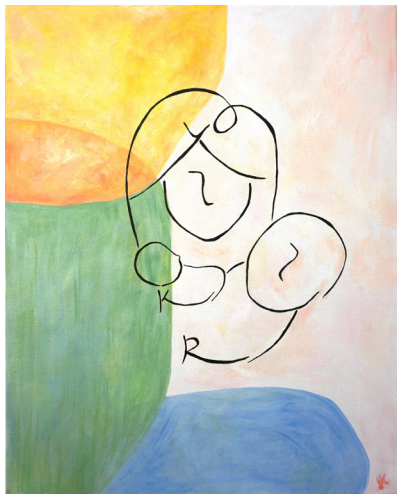


Jacky Ming How Chan *The Dinner*, 2023, oil paint on linen. 70 x 90 x 2. Image courtesy the artist

\$5,700

The work conflates two viewpoints in a manner that isn't initially obvious, while bringing the viewer in as an active participant into the painting. The female figure gazes in the direction of the male figure, while the male figure looks directly at the viewer, who in turn also looks at the female figure. It isn't until noticing the reflections on the bottle and glass, that we see the actual spatial relationship between the two figures in the painting.

SIOK CHIN YVONNE CHAN



SioK Chin Yvonne Chan *A Mother's Embrace*, 2023, acrylic on canvas. 45.5 x 40.5 x 1.5. Image courtesy the artist

\$580

A simple depiction of love and maternal affection. "A Mother's Embrace" represents the artist's unconditional love for her two boys. It is the artist's first piece of acrylic artwork inspired by the birth of her second son. Her use of delicate tones portray the gentle loving warmth of "a mother's embrace", also reflecting her sense of calmness and serenity.

ROBERT CONNELL

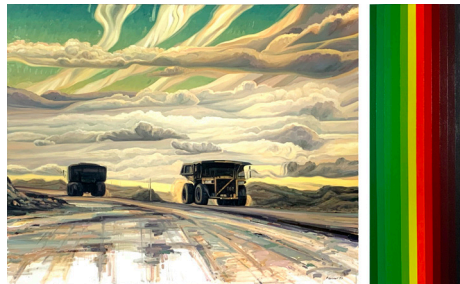


Robert Connell *Heat II (Iteration III)* photographic print. 147 x 185 x 5. Image courtesy the artist

\$2,000

'Heat' is a continuous research project stretching the boundaries of photographic film without the use of camera and light to capture the essence of a person. Large format negatives are strapped to a human body with a light vacuum pocket over the skin and negative. The body and the concealed film begin to create heat and sweat; this unique combination begins to expose the film to the hottest contact with skin. The film is removed and developed in pitch black. The result is a landscape of skin, pores, and hair; the hottest parts of contact appearing white and the coolest areas greys and black. The negative remains in a bath of developer and the by-product of the person, from this the film continues to degrade revealing hues of blue, showing the deposit of sweat that was produced during the exposure to the body. The work creating a heat signature of the person.

PATRICK CONNOR



Patrick Connor *The Disquieting Muses (Worlding)* 2023, oil paint and acrylic on canvas. 117 x 196.5 x 5. Image courtesy the artist

\$5,500

The panel on the left is derived from a photograph taken at a Central Queensland open-pit coal mine. The panel on the right is a visualisation of quantities (million metric tonnes) of atmospheric carbon during each decade of the twentieth century and the first decades of the twenty-first. "According to the 2021 Global Carbon Budget report, between 1960 and 2020, around 82 percent of carbon dioxide emissions came from burning fossil fuels...The burning of coal was the largest contributor to these emissions..." Joelle Gergis (2022); (Panel member of the IPCC; Intergovernmental Panel on Climate Change). This work is a response to an emerging area of contemporary practice known as planetary art. According to the art historian Terry Smith (2019), planetary art is "... a conceptual tendency of contemporary, international visual art practices that focuses an approach that might become, at last, truly worldly and fully contemporary". Gergis, J. (2022). *Humanity's moment: A climate scientist's case for hope*. Australia: Schwartz Books Pty Ltd. Smith, T. (2019). *Art to come: Histories of contemporary art*. London: Duke University Press.

ELIZABETH COOPER



Elizabeth Cooper *Perfectly Orchestrated*, 2023, acrylic on canvas. 93.5 x 123.8 x 5. Image courtesy the artist

\$2,800

Throwing it's last rays over the landscape, golden light catches the tallest of the trees in the Australian rainforest below the iconic Mt Baga. The jagged cliff that seemed so foreboding moments before, catches glints of pink, purple and gold as the light bends and sways to the dance of the sunset. I hold my breath, captivated by the performance before me. Each counter in the landscape has been carefully crafted over thousands of years, mountains rolling across the horizon to spill out to forests of Australian gums - home to the thousands of birds singing in joy to the beautiful dance of the sky. This moment has taken thousands of years to form and plan. My Creator, the Master Artist, did not just speak the world into being - He continues to create and form the landscape every moment, to bring to life a perfect performance every day. Each day, enjoying the perfectly orchestrated song of the birds and dance of the sky, filling the landscape with light from above, I will never cease to be amazed at the beauty and wonder of my God.

MAME DU BOIS



Mame Du Bois *Shy Boy*, 2023, black and white digital photography. 108 x 83 x 8. Image courtesy the artist

\$1500

Black and white portrait of carpenter's apprentice Zac. Naturally very shy, Zac was originally meant to be looking straight at the camera; However, when Zac saw the focus assist light on my camera come on, he looked down in anticipation of the coming photo. This was the moment I captured. The photo shoot came about in memory of our mutual friend and photographer 19 year-old Kai Ogden who took his own life in July 2022. Kai was a brilliant young photographer who encouraged me to start taking portraits. Because of Kai, I fell in love with portraiture. He gifted me a whole new language for connecting with the world around me. This has given my photography purpose, far beyond just taking pretty pictures. That is something I will always be thankful to him for. Something that I will carry with me for the rest of my life.

JANICE FORD



Janice Ford *Flight Training*, 2023, acrylic paint. 91.5 x 152.8 x 4. Image courtesy the artist

\$700

One day on a beach in Tasmania I photographed a young boy running along the foreshore with oyster catchers flying nearby. That occasion became the inspiration for this artwork. Because there is a child in the painting I have painted with a limited palette of bright acrylic paints and in an illustrative style. For a whimsical effect I have attached coloured strings to the birds for flight training purposes. I hope this artwork tells a story and inspires the imagination and appeals to children as well as adults.

LISA GAZE



Lisa Gaze Seabed Vessel, 2023, bronze and silver sterling. 23 x 10 x 10. Image courtesy the artist

\$4,200

The oceanic theme and Art Nouveau style has always been a major influence on my artworks. 'Seabed Vessel' is inspired by treasures found on the seafloor, whether it be man-made or natural. The bronze could depict a soft coral growth or an ancient vessel from a sunken ship and the sterling silver elements suggest 'fish wings' (pectoral fins), wrapping themselves around the form.

LYNETTE HARDIE

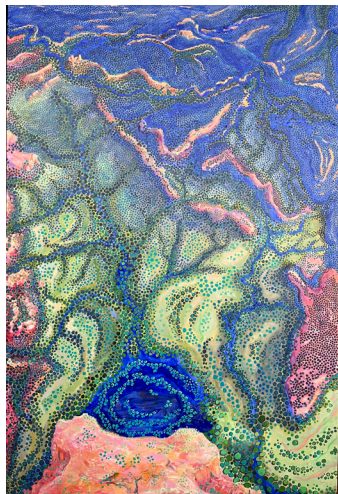


Lynette Hardie River Flats, 2023, acrylic paint. 64.2 x 95 x 3. Image courtesy the artist

\$2,200

The light playing on the lush grasses along the river flats was my inspiration for this painting.

BLOSS HICKSON



Bloss Hickson *Mundagurra's Manifesto*, 2023, acrylic paint on canvas. 152.4 x 110.5 x 3.5. Image courtesy the artist

\$10,000

Magical Dots, musical Notes, mesmerising, meditating into Trees, Cohabiting colonies of Trees All living together in perfect, unconditional love and contribution. Each dot a note, forming an orchestra of colour Performing in complete harmony of life, One land, no boundaries One mob, no tribes One big sky, One water, clear and clean, One lore, natures law Divine Mother Earth Father Sun One reverent planet in gratitude.

JULIA HIGGS



Julia Higgs *Soft & Gentle*, 2023, Cotton, fake fur, wadding, plastic, AA batteries, motor, feathers, paper, charcoal, digital imagery. 120 x 140 x 70. Image courtesy the artist

\$900

This work explores ways a drawing can be made. It is an experimentation using motors in small sculpture to see how they can move to make a mark. They are accompanied by a series of photographs where these objects are worn as body extensions to make a drawing. In my practice I enjoy investigating different ways a drawing can be made and how I can use my body in the process.

CHRISTINE HOLDEN

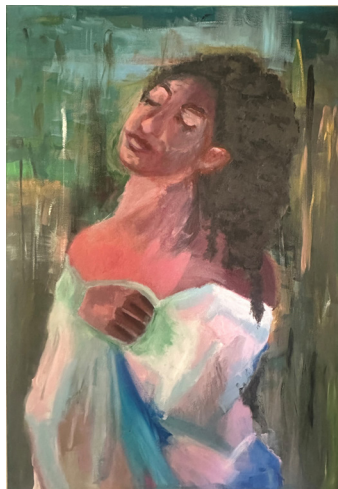


Christine Holden, *Reclaimed*, 2023, Reclaimed fish net and line and stainless pods. 36 x 40 x 45. Image courtesy the artist

\$680

Creating art using recycled materials found and foraged in my local area is part of my art practice and keeps me focused on the process as much as the end result. Turning what most people see as rubbish into art that is aesthetically appealing is my motivation and inspiration, and hopefully helps to engage the viewer to think more about the issue of waste in our world.

MADISON JOHNSON

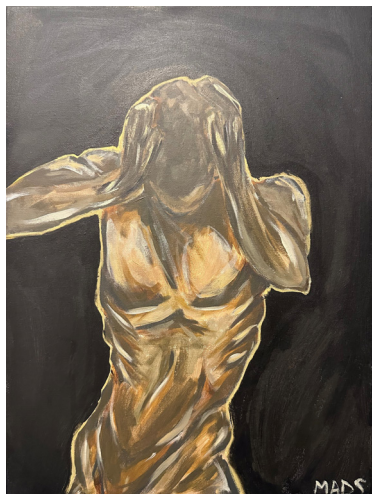


Madison Johnson, *Hunger*, 2023, acrylic on canvas. 91.5 x 61 x 4. Image courtesy the artist

\$100

A lust for something more.

MADISON JOHNSON

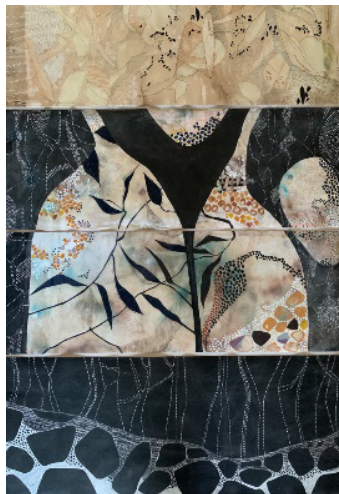


Madison Johnson, *Isolation*, 2023, acrylic paint on canvas. 40.5 x 30.5 x 3.5. Image courtesy the artist

\$100

The black represents the emptiness of the mind and the feeling of total disconnection from the surroundings. The person's position is stretched and constricted in a way that represents an attempt at pulling the mind out, to look at the contents.

MICHELE KERSHAW



Michele Kershaw, *Nature+Nature*, 2023, pigment pen and sumi ink on eco-dyed paper. 132.5 x 83.5 x 4. Image courtesy the artist

\$4,950

Nature + Nurture: a drawing in ink, supported by eco-dyed paper, illustrates life and the joy of feeling one with the environment.

ISABEL KOGER



Isabel Koger, *In the Studio*, 2023, oil paint on canvas. 90 x 70 x 3. Image courtesy the artist

\$3,800

The painting depicts Suzannah Babicci, b. Walcha, NSW; a ceramic artist currently living in Rockhampton, here sitting in her studio together with her dog Missy.

SARAH LARSEN



Sarah Larson, *Analogical Land - Tough yet Tender Beauty*, 2023, Cold wax medium, gesso, art graff, oil pigment, oil stick, charcoal and graphite on board. 50.6 x 183.6 x 3. Image courtesy the artist

\$8,000

The landscape surrounding us reflects the human condition. It speaks of hardship and turmoil juxtaposed against the tender softness in the narrative and flow of love & life. This softness expressed in Melaleuca velvet bark and the line of flow of resilient vegetation.

JADE LEE



Jade Lee, *No Matter How You Dress it up, it's Still Christmas Cake*, 2023, Mixed media including cardboard, digital art and tinsel. 91 x 47 x 7. Image courtesy the artist

\$150

(kurisumasu keeki) or Christmas cake is a derogative term coined by Japanese businessmen to highlight the belief that single women over the age of 25 have been left on the shelf and have a used by date. By eating the cake, the woman is ridding society of such beliefs and enjoying herself in the process. I spent seven years living and working in Japan and although I was single and over 25, I was not held to the same standards. I was viewed as someone who was free from societal pressures but, they are still present, of course, in Australia. The ripple effect in the background of the men also adds to the idea that this concept is widespread. By making the piece 3D, I wanted to show that it is still a tangible reality for Japanese women to be viewed in this light. I chose an ambiguous title as I wanted to highlight the view that no matter what you wear as a woman, you are still criticised by society but also, the traditional Japanese strawberry shortcake for Christmas is still cake.

KEN LESLIE



Ken Leslie, *Untitled (Three Tectonic Objects)*, 2023, mixed media including fibro. 48 x 68 x 7. Image courtesy the artist

\$2,000

The work is a triptych of sorts. A collection of re-contextualised and intensified object trouvé. I noticed these pieces of fibro laying in a median strip in the middle of heavy traffic, and was struck by their interesting and beautiful shapes and forms. The man-made, flat, and consistent surface had been transformed into a series of natural, undulating, and complex forms. Perfection and imperfection are one and the same. There's no such thing as imperfections; the material was perfectly formed and crafted by weathering, impact, and time... a microcosm of the way landforms and continents are crafted by the forces of nature over time. My role as the artist was viewing these objects through an artistic aesthetic lens, 'curating' (or even rescuing) them from the wider environment, to capture and amplify their beauty. I intensified the structures and forms through careful and laborious polishing, and redefined them as art objects. They reflect (both literally and metaphorically) the viewer and the human condition, showing us the sublime beauty and wisdom of the passage of time.

PETA LLOYD



Peta Lloyd, *Conversations*, 2023, mixed media. 177.4 x 100 x 100. Image courtesy the artist

\$2,200

A conversation, the interchange or exchange of thoughts, feelings, or ideas by two or more people, the important bit is the word 'exchange', the act of giving one thing and receiving another in return. The traditional process of communication used by Indigenous communities in Australia is the 'talking stick', this stick facilitates respect and equality for healing, facilitating challenging topics of communication, the holder of the stick has the right to speak while the rest of the group listens, turns are taken to speak and listen to each person's feelings and thoughts. Communication and relationships break down, wrapping these sticks in plaster bandage represents the repair of breakdowns. Coating each in beeswax preserves these repairs, beeswax is used as a metaphor for positive communication, bees continually communicate with each other, monitoring the hives status, relaying messages, increasing productivity, ensuring their future. The sticks have been used as 'mark makers', creating visual forms of communication. The circular arrangement of the cards reflects the Indigenous practice of sitting in a circle to yarn together, a circle has no ending or beginning, no position of power, people are face to face creating a safe and respectful environment for difficult conversations to take place.

NILOUFAR LOVEGROVE



Niloufar Lovegrove, *Resonance of Freedom*, 2023, Paulownia wood, Mulberry Paper, ink, Synthetic hair, Strings, Wire. 65 x 80 x 55. Image courtesy the artist

\$2,500

With this work, I seek to amplify the voices of the remarkable women in Iran for their ongoing narrative of freedom, for their unwavering spirit, resilience, their relentless pursuit of equality, individual self-expression and their need for change. Embracing the sitar as a traditional instrument and a symbol of cultural heritage, I'd like to honour their commitment to preserving their identity while pushing the boundaries of social norms for liberation. Mirroring the women's defiance by not wearing the compulsory Hijab to voice their need for change and reflecting the delicacy and fragility of it reflects in with the choice of papier-mâché and hair as the main medium. "Resonance of Freedom" aims to evoke a sense of hope, inviting viewers to contemplate the inherent strength and beauty that emerges when women come together to challenge oppressive structures. May this artwork serve as a catalyst for conversations, empathy, and solidarity, ultimately fostering a future where women's rights and freedom of expression are unequivocally celebrated and protected.

HANBING LU



Hanbing Lu, *Derek and Alexandra*, 2023, oil on canvas. 122 x 91.5 x 3.7. Image courtesy the artist

\$3,000

The sitter Derek Lamb is an internationally recognised printmaker who led a private press The Officina Athelstane in Rockhampton since 2011. Beside him is his cherished companion, Alexandra—an antique iron hand letter press crafted in 1887 London. It is renowned for its sturdy iron construction, enabling precise and consistent printing. Lamb's unwavering dedication to traditional, pre-digital letterpress techniques, rooted in his rich knowledge of history and literature, defines his artistic practice. Beginning *The Printer* portrait series in 2021 has been an inspiring and proud experience as I explore this captivating subject matter. It took me four months to complete this portrait. Employing a meticulous style and a subdued colour palette, I aimed to capture Lamb's determined, patient and modest personality. By depicting the printer alongside the press, I tried to honour his remarkable achievements and offer a glimpse into his world—a world where contemporary artistic expression intertwines with the beauty of heritage and tradition.



Hanbing Lu, *Rockhampton Shan Shui*, 2023, ink and watercolour on paper. 31 x 43 x 4. Image courtesy the artist

\$3,000

This artist book is an album containing 22 paintings, which are the key frames of my AI Experimental Animation project. Mt Archer National Park is one of my favourite places to visit. Its tranquil landscapes of trees, mountains, rivers, and houses remind me of traditional Chinese Shan Shui paintings (which means “mountains and rivers”, is a school of landscape painting using brush and ink). The mountains symbolise strength and resilience, while the winding rivers embody the passage of time and the cycles of life. To effectively convey the essence of the subject matter, I carefully consider the choice of medium. Using a nib pen with Indian ink allows me to meticulously render the trees, while transitioning to watercolour in subsequent frames captures the fluidity of water and the movement of clouds as the camera angle shifts towards the river. The artist book itself is bound in the form of a concertina book, and the covers and wrapping fabric utilise cyanotype printing techniques inspired by traditional Chinese blue-cover books. Additionally, Chinese brush and ink are employed for the calligraphy on the book sleeve, further embracing the artistic heritage that influences this work.

BELINDA MCGRATH



Belinda McGrath, *Aviary*, 2023, lino print on canvas with augmented reality layer. 120.5 x 200 x 3. Image courtesy the artist

\$10,000

Aviary features a large hand pulled, carved lino print of The Rockhampton Botanic Gardens dome aviary, set amongst Australian flora. The aviary serves as a symbolic representation of confinement, allowing a glimpse of an expansive sky which is unable to be explored. However, the artwork goes beyond the static confines of the physical print. Augmented reality breathes life into the piece, allowing origami birds to take flight across the landscape. These birds are free. By blurring the boundaries between traditional art and technology, I aim to create an immersive experience for the viewer, provoking contemplation about the relationship between people and the world around us.



Belinda McGrath, *Madagascar*, 2023, lino print on canvas. 116 x 89.4 x 3. Image courtesy the artist

\$6,900

This Madagascar Palm is located in the Rockhampton Botanical Gardens, a heritage listed site that has hosted visitors for over 150 years. The peaceful vistas are enjoyed at a slow pace, much like the process of lino printing. Carving a large plate may be considered old technology to some, easily replaced by contemporary digital counterparts. The hand pulled tactile approach possesses unique aesthetic and surface qualities. My print, just as the Madagascar Palm it is based on, is both a beautiful and an authentic outcome developed through a slow journey.

ANITHA MENON

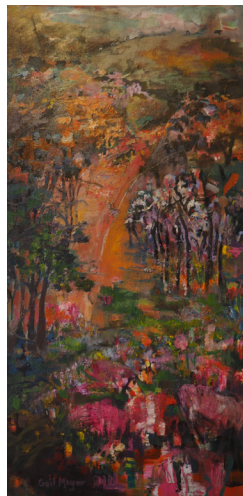


Anitha Menon, *Conversations on a Sideboard Buffet*, 2023, oil on canvas and digital video. 80 x 157 x 5. Image courtesy the artist

\$5,700

Do conversations warm up in the mind and quietly springboard its way to multitasking? This painting is dedicated to the multi-faceted existence of a migrant female homemaker. She carries with her, a furnace of cultural nostalgia and the multitude of identities she has adopted in her migrant life. When life in Australia branches into different possibilities, it also becomes a game of finding the right balance. She does not know whether the embers will die away with time but realises that she has been balancing, in the current scheme of things, her new life of amalgamated identities and existence. This is a self-portrait in still life, motivated by events in my life as well as perspectives gathered from similar lives and also from news articles of migrant experiences such as a Friday essay: 'I trained to be an engineer ... now I am a pickle seller'. What does migration do to a wife?' that appeared in 'The Conversation'.

GAIL MEYER



Gail Meyer, *Fragility and Strength*, 2023, acrylic paint on canvas. 90.5 x 46 x 3. Image courtesy the artist

\$650

Fragility and Strength. Heavy winter rain came before the warmth of the spring season. Soon after, a profusion of wildflowers pushed up and out of the red sandy soil of Central Western Queensland. The new floral arrival bringing joy to the locals and visitors alike. This is an artist's trip to the outback, to hopefully capture in pencil and paint the visual grandeur of this place. Settling into the folds of blooms and observing the surrounding scenery, we sense a quiet but definite sensation of a time gone by. The haze of the transient and delicate blooms and the permanency of the antiquated outcrops of land are an exaggeration of extremes in nature. Our thoughts are of the layers of the older ages that have passed, that peacefully float around us and merge into the land. The exquisiteness of the wildflowers will fade and be gone, but the ruggedness of the land forms will stay. So it is, with change and the forces of nature.

SARAH SINGLETON



Sarah Singleton, *Come Out of Your Shell*, 2023, acrylic paint and texture paste. 81.5 x 60.5 x 1.75. Image courtesy the artist

\$70

In “Come Out of Your Shell” I challenge societal taboos surrounding female sexuality and celebrates the beauty of self-pleasure. At the heart of the canvas lies the Queen Conch shell, an exquisite emblem symbolizing a woman’s sex, a sacred vessel of powerful femininity displaying the complexities and mysteries of desire which invites the viewers to explore the depths of their own sensuality. Two hands feeling the conch signifies the deeply intimate and personal connection we possess with our bodies. The act of touching the shell intimately embodies the uninhibited acceptance and love for oneself, encouraging viewers to embrace their unique sexuality without shame. I aim to dismantle the stigma surrounding female self-pleasure, a topic historically muffled by oppressive forces. By offering an unapologetic and explicit portrayal of masturbation and sex, “Come Out of Your Shell” calls forth an embracement of pleasure, encouraging viewers to liberate themselves from the shackles of shame and self-doubt. It beckons us to acknowledge that sexual empowerment is a vital part of self-discovery and an essential aspect of human existence. This artwork is intended to serve as a catalyst for embracing our authentic selves, reclaiming our bodies, and fostering a more compassionate, and inclusive world.

SUE SMITH

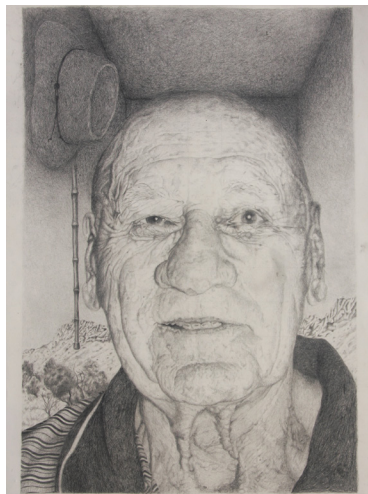


Sue Smith, *An awkward first meet: “So, Lone Ranger,” scoffed a perplexed Zorro, “are you an AFL linesman now?”* 2023, acrylic on canvas. 53.3 x 112 x 3. Image courtesy the artist

\$2,900

In an angsty first meet, two Western heroes of the past, reimagined as contemporary gay hipsters, gaze across a chasm of misunderstanding: “So, Lone Ranger,” scoffed a perplexed Zorro, “are you an AFL linesman now?” In our divided world, connecting across cultural, social and geo-political barriers is so hard ... even for super heroes. While Pop Art is ostensibly the most direct influence on this work, Sue Smith is also inspired by a much older aesthetic tradition: Spanish 17th century painting. “I love the sumptuous fabrics and drama of paintings by Velazquez, Goya and Zurbaran,” she said. “I’m aiming for a similar visual impact, but employing modern archetypal heroes, abstract spaces and higher-keyed colours.”

TERRY SYKES



Terry Sykes, *Dear Pat*, 2023, graphite on paper. 91.8 x 72.8 x 2. Image courtesy the artist

\$5,000

This is Pat Forster. Pat was a mentor and friend to me for 40 years and taught me so much about life and art. He was an excellent artist, writer and administrator at the National Gallery of Victoria. As a young man he served in the navy in Darwin driving the tender that opened and closed the submarine nets on the harbour. Pat retired to Alice Springs and continued to work as an artist and wrote a number of histories about the topography of Darwin harbour. The image is a drawing of Pat I completed recently from a photo. Love you Pat.

LUCY THOMASSON



Lucy Thomasson, *The Balinese Fisherman*, 2023, oil paint on plywood. 49.5 x 47 x 3. Image courtesy the artist

\$1,600

The Balinese Fisherman was inspired by a photograph my mum took on a recent trip to Indonesia. My intention for this artwork was to emulate the simplicity of the traditional Balinese lifestyle and specifically capture the Balinese cultural attitude of Jam Karet meaning life should not be rushed; everything has its place and time. Through the exclusive use of a black and white palette, the focus is directed towards the contrast between the intricate details of the figure and the vastness of the water surrounding him. The natural grains in the timber emulate the fluent movement of the water surrounding the fisherman. This painting is a pure representation of my love for people watching and observing the way in which people around the world go about their daily lives.

KAY TREMBATH WOLFS



Kay Trembath Wolfs, *In Repose*, 2023, watercolour.
75.5 x 95.5 x 3. Image courtesy the artist

\$1,750

To escape the boring and banal, She becomes an exotic femme fatale, She lies relaxed her body bare, A crown of flowers in her hair, She is the Queen of this secret bower, Her sceptre is a single flower, This where she reigns supreme, To ponder, reflect or simply daydream, It is here she prefers to spend her time, Replacing thoughts mundane with those sublime, Gone are musings of hearth and home, Here her imagination is free to roam.

EMMA WARD



Emma Ward, *Butterfly Paint (Just be Yourself Darling)*, 2023, acrylic on poly/cotton canvas. 200 x 150 x 3. Image courtesy the artist

\$6,000

As a child, playing in my Mum's Garden I discovered that Nature provided the backdrop, and stage for my creativity. I was a storyteller, happily existing in my own make-believe world. I was always 'different'. I rarely fit into 'the box'. This Artwork celebrates how make-believe acts as a catalyst for creativity. This painting has no frame to exist unencumbered, it has no boundaries - nothing to box it in. Without it's frame the painting feels more tactile and approachable. This effect is intended to connect the viewer more intimately to the activity happening within the painting, to entice a closer look and to let the mind wander. To let the viewer out of their box and let their imagination run free. My Artwork is intended as an expression of emotion; it's a gift from me to you. I hope that my gift is received as a moment in time to sink into, and escape from reality into a world of whimsy.

LINDA WEEDON



Linda Weedon, *Lovely Dog - Frank and Annie*, 2023, oil paint on board. 103.5 x 73.5 x 2. Image courtesy the artist

\$1,400

I am a self diagnosed dog lover and after watching the "Muster Dogs" series, I was impressed by the respect and love Frank Finger showed for his working dogs. This inspired me to create an artwork that captured this emotional bond, so I reached out to Frank for his blessing and involvement. The painting aims to capture Frank's fondness for Annie, and the singularly focussed trait of the Kelpie breed, with a subtle working station backdrop.

MARGARET WORTHINGTON



Margaret Worthington, *Rivertree*, 2023, aluminium, powdercoating, paint, and titanium. 153 x 122 x 61. Image courtesy the artist

\$1,950

Rivertree is a mobile of 3 parts that fit into each others curves and move with the air. They each are hung with a trace, swivel and fishing line. I wanted to capture the mighty Fitzroy river in all her moods. Glistening and blue in the sun. Turbid and covered with matt algae and weed. Almost dry and the rocky riverbed appearing in the drying areas. River blue gums line the banks leaning over the water. As they turn the river can be bright blue that shines and glints or green and matt. Highlighting sunlight dapples or algae. The River red gums line the river but many are not there and the holes are their reminder. Dry river bed and rocks are shown in the first hanging piece. I wanted to capture the great Fitzroy river in all its moods.

MARGARET WORTHINGTON



Margaret Worthington, *Sentinels and Shadow*, 2023, watercolour and mixed media. 81.5 x 115.5 x 3. Image courtesy the artist

\$1,850

I was Artist in Residence at Craft Central part of the Araluen Art Centre in Alice Springs. I spent time in the landscape watching birds. The changing light on the McDonald ranges was vivid, intense, and dramatic. The spirit of the place was everchanging, depending on the areas, sometimes welcoming and inspiring, other times fierce, angry, and not at all inviting. In fact, telling you that you are not welcome and to go. I started painting and this is one of the watercolours of as yet an unfinished story and exhibition. I wanted to capture the fierceness of the land with the sentinel Wedge-tailed eagle pair unmoved, merely observing what was happening. The Black-flanked Rock-Wallaby fleeing from his shelter and finding himself in a dangerous area with no cover. Casting his shadow. Why is he doing this? What is he fleeing from? The ochres and oranges of the McDonald range contrasts with the delicate grey green furry leaves of the Eremophilas with their mauve flowers. Again, alluding to this eternal conflict- friend or foe, angry or inviting, harsh or delicate, the dichotomy of this landscape.

VERONIKA ZEIL



Veronika Zeil, *The Rockyview Town Musicians*, 2023, mixed media on canvas. 200 x 172 x 5. Image courtesy the artist

\$5,000

'The Rockyview Town Musicians ' by Veronika Zeil, mixed media on canvas, 2023– with humble reference to the iconic Brothers Grimm; The painting "The Rockyview Town Musicians" is a celebration of working daily with my beloved farm animals on our property! They need me as much as I need them – 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 tough and strong and we are learning to communicate effectively with one another. This pyramid of the animals and me depicted here, is us ready to break out in joyful song and noise – hoping that our performance may even repel the aggressively advancing exploration drilling and mining company encroaching on our peaceful and regenerating land at Rockyview! My lovely cattle: Moo, moo, mooooh; The donkeys: Hee-haw, prrrr, hee-haw; My earthy primal Bavarian Yodel: Holla-rä-di-ri, di-ri, di-ri, hol-la-di-o, dul-je, dje-ho-ri-ridl, di-ri-di-ri-a-ha; The Turkeys: Cluck, putt, purrrrrrr, bonk, glou-glou, Bldldeldiledl; And my fabulous Chooks: Baak, bok, Puk Puk Pukaak; That chorus should do the trick??!!!!

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