

THE ELAINE
BERMINGHAM
NATIONAL
WATERCOLOUR
PRIZE IN LANDSCAPE
PAINTING

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**EXHIBITION
30 NOVEMBER 2023
- 11 JANUARY 2024**

WEBB GALLERY,
PROJECT GALLERY,
GREY STREET GALLERY
QUEENSLAND COLLEGE OF ART
GRIFFITH UNIVERSITY

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INTRODUCTION

The Elaine Bermingham National Watercolour Prize in Landscape Painting is a unique triennial art prize that aims to celebrate excellence and innovation within the watercolour medium.

This non-acquisitive prize has a national remit, being open to all Australian artists, with selected finalists exhibited at QCA Galleries located at Griffith University's Queensland College of Art at South Bank, Brisbane. The prize has expanded to include 43 artists from across the country and the scale of the exhibition has also increased and is now taking place across all three Galleries. This year also sees a higher number of past and present QCA students having their works selected.

Watercolours appear in the earliest records of European exploration and settlement of Australia due to their portability and convenience, and the medium lends itself to the recording of fine detail, texture, light and shade. These qualities continue to attract artists to paint in watercolour, but the ongoing relevance of the medium for contemporary artists can also be seen in the ease at which it can capture lyricism, vibrancy and atmosphere.

The high calibre of the Prize finalists demonstrates that the medium remains of great interest to contemporary Australian artists. We also see many new approaches to landscape

and gain a sense of the ongoing renewal and reinvention of traditional genres. Many of these artists have made innovative interpretations of landscape, whether as recognisable places and environments, urbanised spaces, or more conceptually-driven contexts and locations.

The watercolour medium requires great technical virtuosity and is of interest in the context of the studio-based program of the Queensland College of Art, where the cultivation of material skills in conjunction with conceptual rigour are at the heart of our teaching philosophy.

The key objectives of this Prize are to firstly, encourage and reward excellence in watercolour landscape painting; secondly, to encourage artists to take up watercolour painting; and thirdly, to protect and encourage appreciation of quality watercolour landscape painting.

The overall winner, Monica Rohan, has received a \$20,000 cash prize generously donated by the late Elaine Bermingham, whose passion for the medium resulted in the Endowment of this prize, and who is celebrated here as a truly remarkable and generous philanthropist.



ELAINE BIRMINGHAM

Elaine's passion for the visual and dramatic arts was the primary motivation for establishing 'The Elaine Bermingham National Watercolour Prize in Landscape Painting'. After decades as a highly successful businesswoman and entrepreneur within Australia and abroad, Elaine remained closely connected with the South-East Queensland area, and in particular the Gold Coast. It is therefore fitting that the Bermingham Prize has been brought close by to Griffith University's Queensland College of Art, located in South Bank, Brisbane.

Elaine honed her business skills in the real estate, hotel management and rental car industries. She spent thirty years in America where she formed her own corporation and developed successful travel programs between the USA and Australia. Elaine remained a strong ambassador for the visual and dramatic arts throughout her career, and viewed her pursuit as a benefactor as her own contribution to the arts community. She saw watercolour painting as an underrated artform, and was passionate about promoting the medium through the establishment of the Bermingham Prize.

2023 WINNER

PRIZE WINNER

12

MONICA ROHAN

JUDGE'S COMMENTS:

"Monica Rohan's exquisitely executed watercolour *Crossing* combines vibrant colour and intricate pattern to create a whimsical and compelling landscape. Her work offers a momentary glimpse into an uncanny narrative that grabs the viewer in a powerful way, despite its intimate scale."



MONICA ROHAN

Crossing 2023

Watercolour on paper
38 x 30 cm

Monica Rohan's paintings combine figurative, still-life and landscape imagery to create surreal scenes that re-reflect experiences of anxiety and uncertainty about our relationship to natural environments. In *Crossing* a curtain of patterned, domestic textiles conceals a figure whose arms reach from behind, hovering impossibly above Little Dandahra Creek in the Gibraltar Range.

Against the shifting reflections of the water and the dense forest beyond, the fabrics flatten into abstract designs that hinder and distract the eye, drawing attention to the way painting mediates our experience of the landscape. This tension between the textiles and what they conceal transforms the landscape into an ambiguous, uncanny space that oscillates between anxiety and calm. The figure, sheltered by the familiar fabrics, appears oblivious to the visual disturbance they've introduced to their surroundings.

Since graduating from the Queensland College of Art with Honours in 2011, Rohan's work has attracted considerable interest. She has been a finalist in numerous major prizes including the Archibald Prize (2020 and 2016), the Dobell Drawing Prize (2019), Sunshine Coast Art Prize (2018) and the Sulman Prize (2017). In 2015, Rohan's work was curated into a significant survey show of Queensland artists, Goma Q at QAGOMA. Her work is held in a number of private and public collections, including Artbank, University of Queensland Art Museum, QAGOMA, Museum of Brisbane, Rockhampton Museum of Art, Tweed Regional Gallery and the Griffith University Art Museum.

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ADRIENNE WILLIAMS

Deep Blue Study 2023

Watercolour and white gouache on 300gsm
Arches HP

65 x 65 cm

This is a memory painting of a long-ago swim alongside the mad and magnificent spotted patterning of a whale shark. I began this piece as a stepping stone into a residency close to where the whale sharks visit each winter. It is a study combining watercolour, and white gouache mixed with watercolour – a push and pull between clean luminosity and down-and-dirty opacity. The fizzing, bubbling experience of swimming alongside a massive sea creature is overwhelming. Then the giant fish quietly outswims you into the big blue.

Deep Blue Study is a gentle and chaotic sensory overload of pattern and movement not just of the whale shark but of the other fishes swimming with it. My work is often about land based wild places, painted through the romantic lens that is my memory of time spent there. I take plein air studies back to the studio to be developed. In this piece, with only snapshots and memory, I have restricted the palette to remain immersed in the idealistic and romantic colours of water. Returning to my home studio, I added new elements of movement through marks and patterning that play to the notions of bustling travels.

Adrienne Williams is a landscape painter based in Brisbane and a graduate of the Queensland College of Art, Griffith University. Adrienne's works on canvas and paper include drawing, painting and printmaking. Her art practice is an ongoing navigation of the connection to particular habitats she visits and their site-specific stories.



ANNA GLYNN

Eurotipodes – How to Wynne 2023

Watercolour and watercolour pencil
on Arches paper

58 x 76cm

During 2023, as Artist in Residence at Mt Wilson researching the Blue Mountains Basalt Forest endangered ecological community, I discovered that Richard Wynne the founder and benefactor of the Wynne Art Prize for Australian landscape was one of the "leading citizens in business and politics in NSW, seeking the mountain air as a summer retreat from the humidity and the less than salubrious atmosphere of Sydney in the 1870's". Wynne purchased the largest land holding on Mt Wilson to realize his vision of an English Park estate.

The term, 'Eurotipodes', is one created to express my feelings about the Eurocentric interpretation of the world, the notion that the Northern Hemisphere is the right way up and we hang upside down in our opposite 'Antipodes'. I have employed this inverted landscape technique in this work referencing contemporary views from Mt Wilson of Mt Banks and introduced plantings of verdant topiary and floral blooms in *Eurotipodes – How to Wynne*.

Anna Glynn is an award-winning contemporary Australian artist who draws on a diversified practice that incorporates painting, drawing, moving image, animation, sculpture, installation, writing, music and sound. In 2023 Anna Glynn was the recipient of an International Women's Day Arts Award and she has been awarded Artist in Residence Kakslauttanen, Arctic Circle, Finland and Mt Wilson, NSW, Australia.



ANNA WESTON

Internal Landscape III 2023

Watercolour and pencil

50 x 59.5cm

As we near the end of 2023 and at a time of major global unrest, I was compelled to explore the thematic of landscape using an aleatoric approach. I was motivated in part by self-preservation, seeking a reprieve from the unrelenting permeation of climate and environmental disasters, political unrest and the implications and atrocities of war. Watercolour was the ideal medium to allow a plethora of existential thoughts and accompanying images to gradually unfold on the paper. Not only did this induce awe and wonder of the natural world and biographical memories of place, but also allowed a deeper appreciation of the interconnected-ness of all things. In essence, landscape is everywhere, and we can never be truly detached from what occurs around us.

Anna Weston is an Australian contemporary artist. Her work focuses on meaningful themes and narratives, including the human experience and wonder of the natural environment. She has exhibited in Australia and Canada and her events and exhibitions have included numerous community and fundraising ventures. Today she continues to produce work from her Australian base and is completing a Bachelor of Fine Art at Queensland College of Art, Griffith University.



BEC DUFF

ZEPHYR 2023

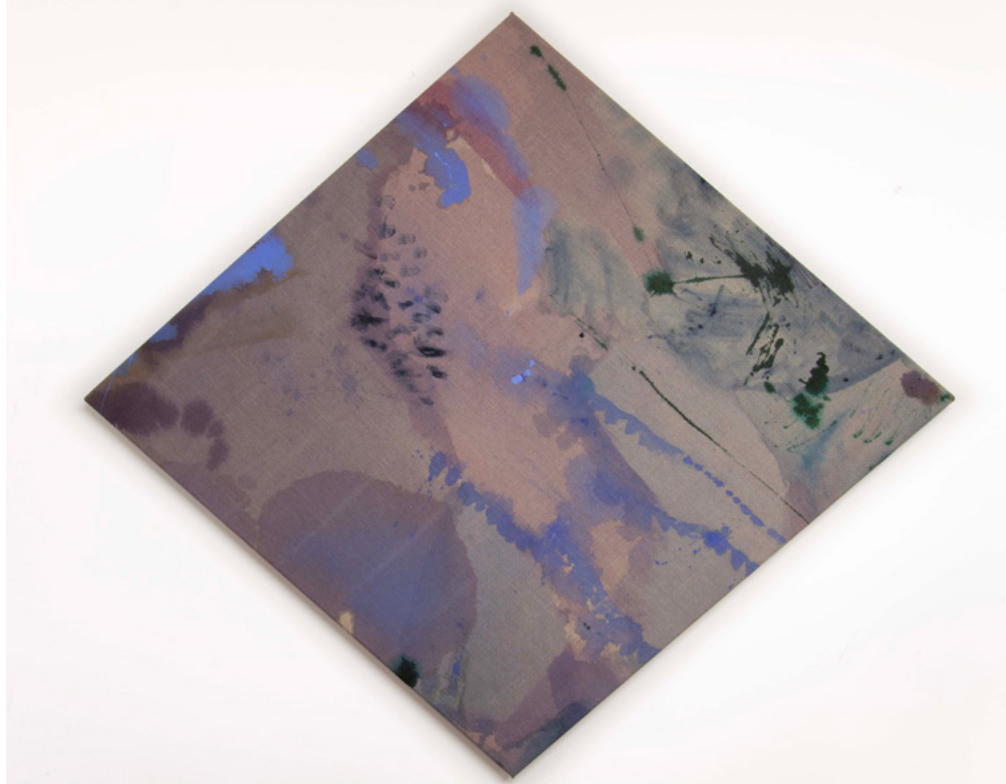
Watercolour on canvas

93 x 103cm

From my youth I have felt an unwavering need to record and interpret stories of the land that surrounds me. Seeking out harmonious rhythms and bold or delicate balances, my artistic practice is an ode to the landscapes explored, recorded and admired. An intuitive connection to the land has been a steadfast guide in my practice, highlighting and offering profound reflections of my inner self. In the ever-changing palettes, forms and balances of nature, I work through an array of colours and compositions. The hues tell stories of seasons, emotions, and the endless moods of the landscape. In each colour story or composition, I find a piece of myself, a reflection of my own inner world and past connections.

Australian artist and surface designer, Bec Duff, creates abstract landscape paintings featuring fragile, transparent qualities that are signature to her practice. Bec works with watercolour paint on canvas, linen or paper, slowly building layers, moving between intuitive movement and more gestural and deliberate mark making.

Bec's work is held in private and commercial collections in Australia, the USA and Singapore. A key project Bec worked on was for Crown Resorts who engaged Bec to create five works in 2020 to be installed at the new Crown Sydney at Barangaroo.



BRIDIE GILLMAN

Night Lines 2023

Watercolour and ink on linen

102 x 115cm

My painting practice has become a meditative act of recalling my experiences and memories of a place through abstraction of colour, shape, form. While each piece is based on a specific observation or experience, they are an emotional reaction rather than a representation of place.

Night Lines was made with a recent experience at Washpool National Park in mind -

Up high, looking up and out

Watching the light fade as the blue sky ushers in the night

laying back on warm granite boulders

horizonless

bats and birds fly through

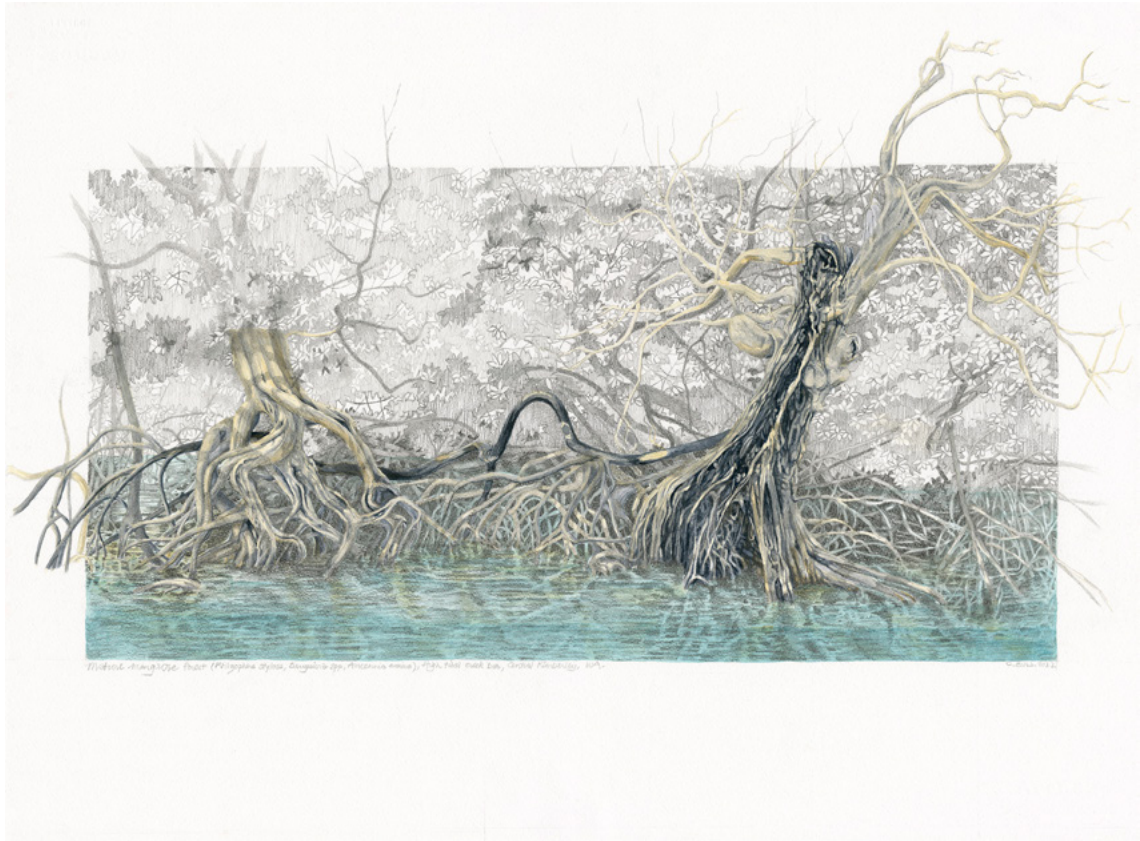
silhouetted trees sway in and out of my field of vision

disorientated

waiting for shooting stars

I'm not quite sure where to focus.

Bridie Gillman is a multidisciplinary artist whose practice is informed by ideas of place, and the ways in which experiences and memories shape our perspective of a site. Living and working in Meanjin/Brisbane, Australia, she completed her Bachelor of Fine Art with Honours at the Queensland College of Art in 2013.



CATHERIN BULL AM

Mature Mangrove Forest, Central Kimberley

2023

Watercolour on paper

76 x 56cm

The form and colour of bark is an essential characteristic of Australian vegetation, especially that of the Eucalypts and Angophoras across the continent. To first settlers it was a notable distinguishing feature, contrasting dramatically with the barks of northern Europe and North America with which they were familiar. To indigenous people, it was a source of essential materials for shelters and the tools of daily life. Whilst every year a spectacular display of shed bark – both sculptural in form and dramatic in colour -- adorns our endemic trees, urban pavements and landscapes, such displays are rarely the subject for artistic exploration, particularly amongst landscape and botanical painters. Yet the characteristics and colours of this phenomenon ideally suit watercolour technique because of the way the pigment and water interact both naturally and on the page.

Catherin was born, educated and spent her early working life as a landscape architect in Sydney. After living and working in the United Kingdom and the United States, she returned to Sydney to practice, then to Brisbane as an academic and practitioner and to Melbourne, as the Elisabeth Murdoch Professor of Landscape Architecture at the University of Melbourne. She returned to Brisbane in 2011 and now lives in West End.



CELENE E. BRIDGE

It tolls for thee (III) 2023

Watercolour, graphite, gum on watercolour paper

41.5 x 47 cm

It tolls for thee (III) is a watercolour painting that was inspired by research into quolls eating human corpses by David Peacock. According to his findings, there were 111 accounts between 1831 and 1916 of the near-threatened carnivorous marsupials feeding on humans. This piece takes inspiration from these events, such as sergeant Kennedy, who was shot by the Kelly gang, then eaten by quolls, as well as memento mori and Japanese netsuke. The quoll was abundant across Australia before European settlement. This piece explores an historical view of the survival of native fauna in the changing landscapes of Australia post colonisation. Despite humans appearing on the quoll's diet, it would be the cats likely brought to Australia by settlers, and later intentionally introduced to control rabbits and rodents, that would destroy so many of their numbers. The Western Quoll, also known as the Chuditch, which are the subjects of this painting, until recently could only be found in the south west of Western Australia. As of early May 2023, they have been reintroduced in the Mt Gibson Wildlife Sanctuary in Western Australia.

Celene E. Bridge is an artist based in Western Australia. Her work is influenced by dreams, nature and mysticism which spans across painting, drawing and sculpture.



CLARE PURSER

*Back Burn Yugambeh Country,
Border Ranges* 2023

Watercolour on paper

60 x 76cm

My work is a direct response to the landscape of South East Queensland, I like to reflect on the beauty of this landscape but also highlight the extreme fragility of our ecosystems. Recently I've been focused on Yugambeh Country, in particular the zone where rainforest meets farmland.

This painting came about in the studio after a plein air painting trip, to make this painting I referred to the plein air paintings I made out in the field but I also worked from memory and drew on the deep concern I have for our environment. I wanted to convey the deep sense of urgency, that I think we all feel.

Clare Purser works predominantly in the medium of oil painting with mixed media on canvas, board and paper, using photos, notes and sketches for inspiration. She likes painting and drawing plain-air around where she lives on Brisbane's Bayside. She is interested in creating paintings that are evocative and intuitive and express an emotive reaction to the landscape. In 1996 she completed an Honours degree in Visual Art from the Queensland College of Art, Griffith University.



DAVE SPARKES

Moonee Estuary 2023

Watercolour on paper

50 x 70cm

I am intrigued by sunlight, shadow and reflections, often painting from the "contra jour" (facing into the light) viewpoint, and strive to create an atmospheric mood in my work; essentially my painting is a hybrid of impressionism and realism. In my watercolours I try to evoke a sense of whimsical, almost melancholy realism, an alternate or parallel world, suggesting a time before man's interference with the landscape. As an accomplished daydreamer, I often paint places as they once were, just humming along in their heartbreakingly pristine state. Paradoxically, I still hope to give the viewer a sense of actually being in the scene at the time, and a sensation of tangible physical presence despite possibly never having been to the location.

Dave Sparkes has been involved in various creative pursuits for many years. He was senior writer/ photographer for the iconic surfing magazine, Tracks, for over 20 years. Dave has been painting watercolours full time since 2012, concentrating mainly on plein air landscapes and seascapes. He is fascinated by sunlight and shadow, and strives to create an atmospheric mood in his work.



DOMENICA HOARE

On the road to nowhere 2023

Watercolour on paper

57 x 77cm

I am a Brisbane-based visual artist. My practice is in drawing, watercolour and printmaking. I graduated from Queensland College of Art in 2015 with a Bachelor of Fine Art (Class 1 Honours) and followed this with a Master of Visual Art qualification in 2019. Nature and the human condition are strong themes in my work.

Themes in my work go to complexities of human nature; challenges and wonderments in pursuit of an ethical, principled life; and entwinements of humans and Nature coexisting in one place. I form bonds with natural things wherever I am. These put me in touch with other life around me. They raise my consciousness and inform my understanding of how interconnected everything is. Wordsworth's exhortation to "Come forth into the light of things, Let Nature be your Teacher" (William Wordsworth Selected Poems, 2004, p.86), remains an inspiration.

In *On the road to nowhere*, I hope to hang a question or more in the loaded atmosphere of this image. There are undertows within it that suggest tensions and fault lines for the viewer to consider. The work can be taken literally or metaphorically, so it might apply both to personal difficulties and to existential crises facing us all.

- William Wordsworth Selected Poems, 2004
CRW Publishing Limited.



DOUG MCNEILL

After the Burnoff 2023

Watercolour, Gouache, found Charcoal, water soluble pastel on Saunders 300gms watercolour paper

56 x 76 cm

A love of the Australian bush inspires ideas for my paintings, over the last few years that love, and awe of its natural beauty has been the focus of my painting practice. I reside in the beautiful Tallebudgera Valley Gold Coast and have a feeling of connection with the land when immersing myself into our natural environment of just being, taking in the sounds, smells and visual markers that inspire me to portray those moments.

The Rural fire Brigade will every few years burn off areas of the bush where I reside, in the Gold Coast hinterland. It is a practice that takes place to lessen the danger and potential fire threat to the homes and people that choose to reside there. If left unchecked the build-up of decaying and dry bush detritus could be catastrophic for its residents. These burn offs are bitter sweet in some ways in that they result in some loss of native fauna but at the same time it generates renewal of new life.

After the Burn Off utilises some of the found charcoals and soil infused water as my way of connecting and representing the environment in that burnt landscape.

Doug McNeill completed his Bachelor of Visual Arts at the Queensland College of Art, Griffith University this year.



ELENA CHURILOVA

Poppies of Tasmania 2022

Watercolour on cold-pressed 300 gsm
Arches paper

55 x 33cm

I love painting places I have visited to capture as authentically and spontaneously as possible the light, colours and atmosphere of the moment. You don't need to look too far to find a resonant concept and a poetic feeling in an everyday subject like this rural scenery typical of Tasmania: "Poppy fiends forever!".

This is one of my favourite works from the *Tasmanian Tales of the Ordinary and Everyday* series. It was created using a mix of watercolour techniques merged in a seamless manner.

Elena is a Russian-born, Brisbane based artist and educator. She has been painting all her life, won a number of art prizes and had a dozen of solo exhibitions across the state of Queensland. She experiments with different mediums and techniques (gouache, oil, watercolour and pastels) to move away from purely representational approach. Most of her works are based on sketches from life.

Her works showcase the vibrancy and the wonderful diversity of Australia in a distinctive lyrical style which combines reality and fantasy. She always looks for a resonant concept in ordinary things and explore local scenery through extraordinary placement of colour.



ELIZABETH NELSON

Uphill (Chewton Diggings) 2022

Watercolour, ink on paper

224 x 228cm

Melbourne artist Elizabeth Nelson's practice is founded on a deliberate process of placing herself within an environment before meticulously painting the surrounding scenery over numerous weeks. This method allows Nelson to directly express her experience of being present within a landscape over time. Beginning on a single sheet of paper, the work expands organically over nine sheets.

The Chewton Diggings in central Victoria were the site of frenetic gold-mining activity in the mid-nineteenth century. The bush has now regrown but the ground is still churned up with remnant mine shafts and mounds.

In making this work, I sat on the ground and painted the micro-landscape in front of me: rock mounds, slate and quartz shards, grasses and plants, gum saplings and curvy trees. I started painting on one sheet of watercolour paper and then added more sheets as the work developed; the emergent composition was an organic process.

My painting process is grounded in observation. My mark-making on paper is a direct response, a record of my subjective experience of seeing and thinking over many days.



EVIE CAHIR

Gum Tree [Mid Morning Rain] 2023

Watercolour on paper

24.5 x 19.5 cm

Gum Tree [Mid Morning Rain] is a part of a watercolour series completed this year - they all have different elements, atmosphere, colours and emotion, but together they tell us just one story. The story in 'Gum Tree' is about a brave and rewarding habit I formed in June: to walk and study trees.

Painted from memory, this piece is about regular morning walks along Merri Creek then further up to the Abbotsford and Kew border, walking through the rain and then stopping to soak up patches of sun. The essence of bright, skimmed Winter light is present here, framed in a complementary shade picked from within the painting. This piece sits well as a part of the original series but is best seen in isolation; to hang as a meditative solo story

Based in Melbourne, Australia, Evie Cahir studied a Degree in Illustration at NMIT [Northern Melbourne Institute of TAFE, 2013] and has held solo exhibitions since in Melbourne and group exhibitions in Sydney, San Francisco, Perth and Rome. She was selected to travel to Finland for *Arteles Art Residency* Program in 2016.



GEMMA ROSE BROOK

Mt Hotham looking towards the backcountry 2022

Watercolour on paper

14 x 20cm

Gemma's paintings are made from life and are a direct emotional dialogue with the environment she is observing. She paints what she sees and what she feels informed by contemporary painting, personal experiences and research into different historical narratives. This study was made on a trip to the Victorian High country on Gunaikurnai and Taunhuring Land while sitting in the snow and looking towards the backcountry of Mt Hotham.

Gemma Rose Brook is an emerging South Australian artist currently based on Peramangk land, although she works from life within different environments nationally. Gemma's paintings are a direct emotional dialogue with the environment she is observing. She paints what she sees and what she feels informed by contemporary painting, personal experiences and research into different historical narratives within the land. Gemma graduated with a Bachelor of Visual Arts from Adelaide Central School of Art in 2019 and since then has established a strong emerging practice throughout South Australia and more recently, New South Wales



GENEVIEVE MCCREA

Ocean Meets Sandstone 2023

Watercolour, acrylic, ink on canvas

80 x 120 cm

Nature is permeated by waves. Whether water, clouds, mountains or blocks of sandstone; visible or invisible. I am interested in the mechanics behind these self-organising structures and patterns in nature more generally, the building up of rocky shore lines and their erosion being one such example. Past experimenting with sand has provided me a way to both explore and demonstrate these self-organising patterns.

Sitting in the sand at the Clovelly shoreline, I am closer to the rhythmic language of nature itself: Sand is a very receptive medium creating an endless variety of fresh marks when anything is run through it.

I am always surprised to discover fractal self similarity between forms at the macro and micro level as I draw. Like an avalanche, new forms spontaneously generate on the edges of intersecting patterns.

In the studio, shapes emerged naturally as I made strokes from left to right. They proliferated randomly in watery and block-like patterns. I could depict the softness of the water by letting it bleed out. The result is a powerful movement recreated on the canvas: The converging shapes pointing to the collision of water and rock.



GEOFFREY ODGERS

Rock Face Tuross Head 2023

Watercolour, gouache on canvas

100 x 76cm

I am primarily an oil painter, adding acrylics, pigment ink, collage and drawing media as I require for particular work. I have avoided using watercolour as a primary medium because I was concerned my usual approach of building layers, rubbing, scrapping, using fine glazes would not be possible.

The Bermingham Prize allowed me to approach a new work using watercolour, and a touch of gouache, to create veils, mists and layers with as much authority as I expect of my other works. I was delighted to be able to work, in a new way for me, using watercolour on paper on canvas. Modern spray and wax varnishes allow me to present a work unimpeded by gloss, reflections and the weight of traditional, large framed watercolour paintings.

Rock Face Tuross Head follows my process of continued study and taking a serial approach to exploring subjects. This painting continues my interest on capturing the essence rather than the narrative of the landscape.

Geoffrey Odgers was Born in 1948 in Bacchus Marsh Victoria. Odgers is self-taught and studied Letterpress Printing and Graphic Art as a creative outlet pre-Whitlam free tertiary study.



HELENA JACKSON-LLOYD

Paperbark Sentinels 2023

Gouache on paper

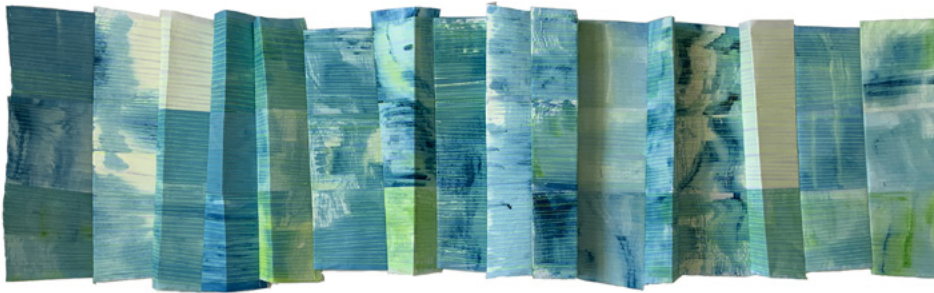
70 x 90cm

I painted *Paperbark Sentinels* en plein air, on the banks of tidal, saltwater Lake Weyba, part of the Noosa River system, on the Sunshine Coast. It was in a location difficult to access, where the general population does not frequent.

I was struck by the biodiversity and relatively unspoilt nature of the location and the absence of signs of human habitation. This led me to wonder how much the location had changed since colonisation and what elements remain and which have altered. My work is essentially a meditation on this question.

My practice is all about place. I am especially interested in wild places. These might be a dry creek bed, a coastal mangrove swamp, or an open grassy plain. As I'm working, I look for the forces that weave a wild place. I canvas the topography, geology and ecology; I notice the movements of wind and water; I observe weather patterns and anthropogenic traces of human activity. I survey both the natural shapes, textures, colours and patterns of the landscape and evidence of human beings. This might appear as fences, paths, signs, clearings, felled trees and scarred trees, or take the more insidious forms of introduced fauna and flora. In even the most remote places, there is always a sign of someone being there before me.

Throughout this creative process, I am aware that the landscape is a keeper of memory; its current shape is the culmination of all that has gone on before.



HYUN MI LEE

There, Where the water embraces the sky

2023

Watercolour on paper

35 x 130 cm

Meditative Landscape is evolving theme of my artworks. I attempt to simplify the elements of landscape to reflect what I see as the spiritual order underlying visual communication, creating a clear and universal aesthetic language within my paintings. When I moved to Australia, I confronted by the natural environment and perhaps with the eye of an outsider as an advantage, I gradually recognized the wonderful uniqueness and beauty of my surroundings.

There, where the water embraces the sky is a result of my emotional journey when my life suddenly challenged by personal difficulties. Out of desperation, I often looked out of a window from my house to search for respite and answers. There, I often saw the sky changing effortlessly from light to dark, sunny to cloudy, bringing rains, hails and sometimes snow. I often thought how it resembled life in general and helped me to accept the situations I faced with.

Since I came back to Australia from Germany, I became interested in creating works that depicting the sky and the reflection of it in the water. I start my works by tearing small pieces of rice paper to paint with watercolors, and then I fold them by hand to saw with a sawing machine to bring the structures in the work. They are many segments of small paintings put together to form a large landscape painting. The work can be seen as an accumulation of daily meditation or illustration of movement and mood of the water and the sky that ever changing.



IAN FRIEND

Freycinet 2023

Watercolour, gouache and watercolour
crayon on paper

86 x 117cm

The image is based on notes and memories of Wine Glass Bay, the Freycinet Peninsula on the east coast of Tasmania.

The saturation of colour reflects the intensity and transformation, the result of ever changing climate conditions, in this particular locale in Tasmania.

It is executed in watercolour, granular watercolour, watercolour crayon, and gouache on 640gsm Arches Rough paper. The resulting image is the culmination of a long process of accretion and erasure to build up a history of changes through an extended time frame.

From his studio in Ipswich, Queensland, Ian Friend creates subtle and evocative works on paper using pigment, ink and gouache. With a fascination for alchemy between materials and an obsession with hand-made art papers, sourced worldwide, Friend's works are made from the finest materials and developed using techniques which have been refined over many decades. Though materiality is an integral part of his practice, his works also reflect a rich engagement with jazz, poetry and architecture. Friend has developed work in response to contemporary poet Jeremy Prynne, and with composer Martin Freidel, among others.



JANE GREALY

River 2 Diptych (A) 2023

Watercolour on paper

55 x 42cm

It's about nature and the built environment, rigid architectural structures that contrast against natural forms, the surveyor's tape that alerts us to intrusion and possible construction. How do we achieve a balance between what we value from the past and what we wish for our future?

Jane Grealy is an Australian artist based in Queensland. Grealy has enjoyed a successful career as an architectural illustrator since 1979, whose work is based on observation of both existing and imagined buildings, landscapes and spaces. Although her transition to the art world came much later, Grealy's architectural training has allowed her to hone technical skills in perspective and art media, while providing a liberating outlet for her creative pursuits.

Since 2015, Grealy has gone on to feature as a finalist and prize winner for many national and international prizes. In 2019, Grealy was the winner of the Roy Skinner Works on Paper Award at Gympie Regional gallery. She was also named the People's Choice and Highly Commended awards for Tattersall's Landscape Art Prize 2018 and was the winner of the Andrew Fisher Portrait Prize in the same year.



JANET DOVERS

A Collection of Uncomfortable Chairs

2022

Watercolour, gouache, ink, graphite on calcium carbonate enriched and sanded gessoed 280gsm paper

25.8 x 15.8 cm (each)

Watercolour was a tool of colonial exploration and expansion bringing back images of the flora, fauna, landscapes and people of lands which were to be claimed as colonial property and turned into means of capitalist production. Today billions of hectares produce the commodity crops we all consume and millions more are being cleared of natural vegetation or indigenous agriculture in a continuing transformation of landscapes around the world.

The crop becomes the landscape; the topography, drainage, water, soil, vegetation, animals, insects, fungi, microbes, people and cultures are changed to serve its production.

A Collection of Uncomfortable Chairs represents ten of these crops (spice, sugar, tobacco, tea, opium, cotton, quinine, chocolate, rubber and palm oil) in coloured drawings that reference the colonial artefacts of botanical illustration, maps and flags. They invite viewers, sitting at home, to consider their role as consumers of these crops and landscapes.

Janet Dovers is an emerging mature age artist who completed a Bachelor of Fine Art at Queensland College of Art in 2022. Her practice in different media is another way of engaging with her life long personal interests and professional and volunteer involvement in issues of the environment, place, art, social justice and history.



JENNIFER ANDREWS

Climate Change Landscape Bouquet

2023

Watercolour on paper

53 x 65cm

With fires burning all around Queensland, I thought of the impact this is having on our landscape -and consequently on our future that we gift to the next generation. Climate-change is topical as it begins to destroy the beauty of our planet, which has for so long been taken for granted.

A bouquet of beautiful flowers is considered a special gift. In this work I play with the metaphor of bouquet in the context of the impact on landscape by climate change; suggesting that perhaps there will only be burnt remains to collect from our environment.

As a Brisbane based artist and art educator, Jennifer has exhibited in numerous group and solo exhibitions, completed design commissions, large stained-glass window designs, designs for textile works, illustration and works for print and web. Although Jennifer's practice has been extensive, drawing continues to be her main focus.

Jennifer's interest in how we interact with images in a digital era informs her current practice. As a graduate of the Doctorate of Visual Art program at QCA, Griffith University, Jennifer explored, through her art works, conventional understandings of representation and ways of integrating traditional and digital image making with a primary focus on drawing.



JENNIFER MILLS

In the echo chamber (pink slushie, pink donut) 2023

Watercolour on paper

62 x 100cm

In the echo chamber (pink slushie, pink donut) is a watercolour with a pencil drawing of Mike Wazowski added by my son Darcy. Darcy is 19 and has severe autism. As I draw, there's an earworm in my head I can't escape. It's a repetitive cacophony of memories, conversations, footy commentary, podcasts, tv sound bites and Darcy's echolalic utterances.

I see this house on my drive to the 7 Eleven with Darcy to buy him a pink slushie and a pink donut. In a row of identical houses, this house catches my eye. The front garden is full of introduced fauna and flora: plastic flowers, meerkats, and a cement lion cub. Not made for a life outdoors, many have faded. Like Jonathan Richman in his song "Chewing Gum Wrapper" I love the "faded colours that would end up at the dump" so much so that my heart too goes "thumpity, thumpity, thumpity, thump". It's a simple and catchy song, I find it impossible not to sing along.

As we drive past Darcy asks worryingly "Pink slushie and pink donut?". "Yes, pink slushie and pink donut", I assure him. He relaxes back into his seat, and we continue our journey.

Jennifer Mills was born in 1966 and currently lives and works in Melbourne.



JORDAN BENNETT

Through the eyes of my cat 2023

Watercolour on paper

29.7 x 42cm

Through the eyes of my cat aims to take a literal approach of conveying the world through the lens of a little tortoiseshell cat in suburban Brisbane. Inspired by the works of Violetta Kurbanova, Bennett aims to capture the weightlessness of watercolours and the freedom found within the medium. Bennett's work asks viewers to imagine their backyards through the eyes of their own fur babies.

Jordan Bennett is a queer artist currently studying visual art and business in the hopes of becoming a practising artist within Meanjin, Brisbane. Her work focuses on gender and memory and exploring the deeper recesses of the human mind. This most recent work has been an exploration of media, wherein the goal was to push herself to better her art practice. Bennett predominantly works with oil paints on canvas and moving towards tackling watercolours has been a challenge. While her works usually delve into societal pressures to conform, loss of innocence and the deeper recesses of the human mind, this work aims to take a more light-hearted approach to making art.



JOSH WILSON

The situation out the side gate of my parents house, where I grew up and live now

2020-2023

Watercolour on paper

149 x 160 cm

For the last 18 years or so, I have made slow watercolour paintings of the place I come from. The situation out the side gate of my parents house where I grew up and live now is one of three major watercolour paintings I have made of the situation out the side gate of my parents house...

1. The tree and the telegraph pole

2003-2005 - private collection

2. Jake and the hula hoop 2007-

2009 - private collection

3. The situation out the side gate of my parents house, where I grew up and live now -2020-2023

The house where I grew up and live now is on the land of the Wurundjeri Woi-wurrung people of the Kulin Nations in the Narm / Melbourne suburb of Thornbury. My family moved there in 1981 when my parents bought the house.

Shortly after I started work on this picture, lockdown was declared and I moved my studio from Brunswick to my parents' shed directly adjacent to the situation in the picture. The bulk of the painting was done there. I finished the picture recently in my studio in Brunswick where I started it.

Josh Wilson lives and works in Melbourne. He holds a BA in Fine Art, RMIT University and is the Co-founder of GalleryGallery Inc.



JUDE ROSE

Summer of Our Love 2023

Watercolour and pencil on board

30 x 90 cm

Working in watercolour and pencil has opened up a whole new world of possibilities for me, the works resemble silk embroidery, the repetitive fine lines creating texture and undulating surfaces.

This watercolour drawing is also on wood panels and is a triptych framed in oak, the panels are placed slightly apart to match the floating frame.

Long ago, a love lost, reminiscing.....remembering wandering hand in hand along the river's edge, with the blue hills in the distance.

Jude Rose was born in Darwin and spent her early childhood in Australia and Malaysia. She then lived in Paris, France. After travelling extensively throughout the world studying various printing and painting techniques, she now lives in Sydney, where she teaches and paints full time.

Jude's work employs vivid rich colours and textures to create naive and yet very sophisticated paintings, drawings and linocuts. Her prints and paintings are represented in art galleries and private collections throughout Australia, America and Europe.



KATHRYN BLUMKE

Kedron Brook Quilt 7,9 2023

Watercolour on paper

75 x 95 cm

My Kedron Brook series was inspired by my walking in nature and experiences with the Kedron Brook in Meanjin, the butterflies I see in the area and notions of the divine. I philosophically investigate the concept of how joyful movements provide portals into healing experiences through the making of my art.

Through a posthuman lens, I develop concepts of entanglements with the more than human and dialogues considering embodiment and the agency of the material. These ideas are grounded upon an affective framework. The affective framework is based upon the Deleuzian philosophical concept of affect and his writings on the power to affect and be affected.

During the 2022 floods, the Kedron Brook became treacherous, destroying the local flora and fauna habitats. This series of works investigates my joy as I experienced the regeneration of life after the floods.

As I walk along the brook, the rhythms of my own body become one with the brook flow and the butterfly's flight (Deleuzian-Bergsonian ideas of simultaneity of fluxes through duration). These embodied experiences manifest in my painting through the rhythms of the sensation of colour, geometry, line, composition and the watercolour medium.

Kathryn Blumke is a current Doctor of Visual Arts candidate at the Queensland College of Art, Griffith University.



KELLY CASEY

Gully Landscape I 2023

Watercolour and gauche on paper

64 x 53 cm

I like to paint, what I like to paint best of all is the landscape around me.

It takes time to work into landscape, its ambitious. You need to know who you are going into it, and what you're seeing, and what you want to say. You've got to have a palette that fits you.

And then you put that on a page.

Easy right?

Nay nay.

Not a bit.

I'm a self taught painter drawn principally to oils. Like many oil painters (I suspect) I love everything about the act of painting - the smell, texture, colour, the feel of the canvas and the sound the brushes make. I am a Canberra based artist living in Michelago, NSW

For a long time I focussed on portraiture but have recently been working on interior scenes and landscape. We have a big beautiful sky in this country and, where we can leave it be, land that rises and falls as far as the eye can see.



LINDY SALE

Forest Sounds 2023

Watercolour and gouache on paper

76 x 104cm

My work reflects my interest in landscape, the effect of the natural environment on the psyche, and how this can be expressed in paint. I live near a re-growing forest within which life abounds. The beauty of the forest engenders calmness for reflection, but this is alongside a tension. This tension comes partly from a slightly fearful awareness of some of the creatures which rightly live there and partly from the evidence of historic human impact in the cut or ring-barked stumps of huge trees.

As a painter who would normally use oil or acrylic paint, I was interested to work in watercolour on a larger scale. I found my inclination was to use short gestures which allowed strong colour saturation off the brush with gaps of light between each mark. Details such as the tangles of hanging vines were enhanced by using white gesso.

Lindy Sale spent her early years in remote western Queensland until moving to Brisbane for secondary school and university. She subsequently studied visual art and is a graduate of the Queensland College of Art. She has been a practicing artist for over twenty-five years, regularly exhibiting paintings and drawings in group and solo shows. Lindy was the 2018 winner of the Lethbridge 10,000 Small Scale Art Award.



MATTI

Mount Kuring-gai: Bushfire

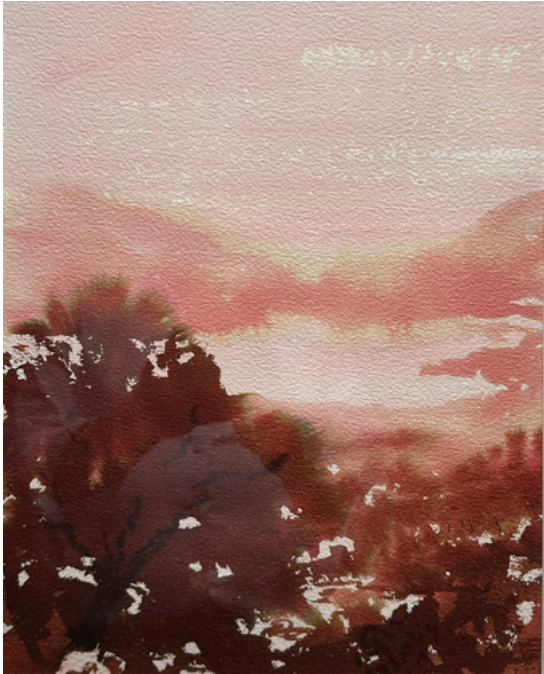
2023

Watercolour paint, acrylic dye, Mount Kuring-gai bushfire charcoal on loose canvas

100 x 140cm

The Mount Kuring-gai series incorporates three associated but independent works: Bushfire, Sunset, and Twilight. While climbing to the mountain's peak for a 2022 series called The Seven Summits of Sydney, which combined art walking with watercolour painting using water and pigments from the landscape, I came across an area of burned bush on the northern flanks of the mountain. This bushfire zone, created during the infamous black summer of 2020, was already regenerating but the bark of the trees was as deep and black as ever and made the perfect charcoal element to finish these three landscape paintings.

I am a disabled, queer, migrant artist born in New Zealand and now living in Sydney, Australia. I like documenting art-walks through urban and rural landscapes, finding patterns, exploring colour, and creating beauty. This leads me to favour a post-disciplinary process involving elements of drawing, graffiti, installation, land art, painting, and photography that leaves space for the subject, materials, and tools to affect the mark-making. I am completing a Bachelor of Fine Art (Honours) at the University of New South Wales where I won the Mental Health Month art competition with a drawing that documents my journey through depression, anxiety, and PTSD. I was also highly commended in the Jenny Birt Painting Award and Tim Olsen Drawing Prize.



MOHAMED KHADRA OAM

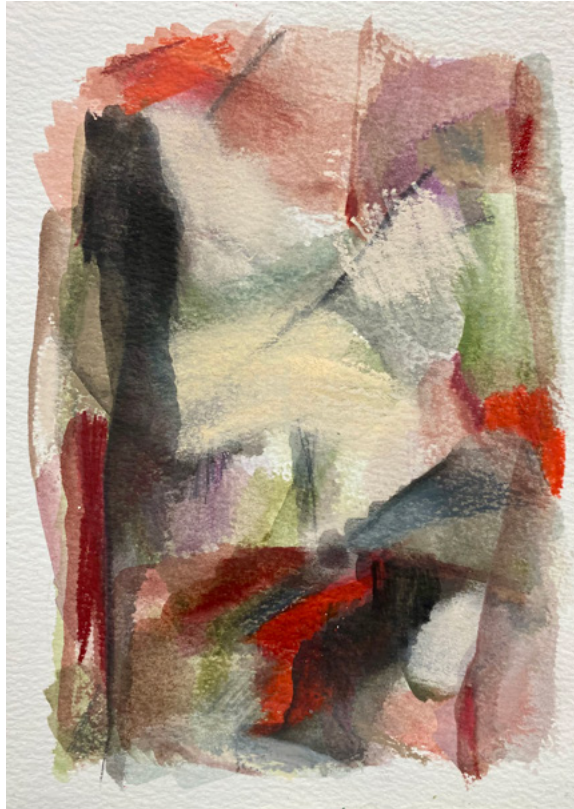
Bruny Island I 2023

Watercolour on paper

40 x 50cm

Mohamed Khadra is a surgeon, an author, an academic and an artist. He has degrees in medicine, computing, education, and a PhD. He is also a bestselling author and playwright. His books include, Making the Cut (2007), The Patient (2009), Terminal Decline (2010) and Honour Duty and Courage (2015). In 2017, he was awarded Officer of the Order of Australia for his work in Urology, Rural Health and Literature

The passage of time, the finite nature of life and memories of places and experience are the themes of my art. Whether through figurative or abstract representations, my art centres around the ticking of time and the notions purported by the Book of Ecclesiastes which proscribes the vanity of material pursuit and guides us to a higher spiritual awakening through contemplation and societal contribution. I want to make art that reminds me of the importance of each day, of the beauty in the life we lead and the joy of togetherness. Music is a major inspiration for my life as a surgeon, author and artist. The work of the great composers sought to express the joy of nature and the insignificance of life and to lament its finality and the visual arts can transcribe these mental images into stories based on the memories the music invokes.



NATACHA ARENA

PISTE NOIRE 2023

Watercolour on cotton pad

21 x 15cm

My art practice centres on painting intuitively, referencing the natural and emotional world through the language of abstraction. My work comes from imagination and memory. Travels and places are essential sources of inspiration. I am interested in suggestion instead of representation and often start with a semi-abstract approach. Each painting is a piece of puzzle, a fragment of sensation and emotions felt of life's ongoing journeys, delivering a creative insight into a personal world.

This work is an imaginary landscape inspired by old photographs of mountains I discovered in a family closet. A snapshot of mountains, plateau, river, waterfall through the sunset light in watercolor pencils.

Natacha Arena's visual art practice centres on painting intuitively, referencing the natural and emotional world around her through the language of abstraction.

Natacha started her Fine Arts and Art History studies in Belgium and further studies in Singapore. She obtained a Bachelor of Art in Painting in 2009 and a Master's in Fine Arts in 2010. Natacha has been a finalist in different Art prizes in New York and Australia and has had solo shows in Belgium, Singapore and Australia.



NICOLA HOOPER

Mirror, Mirror 2023

Watercolour, gouache

72 x 38cm

Mirror, Mirror, its narrative derived from the fairy tale Snow White, dissects the introduction of the oleander plant in Australia during the mid-1800s, primarily for its aesthetic allure. Despite the plant's beauty, its introduction during the era of Victorian wallpapers and decorative prominence caused detriment due to its toxicity.

Nicola Hooper underscores the irony of how this flowering plant, long intertwined with Greek myth used as rat poison and consumed as a method of suicide since antiquity, has proliferated in urban streets, posing threats to humans, animals, and indigenous flora and fauna.

Through this work, Hooper prompts a poignant question: Are our native ecology and its diverse species more inherently beautiful than the captivating yet deadly oleander? Her art acts as a catalyst for reflection on the balance between aesthetics and the preservation of our delicate ecosystems.

Dr. Nicola Hooper is a Meajin/Logan-based artist who lives and works on the lands of the Yuggera people. She holds a doctorate in Visual Arts from Queensland College of Art, completed in 2019. Her artistic exploration revolves around the subversive, often delving into the realms of fairy tale iconology and its subversive undertones.



PAUL CONNOR

Tarralbe (South Head) on The Edge of Wilderness 2023

Watercolour and gouache on canvas board

135 x 96 cm

My practice is inspired by the landscape and landscape painting... 'a profession of faith in landscape painting – a conviction that even the most familiar scenes can be rewarding' (extract from John McDonald catalogue essay 2022). I see landscape painting as one of the strongest advocates for the preservation of the natural world.

Tarralbe (South Head) on The Edge of Wilderness depicts Sydney's treacherous eastern edge where wilderness brushes up, sometimes violently, against a city of 5 million people. Often in winter, clouds scrape the cliff tops and rain fogs the horizon, the sea's mode changes from a hazy gaze to icy stares. The painting is constructed using a multiple focal points to include both the near ground and sky above in a distant view. This is done to more accurately reflect how we look at a view from a cliff-top vantage point.

Firstly we would look down to ensure we had a safe footing, then we would look up and beyond, always aware of the sky (light source) above.

Paul Connor has been exhibiting for thirty years and is represented in public and private collections in Australia, Hong Kong and England, with work currently hanging in the Australian Embassy in Beijing. He was the founding director of the NSW Parliament Plein Air Painting Prize which helped reposition en plein air painting to the



PAULA IRENE PAYNE

Firestarter 2023

Watercolor on watercolor paper

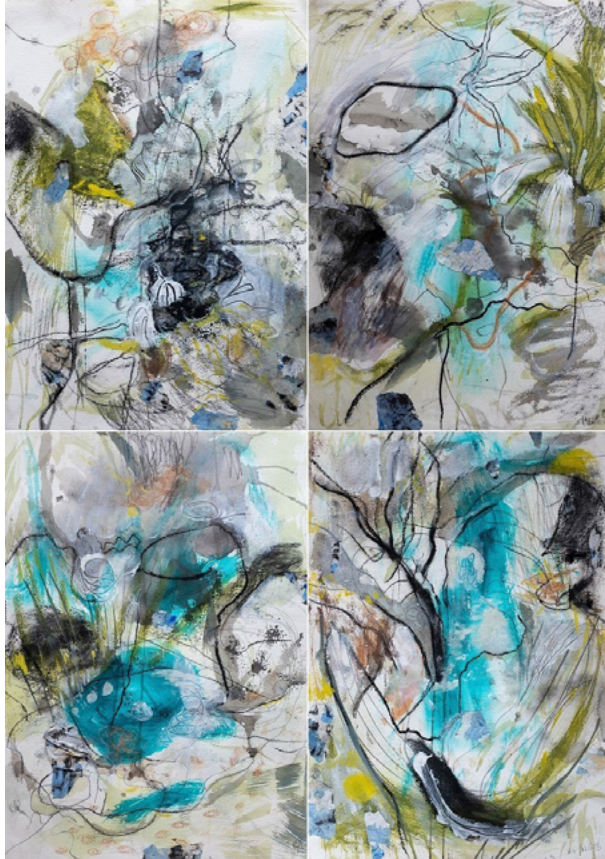
40 x 50cm

I continue my interest in landscape through the lens of personal history, as well as the history of landscape painting. I also consider how the impact of the Anthropocene affects the ways we relate to land - or to Country - or to place. However, my paintings also believe my interest in the processes and material of painting.

in the image *Firestarter*, I reflect on what fire in the landscape means to different people. In my youth I remember dreamy nights on the beach by a lit fire. Fires are used to cook on, keep warm and to light our way. Indigenous Australians use fire as a seasonal controlled burning method, a preventative of extensive bushfires.

In my imaginings I am lighting a fire as a symbol of change. My emotional intent is to let go of the past casting away a burning raft on the beach. How do humans find new ways to evolve and find unity. In these extreme times of unpredictable weather, inhumane wars, and division I seek to cast out in search of an intention for change.

Dr Paula Payne trained as a painter at the Queensland College of Art in the 1990s and traces the fine line graphic renderings, which are a fundamental element of her work, to her early exposure to technical drawing in her father's engineering workshop.



ROSIE LLOYD-GIBLETT

Cilento Falls Rock Pools 2023

Watercolour and charcoal on paper

130 x 94 cm

Cilento Falls Rock Pools was created during a month long art residency in Nambour this year. I regularly visited Cilento Falls located on the edge of town, the cool water and birdsong was an appealing place to work on a subtropical Summers day. This ancient rock formation is on the lands of the Gubbi Gubbi Nation there is a magnetic pull towards to the waterfall as it cascades over the rocks.

I have a regular plein air practice; I usually like to cover surfaces with lots of colour and vibrational marks. I continually turn the surfaces; imagining a bird's eye view. This series seeks to capture the luminous fresh water, the shapes of the ancient rocks and the textures of mossy ground cover.

This abstract work is a recording of a fragile environment that is on the cusp of human development and destruction. Over the month I witnessed the water source change colour from clear to dark brown. There is housing development upstream, one can only hope that trees and habitats can survive. My eco-conscious art practice investigates the need to instill an appreciation of the natural environment and the importance of it for future generations



SAM DABBOUSSY

Looking Out, Looking In 2023

Watercolour on paper

48cm x 40cm

This painting came to life after Australia's most recent referendum. It is a fictional scene from inside an art gallery space looking out onto an Australian landscape, painted in the style of Albert Namatjira.

I used warm earthy tones with browns and red ochres portraying the colours of the Australian outback.

Outside the window is an Australian outback landscape seen through the eyes of one of our most famous Indigenous artists, Albert Namatjira, who we know was treated so poorly by the Australian government which caused him to die a broken man.

By looking out of the window, I am encouraging the audience to look into themselves as a people and reflect on the way we are still treating Indigenous Australians today.

Sam Dabboussy is a landscape painter based in Sydney NSW. He has been painting most of his life and draws inspiration from natural and urban landscapes. He has a passion for painting on large canvasses with oils using bold colours and is inspired by Australian light and colour. He is also drawn to the delicate art of painting with watercolours, on different textured paper.



SAMANTHA PAXTON

Archerfield Wetlands 1 2023

Watercolour, pigmented ink, gouache and soluble graphite

100 x 81cm

Is it possible to befriend a place? The Archerfield Wetlands is located on the traditional lands of the Jagera and Turrbal nations, and its grassy plains are nestled amidst an industrial zone, tucked behind a flood-damaged Bunnings and the Archerfield Airport. The wetlands provided me with solace during a challenging period when my daughter was unwell earlier this year. Rarely in haste, I wandered, mooched, bird-watched, lunched, shed tears, and created a series of plein air watercolour sketches.

This artwork encapsulates the profound connection I feel when standing in this unique place, reminding me of the healing power of nature and personal bonds with the environment.

Samantha Paxton teaches Visual Art part-time at Stretton State College and maintains a part-time practice in painting and drawing. She holds degrees from QCA, QUT, and NIDA and possesses a background in theatre and television design, having freelanced for SBS, ABC-TV, Sydney Theatre Company, Belvoir St, Expressions Dance Company, and Queensland Theatre.



STU DOHERTY

One Note 2023

Watercolour on Cotton Arches paper

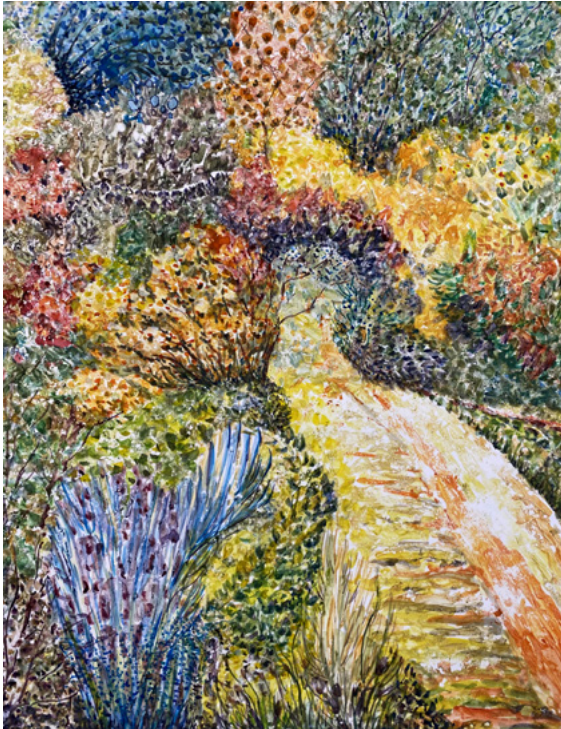
100 x 82cm

A huge Gum tree lost a limb in a recent storm and I watched that large branch turn from green to copper brown over a few months, that broken branch called to me every time I drove past. Eventually when the colour had stopped changing, I collected a piece.

This is my landscape; alive and dead, green and rust, profound and insignificant.

My works observe and dissect moments of dry and unexpected beauty from the landscape that surrounds my studio on the land of the Birpai people, on the Mid North Coast NSW.

My detailed watercolour paintings come from a calm and meditative practice, glorifying the simple grace of objects I gather from the local bushland, objects that inspire me to collect, reflect upon, and record their profound insignificance, thus preserving fleeting moments of this land.



VIOLA DOMINELLO

The Garden, Fagen Park 2023

Watercolour and gouache

77 x 76cm

The work began as an intuitive and emotive response to the local landscape en plein air.

Then in the studio the landscape scene becomes a point of departure to experiment with painterly approaches to watercolour and the language of painting to negate the literalness of the image.

Viola Dominello holds a Master of Fine Arts from the College of Fine Arts, UNSW. She has also studied at the University of Foreigners Siena (Italy), Scuola Internazionale di Grafica Venezia (Italy), New York University (USA), Julian Ashton School of Art, Hornsby Technical College and the City Art Institute. Dominello received the Wynne Trustees Watercolour Prize in 2010 and in 2012. Since 1989 Viola Dominello has exhibited in over seventy group exhibitions and since 1993 she has had thirteen solo exhibitions including three in Venice, Italy. Dominello's work is represented in many collections, including Artbank, Peabody Energy (USA) and Scuola Internazionale di Grafica (Italy) as well as numerous private collections.



WARATAH LAHY

Night Ladder 2023

Watercolour on paper

18.5 x 17.5 cm

Over the past two decades my painting practice has focussed on the often unnoticed details of suburban landscapes. *Night Ladder* depicts a fragment of an urban landscape: an isolated tree with skeletal winter branches and a ladder seemingly leading to nowhere. For me, this work tells an ongoing story of social change in suburbia - shifting populations, removal of public housing, bigger apartment blocks, separation from the natural environment, isolation and points of connection. Blink and you'll miss it. It's a story of growth and change, but it's also an ode to accidental beauty, and how the observation of small things can add value and meaning to the everyday.

Waratah Lahy holds a Doctor of Philosophy (Visual Arts) from ANU and lives and works in Sydney.



ZOE PORTER

The Drive-In 2023

Watercolour on paper

66 x 110cm

This work depicts two lonesome figures stranded in front of what looks like an old movie screen that is set in a vast desert landscape; an old burnt-out car is abandoned, and the figures appear lost and hopeless. The image is derived from stills from George Miller's, *Mad Max: Fury Road* and could be considered as a somewhat apocalyptic environment. This work suggests some sort of narrative unfolding and draws upon the cinematic to create a theatrical and atmospheric landscape. The landscape is a barren wasteland; the hypothetical outcome of climate change, severe drought and heat. Within the watercolour there are washes of colour, where the paint pools and bleeds, as well as sections of intricate linear detail. The application of watercolour brings together a sense of control and spontaneity, where the landscape shifts between areas of abstraction and figuration.

Zoe Porter is a cross-disciplinary artist working across the areas of drawing, painting, performance, installation and video. She is represented in Meanjin/ Brisbane by Onespace Gallery, West End.

OPENING NIGHT PHOTOS



ACKNOWLEDGEMENTS

PRINCIPAL JUDGE 2023

Sam Cranstoun
Lecturer in Visual Arts, QCA, Griffith University

SELECTION PANEL 2023

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Director, Griffith University Art Museum

Professor Elisabeth Findlay
Art Historian and Theorist,
QCA, Griffith University

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Aquilizan, Matthew Hurdle, Robin Benyahia

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BERMINGHAM FAMILY

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