

# WFAC Print Award 2025 | Artist Statements

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## Studio 29B

This work documents the variety, consistency and unpredictability of a self-generating, natural process - rusting. It makes visible the processes of entropy, usually occurring in time frames outside the limitations of our awareness.

It is an experiment with paper qualities - smooth or rough, thick or thin. Weak solutions of acetic, tannic or citric acid were used as rust accelerants on the steel plate. Some papers printed in hours, others took days. In some, the paper's structure became evident. Some barely survived the process, others blossomed under it. Some resisted being parted from the plate, others almost floated off. The artists selected a range of results which best represents the scope of the process.

Anthea Boesenberg, Anna Russell and Rhonda Nelson have shared Studio 29B in Sydney for eight years, maintaining our own practices, exhibiting separately and together. We exhibit collaborative works as Studio 29B. Between us, we have over 70 years of experience working as artists/printmakers. We experiment, making unique prints. Our media include printmaking, encaustic, installations.

## Eero Almeida

Eero Almeida is an emerging artist based in Boorloo (Perth, Western Australia). Using drypoint monotypes to explore the complexities of the connection between humans and domestic animals. *Casualties of the Space Race* documents the lives of animals that were included in the research conducted by the USSR, France and America respectively. Utilising drypoint monotypes to bridge a connection between the gaze and softness of each animal, the audience, and their history. Each portrait considers the innocence of an animal destined to be a casualty of human greed, despite being pioneers of history their stories are often overlooked and disregarded.

## Kelsey Ashe

*The Reckoning Shore* is a large-scale screen-printed diptych (3.8m long) which draws on the visual language of historical Australian printmaking, in particular, colonial etchings of state, to examine ideas of value, ecological collapse and the Anthropocentric sublime. Hand drawn stencils are screen printed using both botanical (eco-friendly) and plastic (toxic) inks. The work uses scale to amplify its archival intensity, demanding to be read as both document and environmental warning.

Kelsey Ashe is an established contemporary artist and printmaker whose aesthetic draws from themes within Austral-Asian inter-cultural studies, constructed mythologies and ficto-critical narrative. Grounded in motifs of the Antipodean landscape, Ashe seeks to comprehend the hidden, mysterious, and deeply powerful sense of the sublime found within landscape, and our earthly and spiritual relationship to it. Ashe's studio practice is influenced by her studies in Japanese aesthetic philosophy and both traditional and experimental printmaking techniques. Ashe exhibits regularly locally, nationally and internationally. Ashe has a PhD (Art).

## **Benjamin Bannan**

This image echoes the archetypal seventeenth-century depictions of Saint Sebastian—a figure of male victimhood, feminized beauty, pierced and ecstatic. Yet here, he is barely present, reduced to a series of discrete but recognisable objects: arrow, wound, flesh. In this abstraction lies a potential unmaking of identity, rather than its reinforcement. The translucent arrow icon, often a symbol of sexual behaviour, hints at how such signs produce increasingly narrow identity categories. Through repetition this work instead proposes a quiet corrosion—a loosening of the ties between symbol, act, and self.

## **Julie Barratt**

*Zero* is a print-based work that bears the hand-printed names of babies killed in Gaza — an act of remembrance, resistance, and record-keeping. Each name is stamped with care and gravity, transforming the act of printmaking into both a ritual of reflection and a testimony. It continues a tradition of a slow, meditative, methodical way of printmaking that has long been my practice.

This work is not just about grief; it is about accountability.

I invite viewers to look — really look — at what has been lost.

The work is incomplete, babies are still being killed every day.

These babies didn't reach their first birthday.

'0 years old'

## **Ange Bateman**

Ange Bateman explores commonplace and recognisable objects through a queer lens and delves into how still life serves as a mirror to society's perceptions by capturing both realities and fantasies, as well as desires with the aim to unveil personal and collective views through the lens of still life. Works explore queer theory which examine how standards of normalcy are formed, not only through institutional categorisations of gender and sexuality, but also through social expectations produced through the structures of capitalism. Ange is in her final year of Masters of Art at National Art School.

## **Rebecca Beardmore**

*Cloud (4943, N4943)* are densely pigmented, hand-pulled CMYK colour photogravure prints of a cloudscape, presenting a transient scene in constant motion. In their pairing, these images speak to the technical conditions of imaging the sky—both photographically and in print. Their colour inversion and fine moiré patterning recall the reprographic language of colour printing, while evoking the perceptual phenomena of the afterimage and the disorientation of looking up.

Printmaking, like clouds, is not a static medium. It is a process of palpation, where the hand, the press, the plate, and the paper interrupt habitual seeing. As images pass through these physical processes, they carry with them a tactile memory—an imprint of otherness, a record of contact, a perceptual shift. These works investigate how print operates as both a record and a rupture, where meaning emerges through pressure, repetition, and surface interference.

Rebecca Beardmore is a Canadian-born Australian contemporary artist and lecturer at the University of Sydney. An accomplished print artist, Rebecca is particularly invested in the material properties that print affords the photographic image. In her work, traditional hand-printed photographic processes mingle with reprographic 4-colour separation printing to emphasise the image encounter through its material surface. The works present a convergence between the photograph's proposed authenticity and experience of immediacy with the material subtlety and sensuality of painterly impressions

### **Alexander Beetle**

*Argument with Artwork* is a contemporary take on the longstanding traditions of print. An audio dialogue is preserved in perpetuity, printed onto physical cassette media.

Two tapes, accompanied by a digital rendering, represent each side of an argument between The Artist and The Artwork. The audience is invited to eavesdrop upon the surreal interrogation between the Artist and their work, revealing an emotive and intimate tension.

Alexander Beetle (b. 1996) lives and works as a native seed collector on Pindjarup/Wilman Country. After graduating art school in 2016, he acquired the reprehensible qualities associated with being an Artist and set out to interpret his surroundings. Themes in Beetle's emerging career have included poetry, music, painting, and performance.

### **Sam Bloor**

"The work *crash test* is informed by philosopher William James's theory of 'sport is a substitute for war'. The need for conflict and allegiance to a nation when a country is not at war is replicated through the aggression and spectacle of sport. The collage tapestry overlays two images of different periods to show humanity's unending engagement in violence. The work also stands as a visual interpretation of Barbara Kruger's provocation "You Construct Intricate Rituals Which Allow You to Touch the Skin of Other Men" (also a collage), highlighting the often erotic nature of these games of conflict."

Sam Bloor is a visual artist from Perth, Western Australia. Bloor has exhibited in a number of group and solo shows both nationally and internationally including, Totem In Tribute (2016) in Edinburgh, UK, the Fremantle Print Award (2016/18), Rotterdam Photo festival (2019), NL, and was commissioned to produce a major public work as part of the 2022 Perth festival program. Bloor has won multiple awards and is represented in both private and public collections.

### **Trevor Bly & Patrick Doherty**

Trevor Bly and Patrick Doherty are a collaborative duo from Perth, Western Australia. They are the co-curators of the seminal ArtRage Festival exhibition "The Salvation Show" (2005) and the overall winners of the COJ Invitation Art Award (2015).

This piece embraces historical tropes of the fool and the wanderer as exaggerated identities and explores the complex relational dynamics of a collaborative partnership. Employing spiritual motifs, the work

shows the relationship is crowded with internalised egos and flawed characters, while dramatising acts of self-preservation and unconditional love highlight the means to sustain a friendship.

### **Ron Bradfield Jnr**

“I’ve been whitesplained to my whole life. In Australia, if you want to know about Aboriginal people, many turn to white voices instead of listening to us. For decades, we’ve told governments what we need—always Black voices on white paper—but rarely are we truly heard. No leader has sat with us and listened with the intent to act in meaningful ways.

This country is built on survival stories. Migrants have informed every growing layer of what our society has become, yet it’s still structured so that the Blak’s are at the back, white Australians are at the front, and new migrants take their turns on the sides.

This print is my pirate flag—a declaration of presence and resistance. I’m done with being invisible.”

Ron Bradfield Jnr is a Bard, Jawi man of the saltwater peoples around Djarindjin, Western Australia. Born in Mooniemia (Northampton), he grew up in Jambinu (Geraldton), but now calls Walyalup (Fremantle) his home.

As a storyteller and artist, Ron tells and makes stories that unpick his own personal experiences surviving our society and what it is to be ‘Australian’. As the eldest son of a Stolen Generations mother, Ron presents stories of himself as a child, as an adult and as an ex-serving member, of the Australian Defence Force.

### **Michael Bullock**

“The screenprint, *Paper Ruin*, addresses how objects and the images of objects, in this case sculpture, circulate and visualises the residual effect of these layered lives.

In this moment of contemporaneity, where digital images flow, I consider how printed images of sculpture were once sourced and circulated, drawn from increasingly obsolete technologies of photocopies, postcards, textbooks, and encyclopedias. From this position of contemporaneity, provenances, histories, and epistemologies of sculpture and objects are speculated upon and contested.

This work teases connections and comparisons between the materiality of the printed image to that of sculpture. Sculpture can be seen as singular, obdurate, heavy and durable. The printed image can be reproduced on mass, it can be cut, torn, collaged and folded, it fades and can be destroyed, reassembled and re-imagined.”

Michael Bullock is an artist, arts worker and educator based in Boorloo, Perth.

He has held solo exhibitions, participated in group exhibitions and projects at venues throughout Australia and overseas, including India, Vietnam and Korea. His artworks are represented in the collection of Artbank, Faculty of IT, Monash University and the Curtin University collection.

Recent artistic practice has focused on the cultural history, memory and meaning embedded in

sculpture and objects, and how these objects are circulated through different media, and epochs, of ancient culture, colonialism, modernity to contemporaneity.

### **Johnathon World Peace Bush**

Bush's practice combines Tiwi visual language predating the Renaissance with Western imagery to explore the complexities of heritage and the multiple histories of the Tiwi people. One of the dominant colonial experiences for the Tiwi came with the establishment of a Catholic mission on Bathurst Island in 1911 and 1940, the latter housing Indigenous children of Australia's Stolen Generation.

*Let there be Light* is a polyptych, comprising 5 etchings. Each panel is individually framed and installed butted against one another to create a single-scape. In each Catholic figureheads are adorned in Tiwi body paint design and ceremonial objects.

This collapsing of cultures, conceptually and aesthetically, is the defining element of Bush's work. He reflects on the underlying tension between the two belief systems with wry humour and subversive wit.

The plates were scratched by Bush at Jilamara Arts and Crafts, Milikapiti and printed by Basil Hall Editions in Canberra.

Bush combines Tiwi visual language predating Renaissance with Western imagery to explore Indigenous identity. Bush was awarded NGVxCountry Road First Nations Commission 2024, solo exhibition Linden New Art Melbourne, and shown at The Armory Show New York and Frieze No 9 Cork St London. Exhibitions at Seoul Museum of Art 2022; NGV 2021; Artspace Sydney 2021; Northern Centre for Contemporary Art, Darwin 2020; Aboriginal Gallery, Belgium 2020; Tarnanthi 2019. A finalist Telstra Awards, Blake Prize, Geelong Contemporary Prize, Sulman Prize, King & Wood Mallesons First Nations Art Award. Collections include Kluge-Ruhe Art Museum, AGNSW, NGV, AGSA.

### **Emma Buswell**

"This work began with the intention to repeat, by printing a knitted work. Beginning with painting onto a blank knitted piece, the work is then unravelled and re-knitted up to the same dimensions. subtle differences in hand movement, weight placement, and speed in the knitting results in a vastly different image, turning representation into abstract sometimes resembling a pattern or argyle.

Similarly the knitting machine is engaged almost like a printer, with the carriage selecting needles based on inputs provided by a punch card matrix, similar to how digital print processes work as well as the matrix provided by a silk screen through screen-printing processes.

Silk screen monotypes are employed to capture the initial fleeting impression of the knitted paintings, providing an echo of what was. this whole work is about printing, as an analogy for repetitive labour practices. repeating images, erased and reconstructed and reattempted using many techniques."

Emma Buswell is an artist and arts worker fascinated with systems of government, economies and culture, particularly in relation to constructs of place, identity and community. Her current work takes its inspiration from traditional craft techniques, as well as a contemplative investigation into the nature of ephemera, labour, national identities and class politics.

This work is a material investigation into repetitive labour, inspired by the processes of print making and classical understandings of the copy. Drawing from art history and mythology, processes of creating and erasing images are central to an intention to representing labour.

### **Mitch Cairns**

*“Lightening strikes the pub* is an example of my long use of linocut printing as an element in my ongoing works on paper practice.”

Mitch Cairns (b. 1984, L. Gadigal Country/Sydney) is an artist whose distinctive painting practice balances a quickness and playfulness of improvised pictorial concepts with an unparalleled ability with his oil paint medium, rare in an artist of his generation. The surprising pairing of wit and discipline provides paint outcomes that are at once thin and flat but extraordinarily complex and subtle. For his subject matter, Cairns recounts a poetics of domestic/familial life where love, banality, self-reflection, eroticism, melancholy, anxiety provide ample image-ideas.

### **Jon Campbell**

“The saying ‘It is what it is’ came into my orbit during Covid. Everyone was saying it. It now seems to be part of our everyday vocabulary. It has a defeatist ring to it; nothing can be done. But on the other hand, rather than always having to accept this premise, what about trying to change the situation if you are not happy with it.”

With his use of words and phrases as imagery, Jon Campbell captures aspects of his culture that are both lived and observed, that are local, national and international and that can be spoken, written, sung, and read. Campbell’s masterfully realized paintings, cutouts, banners, prints, neon’s, flags and songs demonstrate his love of suburbia and it’s vernacular. Popular music, printing, design and sport also feature heavily in his practice. His works define not only the look of the world in which Campbell lives, but the accent and humour of it’s language and how signs can articulate it’s culture and history.

### **Ruby Cason**

*“Perpetual Light* explores the layered experience of grief following the deaths of several close relatives on my mother’s side—her cousin, sister (my aunt), my grandmother, and grandfather. Each funeral took place in the same church, with the same attendees, creating a powerful sense of déjà vu. This repetition of setting and ritual became central to how I experienced loss. Through repeated and layered screenprints, I reflect on the cyclical nature of mourning and the way memory overlaps and intensifies with time. The work is both a tribute to those lost and an attempt to process grief through visual repetition.”

## **Jacky Cheng**

Jacky Cheng weaves narratives and materials drawn from her familial and bicultural experiences, and maps these to the esoteric and social constructs of her physical environment and its collective surroundings. Building on a fascination with architecture and the relationship between materials, connections and memories; this work was made by casting traces of architectural elements from a disintegrated building interior; impressions of nails, joints, and crevices that mark the changing space over time capturing the unnoticed messages and traces of living with two extreme ends gradual appearing and disappearing prints.

## **Matthew Clarke**

"I am an artist who paints, draws, makes sculptures and makes linocuts.

In 2021, I was an Archibald Finalist with a painting of Del Kathryn Barton. More recently, I have become a two-time Wynne Prize finalist, a finalist in the 2024 Lester Prize.

I am in the collection of the National Gallery of Victoria. My linocut was acquired as part of 2023 Melbourne Now

This year (2025). I became a Sulman finalist for the second time.

This set of three linocuts is about wallabies escaping into the city from the zoo."

## **Dominique Coiffait**

After 25yrs designing for the fashion textile industry I became a printmaker. As a migrant to Australia I am trying to make connections to this new/ancient land. Still joining the dots, comprehending the gulf between cultures, the significance of the land. In my artwork a strip of wildness caught between the Brand Highway and agricultural land. A fragment of what was; yet part of a World biodiversity hotspot. To some this is 'Country' and to others just 'Bush'. What does it say to me? As a permanent resident I am between nationalities; becoming Australian - discovering all that that means...

BA Glasgow school of Art, MA Royal College of Art.

## **Jo Darbyshire**

"Recently I spent a month on Christmas Island. There was a road sign there that said 'During the Hours of Darkness', which strangely defined my time there. By day I enjoyed the beauty of the Island; by night I worried about the war in Gaza and I was haunted by the many images of dead children wrapped in shrouds, either held in the arms of devastated parents- or lying on a bare floor with other dead children.

This work, a series of 10 canvases, one each for sunset, sunrise and the hours in between, was my attempt to imagine the sounds of the war at night, the feeling of the textiles that held the precious bodies, and the uncertainty of what was real, amplified by darkness.

I used specific print techniques when making these oil paintings, printing textiles directly onto canvas; Decalomania, a surrealist print technique, and positive and negative stencils."

“Darbyshire’s response... is to take Surrealism’s love of the fragment, the curious and the unexpected, its desire to defamiliarize the everyday.” (Josephine Wilson 2019)

Primarily a painter, Jo’s abstract works suggest a poetic and sensory connection to place. She also has an interest in social history and often incorporates diverse visual languages in projects and exhibitions.

Darbyshire studied Fine Arts at Curtin University (1981), Canberra School of Art (1991) and a Master of Creative Arts, Cultural Heritage, at Curtin University (2004).

She is based in Fremantle and represented by the Art Collective WA.

### **Annabel Dixon**

Warhol and Makos created editions of their works. Unlike here, there is just the one. Instead of layering CMYK ink on top of one another, I have used the discarded strips to create an altered image.

“I’m an artist that’s been primarily really influenced by print-based materials and found objects.”

### **Mauretta Drage**

The designs embedded in each message stick-lino, hand- printed in White Permaset textile ink, speak of important cultural sites on Nhanda Country around the Murchison River. Creating a continuous stream of shared cultural knowledge, the combined linen/cotton tea towels reference the cloths used in the kitchens and households of stations and institutions where Aboriginal women worked. Stories and cultural connection were passed between and through their hands in the long hours of servitude. The print runs like a river reversed to hover overhead, looping as bends and journeys remembered in the springs and tides of the Murchison River.

Mauretta is a proud Nhanda-Wajarri woman, working across media to celebrate family, language and culture. Taught painting by her grandmother, Mauretta’s prints are influenced by a revival of message stick making, with designs carved into wood, later into lino. Each Message stick print is linked to sites on Nhanda Country, to time spent along Murchison River at Kalbarri with family. Mauretta has also collaborated with family on large-scale public art installations including Kaju Yatka/Kalbarri Zest Fest. She is currently Gallery Officer at Kuárlu Mangga Gallery.

### **Troy Drill**

This is Kangaroo Fat Dreaming. The lines are the markings left on the rocks, the Kangaroo fat, guiding the way. This old man, a skilled hunter, set out bush for Kangaroo. When he reached these hills, these markings told him kangaroos had passed through. The lines also led him to the dingo.

Troy Drill spent his formative years in Chinaman Gardens learning Gija cultural teachings, later moving to Purnululu where he mentored by his grandfather, Raymond Wallaby, affectionately known as ‘The Big Boss.’ Troy played basketball as a professional athlete before turning to painting.



## **Jacqui Driver**

*“Dancing in the Thicket* reflects the mental and physical struggle of living with constant pain. I walk along coastal pathways in the bush and am drawn to the twisted limbs of the sea hibiscus. I draw these thickets on my lithographic stones as distractions, a type of ‘thicket thinking’ because the layering of marks and the processing of them, help me cope with pain. They conjure the complexity of managing to force it into background noise by using a variety of distraction methods. Some cerebral and some physical. A severe form of Rheumatoid Arthritis means printing challenges my body physically but echoes the monumental nature of living with inflamed joints. Detail is another form of distraction, the play of interlocking branches, the depth of my imagery keeps me focused on the moment. The blackness becomes a part of the overall movement, a solid form I can dance away from.”

Jacqui Driver is a print-based installation artist living and working on Gadigal land. Driver’s practice includes large scale drawings, lithographs and silk drapes which form the basis for her installations. Driver is known for her large-scale multiple panel lithographs. She has had 7 solo shows and has been selected in various art prizes, including the Salon des Refusés-Wynne 2024, JADA (Jacaranda Acquisitive Drawing Prize) 2024, Adelaide Perry Drawing Prize 2024, Hazlehurst Works on Paper 2023, The Waverley Art Prize 2022-2023 and the Burnie Print Prize 2021, 2023, 2025.

## **Lesley Duxbury**

Lesley Duxbury is a Gippsland-based artist whose interests are in the atmospherics of landscapes and perceptions of place, which she explores through printmaking and photography. She has exhibited in solo, and group shows nationally and internationally, and undertaken artist residencies in Iceland, Paris and Fremantle Arts Centre and Bogong Centre for Sound Culture. She was awarded the Australia Council for the Arts New Work Grant for an established artist, and in 2022 an Arts Victoria grant. Her work is held in all major public collections in Australia. She is an emeritus professor in the School of Art, RMIT University, Melbourne.

## **Robert Fielding**

Robert Fielding’s print process is both physical and spiritual—an act of reclamation and ceremony. Using sand from his Country, manta, he sandblasts rusted car doors abandoned across the desert, objects once part of colonial infrastructure. These vehicles carry the imprint of colonisation: they arrived with roads, policies, and systems that sought to divide and dispossess. But over time, the land has begun to reclaim them—rusting, burning, breaking them down. Fielding enters this dialogue with Country, using its very material to print back into these remnants. His mark-making is guided by Tjukurpa, the law and stories of Anangu. In reversing the settler imprint, he imprints culture, memory, and strength. What once carried disconnection is transformed into cultural continuity. These printed surfaces are not empty—they hold the presence of ancestors and the endurance of law. Forever embedded in the land, they become part of Tjukurpa once more

Robert Fielding (b. 1969) is a Yankunytjatjara and Western Arrernte artist based in Mimili. In Nyaruni, he reclaims rusted car doors found on Country, sandblasting them with local desert sand—manta—to strip back colonial remnants and reveal cultural strength. This process is a symbolic printing into Country, a ceremonial act of erasure and revelation. Each door becomes a shrine to memory, a threshold between

past and future, settler and Anangu. By removing what no longer serves, Fielding honors what survives—culture, resilience, and the enduring presence of land and story.

## **Freyja Fristad**

*VESSEL #2* is a hand-printed linocut relief on Fabriano Accademia paper. Fristad utilises the application of a lined bitmap to her works to assist in bridging the gap between photography and print reproduction. The varying thickness of the lines result in a moiré effect, with the image coming in and out of focus as the eye adjusts and readjusts. The continuous act of dissolving and cohering reinforces the orientation of the bitmapped image – of their origin as digital photographs.

Freyja Fristad is a proud Wiradjuri print-based artist who lives and creates work on Dharawal land (Sydney, Australia).

*VESSEL #2* emerges from Fristad's post-graduate research, reflecting on her personal experience of cultural dislocation and the generational loss of knowledge within her family. By sourcing images of mass-produced domestic objects and reimagining them as metaphysical vessels, the work conveys grief over the loss of her cultural identity. The objects, absences, and white voids symbolise her enduring experience of cultural dislocation within Australia, and the loss of Indigenous information, artefacts, and cultural knowledge.

## **Caroline Goodlet**

Diptych. Pigment and oil on archival rag paper. All inks (pigment and burnt plate oil) mixed individually by hand.

The work centres on process and repetition as a way of thinking through making. Multiple monoprint layers accumulate to create depth in colour and saturation. Materials guide the work, carrying their own weight, memory, and resistance. Praxis emerges through sustained, physical engagement. Repetition becomes a tool of focus and presence, to investigate the emotional effect of shifts in colour fields, saturation and materiality. Influences include mid-century minimalism, colour field painters, theories of colour and psychology.

“My multidisciplinary art practice reflects my interest in process and materiality, the passage of time, the coexistence of past and present and the universality of human experience in the absence of language. My process driven works explore the accretion of layers and complexity through simple repetitive processes.

I completed a Bachelor of Arts (Visual Arts) at ECU in 2017, and my graduating printmaking series was exhibited in the Hatched National Graduate Show at PICA in 2018. Other print, photographic and ceramic works have featured in local exhibitions. I have just completed a printmaking residency at Fremantle Arts Centre (2024-25).”

## **Freyja Hall**

The artist created this print using the monotype process, painting an image directly onto a smooth plate and transferring it in a single pull onto paper. This printmaking technique was chosen because both the process and visual result add conceptual weight to the work.

The frog slide at Fremantle Leisure Centre is an enduring symbol in Hall's life. It represents homecoming – a place tied to family, childhood play, and now parenthood.

The monotype process produces a painterly, imperfect impression that reflects the blurry nature of memory. The hand-painted, non-replicable quality of the print elevates the subject, imbuing it with an unexpected sense of importance.

The image is printed onto a page from *Porcelain* by Hugh Tait, a vintage book cataloguing antique porcelain objects. This positioning casts the frog as equally precious, honouring the emotional and generational value of public, everyday icons.

Freya Hall is an emerging artist based in Walyalup (Fremantle), Western Australia. Working primarily in oil paint, her practice explores memory, kinship, and worship through vibrant, dreamlike compositions. Hall employs fragmentation and intersecting, layered elements to depict the haze of recollection with energy and intimacy. This monotype draws on Hall's lifelong connection to Fremantle, capturing a painterly impression of the frog slide at the Fremantle Leisure Centre. By printing the image onto a found book page featuring porcelain antiquities, she reframes the everyday as sacred, honouring the places and objects that quietly shape us.

### **Angela Hayson**

This work was created from multiple plate carborundum images, layered to reflect the complexities of growing up and shaping a life.

Angela Hayson is a Sydney-based artist and active member of the Sydney Printmakers association. Working across drawing, printmaking, painting and sculpture. She completed a Bachelor of Fine Art with Honors from the National Art School, Sydney in 2005 majoring in Printmaking and received a Master of Art, drawing specialisation from the University of NSW Art and Design in 2010.

This work is an abstraction of memories and transformative experiences encountered from as far back as early childhood, jostling for one's place in a large family, with a desire for adventure, a non-traditional life.

### **Deanna Hitti**

*K is for Kitab Tabakh (cookbook)* is an artist book exploring the cultural and linguistic layering of my bi-cultural upbringing in Australia. Featuring instructions for making decorative celebration cakes—specifically using piped Royal Icing—the book acts as a site of shared knowledge between my mother and me. Each instruction is presented in both English and Arabic, with Latin letters spelling Arabic text and

Arabic script forming English instructions. This interplay of language and form reflects the duality of living between two cultures, turning a traditional cookbook into a visual conversation about identity, memory, and intergenerational

## **Dwayne Jessell**

Nyungkuny (Hairy Man) he's around, he travels, he's a shape shifter; he can turn into animals, anthills and trees. When we hunt for Killa (wild cattle) we leave him some beef to satisfy him. When he's close he will mimic animal sounds like a bird, he'll warn you that he's there. You have to respect country, respect him. Don't go muck about with country.

Dwayne was bought up by renowned Warmun artist Jack Britten and has adopted many of the techniques and a similar style to his father. Dwayne paints the traditional country of his father - Purnululu (Bungle Bungles).

## **Martin King**

This work depicts two trees: *Eucalyptus salmonophloia* (Salmon Gum) on the left and *Fraxinus excelsior* (English Ash) on the right. It imagines a hybrid tree, half Gum and half Ash, symbolizing the intersection of colonized and native habitats. Integrated into this hybrid are pages from the diary of John Cotton (1802–1849), a Victorian naturalist and pastoralist, featuring his detailed illustrations of Eastern Australian bird species from that era. The piece reflects on the interplay of habitats and their species, bridging past and present.

Martin King has had over 50 solo exhibitions and has exhibited in many group exhibitions both in Australia and Internationally. His practice includes, drawing, watercolour, printmaking, artist books and animation. He is represented by Australian Galleries, Melbourne and King Street Gallery on William in Sydney.

## **Hiroshi Kobayashi**

“This diptych is made with Patagraphy, a machine-scripted painting method I have developed since 2019. It combines traditional oil-on-canvas techniques with digital precision. Using CAD software and a plotter-based system, a dry brush mounted on the machine traces precisely plotted dots of oil paint across the surface. Each canvas features four geometric forms, generated from the same base geometry but varied through parameters. The mirrored structure suggests rotation around the central gap, which functions as a conceptual axis. The process parallels aspects of printmaking, particularly monotype and transfer methods: a repeatable parametric script yields unique results shaped by the material contingency of oil paint. The serial number SGSM\_13 © 2025 and my sign-seal appear on both canvases, mirrored on the right to reflect this rotational logic.”

Hiroshi Kobayashi is a visual artist integrating a machinery-based production method with traditional painting media, merging digital precision with material fluidity. Recent solo exhibitions include Art Collective WA (2025 and 2022), Rockingham Arts Centre (2024), Goolugatup Heathcote Gallery (2019), and Papermountain (2018). Since relocating to Perth in 2015 on a Distinguished Talent Visa, he has undertaken studio residencies at PICA, North Metro TAFE, Fremantle Arts Centre, Artsource's OCH Studios, and currently works from MBAS Studios in Fremantle. His projects have been supported by Creative Australia and DLGSC in 2021 and 2024.

## **Jo Lankester**

“My immediate natural environment constantly inspires me, offering a wealth of subjects, including found objects, patterns, and textures, that translate beautifully into various printmaking techniques. I aim to capture the stories told by the landscape through detailed, multi-textured, unique state prints. My work reflects my experiences and memories of the area's diverse tropical landscapes, from Townsville to Charters Towers, Magnetic Island, and up to Weipa.

*Chatter* is a multi-panel print that explores themes of place and community, drawing from my observations during daily walks. The physical act of walking and being in nature influences my image-making, which I express through the physical act of painting and mark-making in the studio.

The Black Cockatoo exemplifies community is known for its lively behaviour and strong communication while feasting on beach almonds and flying through the sky. Various species inhabit different parts of Australia.”

Jo Lankester lives and works in Townsville, North Queensland. She earned a Bachelor of Fine Arts in Printmaking in 1994 from the Victorian College of the Arts. Onespace represents Lankester in Brisbane and has held seven solo exhibitions, in addition to participating in numerous selected and group exhibitions throughout her career. She has received various awards and grants and has completed over ten commissions, residencies, and curatorial projects.

Her work is in 17 state, regional, and national collections, as well as two international museum collections. Additionally, her pieces are in private collections across Australia and overseas.

## **Eric Lobbecke**

“*Southerly Winds* is an evolving, multidisciplinary project that explores the intersection of climate, class, and geography through the metaphor of the “southerly buster”—a dramatic coastal wind change that affects Sydney and the east coast of New South Wales. This phenomenon, described in Henry Lawson’s 1908 poem *The Southerly Buster*, provides both the conceptual and visual anchor for my work, highlighting the unequal distribution of environmental relief between the privileged coastal elite and the working-class communities inland.

My practice is iterative and process-driven, following a methodology I refer to as Random Thought—an intuitive, non-linear system of marking making that embraces repetition, expansion, and material transformation. Through large-scale monoprints, made in Sydney, Darlington, on Jenny Robinson’s “darling” large scale press with nine passes, I can explore this topic with a dynamic and intuitive art making process.”

## **Frances Malcomson**

“*Kangaroo Bay Intimations* is about the weed species spanning an embankment within the vacant site of the stalled and disputed Chambroad Hotel development, on Nipaluna/ Hobart’s Eastern Shore. I created the triptych of unique state monoprints through printmaking directly with weed species gathered from the embankment. I printed and overprinted the works to heavily darken tonalities and diminish details. Remnant lightly toned plant fragments scatter, while remaining deeply shadowed plant impressions are implied but not described. Commentating both the weeds' riotous upending of surrounding urban order,

and presence marked by temporality; plant impressions are reformed as a dance between appearance and disappearance, clarification and obfuscation.

Based in Nipaluna/Hobart, my printmaking-led practice is about the untended, adaptive plant species of fringe urban sites. Referencing traditional herbarium-based nature printing, I print directly with gathered plants. In 'Kangaroo Bay Intimations' I have pushed methodology through printing and over-printing. This commentates the vulnerability of the adaptive weed species spanning a disputed local urban embankment. Scattered glimpses dance; shadows diminish.

My current PhD candidature in Creative Arts at UTAS is about botanical nature's adaptations within fringe areas of nipaluna/Hobart's Domain, in proximity to the Botanical Gardens."

### **Tim Meakins**

*Vein* presents imagery of 3D rendered figures that were drawn within a VR-environment and eventually cast as solid aluminium sculptures for my 2024 exhibition *Body Mould*. Echoing the exhibition's themes of stress, burn out and strain on the body, *Vein* assembles stacked aluminium plates with laser etched negatives of digital designs onto black anodised surfaces and hardware to capture the mechanics and vulnerability of the body's relationship to digital technologies. Depicting transitional poses that evoke compression, crumpling, and tension, the work challenges the idealistic perception of the body as a perfectly engineered machine, highlighting its fragility and impermanence. This contrast between strength and vulnerability prompts reflection on how we construct, deconstruct, and experience the body in tangible and digital contexts through the lens of movement and physicality.

Tim Meakins is an Artist and Designer based in Boorloo. Working across sculpture, painting, print, animation and publishing, he employs a visual grammar drawn from the history (and present) of computer graphics/operating systems and cartoons to create intensely energetic propositions around the ever-mutating forms, limits, plasticity, optical register and possibilities of digital and analogue states-of-being. Tim's work merges elements of graphic design with visual investigations into human connection and physicality, often pushing the boundaries of how the body is imagined, stretched, and reshaped.

### **Tim McLaughlan**

"*When it was dark...My Tears Burn*, emerges from the sorrow of losing someone irreplaceable, inspired by Sean O'Casey's words: 'When it was dark, you always carried the sun in your hand for me.' This monoprint embodies mourning's paradox—holding light in darkness. The empty hand symbolizes loss, yet the textures echo fragile resilience. Each mark mirrors grief's weight, unrepeatably like memory. A map of

absence, it honours the shadow left behind and the stubborn ember we carry when love departs. Created in isolation, it captures irrevocable change."

### **Mimili Wati Group, Mimili Maku Arts**

This collection of 18 works by the Mimili Wati Group—Mark Doolan, Desmond Woodforde, Shane Dodd, Richard Nelson, Arnold Dodd, and Cyril Kunoth-Hampton—showcases bold, experimental printmaking developed on Country. Created through bush-based workshops and collaborative making, the works draw from deep cultural knowledge and Tjukurpa while pushing material boundaries. Large-scale works on

paper were printed using the troopie press—a vehicle-driven method where carved boards are impressed under Toyota wheels. Shane applied masking and spray painting to found car parts, telling stories of travel and kinship. Desmond used a high-pressure hose as a drawing tool in low-tech screen printing. Other works are carved or painted onto found metal plates, linking contemporary process with ancestral memory. Together, these works speak of cultural resilience, innovation, and ngapartji ngapartji—learning and working together with respect—through a shared commitment to story.

The Mimili Men’s Group is a collective of Anangu artists from Mimili Community—including Mark Doolan, Desmond Woodforde, Shane Dodd, Richard Nelson, Arnold Dodd, and Cyril Kunoth-Hampton—who work together to strengthen culture, kinship, and healing through art. Mentored by senior artist Robert Fielding, their practice centres on collaborative printmaking using bush-based methods—most notably the troopie press, where carved boards are pressed under the wheels of a Toyota. Their work honours ancestral storylines, shared leadership, and the passing of knowledge between generations.

### **Zali Morgan**

Steel Plate etching on BFK rives. Printed in black and sepia charbonnel oil based inks. Framed and Unframed available.

Zali Morgan is a Noongar woman with ancestral connections to Whadjuk, Balladong, and Wilman Boodjar. She was born and raised near Wooditchup on Wardandi Boodjar and is now based near Boorloo. Zali has a Bachelor of Creative Arts from Curtin University (2023).

Djoondal - Boola Mika Waabiny (2025) tells the story of Djoondal - the spirit woman with the long white hair who created the what we see as the Milky Way. Her hair glistens in the night sky. The work also honours each of the stars and their stories - Boola Mika Waabiny - Many stars playing.

### **Louise Monte**

“I am a Fremantle based installation artist working with found objects, exploring the intersection of memory, time and human fragility.

Shop receipt books from my family’s business, serve as a metaphor for what remains when memory fades. The books are stacked and standing at 145 cm tall, the height of my mother, Natalina. She worked in the local corner shop for 40 years, 23 of those as a grocer. The work contrasts two markers in time.

The first is a list of groceries sold in the shop, recollected from my childhood memories. The second, faded words on a carbonised copy, document Natalina’s memory loss captured in a geriatric medical test.”

### **Sally Mumford**

Sally Mumford is a visual artist, based in Mparntwe (Alice Springs). With a concern for country, nurtured through living in Central Australia, her art practice centres around investigating environmental and cultural issues, experimenting with a variety of print making techniques and finding time for quiet immersion in nature.

This artwork began in a creek bed after a very hot summer fire in Tjoritja (West MacDonnell) National Park.

The River Red Gums either stood or laid in a scarred state. I walked amongst them, unrolled my paper over their charred bodies and paid homage to their majestic forms.

### **Brett Nannup**

*Nyitting* is an open bite etching created using stop-out varnish to form layered, organic textures through a process of repeated acid bites. Brett Nannup applied multiple layers of dripped varnish between short immersions in the acid bath, allowing each “bite” to gradually etch into the plate and build a rich, textured surface. This method reflects the layered nature of Noongar storytelling and the evolving imprint of ancestral presence on Country. The medium and process are central to the work’s meaning, with each bite capturing a moment in the *Nyitting*—the cold time of creation—when the world was being shaped.

Brett Nannup (b. 1975, Perth, Western Australia) is a Noongar artist with ancestral ties to the Binjareb and Wilman peoples. Trained by his mother, Laurel Nannup, Brett explores the duality of Noongar and Western identities through printmaking. His work is held in major national and international collections and continues to honour and share Noongar stories.

His open bite print *Nyitting* draws from the Noongar Dreaming—the cold time of creation—when ancestral beings shaped the land. Created by dripping layers of varnish, Brett builds texture and depth to evoke the raw, shifting energy of this sacred time.

### **Kate O'Shea**

*“But we are our own archives”* weaves together years of print-work as a portal into collaborative projects seeking alternatives to capitalist social relations. This work reflects on understanding the violent systems that shape our lives through community organizing and socially engaged arts, inspired by the belief that “Hope is a discipline” (Hayes & Kaba, 2021, *Let This Radicalize You*).

“In 2024, I entrusted artist, printmaker, and bookmaker Elize de Beer with my prints and notes from various socially engaged art projects, creating a non-linear, unfolding archive of my practice. This collection documents my ongoing efforts to unravel and unlearn capitalist and imperialist thinking and doing while speaking to the people and places I have worked with. It includes monoprints, riso prints, vinyl, screenprints, handwritten notes, and other mixed media materials.

My arts practice builds networks of solidarity, connecting place-based struggles through printmaking, installation, and publishing. At its core is the creation of living archives (Hall, 2001)—intergenerational spaces that offer alternatives to capitalist social relations and link care with resistance. Recent projects include *Revolutionary Archivists*, *How Much Is Enough?*, and *Gravity Express #1*. I am co-founder of the publishing house *Durty Books* and the collective *Broken Fields*, which dismantles disciplinary boundaries through place-based collaboration. I opened my first social space in southwest Ireland in 2009.”

### **Jana Papantoniou**

For years, Jana Papantoniou has grappled with conveying blindness as its own form of visual perception. By creating intentionally overwhelming imagery, *Two Figures Interwoven* both depicts and challenges



"seeing" as a primary form of representation. Harmony and uniformity is disrupted in favour of intense black and white contrasts, which compete almost viscerally along disjointed lines to destabilise an implicit visual language. A tactile foundation communicates a dimension of "seeing" beyond passive observation, adding something in which we can participate. The scale of the work, comprising nine adjoining panels completed individually, involved a physically strenuous making process. Working from the floor, up close and from afar, Papantoniou moved her body as an extension of the hand. Traces of house-hold items like toothbrushes and cotton buds, as well as her own fingerprints, is evidence of Papantoniou's intimate, embodied relationship with reality.

Jana Papantoniou is a legally blind emerging artist that has been creating ever since she could hold a pencil. For decades Papantoniou dedicated herself to making realistic imagery, straining her eyes and hunching over paper to compensate for her lack of vision. During her studies, Papantoniou became intellectually fascinated with blindness and how this could be visually communicated to destabilise its misconceptions. Through her experience, Papantoniou found that blindness differs depending on the person, the moment and the environment. For those seeing blindly, everything familiar is unfamiliar and uncertainty is constant.

### **Emily Parker**

Like time, an invisible force shaping our lives, plastic also exerts a lasting yet often unseen imprint on our existence. This work reflects the complex interplay between organic and inorganic materials, echoing the intricate connections between human and non-human entities across geological time. Working on (and with) 150-million-year-old Bavarian Solnhofen limestone, the intersection between processes of traditional stone lithography and the indexical discards of plastic printer toner as a lithographic tusche seeks both Nicolas Bourriaud's "new aesthetic" within the Anthropocene through objects of contemplation and a reconfiguration of what is possible at the intersection of the "geological and disposable" to offer a deeper understanding, relationship and engagement with the trace of our milieu. Pointing toward the past and to a future yet to be imprinted. The work uses plastic acrylic magnets to create the 'shadow' of the limestone from which it was pulled.

Emily Parker is an arts worker and early-career artist who researches and creates in Meanjin/Brisbane. She holds a Bachelor of Fine Art and Bachelor of Business from the Queensland College of Art and Design,

Griffith University and in 2024 completed her Bachelor of Visual Arts (Honours) at QCAD, where she was also the recipient of the Iain Turnbull Award for printmaking. Her practice explores the interplay between organic and inorganic materials, reflecting human and non-human entanglements across geological time with works held in the State Library of Queensland and Griffith University Art Museum collection.

### **April Phillips**

Since 2017 April Phillips has used RISO printing as a way to lift digital drawings into a tangible form as works on paper. Highly practiced at the craft of layering colour and closely lining up the layers, April uses textures and overlap as buffers for success with registration and alignment.

These *Spot the Difference* prints lean into print logic, with the visual effect of repeat with something amiss: 15 differences, between moments in time.

Risograph printing, also known as Riso printing, is a stencil-based printing process that creates vibrant, tactile prints using spot colors. The Risograph machine, developed in Japan, uses a stencil, or master, created from the artwork to print one color at a time onto paper. This process results in unique textures and vibrant colors, making it popular for graphic arts, typography, illustration, and more.

April Phillips is a Wiradjuri-Scottish woman of the Galari / Kalari peoples, living and working in regional NSW. Since 2017 April has worked in printed media as a mode of analogue works on paper, while developing imagery using digital process. In 2022 April was awarded the Megalo Print Studio residency, working with screen and RISO.

*Egg with Things, Spot The Difference Still Life* is the first in a new series whereby April duplicates an image, transforming one moment in time from the next. The conventions of still life are unraveled in a play on printmaking logic: it seems the second work features 15 transformations of objects in time + space.

### **Perdita Phillips**

In a diverse conceptual practice, Phillips investigates how the economic and political is entwined with the social and environmental to create ambivalent ethical and visual states. She spends time ‘listening’ and responding to landscapes, with projects that incorporate walking, ecology and resensitisation to the physical environment. Recently exhibitions include, the solos *Collected Habitats* (Ellenbrook Arts) and *Rock Love* (Kalgoorlie-Boulder) and *Mélange*, Bunbury Biennale, WAMA Art Prize and *Bird* (Climarte). Phillips is currently finishing her ‘lithic traces’ Tate Adams Memorial Fellowship at Baldessin Studio/State Library of Victoria.

### **Maree Purnell**

Maree Purnell’s art practice explores themes of transformation in the natural world. Of key concern to the artist, are the properties of print materials and their potential to connect the viewer with encoded meaning. This print series layers handmade paper from flax, material that is symbolically utilitarian and resilient,

over larger images containing iron and industrial pigments. The labour-intensive process of papermaking and subsequent imbuing of the paper with the touch of wilderness, offers space for reflection on ‘value’. Purnell is a finalist in the 2025 Burnie Print Prize.

### **Alethea Richter**

“I use silkscreen printing to give permanence to the ephemeral qualities of electronic screens—the changing colours, light, and movement of continuous content streams. The print process transforms fleeting digital images into fixed, tangible objects and considers the role of materiality in contemporary imagery.

In *Filtered Light VII*, I investigate the duality of structure and instability by extending the printed outcome through slow hand-weaving. I create geometric, pixel-like grids printed in responsive layers to explore instability within structured systems. The sliced and woven surface introduces unplanned colour

interactions, shadows, and movements that further disrupt certainty. While digital images hide their origins and creation process, this work deliberately reveals its physical labour through material evidence.”

Alethea Richter is a Brisbane (Meanjin) based emerging artist exploring attraction, discomfort and the complexities of experience in our post-digital age. She recently won the Emerging Artist prize at the Burnie Print Prize 2025. In 2023, she received the Ravenswood Australian Women's Emerging Artist Prize and was selected for the Print Council of Australia Print Commission. Her work has appeared in national and international exhibitions, including Megalo Print Studios' Future Proof (2022) and Highpoint Centre for Print's Stand Out Prints (2022, 2024). Alethea is currently completing her Honours in Visual Art.

## **Brian Robinson**

Robinson is a prominent contemporary Australian artist, known for his printmaking, sculpture, and public art. Raised on Waiben and now based in Cairns, he creates bold and innovative works. His family, fisher folk with Roman Catholic and traditional spiritual beliefs, trace their ancestry to the Maluyilgal people of Torres Strait and Wuthathi people from Cape York Peninsula.

Robinson's artworks offer an engaging worldview, blending storytelling with graphic prints and contemporary sculptures. He combines representational and abstract imagery to challenge tradition, reflecting diverse indigenous cultures in a modern and captivating manner.

## **Mervyn Street**

“People used to ride young horse. Before mustering we like to get someone to break that horse, when the old horse is finished, we need those young horse.

In station days.

Get em in the yard, put bridle and saddle on. We had to ride out in the yard to make sure that horse quiet for mustering.”

Mervyn Street is a Gooniyandi man. Gooniyandi is one of the two river groups from the country around Fitzroy Crossing. He was born at Louisa Downs Station. Mervyn speaks fluent Gooniyandi as well as English.

Mervyn is an accomplished author, illustrator, carver and painter. He has authored a book entitled ‘Know Your Granny’ about his country and his language. He has also co-produced the book titled ‘At The River’. He has used his artwork extensively in the Yiyili School where he teaches his traditional language.

Mervyn is an important person for art and culture in Yiyili and Pull Out Springs communities and is a former Chairman of Mangkaja.

(Intaglio print was produced in collaboration with senior print-maker, Martin King at Australian Print Workshop in April 2025)

## **Joshua Searle**

Responding to the colonial history of ownership over the bodies and creations of Black, Brown and Indigenous people, *Not Your Parrot* is a statement of defiance; a rejection of historic methods of treatment.

Referencing the carved head of a staff from the Gunadule people of Colombia's north west, the artist is relating his experiences of societal treatment of bodily ownership to the illegal trade and theft of Indigenous objects from his mother's homeland Colombia. This particular object stands in defiance to these histories; the Guna revolted against the Panamanian government's attempts to suppress their customs and culture.

## **Ella Sutherland**

*In Furniture Arrangement* (2023), Ella Sutherland prints with letterpress furniture – metal blocks typically used to secure type – treating them as glyphs rather than supports. These objects, raised to type high on the press bed, read as an abstract script: an industrial hieroglyphic language shaped by use and pressure. Hung along cut lengths of a sprung steel tape measure, the work expands or contracts to respond to the dimensions of its site, using measurement as both structure and metaphor. The measure becomes a line through space – of architecture, of the press, of language – drawing attention to the frameworks that shape us. Continuing Sutherland's inquiry into the poetics of inefficiency, the work engages the letterpress not for clarity but for its slowness—a queering of process, material, and production.

Ella Sutherland is an artist whose interdisciplinary practice spans printmaking, painting, installation, and publishing. Grounded in typographic histories, her work explores the material, social, and political conditions of print, often using print technologies to question how language is structured, circulated, and preserved. Her recent works treat the tools of printing as compositional elements, using fragments of type, image, and infrastructure to examine the architectures of communication. Sutherland lives and works in Sydney, Australia.

## **Bill Taylor**

“Once, I took a group of Irish architecture students to the WA Goldfields where we stayed for a few days at the nearly abandoned townsite of Kookynie, north of Kalgoorlie. I feared the students would find the setting fairly desolate compared to their own green land, but they thought Kookynie was magical. They were particularly intrigued by the rusting iron junk they found lying around, like discarded mining equipment, railway spikes and horseshoes. It's always puzzled me how people can be attracted to ruination, though at times I'm no less guilty of the fascination. Perhaps all this stuff we humans leave behind means something - though it's not clear just what - like language that's been lost or runes cast upon the desert.”

Bill Taylor initially trained as an architect and worked as an educator and writer before taking up printmaking. He is a member of the Swan River Print Studio and has exhibited in venues including the Goolugatup Heathcoat Gallery, the Linton & Kay Gallery Cottesloe, and Early Works Gallery. He is a long-time resident of Fremantle.

## **Jacinta Taylor-Foster**

“Growing out of the frustration of Aboriginal Deaths in Custody in Australia. I wanted to highlight the target on the backs that Aboriginal people feel while also showing a carnival like shot being taken because that's how it feels when portrayed in the media. That we are still 'less than' in this country.”

Jacinta Taylor is Yuet/Gnudju artist, living on Whadjuk country in Boorloo. Their art practice spans across an array of mediums and focusses on nature and truth telling from an Aboriginal lense.

## **Carine Thevenau**

What is it like to be 13 years old in 2024? A time period that can be described as the Anthropocene, an epoch that recognizes the overwhelming impact humanity has had on our planet. This is a world that includes the climate crisis, artificial intelligence and social media. The tempo of life is fast and at times, seems erratic and nonsensical.

The work has been captured on analogue film, printed on bamboo paper and hand-painted. To create reproductions the work has been digitised and then printed on bamboo paper. Bamboo paper requires less energy to make, is a highly renewable resource, produces less gas emissions than other wood papers and is biodegradable.

Carine Thévenau is an Artist, Photographer and Educator. Her photographic practice explores social and cultural identity through portraiture of place, community and the individual. Carine believes that the revelatory, accessible nature of photographic portraiture can activate visibility, communicate ideas and explore narratives within societies and cultures.

## **Peter Gooloou Thomas**

“These ten monotype oil prints carry the spirit of Gija Country and the stories etched into its stone, where knowledge was painted into caves long before books or written words.

These caves were sacred galleries of knowledge, power, and spirit. Inspired by a childhood discovery of a hidden cave, each work reflects sacred images passed down through generations; ancestral hunters, the powerful Serpent, the hairy man, animals & totems and the Juwari spirit that moves through Country and change.

The cave walls spoke in image and energy. Handprints pressed into rock declared, “We are here.”

These prints are made with respect for the old people and the deep law that holds us strong.  
Each stroke carries memory.  
Each image holds knowledge.

Cave Art invites the viewer to stand still, look deeply, and feel the presence of ancestral power.

This work connects past and present through mark-making that honours land, spirit, and survival.”

Peter Gooloou Thomas is a Gija artist, cultural leader, army veteran, and entrepreneur. Raised by elders rich in traditional knowledge, his work draws deeply from bush medicine, Dreamtime stories, ceremony, and Gija law. His prints and ochre pieces explore cave art, the Juwari spirit, massacres, and two-way healing. Featured in *Rising Star* and finalist for the Lester and Napier Awards, with two solo shows forthcoming, Peter transforms ancestral stories into contemporary art, he passionately preserves and shares Gija culture for generations to come.

### **Samantha Thompson**

Samantha Thompson is a multidisciplinary artist based in regional Victoria, Australia. Her vibrant, playful and feminist works employ traditional craft techniques, as well as printmaking, to encourage adults to play. Thompson's process is quick and fearless, producing a flurry of work. *Jive Hive* reflects that process. The work expresses the intimacy of our relationships to playing as a practice, where art for adults has been often restricted to “therapy”. Like her printmaking process, she emboldens us to interact intuitively in spaces, learn and above all, adopt a more playful attitude.

### **Richard Trang**

Suggestive of fluidity and flux, Trang presents a unique hand printed chemigram. Made without the safety of a darkroom, he invites the environment as a collaborator and exposes a single sheet of photographer paper in his local creek. Here, the sensitive emulsion is not only a register of light, but a chemical ledger of oils, toxins, waste, bacterium, and debris present in *Green Valley Creek* – all toiling in unison to strip away at the emulsion’s purity. In time, the true ‘damage’ reveals itself only when the paper has undergone its usual process of development and fix. Richard likens his process to the damage our waterways and

landscapes endure as a result of overconsumption, overproduction, and over-disposal where it is often the case of too little too late.

Richard Trang is an emerging Western Sydney artist practising on Dharug Land. He completed his BFA Honours in 2024 and is interested in photography as medium and subject. He seeks to unravel the complexity of photography and is driven by a desire to unearth its universal comprehensibility. Conceptually, his practice is broad, drawing on themes of childhood, trauma, and memory. He aims for a photographic practice that induces feeling and abstraction as opposed to recognition and representation.

### **Justin Trendall**

Justin Trendall is a contemporary artist based in Sydney, working on Gadigal land. Over the past two decades he has produced a body of work which has been exhibited nationally and internationally.

Focusing on connections between history and cultural identity, his practice explores ways in which the complex and dynamic nature of our relationship to the past can be visually represented. Best known for his ‘cultural maps’, an ongoing series of fabric prints that fuse diagram with decoration, his work is held in the MCA, Art Gallery of NSW, Monash University and National Gallery of Australia collections.

## **Lois Waters**

In *Pleat 9*, Lois uses printmaking and textile processes to capture ongoing shifts in her perception of sound. She is interested in what materials can and can't do, as a parallel for the limits and possibilities of the body. Gently undulating, bent and strange, her work references the amplified internal sounds she experiences: eyelids closing and parting, bones shifting over one another, or fabric moving across skin.

This work uses hand-pleated silk as a modular printing plate, to produce a singular impression. Through controlled pressure-printing, the moments of collapse in the silk surface and its fine weave produce tones and textures reminiscent of aquatint. Printed on kozo paper and carefully lined onto board, the final sits somewhere between surface, object and simulation. *Pleat 9* explores what is lost and gained through information transfer: the printed impression takes on new resonance, with fidelity to something beyond the original matrix.

Lois Waters (she/her) is a hard-of-hearing artist and paper conservator. She was born in Naarm/Melbourne, and now lives on Gadigal Wangal land in Sydney's inner-west. She has a BFA in Printmaking, and a Masters of Cultural Materials Conservation from the University of Melbourne (UoM). She is a board member and exhibition facilitator at Tiles Lewisham ARI, Sydney, and has worked as a printmaking technician across etching, relief, lithography and screenprinting at UoM. In 2025 she is participating in collaborative projects in printmaking, textiles and sound, at PCA Gallery (VIC), Sawtooth ARI (TAS), Bundanon AIR (NSW) and Puzzle Gallery (NSW).

## **Kylie Watson**

Born in Sydney, this artist currently practices in Melbourne with a passion for printmaking and a special interest in artist books. The medium she employs to create her works incorporate the traditional relief printmaking processes of linocut and collagraph to create her blocks, however the printing and printed elements are within the realm of intaglio works.

Etching inks are used for their tonality and wash effects, with the paper surface hand printed to create delicate impressions. This work is bound in the scroll format to further echo the historical origins of the paper itself, using thread to bind and create a folded wave or ripple.

## **Noah Williams**

"My Name is Noa Williams, I am from Quedjinup W.A (near Dunsborough). I have recently relocated to Nedlands (Perth) where I am studying fine art at UWA. My artworks range from animation, paints, and printmaking, where I draw inspiration from artists such as Jacob Boylan and Gerhard Richter. I like to see art as a live music performance where it isn't flawless, but interesting and exciting, where imperfection is made perfect."

## **Evangeline Wilson**

Evangeline created this print in May 2025, in workshop at Djilpin Arts with printmaker Antonia Aitken. Using multi layered collograph techniques, Evangeline explores the Dilly Bag as the subject of ancestral story, cautionary tale and an object in ceremony as well as having practical uses as a vessel or container (Bathi).

Women continue to create dilly bags today, using techniques handed down by their mothers and grandmothers, gathering natural pandanus fibre and bush colour to weave incorporating a range of techniques. Evangeline has created this print to reflect two distinct techniques of weaving and the evolution of this important object through generations of her family.

Evangeline is from Ramingining in Arnhem Land and has lived in Beswick/Wugularr since she was four years old. She learned painting from her grandfather and bush medicine from her grandmother. Evangeline is an Artswoker and Cultural Host for Djilpin, she is a Graduate of the ANKA Artswoker Extension Program and has produced designs for print, jewellery and textiles. Evangeline is a co-designer for Djilpin's range of Woven Wire Dilly Bag Earrings, recently shortlisted for a National Indigenous Fashion Award (2025).

### **Prita Tina Yeganeh**

For artist, Prita Tina Yeganeh, labour is a tool for connection—realised in *Iteration 2, My Soil Farsh*, which unfolds long before it is laid. Over 145 hrs, 17 women quietly gathered on a Farsh—a Persian carpet and symbolic communal ground—to hand-grind 45 kg of red clay soil. Through embodied, rhythmic rituals, this shared labour became ceremony, revealing new intimacies for connection. The experiment was documented through Farsh storytelling—an ancient visual language woven into Persian carpets—translated into a lexicon of 30 3D-printed motifs. Over 20 hrs, symbols were hand-imprinted using a symmetrical matrix of repeating patterns, mapping the experience as a story. The soil—sourced from her

home in Queensland—mirrors that of her Iranian homeland, acting as a placemaking tool and vessel for memory. These emotive and spatial design qualities reflect women's collective labour in Farsh-weaving and its cultural role in rituals of gathering to foster connection.

Prita Tina Yeganeh is an artist of Iranian ancestry. Her practice is shaped by her lived experience as a refugee-migrant settler, a background in engineering, and practice-led research into heritage artisan crafts. Yeganeh explores land, labour, ritual, migration, and Iranian Indigenous knowledge systems to foster cultural re-coordination, healing, and community building. Working across installation, print, and participatory practice, she responds to site, story and collective memory. She is the recipient of the 2024 Churchie Commendation and People's Choice Awards, and the 2022 Lord Mayor's Creative.