Betta MILK

ROYAL HOBART SHOW

# ART ON SHOW

## 21st - 24th October 2026

*catalogue*



ARTERY

# 2026 Artery Art on Show
# COMPETITION & EXHIBITION DETAILS

## EXHIBITION & DISPLAY

**Date:** 21st – 24th October 2026

**Location:** City Hall (57-63 Macquarie Street, Hobart)

## ALL ARTWORK IS FOR SALE

If you are interested in purchasing art, please see the Events Coordinator at City Hall during Show and complete an intent to purchase form. Collection of purchased artwork will need to be collected at the set time after Exhibition concludes. Credit Card facilities are available.

## ARTWORK COLLECTION

**Sunday 25th October 2026 between 10:30am and 2:30pm** at City Hall (57-63 Macquarie Street, Hobart)

Entry to City Hall to collect artwork will be through the side door on Market Place. Entries accepted on the basis that all artwork that wins a Major Award will be available for display at Artery for one week from the conclusion of the Royal Hobart Show. This includes award winning artwork that is purchased during the Exhibition. Artists and/or buyers will need to collect their Artwork directly from Artery (137 Collins Street, Hobart) between the 4th and 10th November 2026 during opening hours as listed on the Artery website.

## CONTACT & ENQUIRIES

**The Royal Agricultural Society of Tasmania | Hobart Showground**

Phone: 03 6272 6812
Email: admin@hobartshowground.com.au
Website: www.hobartshowground.com
Address: 2 Howard Road, Glenorchy TAS 7010

ARTERY

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# 2026 Artery Art on Show
# AWARDS & PRIZES

**OVERALL WINNER $1400.00 prize money sponsored by Artery.**
Selected from sections A to D.

**RUNNER UP $600.00 prize money sponsored by Artery.**
Selected from sections A to D.

**THE ARTERY EMERGING ARTIST AWARD $1000.00 prize money sponsored by Artery.**
Open to young emerging artists aged between 15 and 25. This award is intended to assist aspiring young artists in the furtherance of their artistic endeavours.

**THE MARGARET GUNN PERPETUAL TROPHY $500.00 prize money sponsored by the Gunn family.**
This perpetual trophy is awarded by the Gunn family in recognition of an individual whose dedication and contribution have positively enriched both the RAST exhibitions and the Tasmanian arts community.
The award celebrates a “quiet achiever” — an artist whose commitment, generosity and support have made a meaningful impact through consistent involvement, professionalism and contribution, often without seeking recognition or acclaim.

**THE RAST AWARD $500.00 prize money sponsored by RAST.**
This award is for an entry that best depicts an agricultural theme. It will be selected from all sections.

**PORTRAIT PRIZE $500.00 prize money sponsored by Artery.**
Portraits across any medium to be considered for this prize.

**PEOPLE’S CHOICE AWARD $250.00 prize money sponsored by RAST.**
To be decided by votes from the viewing public.

## CLASSES OF ENTRY

**SECTION A - Work in Oil and/or Acrylic**
Includes mixed media which is predominately oil or acrylic.
• **1st Place $500.00** Artery Voucher
• **2nd Place $250.00** Artery Voucher

**SECTION B - Work in Water Media**
Includes, watercolour, gouache, mixed media which is predominately water media.
• **1st Place $500.00** Artery Voucher
• **2nd Place $250.00** Artery Voucher

**SECTION C - Drawing and other media**
Includes ink, pencil, pastel, charcoal, printmaking and any other media not already listed.
• **1st Place $500.00** Artery Voucher
• **2nd Place $250.00** Artery Voucher

**SECTION D – Miniatures**
The artwork must be no larger than 100 cm² (e.g. a painting measuring 10 cm x 10 cm)
• **1st Place $500.00** Artery Voucher
• **2nd Place $250.00** prize money sponsored by the RAST

**SECTION E - Photography**
Capturing Tasmania's unique environment.
• **1st Place $350.00** Print and frame services voucher from Full Gamut & $500 prize money sponsored by The Mercury Newspaper.
• **2nd place $150.00** Print and frame services voucher from Full Gamut

**SECTION EA – Artery Emerging Artist Award**
Open to aspiring young artists aged between 15 and 25. Qualifying exhibitors must enter this special class to be eligible to win the Artery Emerging Artist Award and prize.

## Artery Art on Show

## THANK YOU TO OUR VALUED SPONSORS

**The Gunn Family**

**(The Margaret Gunn Perpetual Trophy)**

THE ROYAL AGRICULTURAL SOCIETY OF TASMANIA

# Artery Art on Show
# AWARD & PRIZE WINNERS

**OVERALL WINNER Sponsored by Artery.**

**Sally James**, '*Stormy Skies, Kingston Beach, Tasmania',*
Reduction Linocut in Oil on Somerset Satin paper.
Judge Comments: A striking artwork which is evocative and moody and very well executed. Excellent use of colours and gradients.



**RUNNER UP Sponsored by Artery.**

**Wendy Galloway**, '*Deserted at Dusk',* Oil paint on wood
*Judge Comments: An optimistic and comforting view from the artist's home.*



## HONOURABLE MENTION

**Annie Webb, '***Sally,* Acrylic Paint on Canvas
Judge Comments: An endearing work with well-balanced colours.



## THE ARTERY EMERGING ARTIST AWARD **Sponsored by Artery.**

Awarded to a young artist aged between 15-25 to assist in the furtherance of their artistic endeavours.

**Zara Casimaty**, '*Still Life with Persimmons'*, Acrylic paint on canvas
Judge Comments: A complicated yet elegant composition with a great range of colours and depth.



## THE MARGARET GUNN PERPETUAL TROPHY

Presented to a quiet achiever in art who has supported the RAST and made a significant contribution to the Tasmanian art community. Sponsored by the Gunn Family.

**Margaret Brinckman**



## THE RAST AWARD **Sponsored by the RAST.**

For an entry that best depicts an agricultural theme, selected from all sections.

**Zali McComb**, '*Nestled'*, Oil Based Ink Linocut on Vegetable Rush Paper
Judge Comments: A sophisticated and charming farm scene of a mother hen protecting her chicks on rustic paper.



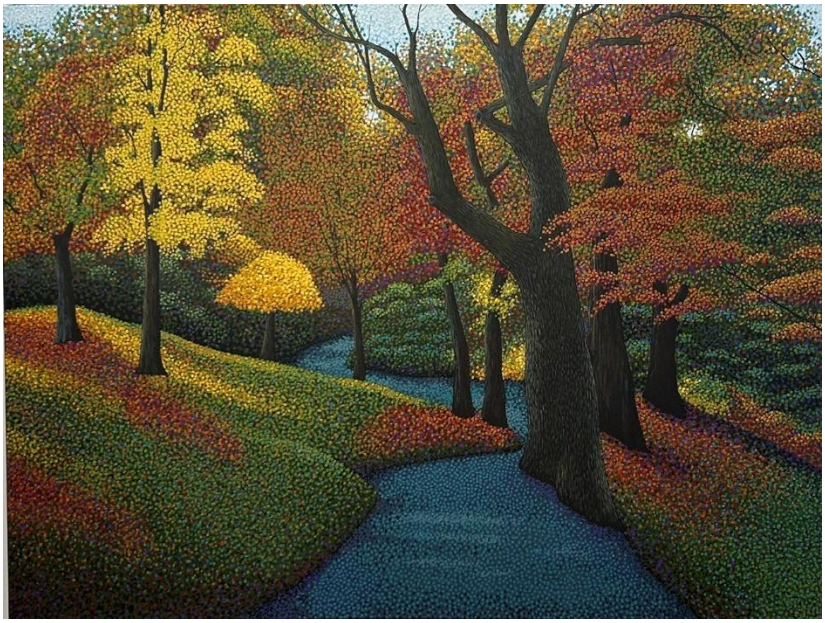
**PORTRAIT PRIZE Sponsored by Artery.**

**Ewen Welsh**, '*Acrylic on board',* Watercolour on paper
Judge Comments: A well-considered portrait with a good likeness. The inclusion of Maxi adds a relaxed feel and a sense of comfort and being at home.



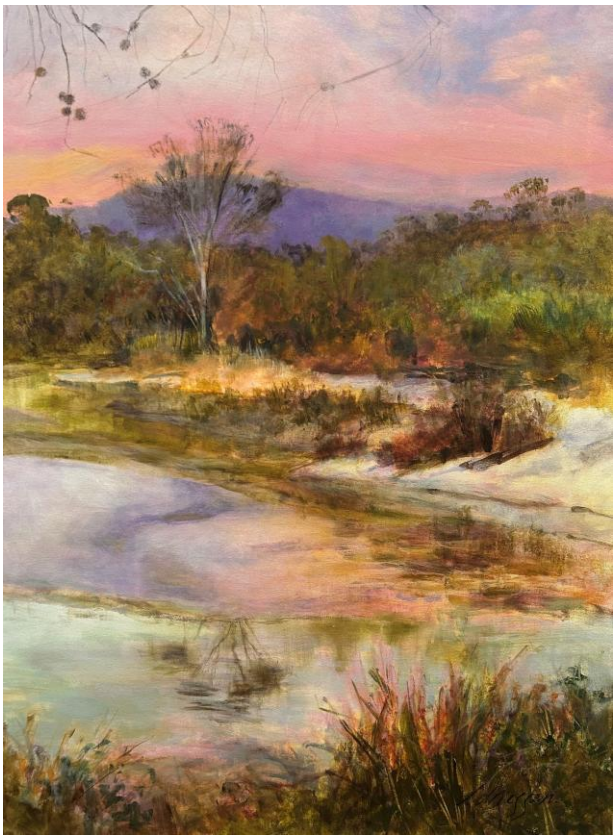
**PEOPLE'S CHOICE AWARD Sponsored by the RAST.**
As voted by the viewing public.

**Gillian Lojek**, '*Early Autumn in the gardens,* Acrylic paint on stretched canvas



## SECTION A - Work in Oil and/or Acrylic

**1st Place** Sponsored by Artery - **Lysbeth Driessen**, '*Our unique East Coast*
Judge Comments: An alluring painting which features many colours but is well balanced with a confident style.



**2nd Place** Sponsored by Artery - **Stephanie Barnes**, *Dusk at the Farmhouse*
Judge Comments: A cosy painting bursting with personality, movement and colour.



## SECTION B - Work in Water Media

**1st Place** Sponsored by Artery - **Jill Edwards**, '*Mixed Bunch'*
Judge Comments: A charming scene providing a glimpse of farm life. Technically proficient with a strong sense of depth.



**2nd Place** Sponsored by Artery - **Grant Lennox,** *'Best Singers'*
Judge Comments: A playful, graphic work which is fun, simple and effective. Great use of negative space which makes you imagine the bird song.



## SECTION C - Drawing and other media

**1st Place** Sponsored by Artery - **Jane Battaglene,** *'Afternoon Sun'*
Judge Comments: Great use of colour, light and shadows. A simple but striking artwork.



**2nd Place** Sponsored by Artery - **Ria Gilham**, '*Stringybark House'*
Judge Comments: A fantastical image confidently made with markers. The glass is particularly well rendered.



## SECTION D – Miniatures

**1st Place** Sponsored by Artery - **Jiny Wang**, '*Fossil Cove, Blackmans Bay*'
Judge Comments: An exceptional miniature with strong colours and careful colours to evolve the texture of the sea and rocks.



**2nd Place** Sponsored by the RAST - **Michelle Ye**, '*Spirit of Hobart*'
Judge Comments: A striking composition. The reflection in the water is very well accomplished.

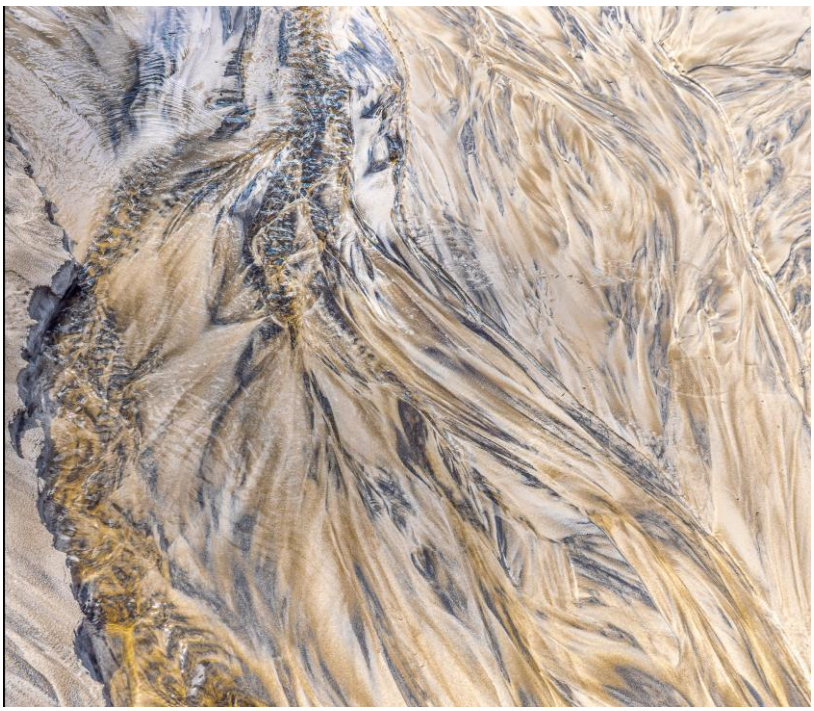


## SECTION E – Photography

**1st Place** Sponsored by Full Gamut & The Mercury Newspaper - **Julie Moltmann, '***Deserted'*
Judge Comments: A cinematic landscape, epic in the style of Ansel Adams.



**2nd place** Sponsored Full Gamut - **Alex Nicholson**, '*The Stream'*
Judge Comments: An intriguing landscape which emphasises the textural qualities.



Congratulations to all the winners and thank you to all the Artists who entered the Artery Art on Show Competition & Exhibition this year!

## SECTION A – WORK IN OIL AND/OR ACRYLIC

A37 **Grant Allford** *Last Light on Mt. Hyperion*, Acrylic, $500

A48 **Grant Allford** *Prize Cow*, Acrylic, $150

A56 **Grant Allford** *Saltwater River*, Acrylic, $150

A18 **Stephanie Barnes** *Dusk at the Farmhouse*, acrylic on canvas, $650
The sun has set and the silent cold evening rolls over the mountains. The farmhouse provides separation from the nocturnal elements - inside exists a pool of warmth and comfort. After the toil of day, the farmer rests and the artist, the musician, awakens and lives in these few hours before bed.

A67 **Ruth Bosveld** *The Benign Deterrent*, Oil on stretched canvas, $700
Collin is a local bull that we've borrowed for our cows. He is the gentlest bull we have ever had on our property. I thought it was quite cute when he posed behind the neighbours' 'No trespassing' sign. I painted this in oil on a stretched canvas.

A59 **David Brewer** *St Andrews Uniting Church, Evandale, autumn 2024*, Acrylic on Canvas, $400
Greek Revival Architecture. The foundation stone was laid in 1838 by Governor, Sir John Franklin. The dedication of St Andrews took place on 5 September 1840.

A60 **David Brewer** *St James's Park, London UK, early spring, 2007*, Acrylic on Canvas, $520
Tranquility among the bustle

A52 **David Brewer** *Risdon Zinc works from Saundersons Rd, 2024*, Acrylic on canvas, $300
Long-standing contributor to the River Derwent

A34 **Jade Carluccio** *In Full Transparency*, Acrylic Paint on Canvas, $1500
In Full Transparency explores identity, visibility and the experience of being seen without truly being recognised. The subject s missing face mirrors the background, allowing the viewer to see straight through her. Her messy hair and tattoo remain visible, representing the details others may notice without truly seeing the person.

A71 **Jade Carluccio** *The MAN*, Acrylic Paint on Canvas, $1500
The MAN explores femininity within traditionally male-dominated spaces. The subject dresses for work in a blazer and tie while maintaining feminine details through her long hair and pink nails. Angrily titled, the work depicts a woman trying to fit into a mould that was not built for her.

A63 **Jade Carluccio** *Sunday Reset*, Acrylic Paint on Canvas, $1500
Sunday Reset playfully explores rituals of femininity across generations, blending imagery reminiscent of the 1950s and 60s with the modern Sunday reset. Drawing on childhood memories of Sunday cigarettes, her nan s hair curlers and feminine rituals, the artist depicts a woman unwinding while preparing for the week ahead.

A9 **Chrissy Cole** *BrainWormzz*, Acrylic Paint on Canvas, $250
This piece has been inspired by Seattle Rock Band 'Alice in Chains,' song 'Check My Brain.' This work primarily is formed into an appreciation for the music in my rendition of expressionalism transmuted to this canvas work with nods to my personal graffiti style

A45 **Lysbeth Driessen** *Poppies*, Mixed acrylics, $700

A42 **Lysbeth Driessen** *Our unique East Coast*, Acrylic, $1500

A39 **Jen Duhig** *Magpie Song*, Acrylic paint on card, $550
An experiment with scraped paint, over-drawn with lines suggesting feathers, prompted by constant news of bird flu.

A73 **Peter Foster** *Trial Harbour, West Coast, Tasmania*, Acrylic Paint on Canvas, $150
Trial Harbour is a wild place where the ocean is clean and pure, the air is fresh and cold, that typifies the beauty and ruggedness making Tasmania a truly wonderful place to call home.

A61 **Wendy Galloway** *Stand With Me*, Oil paint on wood, $2250
I believe humans need wild places and many of us may need reminding of this. I hope my oil paintings can elicit curiosity about the predicament many wild places face. A prompt for research or action.

A16 **Wendy Galloway** *Deserted at Dusk*, Oil paint on wood, $720
What better feeling is there? A beach to yourself with the wonderful light show that can occur as the sun sets! Time to sit in peace or contemplate how good things are. Perhaps take a stroll along the waterline as the waves gently reach the shore.

A41 **Wendy Galloway** *Memories, Year 9 Camp*, Oil paint on wood, $520
How good were those school camps? I was delighted to have this school group camp to paint en plein air when we were staying at Mt Field National Park. It resurrected fond memories of my own school trips. Do you remember yours?

A32 **Chelsea Holdsworth** *Head In The Clouds*, Oil on canvas, $1000
At 30,000 feet, you look down and feel a profound ache of pride and gratitude to call this island home.

A20 **Chelsea Holdsworth** *East coaster*, Oil on canvas, $800
The most iconic image for any Tasmanian. Nothing beats an east coast mission with your friends and family.

A70 **Elizabeth Hunn** *The job*, Oil on Aluminium composite, $5000

A43 **Tamara Jones** *Out and about in the conutryside*, Acrylic on wooden elm slab, $560
There  s something nostalgic about spending a day in the countryside that is both filled with peace but chaos at the same time! With hints of scent of the pasture, flowers and hints of apple it is truly beautiful.

A58 **Donna Kelly** *Silence isn't Empty*, oil on Canvas, $1800
While it appears silent a sea eagle high in an old log it is ever alert, ever ready to swoop.. The background melts away as the eagle only has focus for its target. I have used oil paint to try to capture the richness of silence, the lights in the tree stump energy, awareness, the eagle wisdom and strength.

A47 **Donna Kelly** *Power and Beauty*, Oil on Canvas, $1800
I have always marvelled at the elegance and power behind a swan from delicate grace to such power as they lift into the air. They make me feel like hope bursting into the world bathed in golden lights of new day.

A19 **Gillian Lojek** *Early Autumn in the gardens*, Acrylic paint on stretched canvas, $1800

A35 **Gillian Lojek** *Kingston Beach the other view*, Acrylic paint on stretched canvas, $700

A21 **Gregory McKenna** *Eggs*, Oil on canvas, $351
Create a warm rustic painting suitable for a old country kitchen

A12 **Michael McQuillan** *Daffodil Fram*, Acrylic, $180
This painting depicts a field of daffodils in bloom, celebrating the arrival of Spring.

A36 **Michael McQuillan** *Lamington*, Acrylic, $180
This painting depicts a landscape from a trip I took recently to Lamington National Park. I have used a combination of techniques and mark making to capture the textures of the bush.

A22 **Michael McQuillan** *Farm in Irishown*, Acrylic, $180
This painting celebrates the lush pastoral countryside around Irishtown, Tasmania. I have painted it in a way that focuses on the essential elements of the landscape and forms.

A10 **Susan Medlock** *Bright Christmas Morning*, Acrylic paint on canvas, $300
This is early morning at the Ovens River in Bright, Victoria at the beginning of a hot Christmas day.

A77 **Susan Medlock** *Walking with Ruth (Redbill Beach)*, Acrylic on canvas, $300
Walking with my friend along Redbill Beach, Bicheno in winter.

A74 **Susan Medlock** *Turners Big Sky*, Acrylic on canvas, $300
The sky and distant surf at Turners Beach in northern Tasmania.

A15 **Robyn Michael** *Delicious*, mixed media, $650
inspired by our beautiful apple orchards

A6 **Robyn Michael** *Blossom*, oil, $450

A5 **Sue Miller** *Beauty*, Oil on canvas, $2000
I am hoping that the painting will explain itself - I'm just trying to capture beauty.

A72 **Sue Miller** *Trees*, Oil on canvas, $1500
Changing light on the eucalypts.

A44 **Anita Moore** *Patchwork of Painted Paddocks*, Acrylic Paint on Timber, $250
Looking at paddocks from a bird  s-eye view always reminds me of a patchwork quilt. With the fencing looking like stitches. I used acrylic paint and pen to create this effect on a timber background.

A51 **Kerrie Nicholas** *Reflections*, Oils On Canvas, $300
A calm water through story skies, Can give serenity to a viewer by way of changing reflections and colour.

A1 **Kerrie Nicholas** *A Bold and Beautiful Spirit*, Oils on Canvas, $400
The Australian Icon-'Our Brumby'. Not only did he serve Australian Soliders in previous wars, but they served to make the Snowy Mountains Pipe Lines etc, never letting down the workers.

A3 **Kerrie Nicholas** *Antarctica Cries*, Oils on Canvas, $370
Due to Global Warming, and too many carbon footprints our Ice Caps are rapidly breaking away forming tears which fall into the ocean, those rising waters. A treacherous swim now, for seals and marine life in order to reach solid ice or land.

A55 **Gaye Oakes** *Burst of Summer 5*, Oil and acrylic painting, $500

A46 **Gaye Oakes** *Port Cygnet*, Oil on 300GSM cartridge on cradled wooden panel, $580

A8 **Gaye Oakes** *Bowl of fruit 2*, Oil on 300GSM cartridge on cradled wooden panel, $620

A38 **Eric Ormerod** *Low tide at Bridport*, Acrylic, $370
tidal flow at bridport is extreme

A57 **Eric Ormerod** *Seven mile track*, Acrylic, $260
enjoy one of my favourite locations

A25 **Eric Ormerod** *Foreshore at  Lewisham*, Acrylic, $400
spotted on my walk

A23 **Judy Prodan** *Fern Frond 1*, acrylic on board, $350
I'm always fascinated with the secrets of nature and to watch how the protection of the tightly coiled fern frond hides an entire miniature leaf to eventually unfurl revealing the full leaf.To build depth into my work I have used a texture medium to my paint to create a three-dimensional effect to manipulate the light to interact with my artwork.

A24 **Judy Prodan** *Fern Frond 2*, acrylic on board, $350
The dense structural layers of the forest fern capture the sunlight to make energy for our forests.
To try and emulate the energy of the sunlight I have incorporated a texture medium to the paint to create ridges in the fronds which catch and bounce the light.

A4 **Helen Quilty** *Bathurst Harbour, Tasmania*, Oil on canvas, $1800
Mount Rugby viewed from Melaleuca Inlet stands sentinel over the vast waterway of Bathurst Harbour.

A53 **Helen Quilty** *River Derwent sail*, oil on Canvas, $800
Autumn sailing with friends on calm Derwent waters, New Norfolk.

A31 **David Wayne Salter** *Hazard Reduction Burn, Woodvine Nature Reserve*, Oil on Canvas, $895
To achieve this work required a bit of a hike - carrying, easel, paints, canvas and some lunch. But there is a reasonable trail and an old road to follow to get to this location. I did manage to slip over and ended up covered in the black soot and charcoal.

A28 **David Wayne Salter** *Granville Harbour Wind Farm*, Oil on Canvas, $745
I was lucky enough to visit the West Coast of Tasmania last year and venture out to the Granville Harbour Wind Farm. It is located approximately 35km northwest of Zeehan. The 31 turbines are a bit surreal as they tower above the native bush.
The weather was surprisingly favourable for a Plein-air painting day.

A66 **David Wayne Salter** *Taswegian in the High Atlas*, Oil on Canvas, $975
This painting is based on a trip last year to the Atlas Mountains in Morocco.
It shows Apple boxes stacked on the side of the road - which to me echoed the boxy buildings in the Mountain village in view down the valley.
Apples only grow up there because of the cooler climate and being wetter than the rest of the country.

A64 **Jessica Sanders** *Susans Bay Morning*, Acrylic paint on canvas, $500
The view from our loungeroom changes every day, this was an attempt to capture one of the moods.

A2 **Barry Smith** *A Safe Haven*, Acrylic, $250
From My Memory Imagination & Memory

A27 **Robyn Trousselot** *Global Warming*, Acrylic Paint on canvas, $3000
My concern is for the environment and a looming global warming, As a retired art educator
I want my paintings to be visually translated. I prefer to use a broad brush approach with colours that emphasise my theme.

A62 **Richard Van Der Schoor** *Stanwell Park*, Oil on Board, $500
Winter afternoon at Stanwell Park NSW enjoying the view with a flock of Black Cockatoos in a Coastal Banksia

A7 **Richard Van Der Schoor** *Blue Mountains Vista*, Oil on Board, $750
Looking North between rain squalls as clearing clouds sweep through the Blue Gum valley.

A76 **Andrew vanderschoor** *Waiting Restoration, MV Cartela*, Oil on Masonite, $3500
The Cartela was a steamship that operated out of Hobart from 1912 until 2014 and is now resting on the Huon River. It resembles a ghost ship, waiting for the $5 million needed to restore it. The latest news is that it will be towed to Hobart to begin the restoration work.

A54 **Mieke Vermeulen** *Rocky Shoreline*, Oil on Canvas, $750
Rocky Shoreline is an oil painting inspired by the wild places of Tasmania. Through my creative process, I explore the textures, light and subtle moods found in the places that invite reflection and calm.

A50 **Sharon Waldron** *Rainy Day at Adventure Bay*, Oil on canvas, $650
A depiction of the beautiful forms and colours on an drizzling day, where the fleeting clouds blanket the sky.

A26 **Sharon Waldron** *Glimpse of Kunanyi*, Oil on canvas, $480
Capturing a transcient moment where the blanket of cloud rolling over the mountain is torn to provide a window into a contrasting rocky formation.

A17 **Sharon Waldron** *Droughty Point Rain Swell*, Oil on canvas, $380
Capturing the misty muted effects of light before the rain, from accross the river.

A75 **J M Tamara Ward** *Waiting for the next prey!*, Acrylic medium on stretched Canvas. Matisse and Atelier paints., $450
This is my first satisfactory Acrylics experience on a large canvas.Images as they appeared and not taken from a reference. The mixing of colour and its contrasts, textures and mark making were all one joyful creativity.

A69 **Bill Watson** *The Entrance to Milford Sound New Zealand*, Oil on Canvas Board, $750
Inspiration from my photo taken from the deck of a cruise ship.

A40 **Ewen Welsh** *Maxi and Cassie*, Acrylic on board, $1250
My portrait of Cassie O Conner and her big beautiful greyhound Maxi.

A68 **Ewen Welsh** *The black sheep*, Acrylic on board, $900
My tribute to individuality and freedom to be yourself.

A49 **Ewen Welsh** *Put the moon back, NOW!*, Canvas board, $800, My humorous response to the USA s recent trip to the moon.

A65 **Raymond Wittenberg** *Tasman Bridge*, oil on stretched canvas, $200
The Derwent River has many attractions including the Tasman Bridge. Because it's a very long bridge it's not easy to get a complete perspective which was my objective with this painting where I sat in front of the boat sheds over from the Botanical Gardens and painted the scene from there.

A29 **Raymond Wittenberg** *Green Rosella on the Domain*, oil on canvas board, $150
On the corner Upper Domain Loop and Cleary's Gates Rd this stand of a gum trees shades the joggers path, and a green rosella.

A33 **Raymond Wittenberg** *Hobart Post Office*, acrylic on paper framed, $300
From Elizabeth Street the perspective and the architecture of the post office creates an image of a dramatic historic building

A14 **Zane Yasuda** *Deep in Thought*, Oil on canvas, $300

A30 **Zane Yasuda** *Happy Day*, Oil on canvas, $350

A11 **Zane Yasuda** *Coming Together*, Oil on canvas, $400

A13 **Michelle Ye** *Dark Mofo*, Acrylic on Paper, $495
A little moment from Hobart s waterfront during Dark Mofo. The glowing red cross and flame stand out against the deep darkness of the night, creating a scene that is simple but hard to miss. Painted in acrylic on paper.

## SECTION B – WORK IN WATER MEDIA

B12 **Margaret Brinckman** *Mood Indigo*, Watercolour, $325

B2 **Pauline Calder** *Boat Shed Reflections*, Water Colour, $450
Everyone Should have a hobby. Painting is one of my hobbies. Knitting and sewing are my hobbies also.

B8 **Pauline Calder** *Gazing At The Waves*, Watercolour, $315
I wonder what she is thinking about perhaps a cruise on the big ship. What do you think?

B20 **Jen Duhig** *Uluru wears purple*, Watercolour and gouache on watercolour paper., $690
Why not bring out the colours of this glorious place?

B10 **Jill Edwards** *Lost in The Poppies*, Watercolour, $580
Poppies are an absolute favourite of mine. I just love their vibrant colours and translucency, and I hope I have captured some essence of this in the field I painted.

B11 **Jill Edwards** *Mixed Bunch*, watercolour, $480
I beside a farm in the Huon Valley, and we nearly always have an inquisitive herd of cows in the field next door. I am fascinated by their features, and have made mant drawings and paintings of them as a consequence.

B13 **Stefano Flonta** *My best side*, Watercolour on Paper, $800
I feel the Southpark t-shirt sufficiently grounds this otherwise timeless piece in the present-day. I'm not saying I'm a saint, but I'm also not not saying that.

B14 **Gail Foster** *Poppies*, watercolour and watercolour pencil on watercolour paper, $450
This cheerful depiction of poppies combines my love of gardening and art.

B16 **Maria Fritz** *Sunrise at the Lakes*, Watercolours, $210
Every time I see a beautiful sunrise, I feel like painting it.

B21 **Maria Fritz** *View from Howrah*, Watercolours, $210
It is a stunning view to Hobart.

B5 **Maria Fritz** *Conningham, Tasmania*, Watercolours, $295
Tasmania has so many beautiful places, you never run out of a subject to paint.

B6 **Judith Groenendijk** *Derwent Valley*, watercolour, gouache and ink on paper, $1100
I was inspired by the Derwent Valley light and landscape. I painted this painting with white gouache first and then dropped the paper in a bath of black ink. After that I started to add watercolour and gouache colours.

B17 **Tamara Jones** *Tasmanian green tree frog*, Watercolour on paper, $395
With the beautiful vibrant colours of green and browns this Tasmanian tree frogs can be found in parts of Tasmania.

B19 **Grant Lennox** *The chimney sweeps*, gouache and acrylic, $450
Artwork inspired by the many chimneys on older houses in Hobart's inner suburbs with magpies using them to watch over the neighborhood

B22 **Grant Lennox** *What the Dickens*, gouache and watercolour on watercolour paper, $350
Knocking over a stack of famous books in a library could cause an expletive to be uttered. 'What the dickens' has been used as a cry of surprise 200 years before Charles Dickens was born. 'Dickens' was a euphemism for the devil and Shakespeare used it in The Merry Wives of Windsor'

B1 **Grant Lennox** *Best singers*, gouache and watercolour on watercolour paper, $350
Magpies are one of Australia's best songbirds with an array of complex vocalizations with a pitch that can vary by 4 octaves. Similarly Singer sewing machines were renown as makers of fine sewing machines for over 175 years having won first prize at the Paris World Fair in 1855.

B7 **Roger Pitts** *Franklin River Morning Mist*, Watercolour on 300gsm Watercolour Paper, $310
Franklin River,Tasmania, the morning mist slowly rising around the prominent rocky outcrop creating an iconic image that remains pristine to this day.

B9 **Roger Pitts** *Late for Breakfast*, Watercolour on 300gsm Watercolour Paper, $250
Early morning in a quiet village, Kitty returns home after what appears to be a unsuccessful venture.

B3 **Roger Pitts** *Boathouse Dove Lake*, Watercolour on 300gsm Watercolour Paper, $190
Wild Tasmania showing off in this image of pristine, Dove Lake and Cradle Mountain.

B4 **Helen Quilty** *Bramble Cove, Port Davey,Tasmania*, Watercolour on paper, $800
Bramble Cove at the entrance to Port Davey, wild west coast of Tasmania

B15 **Mieke Vermeulen** *Shelly Beach*, Watercolour, $300
Shelly Beach is a watercolour painting inspired by the wild places of Tasmania. Through my creative process, I explore the textures, light and subtle moods found in the places that invite reflection and calm.

B18 **Michelle Ye** *The Caretaker's Cottage*, Gouache and markers on watercolour paper, $335
Early one winter morning, while I was making my way to work, this little red-roofed cottage caught my eye halfway up the hill near Hobart  s Domain House. Against the cool morning light, it looked especially warm and inviting.

## SECTION C – DRAWING AND OTHER MEDIA

C6 **Rosemary Adler** *Are you going my way?*, Needlefelt, silk and wool, $400
The thylacine is gone due to human ignorance.  The maugean skate is hanging on and there is hope for it.

C12 **Rosemary Adler** *In safe hands*, Needlefelt.  Wool., $400
The Tasmanian spotted quoll is listed as vulnerable.  There is a National Recovery Plan in place to halt the current distribution and abundance decline.

C5 **Rosemary Adler** *Am I not worth fighting for?*, Needlefelt - silk and wool on printed background fabric, $350
The Tasmanian subspecies of Azure kingfisher is considered critically endangered (250-400 mature individuals remaining). Yet there is no recovery plan and little is being done despite government approved recommendations from over a decade ago.

C14 **Anastasiia Ananieva** *Migratory Birds, 2025*, Digital illustration, print on archival cotton rag paper, $380
Leaving home in search of uncertainty, carrying your heritage with hope.

C11 **Jane Battaglene** *Holiday*, pastel, $360
I was inspired to paint this when on holiday recently. I loved the view and the style of windows made it even more interesting to me. Loved the tropical 'vibe'.

C3 **Jane Battaglene** *Afternoon sun*, pastel, $360
The afternoon sun on the lilies was lovely. I wanted to keep the colours calm and gentle as that was the feeling the composition made me feel.

C4 **Margaret Brinckman** *And then, there were three*, Pencil, $400

C10 **Maggie Bullock** *Hamish*, Pastel, $880
Happiness is: The sight of a Highland Cow

C2 **Maggie Bullock** *A Window to Yesterday*, Pastel, $450
Half forgotten but still capable of throwing light in Grandad's shed

C22 **Maggie Bullock** *Under My Umbrella..ella...ella*, Pastel, $550
I really don't wanna get wet!!  Ribbitt!!

C16 **Jen Duhig** *Past their prime.*, Mixed, $490
Just as I was about to toss these daffodils, they fell and there was a drawing.

C20 **Ria Gilham** *Stringybark Home*, Marker pens on Bristol paper: A2 size, trimmed, $350
On the lower slopes of Kunanyi, among human dwellings, stand the giant stringybarks, some 300 to 400 years old: remnants of the forest that once stretched from the mountain to the coast. In this work, the artist invites the viewer into a fantasy: step into the fire scarred hollows of these resilient trees and ascend into the intricate canopy. The platforms represent the hidden creatures who have made their home in the tree, and the mind can enjoy a quiet inner journey with them.

C8 **Ria Gilham** *Fenwick*, Marker pens on Bristol paper, $150
Beautiful, smart, and hilariously cranky, Fenwick was born on the RSPCA lady's bed on October 12th, 2015.
Too smart to be kept in a hutch, he lived in a purpose built enclosure that ran the length of our house. Hanging plants were no barrier either; his problem solving skills went well beyond any ordinary rabbit.
This is Fenwick's commemorative 10th birthday portrait. He died at Easter, aged 10 years and 6 months, his spirit and antics remain in our hearts forever.

C19 **Sally James** *Stormy Skies, Kingston Beach, Tasmania*, Reduction Linocut in Oil on Somerset Satin paper, $1340
The ever-changing colours and patterns in the sky and water are a constant source of inspiration at Kingston Beach; the deep blue clouds, the smooth green-blue water, and the way they contrast with the texture of the dune grasses and sand.

C15 **Sally James** *Open Rock Pool, Boronia Beach, Tasmania*, Reduction Linocut in Oil on Somerset Satin paper, $1340
Shaded undergrowth contrasts starkly with the mussel-encrusted sandstone that frames this open rock pool near Boronia Beach, southern Tasmania. It is a vibrant slice of natural beauty right in the midst of suburbia where local families come to swim in the fresh seawater.

C9 **Tamara Jones** *From a Birds Eye view*, Pencil on paper, $398
Owls are the silent watchers with the amazing eyes and vision, just waiting in the dark depths to swoop in and take its prey! This is created on black cardboard with pencils and a little ink really making it pop.

C21 **Robyn Malcolm** *Tuileries*, pastel on card, $690
This pastel is about seeking shade on a hot day, walking under a cool canopy of green.

C7 **Robyn Malcolm** *Dixons Kingdom*, pastel on card, $950
In this work I tried to capture the isolation, beauty and wildness of Dixons Kingdom.

C17 **Anita Moore** *Patchwork of Paper Paddocks*, Mixed Media on Paper, Sewn Together, $250
Representing the view of paddocks from a bird s-eye view. This has always reminded me of a patchwork quilt. With the fences looking like the stitches. I made a collection of mixed media paper sections with many different techniques and then sewed them together. Adding little painted sheep for a pop of fun.

C13 **Tasha Waller** *Little Forest Roamer*, Colour pencil on drafting film, $1800
A quiet moment in the Tasmanian bush, where an echidna pauses mid-wander on a weathered log. This artwork celebrates small, steady lives moving through the forest floor gentle, deliberate, and deeply connected to the earth. A tribute to the quiet magic found in everyday wildlife encounters.

C18 **Jayawardhane Tamara Ward** *Peaches Delight*, Variety of high quality soft pastels on Clairfontaine 360g/m Pastelmat sheet, professionally framed, using none reflective Art glass., $975
Gravitating towards greens / red orange and earthy colours here, as I am drawn to warm sunshiny outlook. Peach is close enough to tropical Mangoes, so perhaps a little time travel to childhood ! Sandstone pot in the background with European green adds extra contrast to the subject I felt. Enjoy!

C1 **Jayawardhane Tamara Ward** *A gem of a sight*, Soft pastels on PastelMat sheet, frames double and artists glass, $1000

## SECTION D - MINIATURES

D4 **Ruth Bosveld** *Government House Cattle*, Gouache on recycled piano key, $450
I took the reference for this painting from below Government House. The colour of the Hereford cattle that were there at the time, makes a nice contrast with the prevailing greenery. I painted this in gouache on a recycled piano key.

D2 **Ruth Bosveld** *Don't Look at Me*, Oil on polymin, $600
When I was a child, growing up on a dairy farm, our dogs walked, but the dogs here did their herding from the back of a ute. I took the title from the calf that seemed to be dodging the camera. I painted it in oil on polymin.

D7 **Zali McComb** *Slippery Dip*, Linocut in Oil, $180
Black lino print on white rag paper, capturing the playful spirit of a penguin as it slides down hill.

D6 **Anita Moore** *Petite Patchwork of Paper Paddocks*, Mixed Media on Paper, Sewn, $85
Representing a tiny view of paddocks and crops from a bird s-eye view. This view has always reminded me of a patchwork quilt. With the fences and crops looking like the stitches. I made a little collection of mixed media paper sections with many different techniques and then sewed them together. Adding little painted sheep for a tiny pop of fun.

D3 **Jiny Wang** *Fossil Cove, Blackmans Bay*, Oil on paper, $480
I find it really enjoyable getting into the nitty gritty details of light and shadow in rocks, with my face about 10cm away from the painting, where colours just look like random blotches of paint. Then I sit up from my hunchback and there it is! A coherent rock.

D5 **Bill Watson** *Hazard in the Mist, Coles Bay*, Oil on Polymin, $650

D1 **Bill Watson** *Cradle Mountain on a Piano Key on Huon Pine*, Oil on Piano Key, $380
From my own photograph.

D8 **Michelle Ye** *Spirit of Hobart*, Markers and Colour Pencils on Paper, $495
A miniature glimpse of Hobart on a beautiful clear day, featuring the 'Spirit of Hobart' against the city's vibrant waterfront. Created with markers and coloured pencils, this little piece captures the crisp colours, gentle light and relaxed maritime atmosphere of a bright day by the harbour.

## SECTION E - PHOTOGRAPHY

E1 **Julie Moltmann** *Deserted*, Photograph. Inkjet on Smooth Cotton Rag. Framed with Ultravue glass, $850
Julie s photographic interest focuses on the marks people make on the natural world. These interactions have the potential to create moments of awareness and beauty. Deserted demonstrates the vastness of our environment, and the fragility and impermanence of our occupation within it.

E8 **Alex Nicholson** *The Stream*, Photo on photo paper, $200
Overnight heavy ran resulted in the normal path of a small stream expanding into multiple channels to facilitate the tannin tinted water to flow into the creek.

E6 **KEVIN SMITH** *Shoulder to the wheel* ., Photograph on canvas, $120
Whilst on the west coast railway , i captured a worker pushing the turntable around at Dubbil Barril station.

E7 **KEVIN SMITH LAPS** *Stackys Bight Panorama*, Photograph on canvas, $180
On a recent walk on Killiekrankie Beach on Flinders Island

E2 **KEVIN SMITH LAPS** *Fagus on show Tarn Shelf Panorama*, Photograph on canvas, $180
During autumn the deciduous beech is in full display in the Mt. Field NP.
The photographer is standing in Lake Newdegate.

E5 **Andrew Smith** *Resolution Creek*, Inkjet print, $450
Resolution Creek. A prominent landmark on Tasmania's Bruny Island, famous for the spot where James Cook, William Bligh and Antoine Bruni d'Entrecasteaux anchored to take on fresh water. The prominent two trees were mere saplings at the time of their landings and is now aptly named Two Tree Point.

E3 **Andrew Smyth** *Meander Cloud Forest*, Inkjet photographic print on archival paper, $250
In the medium altitude cool temperate rainforest above the Meander River valley, Tasmania, where ancient myrtles dominate the moss and lichen covered rockscape.

E9 **Andrew Smyth** *The Work Of Water*, Inkjet photographic print on archival paper, $150
The tangled root systems of the rainforest trees beside the occasionally raging Liffey River fight a battle of survival against the erosive nature of their most essential nutrient.

E4 **Tasha Waller** *Nature's Architecture*, Archival ink on 380gsm canvas, $600
A close-up of a giant kelp frond off Sloping Island, Tasmania, reveals the intricate architecture of a blade and buoyant pneumatocyst. Each element is precisely formed to capture sunlight and lift the kelp toward the surface, creating the foundation of a thriving underwater forest.

## SECTION EA – EMERGING ARTIST

*Emerging Artist Award - Open to aspiring artists aged between 15 and 25.*

EA14 **Zara Casimaty** *Still Life with Persimmons*, Acrylic paint on canvas, $600
Inspired by the tranquility and scientific precision of Jude Rae, this piece pairs classical still life objects with chemical glassware, demonstrating the inextricable link between science and art. Both are founded on shared parameters including observation, communication, and innovation, fuelling each other in underutilised ways.

EA6 **Ella Fraser** *Freedom*, Prisma coloured pencils on illustration paper, $1000
An idealised self portrait representing the freedom I wish I could experience in my chronically ill body and the hope for a reality where I can thrive.

EA10 **Alicia Herselman** *Oh Wanderer, Oh Sensitive Soul&*, Acrylic Paint on Canvas, $250
An original conceptual piece done in acrylics. Setting the scene with an ancient beast basking with a human heart held in its jaws. The past lie scattered. Caught between what is and what could be: the life of a sensitive soul. Not completely safe, yet not in immediate danger either.

EA5 **Alicia Herselman** *Delicately,* Acrylic on Canvas, $420
An acrylic original with softer, almost childlike colours. It captures the moments before chaos erupts. Most things in this life, but especially war, are as delicate as a butterfly or a grenade. Be it war between countries, against others or oneself. It is to be approached delicately.

EA4 **Alicia Herselman** *Dancing in Your Ruins.*, Acrylic on Canvas, $600
This piece is made with deep acrylic colours to help narrate the story being told. Our figure, blindfolded and crown-bearing strikes an elegant yet unbothered pose in the damp, old ruins of her former throne room. We all do sometimes. Learning to revel in the ruins of my past.

EA11 **Izzy Borzak-Bell** *Reach*, Oil paint, gloss medium, $380
Reaching between shadow and light

EA9 **Zali McComb** *Nestled*, Oil Based Ink Linocut on Vegetable Rush Paper, $440
Cosy moment as two chicks peek their heads out in a tangle of fluff and feathers. A focus on the comfort and safety they find in connection with family.

EA1 **Cameron Moase** *A Bend in the Journey*, Photography, $150
Capturing the fluid geometry of modern transit, this piece highlights the surreal experience of movement through constructed environments. The sweeping curve creates a threshold between unseen levels, leaning into a liminal atmosphere where the architecture itself dictates the rhythm of the journey.

EA3 **Cameron Moase** *Chamber of Strangers*, Photography, $150
This image explores the quiet detachment of public spaces. In a vast, sterile transit hub, individuals move alongside one another without truly connecting. The stark architecture amplifies a sense of shared solitude, capturing the brief, unspoken moments when isolated lives briefly cross paths in a state of perpetual motion.

EA2 **Cameron Moase** *Ascension*, Photography, $150
Driven by strict symmetry and perspective, this work transforms everyday infrastructure into an abstract symbol. The converging lines pull the viewer forward into an ambiguous horizon, emphasising the feeling of being caught mid-ascent between where you have been and where you are going.

EA15 **WillowWill Tattersall** *The Mountain*, Atelier Acrylic Paint on Canvas, $600
They sit and watch what we often look past and forget. Too often we fear the dark or simply sleep through it. Yet it shows the wonders of nature. The Aurora Australis nor the moon and her seven sisters can be seen without the darkness. So please, sit and watch.

EA7 **WillowWill Tattersall** *Maintain Hope*, Atelier Acrylic Paint on Canvas, $1200
We must shine a light on the love and beauty around us. Whether it be of oneself, of the relationships we hold, or of nature. In a world and time where the greed of the few threatens our relationships, values and the environment, we must maintain hope and continue to grow.

EA8 **WillowWill Tattersall** *Midnight Green Eyes*, Atelier Acrylic Paint on Canvas, $300
Our world is surrounded in the beauty of green, whilst purple (rather violet, though some say blue), is the rarest. This painting flips this, creating a beautiful midnight scene with blue uniting the two.

EA12 **Annie Webb** *Sally*, Acrylic paint on canvas, $50
This is a piece of my partners cat Sally. I have been trying to gain her trust ever since seeing her for the first time, she has a regal air that makes her seem unapproachable but I have befriended her over time. She symbolises how truly close I feel with my partner and how I want to admire everything around them. The piece is done with multiple layers of paint to build up her character.

EA13 **Melody Zhang** *Solitude*, Oil Paint on Canvas, $400
This piece is intended to capture the feeling of being alone with one's thoughts, in a state of serenity and peace.