

Jordan Andreotta

Sr Flora

(Flora Ricupero)

graphite and pencil on paper

71 x 57 cm

I first met Sr Flora in 2017 when I began teaching at Iona Presentation College. There was an immediate sense of warmth and welcoming about her. Sr Flora has recently retired, after being a significant and influential member of the College for the past thirty years. My portrait aims to depict Sr Flora in a contemplative pose—capturing a presence that she has become renowned for by staff, students and the community. Her gaze and facial expression—as she looks back on all of her experiences—reflects a life of compassion, joy and purpose.

Lisa Axiotis

Balladeer

(Daryl Braithwaite)

acrylic on transparent substrate

158 x 106 cm

This portrait of Australian music legend Daryl Braithwaite is an ode to attitude and adoration—a man full of character and larger than life. The painting aims to reveal the dynamic and electric side of Daryl that has propelled his career forward, and inducted him into the ARIA Hall of Fame. Painted on clear substrate, this piece is an echo of pigment and shadow—casting light on the eyes of a most cherished and beloved Australian icon.

Antoinette Barbouttis

Liam

(Liam Nunan)

charcoal on paper

94 x 76 cm

My fine art practice, after a hiatus after art school, has been keenly focused on portraiture. This synchronises with my other career artist practice of theatre - playwriting, performing and occasionally set and costume design. Focusing on the individual and observing the human condition in detail is a field of interest in both fine art and theatre practices. Both artistic fields invite the audience to project, interpret and discover. The triadic relationship between observer, sitter and artist is paramount to my practice, striving to unify, or at the least, identify in part the human condition. My practice with willow charcoal is slow, patient and testing. I care about my subjects and friendship is heavily weighted in my sitter/artist/artwork relationship. I hope to express this intimate, vulnerable and spirited exchange with my sitter and friend, Liam Nunan.

Elizabeth Barden

Mermaids make waves

(Amy Sheppard)

oil on linen

46 x 40 cm

It has always been my fascination to paint people. I am, I confess, a 'people watcher'. As a contemporary figurative artist, when I paint someone I try to inject a feeling that goes beyond skill or technique—to reveal what lies within. It is a somewhat voyeuristic and intimate undertaking, and that is accompanied by a trust and responsibility. I seek to learn from observation, to represent in visual simplicity an emotional complexity—a hint of the inner self in a sincere and sensitive portrayal.

Through my work I seek to celebrate identity. I draw upon what is familiar to me, aiming to find common human themes and universal qualities that connect the viewer.

Natasha Ber

Thirty-two

(Self-portrait)

oil on stretched paper

47 x 37 cm

This work is a representation of my thoughts on the thirty-second year of my life. It features a lot of the room which is filled with colour. My favourite rocking chair is an anchor in the studio, as well as a point of departure. There is nothing particularly interesting about my thirty-second year that I wanted to commemorate—although it's an achievement in itself. I simply felt 'blue' and painting it out is a great form of self-healing.

Julie-Ann Brown

The burden of expectation

(Callum Brown)

oil on canvas panel

72 x 62 cm

It's not easy getting a pose out of a teenager, particularly one in the throes of ATAR.

I have drawn on the drama and tension of the Baroque style to produce a classical style portrait using rich complementary colours, strong highlights and subtle reflected light. The work is traditional in style but has been brought into the modern era with my subject who wears a contemporary stripey t-shirt and mop-style hair (the rebellious result of school rules that boys can't have hair below their shirt collar).

Jeff Bryant

Lazarus

(Self-portrait)

oil on canvas

110 x 130 cm

This painting is both silly and serious—a paradox I like. I wanted a small Lazarus figure in another painting and, having posed for it, I got to thinking about Lazarus. How would he feel? Would he even have wanted to be brought back from the dead? I reflected on coming back from depression and sickness in my own life and at sixty-two my own death is always on the horizon. In this work, I jokingly explore my own hopes and fears about dying. Humour stops me taking it all, including myself, too seriously—which is, paradoxically, very important.

Elle Campbell

Will the real Slim Shady please stand up

(Self-portrait)

oil pastel and acrylic on linen

184 x 184 cm

I have been an artist my whole life. I grew up in regional Dandaragan, on Yued country. With that came the most grounding childhood, creative explorations, beautiful landscape. My dad is my hero and through life and death he has taught me more about myself than I ever knew. He has encouraged me to push boundaries as an artist, a woman; to explore challenging topics in my practice (like worry, anxiety and spirituality) and to confront the male gaze and celebrate my femininity. Technically, my practice revolves around experimentation with materials and media such as silk and linen—blended with oils, acrylics and metallics. Challenging the materiality of the work is important. Recently I have been exploring nude drawing, not in a technical way, but emotively, to connect the body to mind in an effortless, fluid and automated way.

Doreen Chapman

Untitled

(Nicole Leuchter)

acrylic on canvas

122 x 122 cm

This portrait depicts Spinifex Hill Studios (SHS) Studio Coordinator Nicole Leuchter on a rainy day—standing in front of rocks at the beach in Port Hedland. Nicole wears her pink rubber boots and yellow raincoat.

Nicole is also an artist and has been the Studio Coordinator at SHS for the past five years. Nicole and Doreen have a special bond and painting is one way for Doreen to communicate with Nicole and the rest of the world.

Doreen Chapman is a Martu artist who lives between the remote communities of the vast East Pilbara. As a deaf woman, painting is a crucial medium of communication and storytelling.

Joshua Cocking

The sum of all things

(Self-portrait)

oil on aluminium composite panel

69 x 69 cm

My work looks at the clash of culture and nature—it can be beautiful but it can also be brutal. The beauty can be as simple as parkland or a city's botanical gardens. Nature has been weaponised—we have deliberately used diseases to wipe out large numbers of our nation's first peoples. Geography and the environment are used to isolate and imprison people around the world. Refugees on Manus Island refer to the jungle as 'green hell' and nature is used as a psychological implement of torture. As an Australian in 2019, this painting is a self examination of my complicity.

Daveena Cox

John Lombardo, eighty years' rich

(John Lombardo)

acrylic on plywood

90 x 60 cm

I paint portraits to escape the solitary nature of my studio. My portraits are painted in company and conversation and cups of tea round out the session. I like it to be a lively process so working from a photograph is not for me. There are always stories with sitters (and John had some rippers)—all the while I wrestle with paint in what my children say is a messy style.

Patrick Cremin

Self-portrait with fragmented frame

(Self-portrait)

oil on board

33 x 27 cm

Drawing on fragmented memories and observations of Panania, the South West Sydney suburb where Cremin was raised, *Self-portrait in fragmented frame* is from a series of works that explores dread and paranoia as a visual presence within suburbia. Utilising a monochromatic palette, this graphic portrait is in a state of falling apart—where a fragmented frame causes visual imbalance and a colloquial side-glance evokes distrust.

Martie Curtis

Portrait of Derek as Saint Francis

(Derek Rutherford)

oil on canvas

128 x 108 cm

This portrait attempts to capture the devotion to nature, the humility and the deep spirituality of my subject. Derek is the gardener at my daughter's school. He works tirelessly in all weather, one or both hands always bandaged because of skin cancer. We had three sittings during which he shared his rich life story. His eyes express both sadness and hope and he emanates the dignity that comes from acceptance and appreciation of whatever life brings. I wanted to paint him in his favourite spot, but he said he just loved all of the garden. As he stood talking in front of a fig tree, he reminded me of Saint Francis with his bandages. The fig's rich religious and spiritual meaning made it the perfect background. As Saint Francis of Assisi said "We must not be wise and prudent according to the flesh. Rather we must be simple, humble and pure."

Phillip Edwards

Me, I and Mystics morning

(Self-portrait)

watercolour and mixed media on Archers paper

155 x 125 cm

Me, I and Mystics morning was created at a time when deep personal questions surfaced for me about the self and beliefs, whilst simultaneously experiencing the pain of my marriage breakdown. *Mystics morning* is a landscape painting I produced earlier in the year—a work that was not just a beautiful scene. For me it was mystical to be in that place at that exact time. My self-portrait has no outward gaze, no pretense and very little ego as I sat with myself and my questions.

Stacey Evangelou

The coastal cowboy

(Ben Debono)

charcoal and graphite on paper

73 x 87 cm

After getting to know Ben, I wanted to capture the charismatic qualities that shine through his larger than life persona. Ben has seen and experienced more than most—his grit, resilience and strong mindset contributes to a positivity that is highly admirable. His ability to emotionally navigate through life with empathy, humility and a sense of humour connects people as a collective. One of the most inspiring things to witness is the strength of the human spirit rise above adversity—it's these qualities that depict the human condition which I wanted to convey through my work.

Sharman Feinberg

Woman with red wattle bird

(Self-portrait)

acrylic on canvas

104 x 97 cm

Pattern making is a strong element in this self-portrait. The curtain has an Australian theme with a red wattle bird drinking from a banksia, and is adapted from a William Morris design *The strawberry thief*. I have used arbitrary colour in the face and am influenced by the German Expressionists. My expression is pensive—I am thinking of lost loved ones but the figure is strong and determined.

Sebastian Galloway

Bastet

(Self-portrait)

oil on wood panel

78 x 103 cm

This portrait of me in my studio is as honest as it could be. A cat feeling the cold looking for a lap, and the temptation for me to browse social media often prevails over time better spent making my art. I struggle to surrender myself to the control that painting has over me. Picking up the brush, knowing the obsessive nature of what lies in store, often becomes the biggest challenge—so a screen notification is a welcomed distraction and an excuse enough to postpone the painfully slow progress of chasing perfection. I can easily paint whilst holding Puss, but I'd like to look at my phone less often.

Jenni Gray

The winter beanie

(Self-portrait)

acrylic on board

54 x 44 cm

I bought the beanie online. It was black with double pom poms. I loved it so much I drew myself wearing it. Whilst in Japan, the girls at the tiny guest house I stayed in laughed and called me Mickey Mouse. In Scotland, it vanished at the birthplace of Bona, my grandmother, who would have knitted me one with a good deal more love at a fraction of the cost. In the alchemy of creating this portrait, the beanie transformed from black to the greens of Japan, of Scotland—to the winter of my life.

Benjamin Howe

Anita

(Anita Lester)

oil on panel

90 x 63 cm

I was seeking simplicity and honesty with this painting. Anita conveys both a power and sadness. Whenever I paint a portrait, I end up projecting a bit of myself onto the sitter. It is a process that shouldn't necessarily be avoided, as it can be utilised to form a genuine empathy with the subject. I rendered the otherwise brightly colored clothing and environment in subdued tones to convey a timeless and brooding melancholia.

Sean Hutton

Wallace

(Wallace Lee)

oil on canvas

137 x 137 cm

This is a portrait of Wallace Lee, a writer and a good friend of mine. When I approached Wallace to ask him to be the subject of a portrait, he was a little shy at first but finally agreed and relaxed into the process. We both share an interest in meditation and this is a theme I have been exploring through a series of works for some time. I have tried to convey an elevation of spirit and to offer an insight into Wallace's gentle, calm and compassionate nature.

Stephanie Jowett

Portrait of Jojo

(Josephine Garcia Jowett)

oil on panel

123 x 93 cm

Migration is an inseparable and intrinsic part of the personal histories of many people of colour. As borders and the geographical spaces in which we root our bodies become more subject to debate and restriction, the topic is as important as ever. What does 'distinguished' mean to an migrant, an outsider, an artist? As a child of a migrant, this feeling of guilt and questioning why am I allowed to live a life creating art when my mother couldn't? I want to do something about this privilege and agency at hand, instead of pulling up the bridge behind me.

I want to sincerely question what is being distinguished for those who didn't have those opportunities. What if they challenged the system? What if they proved the system wrong? I want to represent people who look like me, who look like my mum—and represent people who are us.

Nicole Kelly

Departure (home)

(Self-portrait with Lauren Forlonge and Poppy, the cat)

oil on polyester

152 x 199 cm

Analogous to unfinished maps, my paintings trace my own spatial occasion, my own experience of place as well as internal landscapes conjured within these spaces. I consider my gaze like that of a traveller, oriented and limited, both in places I call home and those I visit. My work is intended to be open-ended and fractured, a process of liquid thought—in, of, and through paint. They are worked out in their making and fill silently with meaning, rather than blurt out what is most precious.

Departure (home) flickers in and out of memory and imagination, the figurative imagery introduced into the interior, focuses on a private and intimate space occupied by my partner, Lauren and I—and our cat, Poppy.

Torsten Knorr

Jamie

(Jamie Arkeveld)

oil on canvas

74 x 60 cm

For me, picture making is the act of drawing onto canvas with brush and paint. The purity and intelligence of drawing combined with the plasticity of paint allows me direct and uncluttered access to my subjects. This allows me to remain true to the idea and thereby sustains the original motivation to produce the picture. Like with working drawings, several images are usually made. After editing, once the soul and sentiment of the picture is achieved, without any further decorative processes, the work is considered completed.

Stacey Korfiatis

Jennifer

(Jennifer Pitch)

oil on canvas

160 x 82 cm

As the vessels that house human consciousness, our bodies map the course of our lives. The scars, wrinkles, freckles and imperfections we collect tell our stories—tracking the growth and change of each unique experience.

Korfiatis rejects the notion that beauty is homogeneous or the existence of a universal normal regarding age, sexuality, gender, ability or skin tone. Combating negative associations the beauty industry attributes to difference, Korfiatis' portraits embrace diversity and indiscriminately celebrate the magnificence of bodies whatever their appearance.

Despite major complications and side effects after multiple gastric lap-band surgeries, Jennifer embodies the premise of Korfiatis' practice, having embraced her shape. Comfortable in her skin, she was a delight to interact with, radiating enthusiasm and passion for her body-positivity advocacy.

Rosemary Lee

Kryska (blue)

(Kryska Hyde)

oil and acrylic on canvas

29 x 25 cm

This portrait was painted over two sittings and altered dramatically in the second session from the first. During the second session, as I was painting, the sitter explained the obstacles and angst enveloping her life, and exposed the potential roots of these anxieties. These meditations affected the gaze and formal qualities of the final portrait.

Camilla Loveridge

Surrender, be still

(Thomas Gerard Darwin)

graphite, charcoal and silverpoint ground on Clayboard
67 x 51 cm

My current praxis explores concepts surrounding presence and silence, as I work with materials to record stains of process with nuanced marks. This image reflects my father who is cognisant at ninety-one, but frail and almost blind. Referencing his failing vision, this charcoal and graphite drawing on Clayboard is abraded for his touch. I have cared for Gerard for a number of years and realise that aging has exposed his vulnerability, yet has also kindled great respect. In drawing Gerard naked with his consent, I have worked to suggest this vulnerability. My father's daily solace is the caress of a warm shower. As I draw him, I reflect on the need that each of us have, regardless of our age, for love and respect. The milky silverpoint ground poured over Gerard's head in this image references his return to stillness and to the warmth of a mother's comforting embrace.

Harry McAlpine

Dirty rat

(Robbie Lynn)

charcoal, pencil and white pastel pencil on paper
125 x 125 cm

Due to the photorealistic nature of my practice, this work—which I view as a devotional gesture and attempt to capture the character of one of my best friends—was drawn over a period of months in my small studio apartment. This meant that during the six months he hung on my wall, Robbie's gaze became an intimate and prominent feature of my living environment—greeting me as I woke and glaring at me as I slept. He became a caricature in the room at every moment. He was the cheeky grin, the silent judge, the calm, the solemn, and as always, the friend.

Andrew Nicholls

Icarus—portrait of Thomas Worrell

(Thomas Worrell)

archival ink pen on watercolour paper

121 x 80 cm

Creating this portrait allowed me to meet one of my favourite performing artist and aerialist, Thomas Worrell. My practice often references classical mythology and, given Thom's profession, I wanted to depict him as an airborne character. At the time he modelled for me, he was performing in a new role as an unnamed horned character, of whom he told me "I imagined that a character with horns would be very arrogant, so that's how I chose to portray him". The character of Icarus, associated with hubris and recklessness, seemed apt although in person Thom could not be sweeter or more humble.

Emi Ninoseki

Glenn

(Glenn Darlington)

woodcut print on kozo paper

59 x 48 cm

This is a woodcut print based on the charcoal drawing I did of Glenn, capturing his mood, character and external appearance. I make woodcut prints based on drawings. All the colours come from carved plates which force me to simplify the image—I focus more on expressions reflecting a person's character and mood. The woodcut printmaking process requires a separate plate for each of the colours—the shape of each coloured area is carefully considered and simplified. The sitter's outfit reflects his personality, so his clothes and accessories are an important aspect of the work.

Liam Nunan

Jonny Hawkins

(Jonny Hawkins)

oil on canvas

64 x 48 cm

Jonny's spontaneous, curious nature and ability to make bold plans on a whim without fear of consequence, has led to some of his greatest successes and adventures. For his portrait, I had musings of disco balls with Jonny in his best party dress drinking Prosecco from the bottle, surrounded by the noise and movement of his devoted dance floor congregation. My first study of him settled into something quieter.

Before Jonny came out as gay, he had a very different trajectory. He grew up in a conservative religious family and was even ordained as a pastor. Living the life we want can come at a great cost. Irrespective of whether we have regrets (or not), many of us sacrifice a life lived freely and as authentically as we desire. Inspired by some religious iconography, I hoped to convey a small moment of contemplative reflection—a sense of fortitude and a reconciling with the past.

Nicole O'Loughlin

The artist Mother is present

(Self-portrait)

watercolour, ink and gouache on paper

86 x 79 cm

In this self-portrait—based on the *The Lady and the Unicorn* tapestries—I place myself as a contemporary artist and mother grounded in Tasmania. Wearing an ‘artgirl rising’ t-shirt I pay tribute to some of the female artists who have paved the way. The work was completed just after I had a miscarriage. Creating this work was a cathartic process as I grieved the loss of another pregnancy. Becoming a mother three years ago, I have been on the roller coaster of guilt and longing, and have struggled with less time available for creativity. I have also experienced an incredible flourishing in my art practice and found new direction in my work. In a defiant pose, I challenge the opinions that artists cannot be successful if they are mothers.

Lori Pensini

Banksia grandis—love begets love

(Mitchell Pensini)

oil on linen

130 x 200 cm

This is a love story—it is my family's story. It tells of love lost, forbidden and endured; of discrimination, shame and division of which my family wasn't immune. It is important for my person and myself as an artist to paint the courage, resilience and the sheer resolve of character my forbearers modelled. They empower me, their laudable threads woven intricately into the fabric of my being. They ground and grow my inner strength, and, in turn, give rise to fertile beds to nourish my children.

Rebecca Pierce

Lang ink becomes you

(Lang Roy Pierce Harvey)

graphite, ink, acrylic, fine point, marker and oil stick on canvas

153 x 101 cm

Identity and perception has been a running commentary in our household since my children were small. As they have grown older, this conversation has taken a more global focus.

I have seen my youngest son morph through many incarnations of self—some by his own direction and others in the form of mimicry.

The perception of tattooed bodies has changed greatly over the ages from both a societal and cultural perspective. Today, there has become an almost fashionable standard to the art of body inking. My son's first tattoo was of an image he created in his final year of high school and the adorning ink has progressively migrated over his torso to embrace subjects that are close to his current beliefs, as well as floral imagery which has been a constant in his developing environment.

Kendell Pike

Untitled

(Bruce Pike)

oil on copper

30 x 25 cm

This portrait of my father in his youth explores psychological shifts and universal themes surrounding place, longing and memory. For me, there is nothing more powerful than the domestic space of childhood and the inherited conversation of our ancestors. The repetition of our shared story blurs the memory of the past, inflicting physical and psychological shifts as time goes by.

My aim was to create a sparse portrait that felt familiar but defied straightforward interpretation. The process consisted of studio visits where preliminary sketches and photographs took place. I used the sketches and collected images as my reference material then worked with various compositions and materials until settling on the intimate copper painting presented.

Lynn Savery

Self-portrait

(Self-portrait)

oil on canvas

152 x 102 cm

In this self-portrait I wanted to capture and convey the physical and emotional presence of myself and *King Louis XVI Sphinx Cat*, who is a good friend of mine. I play around with realism, the imaginary and the absurd to try and evoke stories in the minds of viewers. At the same time, I search for forms, shapes, colours and tones that make the canvas come alive and sing.

Oliver Shepherd

*The proposal—portrait of the Hon. Michael Kirby AC
CMG*

(Michael Donald Kirby)

oil on canvas
122 x 182 cm

When I was studying law, Michael was something of a judicial rockstar, a hero of social conscience. When I first approached him to sit for me he agreed without hesitation, and has remained my constant supporter ever since. He is the consummate sitter—completely engaged in the process while always insisting that I be true to my vision.

The Proposal has been a labour of love for the last two years. During that time, the marriage equality debate, survey and enactment unfolded, and Michael and Johan were married. It is filled with symbolism, both on the subject of marriage equality and on Michael himself. The composition, meant to convey the weight of knowledge and experience behind the decision being contemplated, is portrayed in contrasting colour and sepia tones, representing tradition and progressiveness operating together.

Liz Stute

The commute (Self-portrait)

(Self-portrait)

oil on linen

105 x 70 cm

As an artist I need to support my practice by means of other work. I often feel burdened commuting away from my studio, losing precious painting time to office work. The tram stretches me as it pulls me along. I look up feeling the weight of responsibility, I paint the shirt stiff, sculpt the hair and use conservative colours alluding to the structured observance to that dull daily ritual that is my commute to work. I paint only the edge of the frame of the tram window. It denies the viewer of an outside view. I wanted that sense of enclosure that I feel.

Wade Taylor

Carla

(Carla Adams)

oil on linen

109 x 86 cm

Carla has long been a source of inspiration for me. I admire her innovation, humour, feminism and creativity—her artistic outlook is a guiding force within my practise. Being predominantly a landscape painter, I was uncertain how this portrait would turn out, but capturing Carla was a natural process. I feel the work gets to the salty centre of this great woman—I learnt a valuable lesson here about the importance of connection to the subject. The complicated territory of the male gaze/female muse becomes simplified because of how easy our friendship has been. Me watching her, as she watches men watching her on Tinder.

Justine Wake

I hadn't thought of that

(Self-portrait)

oil on canvas

45 x 55 cm

I've been trying to find a metaphor for my art practice, an important companion all of my life. There's a bit of science around the idea that trees as they age become better at absorbing carbon from the atmosphere. I feel like this is the case with my art practice. I've developed some more skills and I've spent a lot of time creating but I think the thing I'm actually getting better at is absorbing the world I experience and using it creatively. So I guess this means that my art practice is like the leaves and fruits of an absorbent aging tree.

Narelle Zeller

Bury me with a mandarin

(Hope Jenkins)

oil on aluminium composite panel

63 x 83 cm

Bury me with a mandarin is an oil portrait of my friend Hope Jenkins. It was inspired during a conversation whilst eating mandarins one day. I knew I wanted to paint Hope at that time—as she joked about her childhood love of eating mandarins and her family teasing that they would bury her with one—the portrait scene was set. I found it befitting to use a little quirky passing family joke to portray Hope, as she herself is quirky, fun-loving and family-orientated.