

**Artist:** Willie Ackerman

**Title:** *Albury Tjangala (Walungurru Studio)*

**Subject:** Albury Tjangala

**Medium:** oil on linen

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### **Artist Statement**

I have been travelling out to the remote western desert for half a decade. It was in Wallungurru (Kintore) community that I first met Albury and began working in the art studios. This painting of Albury was difficult—the idea of having his portrait featured in an exhibition was somewhat confronting for him. During the painting process I decided that Albury's dog, Whitey should be the focal point of the image. Albury agreed it was a good decision and suggested that Whitey should wear a cowboy hat under the midday sun.

### **About the Subject**

Albury Tjangala comes from a lineage of painters. His mother, Mary Brown Napangati paints in the Walungurru Ladies Studio today. While, his father, Ronnie Tjampitjinpa is a senior law man whose paintings have been exhibited across the world. Both gentle and curious, old and youthful, it has been inspiring to watch Albury's development as a painter and to see him realise his ancestors' stories on canvas.

### **Further Insight**

Willie Ackerman grew up as a skateboarder in Sydney. After suffering a back injury, Ackerman enrolled at the National Art School in Darlinghurst, where he completed a post-graduate major in painting. He has travelled to a number of remote communities in Central Australia as a social worker. Having moved several times over the course of his career and without a steady place to paint, Ackerman's practice has been heavily reliant on film and photography. He has recently worked in art centres in the remote Western Desert, and currently lives and paints in Alice Springs.

**Artist:** Daevid Anderson

**Title:** *The dying slave - study*

**Subject:** Andrew Nicholls

**Medium:** oil on canvas board

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### **Artist Statement**

Andrew is a dedicated artist, with strong technical skills and a relentless desire to see his artistic vision fulfilled. Having been a subject of Andrew's work in the past, I have wanted to 'return the favour' for some time. Andrew's primarily drawing-based practice often references classical art, in a manner both reverential and highly subversive. Being familiar with Andrew's reverential yet subversive adoption of the forms and craftsmanship of classical art, I sought to depict him in a similar fashion, posed as Michelangelo's dying slave.

### **About the Subject**

Andrew Nicholls is an acclaimed artist, writer, and curator whose practice engages with the sentimental, camp, and other historically-marginalised aesthetics, and traces the historical recurrence of particular aesthetic motifs. While primarily known for his intricate large-scale drawings, Nicholls' practice also incorporates ceramics, photography, installation, performance, and filmmaking. His work is held in major collections including the Art Gallery of Western Australia, Perth. Nicholls was a previous finalist of The Lester Prize in 2019.

### **Further Insight**

Daevid Anderson is a visual artist currently living and working in Perth. He is a five-time finalist in The Lester Prize, most recently in 2018.

Anderson has been a finalist in the Shirley Hannan Portrait Prize three times, picking up the Mailroom Prize in 2018. In 2017, he was selected as a finalist in five Australian art prizes, winning the painting prize at the City of Stirling Art Awards. His work is held in private collections across Australia and the US.

**Artist:** Jill Ansell

**Title:** *Jack of all trades*

**Subject:** Eric John Russell Nidd

**Medium:** oil on board and assemblage

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### **Artist Statement**

For me, the act of painting Eric returned the warmth and joy of his presence to the intimate sites of my day-to-day life. It allowed me to reflect on a life that embraced challenges, upon a man who loved little more than an impossible problem to solve—large or small.

I chose to paint Eric enacting one of his most joyous and favourite pastimes—fixing something for someone. For me, painting onto board and scratching back into it, gave an effect that was evocative of his face. The portrait is assembled in an old tobacco tin, selected from the multitude that still crowd his shed—a space filled with objects whose future usefulness only he could imagine. Fragments selected for the portrait are tiny anchors to Eric’s maritime and terrestrial journeys. He ran out of time long before he ran out of parts and projects.

### **About the Subject**

Eric Nidd was an intrepid individual whose life embraced so many places and occupations that he became a “Jack of all trades”—the consummate problem solver. At 15 years of age, he left home for the sea, ultimately sailing to all points of the globe including Antarctica. A man of innumerable jobs and callings, Eric was a diesel mechanic and electrician, an ambulance driver, an RAC break-down mechanic, a postman, a volunteer bushfire fighter, and occasional grumpy old man. If you were marooned on a remote country track with a bushfire looming, you hoped for Eric to rattle over the horizon in his antique Land Rover to save the day.

Eric is my father-in-law. He passed away in 2019.

### **Further Insight**

Jill Ansell is a Western Australian figurative artist who works across a range of subjects from surreal desert landscapes to portraits. Working predominantly in acrylic, oils and found objects, Ansell’s assemblages carefully weave portrait and object together to provide an intriguing glimpse into the intimate world of the subject.

Ansell is the recipient of many awards including the York Art Award (2019, 2013), Victoria Park Art Award (2013, 2006, 1999), BankWest Open Art Award (2006), York Art & Craft Award (2009), and the Town of Cambridge Art Award (2005). She has held solo exhibitions and participated in many group exhibitions in Western Australia. Her work is held in public and private collections in Australia, New Zealand, UK and Belgium.

**Artist:** Elizabeth Barden

**Title:** *Jaya-ism*

**Subject:** Jaya Suartika

**Medium:** oil on linen

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### **Artist Statement**

The portrait *Jaya-ism* depicts the Adelaide-based artist Jaya Suartika, whom I connected with over a shared interest in figurative art.

### **About the Subject**

JAYA (Ja-yah): proper noun – derived from Sanskrit, meaning ‘victory’. ISM (izm): noun – a distinctive practice, system or philosophy; typically, a political ideology or an artistic movement.

Jaya’s skin is almost entirely covered in tattoos. As a young person, he was part of the punk scene. His tattoos were seen as a form of anti-establishment protest, a provocative response to conservative cultural values and social norms. Since those early ‘punk’ days his attitude towards tattooing has evolved to both reflect his aesthetic preferences and depict symbols of personal significance.

### **Further Insight**

Elizabeth Barden was born in Brisbane. In 1990, she moved to Cairns. She held solo exhibitions in 1999 and 2003 at Cairns Regional Gallery. In 2002, she became the first female artist from North Queensland to be represented in the collection of the National Portrait Gallery, Canberra.

Barden has been a finalist in the Portia Geach Memorial Award six times, the Shirley Hannan Prize twice, and winner of People’s Choice in the Shirley Hannan Prize (2004). Her works are held in public and private collections in Australia, UK and USA.

**Artist:** Anthony Bartok

**Title:** *Self-portrait with iPhone*

**Subject:** Self-portrait

**Medium:** acrylic on wood panel

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### **Artist Statement**

After watching two hours of YouTube interviews with Ringo Starr, I became quite introspective. Seeing my reflection on the black screen, I was suddenly made aware of myself—realising that I had not thought about myself in any meaningful way for a very long time.

*Who am I really, who do I want to be and what am I doing?*

During the COVID-19 pandemic, I have experienced the passage of time in a different way. This period of introspection has allowed me to reflect on the numbness of consumption and how it manifests in my everyday life.

### **Further Insight**

Anthony Bartok is a painter and printmaker based in Sydney. His work is intended as a wry comment on modern society.

Bartok is a 2021 MFA candidate of the National Art School, and has previously been a finalist in the Kilgour Art Prize (2019), Mosman Art Prize (2017), and winner of the Fisher's Ghost Award for Drawing, Painting and Printmaking (2016).

**Artist:** Sam Broadhurst

**Title:** *Journey*

**Subject:** Ben Broadhurst

**Medium:** walnut oil on linen board

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### **Artist Statement**

*Journey* is a portrait of my youngest son, Ben at the age of three. Like many children, he looks towards the future with hope, enthusiasm and anticipation. At this time, his slate had not yet been written. I look at his life and wonder how it is going to unfold as he grows into the person he will become.

Ben was painted in our home environment on a bush block. It has been a place of immense curiosity and wonder. I chose to paint him in a realistic manner, to contrast with the textural expression of the bush. Seeing myself in his eyes, it's the manifestation of a self-portrait. A child can be a mirror, offering lessons learned in reverse.

### **About the Subject**

At three years old, my son Ben Broadhurst was a preschool aged child, about to embark on his school journey and become more engaged in the world. Now, in his final year of primary school Ben looks ahead to a more defined path—a journey filled with new skills, interests and friendships.

### **Further Insight**

Sam Broadhurst's artistic career evolved whilst studying a Bachelor of Science at Melbourne University. Throughout his twenties and thirties, he periodically worked as a researcher for the Peter MacCallum Cancer Institute.

During the late 1990's, Broadhurst learnt many aspects of drawing and composition through the abstract expressionist Yvonne Audette. Since moving to Western Australia 18 years ago, he has concentrated mainly on the landscape exploring the immaterial side of nature. For the last two years, he has delved into the possibilities of portraiture through his family.

Broadhurst has participated in 19 solo and 6 group exhibitions in ACT, Victoria and Western Australia, including at Yallingup Galleries (2018, 2017, 2014, 2013) and the Margaret River Gallery (2013).

**Artist:** Filippa Buttitta

**Title:** *Radiotherapy during COVID-19*

**Subject:** Self-portrait

**Medium:** oil on board

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### **Artist Statement**

As COVID-19 took over the world earlier this year, an alien simultaneously grew rapidly in my brain, affecting my eyesight. It affected the very faculty that as an artist I needed in order to see and create work. Confused and baffled with my inability to draw and paint well anymore, or read the largest of print, my optometrist urged me to visit the Sydney Eye Hospital. I soon learnt of my shocking diagnosis: an aggressive and rapidly growing GBM4 brain tumour.

There is no known cure for GBM4—only treatments such as surgery, radiotherapy and chemotherapy which are used to prolong life. A portrait of myself undergoing radiotherapy, *Radiotherapy during COVID-19* is also an exploration of my emotional devastation during this period of instability and uncertainty. A representation of the mix of fear and strength, which surrounds the ordeal of surviving a brain tumour during a time of COVID-19.

### **Further Insight**

The work of Filippa Buttitta is an ongoing exploration of anxiety through the dual lens of identity and cultural history. She holds an MFA and MA from the College of Fine Arts, Sydney, a BVA from Sydney College of the Arts, and an Associate Diploma in Expressive and Performing Arts (Distinction) from the University of New South Wales, Sydney.

Buttitta has been selected as a finalist in numerous major art prizes including the Archibald Prize, Archibald Salon de Refusés, Doug Moran Portrait Prize (semi-finalist), The Lester Prize, Kilgour Prize, Percival Portrait Prize and Portia Geach Memorial Award.

**Artist:** Thomas Chandler

**Title:** *Self-portrait with Egon Schiele print*

**Subject:** Self-portrait

**Medium:** oil on canvas

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### **Artist Statement**

In the studio, time passes in a manner different to the outside world. Many hours are spent on the sofa examining incomplete art works, taking a break from painting, or simply reading. The studio is an oasis—a contemplative place—where the hours always swiftly float by, and where I could never spend enough time.

### **Further Insight**

Thomas Chandler, born 1988, is a self-taught artist currently based in Launceston.

Working predominantly with oil and acrylic, Chandler's figurative paintings focus upon the human experience in relation to the built environment. Drawing inspiration from people, objects and the natural world that we all collectively inhabit. He holds a Bachelor in Architecture from the University of Tasmania, Hobart.



**Artist:** Doreen Chapman

**Title:** *Untitled (Maywokka Chapman)*

**Subject:** Maywokka Chapman

**Medium:** acrylic on canvas

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### **Artist Statement**

Profoundly deaf since birth, Doreen started painting with her mother, Mayiwalku Chapman in 2007. This portrait shows Mayiwalku at Wilarra—a distinctive group of small saltwater pools on the edge of a large salt lake, Nyayartakujarra (Lake Dora), near Punmu community. In this portrait, Mayiwalku is standing on a large collaborative painting, completed with her Pujiman sister, Mulyatingki Marney, and is telling the jukurpa (dreamtime story) of Wilarra to her families.

### **About the Subject**

Mayiwalku Chapman is a Martu artist from the Pilbara region of Western Australia. She was born in the desert at Ngarurr soak in the 1940s and is one of the last surviving Pujiman (nomadic desert dwellers). From birth until her young adulthood, Mayiwalku travelled through her parents' Country with their family. Following an extreme and prolonged drought, Mayiwalku's family walked into Balfour Downs Station where they were taken to Jigalong Mission. Mayiwalku lived and worked for many years at Jigalong Mission, eventually moving with her five children to Karntimara (Warralong) where she lives today with her children and grandchildren.

### **Further Insight**

Doreen Chapman was born in Jigalong in 1971 and has spent her life moving between Western Desert communities in the Pilbara, Western Australia. She is a Manyjilyjarra artist and has spent the majority of her adult life in Warralong, a community 120 km south-east of Port Hedland.

Chapman started painting with her mother, Maywokka May Chapman, and first exhibited with Martumili Artists in 2010. In recent years, having spent more time in Port Hedland she began painting at the Spinifex Hill Studios. As a deaf woman, painting is a crucial medium for communication and storytelling.

**Artist:** Rachel Coad

**Title:** *Tim, third-degree burns*

**Subject:** Tim Burns

**Medium:** oil on linen

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### **Artist Statement**

Tim is a unique and impressive character whose artistic career is long and accomplished. Preparing for this portrait, I spent a significant amount of time sketching, photographing and getting to know Tim between Fremantle and York. Having been shown his work in person, I have since been viewing more of his work via his YouTube channel. I decided to paint Tim with no props—in simply a t-shirt, shorts and his trademark glasses. He is larger-than-life and a perfect work of art just as he is.

### **About the Subject**

Tim Burns has been an important figure in the history of Australian underground art. He rose to notoriety in the early 1970s with a series of (literally) explosive art actions, before decamping to New York where he remained, on and off, until the mid-1990s. He now resides in York, Western Australia.

### **Further Insight**

In a painting career spanning fifteen years, Rachel Coad has exhibited in both Australia and the UK. She was awarded winner of The Lester Prize in 2016 and has been a finalist for numerous art awards including the Doug Moran Portrait Prize (2019), Kilgour Art Prize (2018, 2016), Shirley Hannan National Portrait Prize (2016), Bankwest Art Prize (2015, 2014) and the Albany Art Prize (2016, 2013).

**Artist:** Joshua Cocking

**Title:** *Making plants - a portrait of Franque*

**Subject:** Franque Batty

**Medium:** oil on linen

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### **Artist Statement**

*Making plants—a portrait of Franque* continues my pursuit of the figurative and landscape painting tradition. Although the composition contains images of others, the work is highly self-referential. Through the layering of images, taken from old family albums and the past decade of contemporary life, this painting acts a document of my personal experiences.

Images of Australian colonial paintings appear as anchor points, an historical reference to the Australian art canon and a means of self-comprehension of inherited history. This has particular pertinence in my life, living and working in and around remote indigenous communities in the remote Kimberley region of North-Western Australia over the last 12 years.

### **About the Subject**

Franque Batty is my neighbour across the road and one of the most interesting and funny people I know. Some of the things I like about Franque are: he was in the circus for years and has now trained to become a primary school teacher. He has acted in the theatre, has chooks we can feed our scraps to, has a trailer he lets me use all the time, and his father David was the creator of the ABC series *Bush Mechanics*.

### **Further Insight**

Born in Melbourne and currently based in Western Australia, Joshua Cocking is an artist whose practice is motivated by humanist, environmental and technological concerns. He has spent the last twelve years living in and around remote indigenous communities in the country's north.

Cocking has been a finalist and winner in many prestigious awards including the Paddington Art Prize, The Lester Prize, Cossack Art Awards, Mid West Art Prize, and Hedland Art Awards.

**Artist:** Daniel Connell

**Title:** *Gurinderjit Singh after work*

**Subject:** Gurinderjit Singh

**Medium:** oil on canvas

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### **Artist Statement**

Gurinderjit is a hard-working person. Spending his days at the mechanic's workshop and his nights driving, Gurinderjit often picks up people who are down on their luck—feeding them or putting them up in a hostel overnight. Unlike him I am not a Sikh, but his principles really speak to me. They say: move through the world with empathy, do your own work, and share. The Sikh turban declares a safe place not just for Sikhs but for anyone who stands out as different. You cannot hide in a turban and Gurinderjit is often hassled because of it. However, the dignity with which he ties and wear his turban each day shows me how to be in the world with kindness and compassion.

### **About the Subject**

Gurinderjit Singh was born in Nasrali, a village in Punjab state, India in 1987 and migrated to Australia in 2008. He currently works as both an automotive mechanic service manager and a taxi/Uber driver. Gurinderjit also manages the Adelaide branch of the charity Khalsa Aid on a volunteer basis. His charity work has brought him in contact with some of the poorest people in Adelaide. During the COVID-19 pandemic, his garage became a kitchen. Preparing and delivering over 250 free meals a day to international students and the unemployed. Gurinderjit and a team of volunteers distributed over 700 boxes of food during that time.

### **Further Insight**

Daniel Connell is an Australian visual artist who uses portraiture as a mode of socially engaged practice—exploring notions of exchange, translocation and belonging. Born in Adelaide in 1970, Connell trained as an artist while being employed as both a Spanish teacher and a support worker in a facility for the homeless.

From 2007 to 2010, Connell lived in India and has since worked on socially engaged art projects for the OzAsia Festival, the Kochi Biennale Foundation, Multicultural Arts Victoria, SA Health and BUAP University Puebla Mexico, and was project lead for the Government of South Australia trade mission to India. He completed a PhD in Visual arts at the University of South Australia, Adelaide and lectures part-time at Adelaide Central School of Art. In 2018, he was invited to present his intercultural research as a TEDx Talk.

**Artist:** Serena Cowie

**Title:** *The conversation*

**Subject:** Maria Arvanitis and Alexandra Perrott

**Medium:** oil on canvas

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### **Artist Statement**

My two sitters, Lexie and Maria, and myself, come from a generation where success and influence are determined by what is posted on social media. I see success as a journey that will far outlive the phenomena of Instagram or Twitter—unlike a photo, it is not instantaneous. Success is like a painting—a slow process that involves mistakes, setbacks and accidents. It is hoped the result will be a masterpiece of lessons and perseverance articulated through layers of brushstrokes. I admire Lexie and Maria because they are destined for success through their hard work—they are both masterpieces.

### **About the Subject**

Maria Arvanitis and Alexandra Perrott are my oldest friends. Having grown up with my subjects for almost two decades, it was an intimate experience to truly look at them—dissecting every element of their countenance and translating that onto the canvas. What I created was not a technically mimetic replication of their faces, but rather an emotional portrayal of how I see and understand my friends. In many ways, what I produced was a more realistic portrayal, as it preferences emotions and intimacy over didactic physical features.

### **Further Insight**

Born in 1998, Serena Cowie's practice explores the complexities of human emotions and relationships in relation to contemporary politics, cultural narratives and social concerns.

Cowie is currently undertaking her Honours in Art History at the University of Melbourne. In November 2019, she hosted her first solo show *Nightlight* at Alternating Current Art Space in Melbourne, which explored melancholy within the city's nightlife scene. Cowie was recently selected as a finalist in the 2020 Percival Portrait Painting Prize in Townsville.

**Artist:** Jaye Early

**Title:** *Masato Takasaka*

**Subject:** Masato Takasaka

**Medium:** synthetic polymer paint and permanent marker on canvas

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### **Artist Statement**

Masato is friend of mine. We used to teach together in the Critical and Theoretical Studies Department at the Victorian College of the Arts in Melbourne. Until recently, I haven't had the courage to paint Masato, as I've never felt confident enough to capture his unique character.

Masato is a kind person with a tender disposition. I enjoy his intelligent and developed sense of the absurd and his skilful ability to go beyond sarcasm and pure disdain. I'm not entirely convinced I have succeeded in capturing this, but I'm glad that I gave it a go.

### **About the Subject**

Masato Takasaka is a Japanese Australian artist and academic based in Melbourne. Working with a diverse array of found objects and materials, his installations form boisterous spaces where art and design interact together to create multiple, nuanced, levels of chaos and control—not entirely unlike Masato himself.

### **Further Insight**

Jaye Early is an Adelaide-based artist who works with live and video-based performance and painting. Early has participated in 7 solo exhibitions and 35 group exhibitions including in Australia, Italy, USA, and Denmark. His work is an investigation of what is deemed permissible within public spaces and social spheres.

Early has been a finalist in a number of prestigious art prizes including the Sulman Prize, Victorian Indigenous Art Awards, Darebin Art Prize, and Bayside Acquisitive Art Prize. Early has been acquired by the National Gallery of Victoria, Melbourne and Victoria University, Melbourne.

**Artist:** Stacey Evangelou

**Title:** *Warrior by spirit*

**Subject:** Joe Williams

**Medium:** charcoal and white chalk on toned paper

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### **Artist Statement**

*Warrior by spirit* is a portrait of Joe Williams. Painted in ochre as a display of strength, confidence, spirituality and culture—it reflects the pride of heritage and the resilience of history. The work reveals the strength of spirit and the importance of healing and growth through the old ways—by connecting to a culture that values its lore by living with meaning, knowing how to behave, understanding ourselves, and displaying kindness.

Since first connecting with Joe in 2019, he has shown nothing but forbearance and compassion. By sharing his cultural beliefs and the importance of a healthy spirit, Joe has helped me to learn and grow. This portrait highlights—through empathy, love and understanding to First Peoples' culture—how we can make a positive impact by listening, learning and respecting.

### **About the Subject**

Joe Williams is a First Nations Wiradjuri/Wolgalu Aboriginal man raised in Wagga Wagga. He has spent a number of years as a professional athlete in the NRL and as a boxer. Joe has lived the majority of his life with Bipolar disorder, addiction and suicidal ideations. On the back of surviving a suicide attempt, he founded the organisation, The Enemy Within. He now dedicates his life to helping those who struggle mentally, emotionally and spiritually through workshops in resilience, trauma recovery, mental health and well-being. Joe has a published autobiography, *Defying The Enemy Within* and was the winner of the 2019 Australian Mental Health Prize.

### **Further Insight**

Stacey Evangelou is a Sydney-based artist. She studied graphic design and interior design, and followed a career in interior design, where she began her pursuit of drawing. Evangelou has recently transitioned to a full-time art practice. Using graphite and charcoal, her hyper-realistic portraits seek to explore human existence through the philosophy of communication—aspiring to emotionally connect the viewer with the subject of her work.

**Artist:** Kierah Falkner Babbel

**Title:** *Race car ya ya*

**Subject:** Robyn Babbel and Karl Babbel

**Medium:** acrylic on canvas

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### **Artist Statement**

*Race car ya ya* is a painting based on a photo-collage that I made of my grandparents and their belongings. The pink wall is from a house they lived in when I was growing up and has always felt like a perfect symbol of their flamboyant personalities. In July, they moved to an over 50's community by the seaside.

Painting for me has always been an act of reverence, a way to bottle attention and capture emotion. Beyond shaping my artistic tastes, my grandparents have always been huge supporters of my artistic career. I wanted to thank them for all their love and support, and give them a visual memento of my affection and appreciation which they could take with them to their new home.

### **About the Subject**

My yaya, Robyn Babbel, was born in 1958 and my grandpa, Karl Babbel, was born in 1956. They met in 1973 and were married two years later. In September 2020, they celebrated their marriage of 45 years. I am the first of their four grandchildren. My grandpa works at Bunnings and has half a finger missing, which he cut off in an accident with a circular saw. My yaya recently retired from her social work career in the public service. She once owned over two thousand books.

### **Further Insight**

Kierah Falkner Babbel is a painter living, studying and practicing in Melbourne. In 2016, she was awarded third prize in The Lester Prize Youth Awards. She has consistently participated in The Sydney Road Window Gallery's *Art on The Spot*, a community painting demonstration in Melbourne.



**Artist:** Sebastian Galloway

**Title:** *Warm air, cool light*

**Subject:** Pirrin Francis

**Medium:** oil on Aluminium

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### **Artist Statement**

I commenced *Warm air, cool light* in February 2020 before the arrival of COVID-19 in Australia. The portrait had a purpose then but, like everyone, I had no clue how life's plans would soon rapidly change.

Created for a painting workshop where people would, now unimaginably, gather less than 1.5m apart. My subject, Pirrin had just returned from visiting family interstate—something she now longs for but cannot easily do. Having completed this portrait in July, the work has now come to represent both a period in time and our collective experience. It's difficult to extract personalised narratives when so many share a similar one. I suspect the narrative of loss and change will resonate with many people and be seen in the art created during this time.

### **About the Subject**

Pirrin Francis is a kind and gentle friend. She works at my local art supply store and is an artist in her own right. I have always thought she would make a wonderful portrait subject, but on the day of our sitting I doubt she thought it was wonderful to be a portrait subject. It was ridiculously hot, by Hobart standards, and I was set on painting her in a striped woollen jumper. I felt terrible for Pirrin but she was more than happy to continue—perhaps it made her feel like she was back in Queensland.

### **Further Insight**

Sebastian Galloway is a Tasmanian oil painter working from his home studio in Fern Tree, a beautiful area of forest nestled in the foothills of Hobart's Kunanyi. Galloway's work presents a highly rendered image with a strong emphasis on detail and realism. His subject matter is inspired by his love for the Tasmanian environment and the people and creatures that surround him.

Galloway graduated from the University of Tasmania School of Creative Arts, Hobart in 2014. He has since completed five solo exhibitions, participated in numerous group exhibitions and been featured as a finalist in many national art prizes.

**Artist:** Indra Geidans

**Title:** *Lucette*

**Subject:** Lucette Aldous

**Medium:** oil on board

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### **Artist Statement**

I met Lucette Aldous in 2019 through her daughter Floeur, while she was an Artist in Residence in Albany. Without knowing anything about Lucette, I was immediately struck by her small stature and powerful presence. I was drawn to her features and felt a strong desire to capture her in paint. I feel very privileged to have met Lucette and been given the opportunity to attempt to capture her essence through painting.

### **About the Subject**

Lucette Aldous is an Australian choreographer, dancer and teacher who received her education through the Royal Ballet School in London. Lucette was made a Companion of the Order of Australia in 2018.

### **Further Insight**

Indra Geidans completed her BFA at Curtin University in 1985. She has been exhibited nationally and internationally in Switzerland, Latvia and Germany.

Geidans was the recipient of the Basel Exchange Residency in Switzerland and Artist in Residence in Nuremberg, Germany. Geidans' work is represented in a number of major collections including the Art Gallery of Western Australia, Edith Cowan University; University of Western Australia and the Federal Law Courts of Australia in Canberra.

**Artist:** Andrea Huelin

**Title:** *Lure and kill* (portrait of Professor Scott Ritchie, Entomologist)

**Subject:** Professor Scott Ritchie

**Medium:** oil on board

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### **Artist Statement**

I have known Scott Ritchie since I arrived in Cairns from Perth 25 years ago. I admire him for the important work he does to eliminate mosquito-borne diseases, particularly Dengue Fever. I contracted a serious variant of Ross River virus while living in the Pilbara, so I feel a certain affection and gratitude towards Scott. This might also be because he is impossible not to like, with his trademark loud shirts and American drawl, his broad smile and engaging, unaffected personality. The title *Lure and kill* refers to both the mosquito trapping methods Scott's research team employs, and also to the suggestion in my portrait that he could be a carnivorous tropical flower luring his unsuspecting prey.

### **About the Subject**

Professor Scott Ritchie is an Entomologist and Adjunct Professor with the College of Public Health, Medical and Vet Sciences at James Cook University in Cairns. He leads a group of health practitioners and research scientists whose collective goal is to prevent mosquito-borne disease, especially Dengue, in North Queensland. He has been a principal investigator in the Eliminate Dengue program funded by the Bill and Melinda Gates Foundation since its inception in 2005. Ritchie is also involved in new projects studying the potential impact of global warming on Dengue in Australia, new pesticides, and the development of novel mosquito traps.

### **Further Insight**

Andrea Huelin is a painter who takes her inspiration from the often-overlooked aspects of everyday life. A former journalist, Huelin is interested in observing and recording what she sees, giving pause to fleeting moments and offering new ways to observe the ordinary.

She has held solo exhibitions in Queensland and New South Wales, and has taken part in group shows across Australia and in Berlin with Michael Reid Gallery. She is a regular finalist in the EMSLA award, and is included in the Commonwealth Government's Artbank collection. Huelin's portrait of Stanley Jones AO is on permanent display in the Cairns Supreme Court.

**Artist:** Sean Hutton

**Title:** *Tamara*

**Subject:** Tamara Dean

**Medium:** oil on canvas

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### **Artist Statement**

This portrait of Tamara Dean emerged over several visits to her studio and home on the south coast of New South Wales. Tamara is seated with the warm light streaming through the rear window. She looks directly at the viewer with an intense expression and watchful gaze characteristic of a photographic artist. There is also a slight melancholy, implying the isolation felt by an artist working alone in their studio.

I have long been a fan of Tamara's work. During the process of painting her portrait, we discussed her art practice and the challenges of forging a career as an artist. I admire her determination and resilience in the pursuit of her artistic vision.

### **About the Subject**

Tamara Dean is a critically acclaimed artist working in photography, installation and moving image. Dean's practice explores the relationship between humans and the environment.

In 2018, Dean exhibited in the Adelaide Biennial of Australian Art and has been the recipient of numerous awards including the Goulburn Art Award (2020), Moran Contemporary Photographic Prize (2019), Josephine Ulrick and Win Schubert Photography Prize (2018) and Meroogal Women's Art Prize (2018). Her work is held in notable collections including the National Gallery of Australia and the Parliament House Art Collection, Canberra; Art Gallery of South Australia, Adelaide and Artbank.

### **Further Insight**

Sean Hutton's interest in art began at an early age when he was encouraged to seek private tuition from a well-known portrait artist. He later pursued his love of drawing and painting at the Julian Ashton Art School, where he was awarded the prestigious William Dobell Scholarship.

Hutton's work is defined by his ability to employ strong draughtsmanship and convey an ethereal quality reflecting the inner world of his subjects. He has featured in numerous exhibitions, completed private portrait commissions and been the recipient of many art awards.

**Artist:** Janne Kearney

**Title:** *Road to nowhere*

**Subject:** Teah Raeburn

**Medium:** oil on canvas

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### **Artist Statement**

*Pointlessly throwing coins in a wishing well, making birthday wishes, wishing upon a star.*

*Only finding broken wish bones, broken dreams, broken hearts.*

*Take me away, run away... off to the moon and the stars.*

*Don't want to leave, just want to stay, I'll find a place, gotta get away.*

*Running all the time, where am I running to,*

*Somewhere no one knows, there is nowhere to go.*

### **About the Subject**

Teah Raeburn is a model I have painted many times. The bus was dumped in an abandoned factory yard and covered in graffiti.

### **Further Insight**

Janne Kearney is an internationally recognised, award-winning realist artist based in Geelong. She has been a finalist in over 80 prestigious international and national art prizes and exhibited in Italy, Spain, USA and UK.

Kearney has been selected as a finalist in the BP Portrait Prize (2017) at the National Portrait Gallery in London. She won the prestigious FWSD Fashion Week San Diego ARC Award (2018), an international travelling exhibition in Los Angeles, New York, San Diego and Barcelona. She was most recently announced as winner of the 2020 Lethbridge 20000.

**Artist:** Kate Kurucz

**Title:** *Self-portrait as someone of note*

**Subject:** Self-portrait

**Medium:** oil on copper with rope

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### **Artist Statement**

*Self-portrait as someone of note* was inspired by the Arctic explorer Douglas Mawson's balaclava. An unusual multi-coloured, 7x7 stitch configuration, it is theorised that his wife, Paquita designed the balaclava to be imbued with luck. This tale spoke to me, not only of love and superstition, but of the unseen contributions of women throughout history. I asked my greatest female influence, my mother, to knit me a similarly auspicious replica for my imagined voyage into the unknown. The 49 blanket stitched holes around the panel reference traditional modes of female labour, while my pose attempts to portray myself as "someone of note". Grappling with notions of achievement and legacy, the work is both a portrait of my mother and myself.

### **Further Insight**

Kate Kurucz is a South Australian painter who graduated from the Adelaide Central School of Art in 2012. Informed by the materiality and history of oil painting, her work explores absurdity, identity and the sublime.

Kurucz has exhibited at the Art Gallery of South Australia as a recipient of the Guildhouse Collections Project. In 2019, she presented her solo show *The Inland Sea* at praxis ARTSPACE and won the Royal South Australian Society of Arts Portrait Prize.

**Artist:** Jess Le Clerc

**Title:** *Shadow and bloom*

**Subject:** Eden Le Clerc, Jewel Le Clerc and Summer Le Clerc

**Medium:** oil on canvas

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### **Artist Statement**

*Shadow and bloom* is a portrait of my three daughters—Eden, Jewel and Summer. One day, I watched them jump into the dam by our house. They were playing in the calm waters with the blooms while being drawn in by the shadows of the murky waters.

### **About the Subject**

My three daughters Eden, Jewel and Summer overflow with a joyous honesty that always brings me back to myself. They laugh with their entire body, and cry until there is nothing left. They are honest because they are unaware there is another option—they believe that the present moment is all that exists.

### **Further Insight**

Jess Le Clerc is an artist from Queensland's Sunshine Coast. She is a mother of four children and started painting full-time in 2016. Le Clerc studied art with Peter Mortimore in Dubbo at the age of 16. In 1998, she began teaching art classes for children, which grew into an art school for all ages in Sydney. She is currently the Director of Art School Co. which has over 400 weekly students.

Le Clerc has been a finalist in Percival Portrait Prize, Stanthorpe Art Prize, Shirley Hannan National Portrait Award and Lethbridge 20000.

**Artist:** Fiona O'Byrne

**Title:** *Eleven*

**Subject:** Remy Frazzetto

**Medium:** oil on canvas

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### **Artist Statement**

*Eleven* represents a little corner of my world—the intimate, everyday moments which fill my home. Sometimes between work, family and painting, life can feel incredibly busy and overwhelming. However, in the process of capturing this small, largely insignificant moment time momentarily stood still.

### **About the Subject**

My son, Remy Frazzetto is a quiet, gentle little guy—the calmest person in our family and the perfect sitter for a portrait. Mostly, he chooses to spend his time either outdoors bushwalking or curled up inside reading, knitting, or playing his Rubik's Cube and Nintendo 3DS. Sometimes I feel like he's eleven going on seventy.

### **Further Insight**

Fiona O'Byrne grew up within a stone's throw of the Murray River and found entertainment in exploring local bushland and parkland. This is where she developed a love of plants and the outdoors. O'Byrne went on to study Landscape Architecture and has worked in this field for over 20 years. She first picked up a paintbrush at age 36 and since then, for almost a decade, she has divided her time between painting and landscape architecture.



**Artist:** Michael O'Connell

**Title:** *The unfortunate Ian Rakich—COVID-19 case #7*

**Subject:** Ian Rakich

**Medium:** oil on canvas

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### **Artist Statement**

We are living in strange and uncertain times. The long-embraced rituals of greeting friends are now acts of restrained caution. Caution is the new norm. Unfortunately, Ian Rakich, a respected and hugely successful businessman, ex-sportsman and coach, lunch specialist and friend contracted COVID-19 while travelling at the very beginning of the pandemic.

While the portrait was enjoyable to paint and has a humorous edge, this experience between old friends was only fun because Ian recovered. During sittings for the portrait, we reflected upon the pandemic's impact on daily life and are eternally grateful that the caution that was exercised by our community has left us in good shape—well, fingers crossed.

### **Further Insight**

Michael O'Connell is a Western Australian visual artist, living and working in North Fremantle. Working primarily as a painter, O'Connell's practice also includes multi-media, printmaking, photography, drawing and sculpture. He divides his artistic energies between art teaching and his studio, both of which he finds inspirational and satisfying.

O'Connell is an ECU Fine Art graduate and has been painting for decades. His work has been shown in numerous solo and group exhibitions both locally and nationally.

**Artist:** Nicole O'Loughlin

**Title:** *Woman in progress*

**Subject:** Self-portrait

**Medium:** hand embroidery on vintage linen

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### **Artist Statement**

*Woman in progress* is a self-portrait in which I am wearing my nan's nightdress. It is one of the only things I have of hers. In her late 40s, when she was not much older than me, my nan having suffered from both schizophrenia and epilepsy, was placed in a nursing home to live out her days.

This work began as a reflection on trauma and the unspoken ritual of healing through needlework. I gathered found embroideries by unknown makers and applied them onto the portrait as well, in recognition of the universal voice of women that comes through making. By the end, I was surrounded in a warm embrace by all the unknown creators as well as my nan.

### **Further Insight**

Nicole O'Loughlin is an artist currently based in Hobart. She graduated from the Hobart School of Art in 2009 with a Bachelor of Fine Arts majoring in printmaking. As part of her undergraduate degree she undertook a year-long study exchange at the Madrid School of Art at the Universidad de Complutense, Spain. In 2015, she completed BFA (First Class) Honours at the Tasmanian College of the Arts in Printmaking.

O'Loughlin is a current PhD candidate at the School of Creative Arts and Media, Hobart. Her work is held in numerous private and public collections.

**Artist:** Sid Pattni

**Title:** *Faith*

**Subject:** Dudhiben Damji Devji

**Medium:** acrylic on canvas

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### **Artist Statement**

My consciousness is largely shaped by science and rational thinking—yet I've always been intrigued by what religion can offer a non-theist. My Ba (grandmother) has been intensely governed by religion throughout her life and I've been fascinated by the trust she places in Hinduism. *Faith* seeks to examine the transcendence and levity that my Ba's faith gives her. Her devotion and clarity toward Hinduism is something I am both awed and perplexed by.

### **About the Subject**

My Ba is a staunchly religious woman who will often spend 8-10 hours in her temple every day. One of her daily rituals is the mala (prayer beads). She will turn the mala between her finger tips for hours on end whilst reciting mantras. As this ritual is performed, she enters into a deeply meditative state by focussing on the sound of the mantra being chanted rather than its repetitions.

### **Further Insight**

Sid Pattni is an Indian-Australian artist who was born in London, raised in Kenya and currently resides in Perth. Working primarily in painting and embroidery, much of Pattni's work is centred upon the seen and unseen. He is interested in the undercurrents which run throughout society, and seeks to depict figures and objects that tell interesting stories about a specific time and place.

**Artist:** Avan Robins

**Title:** *Self-portrait*

**Subject:** Self-portrait

**Medium:** oil on canvas

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### **Artist Statement**

I like the idea of being stranded on an island where the only way to survive is to use the resources available in the environment. I am interested in how my imagination manifests itself within my day-to-day experience of objects, materials and environments.

### **Further Insight**

Avan Robins is a 26-year-old, Filipino-Australian aspiring artist. He was born in Davao City and moved to Castlemaine in 2008 when he was 14 years old. Robins completed a Certificate IV of Visual Art at Bendigo TAFE before moving to Melbourne to study an Advanced Diploma of Art and Design at La Trobe College of Art & Design. He is currently completing a Bachelor of Fine Arts at RMIT Melbourne.

Robins was a finalist for the Agendo Award for Young Emerging Artists (2019) and the Shirley Hannan National Portrait Award (2020).

**Artist:** Lynn Savery

**Title:** *Bear hug*

**Subject:** Self-portrait

**Medium:** oil on canvas

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### **Artist Statement**

When I was a child, my grandmother gave me a suitcase full of furs, pearls and colourful costumes from my grandfather's days as an acrobat. I spent many happy hours playing dress-up and imaginary adventures. I was a great pretender and quickly became fascinated by the transformative power of fashion. It can change our view of the world and the world's view of us.

I live in a world in which I explore the relationship between truth and fiction, and make the familiar seem a little strange. Most of all, I love to tell stories with my work and let the viewer find their own. I trust they find an interesting story in this self-portrait.

### **Further Insight**

Lynn Savery was born in Brighton in 1960 and moved to Australia in 1975. Currently living in Melbourne, she holds a Bachelor of Arts (Honours) and a Doctor of Philosophy in International Relations. In 2017, she decided it was time to devote herself to a passion she had long-neglected, painting.

**Artist:** Oliver Shepherd

**Title:** *Iconic*

**Subject:** Self-portrait

**Medium:** oil and gold leaf on birch panel

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### **Artist Statement**

One of art's most valuable purposes, especially for the artist, is to provide a realm in which we can seek the impossible, or find the confidence to act out lives different from our present reality. Painting this portrait was a personal exploration of the conflict that exists between who I am, who I want to be and who I appear to be.

I do not admire nor inspire myself, but I wish I did. I am not famous—I am not someone to idolise. I do not bare myself to the world readily. I do not even have tattoos. But in art I'm not afraid to be that person—in art, I can pretend for real.

### **Further Insight**

Oliver Shepherd (aka Oli Vincent) is a self-trained classical realist painter, predominately of portraits, still life and figure paintings. He also works in the fields of surrealism and abstract expressionism.

While Shepherd enjoyed art in high school, it was music that was central to his life from age four, when he took up the violin. He studied law and languages at the University of Adelaide, as well as jazz performance (saxophone) at the Elder Conservatorium. It was at university that Shepherd discovered painting, after seeing Peter Webber's film *Girl with a Pearl Earring*. Watching this depiction of the classical painting process was all it took for his fascination with oil painting, particularly portraiture, to begin.

Shepherd was born and raised in the Adelaide Hills. He now lives and works in Canberra as a lawyer and artist. He occasionally exhibits and also accepts commissions.

**Artist:** Lauren Snowden

**Title:** *Percy*

**Subject:** Percy Paul

**Medium:** oil on canvas

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### **Artist Statement**

An old man sits in the doorway of a darkened room. He reminisces on his youth as he waits for his time to draw to an end. The comfort gained from his thoughts are of a bygone age, and another country that holds little resemblance to the environment his eyes take in.

My memories, stimulated by the photographs which were used to develop this composition, recall the encouragement that Percy offered his children. Pushing us to extend ourselves, to laugh, live and take chances, where he himself didn't seek the limelight. He celebrated family and accepted the highs and lows that came with life.

Here I reveal Percy Paul, my father and encourager of my dreams.

### **About the Subject**

Percy Paul was a God-fearing man who stayed in the shadows, where those closest to him witnessed his self-effacement. Though celebrated for his sporting and musical aptitude, and awarded for 'superior ability' as a white-collar worker in Australia, for him immigration was his greatest dream fulfilled.

Engaging with us through words and games, my father encouraged a great dexterity of mind, teaching us how to exercise free thinking and to dance with our thoughts. He took pride in his appearance, and found pure joy in seeing his family grow. His presence is deeply missed.

### **Further Insight**

Lauren Snowden is an emerging artist who completed a BFA (Honours) at RMIT, Melbourne. She uses a variety of mediums to communicate post-colonial concepts in relation to her personal and familial history.

Focused on breaking-down barriers that exist due to visual differences, Snowden experiments with discarded materials using haptic play to change the form and function of substances. These actions serve to present the familiar in unexpected ways, to represent the 'other' and bridge cultural divides. By using traditional art practices such as painting and sculpture, Snowden endeavours to unite perspectives and validate lived experience.

**Artist:** Craig Soulsby

**Title:** *The archetype of the self*

**Subject:** Neve Cunningham

**Medium:** oil on canvas

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### **Artist Statement**

This painting is an exploration of Carl Jung's archetype of the *Self*. The Self is a unification of consciousness and unconsciousness in an individual's psyche. Through a process of self-development called individuation, various aspects of personality are integrated. As Jung claims, "the Self...embraces ego-consciousness, shadow, anima, and collective unconscious in indeterminable extension. As a totality, the Self is a coincidentia oppositorum; it is therefore bright and dark and yet neither." The archetype is both masculine and feminine, conscious and unconscious, order and chaos. This painting explores the self as a fundamental element of existence, which is perhaps in need of revival in a culture besieged by the repressed unconscious forces of projection, post-modern cynicism and nihilism.

### **About the Subject**

Neve Cunningham is an emerging artist and professional folk musician from Perth. Cunningham plays live gigs across Perth and has been featured on *triple j Unearthed*, uploading her first song aged 14 years old. She is currently studying a degree in Fine Art at Curtin University where she specialises in mural painting, portrait painting, and traditional illustration.

### **Further Insight**

Craig Soulsby was born and raised in the eastern suburbs of Perth. Developing a passion and talent for art in early childhood, Soulsby was always known as "that art guy" at school. Eventually, he worked as a digital designer on film, animation and video game projects, apprenticed as a tattoo artist, and freelanced as a portrait artist. Returning as a mature age student, Soulsby has since studied fine art at university, completing his honours in 2019 focusing on traditional illustration and Jungian psychology. He also loves history, philosophy, evolutionary biology and old Fyodor Dostoevsky novels.



**Artist:** Loribelle Spirovski

**Title:** *Ecce homo*

**Subject:** Simon Tedeschi

**Medium:** oil on linen

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### **Artist Statement**

Over the years, I have drawn and painted my husband Simon more times than I can remember—abstracting and distorting with abandon. Sometimes I look at him and imagine seeing not his actual face, but the next portrait—watching hungrily as light and shadow change the angles of his face, trying to capture every moment with my brush. Here, Simon is sitting with one of my earliest portraits of him. I decided to paint him in an unvarnished way, reflecting our insular existence during the COVID-19 pandemic.

### **About the Subject**

Simon Tedeschi is a concert pianist. He started playing the piano when he was five, began performing at eight and became professional at fifteen years of age. Like many performers, Simon is very private off-stage and despite his notorious humour is a very intense person, markedly different from his performer persona.

### **Further Insight**

Loribelle Spirovski was born in 1990 to a Filipino mother and a Yugoslav father. She lives and works in Sydney. Spirovski graduated in 2012 from the College of Fine Arts at the University of New South Wales with a Bachelor of Art Education.

Spirovski has exhibited in Australia, Europe, the UK and USA. She is a highly sought-after young artist and her works can be found in public and private collections around the world.

**Artist:** Nick Stathopoulos

**Title:** *Pantone black 7*

**Subject:** Judith Martinez Estrada

**Medium:** acrylic and oil on linen

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### **Artist Statement**

It is said that a portrait is actually a painting of two people—the sitter and the artist. That's because the style of a portrait is inextricably linked to the style of the artist.

Sometimes a subject 'hijacks' the look and style of the work. In this case, the painting had to evoke Judith's strong, refined design sensibilities and her stylish, almost graphic dress sense, making her an ideal subject for a portrait artist.

The title, *Pantone Black 7* is a reference to the black that permeates much of Judith's wardrobe.

### **About the Subject**

Judith Martinez Estrada is an artist, illustrator, and graphic designer living and working in the Blue Mountains, New South Wales. Her practice includes photographic-montage, analogue print, mixed media, and the occasional painting. In 2019, she was the featured artist at ALMA Gráfica in Spain, and is the current recipient of the State Library of Victoria's Rick Amor, Baldessin Press Residency Fellowship.

### **Further Insight**

Nick Stathopoulos, born 1959, is a self-taught artist known for his hyper-realistic style, particularly his large-scale portraits and paintings of his childhood toy collection. In the past, Stathopoulos worked in the publishing, animation, and computer game industries, but now focuses on his own fine art practice.

Stathopoulos is a multiple Archibald and Doug Moran Portrait Prize finalist, and a BP Portrait Prize finalist in London. In 2017, he was one of eight artists featured in the Foxtel Arts documentary *The Archibald* by Mint Pictures. He currently shares a studio space, "Project 504", with three other artists in North Sydney.

**Artist:** Zoë Sydney

**Title:** *Fifteen*

**Subject:** William Sydney

**Medium:** oil on canvas

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### **Artist Statement**

Fifteen is a memorable age for many—a turning point between childhood and adulthood. *Fifteen* depicts my brother, William blowing out the candles on his fifteenth birthday cake. For him, it will be remembered as the year we had to celebrate in lockdown. Like the fifteen candles flickering in focus in the portrait's foreground, these celebrations are the lights in the darkness of a hard, few months. At fifteen, we all felt the murky uncertainty of the future. Today's generation, even more so, are struggling in this darkness. My brother's face, out of focus as he blows out the candles, symbolises the shifts in identity that we all experience as teenagers. The only concrete thing is the present moment.

### **About the Subject**

William Sydney is the artist's younger brother.

### **Further Insight**

Zoë Sydney is a Perth-based artist working across multiple media including oils, acrylic, and textiles. She is currently studying physics and fine art at the University of Western Australia, Perth and endeavours to bring this interdisciplinary thought to her practice. She is also a co-founder of Snart Club, a group of young people running art/science/sustainability workshops across Perth.

**Artist:** Jill Talbot

**Title:** *Redundancy package with Ikea cushions and Netflix*

**Subject:** Self-portrait

**Medium:** oil on Perspex

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### **Artist Statement**

Female, over sixty, made redundant—not the trifecta I was aiming for. After 25 years teaching in the visual arts sector, I received a handshake and a push towards the door in 2019. No stranger to professional identity struggles within the creative and cultural landscape, I felt equipped to deal with the ensuing change in pace, to navigate the crossroads of redundancy versus renewal, and to grapple with the big questions now looming over the horizon. I have mostly resisted the urge to kick back on the couch, and usually dress as if going to work, finding it reassuring to apply lipstick and foundation. My self-portrait documents this piecing together of my useful face, as it were.

### **Further Insight**

Jill Talbot holds a Bachelor of Education (Visual Arts & Crafts) with Honours in Drawing and Printmaking from the University of Melbourne. Talbot's early training as a printmaker is evident in her work through the use of hand-cut stencils, rollers, engraved surfaces and mono-printing techniques which are often utilised in her painting process.

Commissioned by the Print Council of Australia to produce a Members' Edition of etchings, Talbot's work can be found in regional and private collections throughout Australia. She exhibits widely in group awards and art prizes and has had several solo exhibitions at the Shoalhaven Regional Gallery in New South Wales.

**Artist:** Wade Taylor

**Title:** *Ramesh*

**Subject:** Ramesh Mario Nithiyendran

**Medium:** oil and acrylic on wood

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### **Artist Statement**

I met Ramesh at his Perth Festival show of large-scale ceramic sculptures entitled *Idols*. Maybe he was a bit of an idol for me—I admired Ramesh’s work for the immediacy and instinctiveness of his approach, the sculptures were anarchic and a little nutty. His paintings also contained a textural, haptic quality. They encouraged accident, impulse and feeling. Being an artist, I fancied painting in the same way, or I would at least try. We hung out, struck up a friendship and continued chatting over the year. Ramesh recently suggested that I paint a portrait of him—I told him that was silly as I’m not a portraitist.

### **About the Subject**

Ramesh Mario Nithiyendran is a Sri Lankan-born, Sydney-based artist working within the field of sculpture and ceramics. His creations are a mesh of ideas and attitude in the form of vibrant, bold and skewed self-portraiture. Drawing on his Hindu and Christian heritage, his work plays with scale and form whilst dealing with themes of gender, religion, ideas of ugly art and the politics of sex. Nithiyendran has held numerous shows locally and internationally including a solo exhibition at the National Gallery of Australia, Canberra.

### **Further Insight**

Wade Taylor is an early career artist from Perth. He completed a Bachelor in Fine Arts at the University of Western Australia, Perth. Working primarily in painting, Taylor's work is an exploration of Australian identity and landscape, conveying notions of suburbia, nostalgia, and the every day. With a focus on the materiality of paint and the emotive properties of colour and light, his works centre on a familiar yet unsettling quality to the contemporary Australian landscape.

**Artist:** Datsun Tran

**Title:** *Self-portrait pursuing the three perfections*

**Subject:** Self-portrait

**Medium:** ink on paper

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### **Artist Statement**

Since the start of lockdown, I have reverted to the first art forms I ever learnt. My dad taught me calligraphy as a child, but it was something I stopped doing in my teenage years. After a 25-year break, I've picked up the old brush again and it's like I never stopped. Muscle memory takes over and all the art I've made in the last 20 years flows through me—it's something comforting and certain in an uncertain world.

### **Further Insight**

Datsun Tran is an Australian artist. His work primarily features the natural world, but at its core, it is all about us—our human story. Tran's work explores themes of conflict and utopia, filtered through the lens of what we have in common, rather than what separates us.

Tran has exhibited extensively in Australia, as well as North America, Asia and Europe. He has had over 25 solo and group shows, exhibited in over 30 art fairs, and has been a finalist in over 25 art prizes.

**Artist:** Ordella Wall

**Title:** *Tony*

**Subject:** Tony Leung and Rocky

**Medium:** oil on canvas

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### **Artist Statement**

Having emigrated to Australia from Hong Kong, Tony has become a successful entrepreneur, running his own architecture firm in Sydney. A unique and colourful individual, Tony is many things—loud, funny, superstitious, philosophical and wise.

As an artist, what interests me most about Tony is not only his heritage and personality but his core ethos. He looks to shape the world we live in and create something lasting. Ultimately, he wants to leave a legacy. This really speaks to me and inspires my work. I like the idea of leaving something behind and what it means for our story.

### **About the Subject**

Tony Leung is an entrepreneur and founder of a+ Design Group in Sydney.

### **Further Insight**

Ordella Wall studied Fine Art and Photography at Plymouth College of Art, before moving to Sydney in 2002. As an artist, Wall has three core principles that she weaves into her work—heart, head and hand. Having ‘heart’ is to evoke an instant gut reaction or emotion. ‘Head’ is the idea or the inspiration behind it. ‘Hand’ is the craft that goes into each piece. Wall endeavours to approach each artwork in a unique way to express an individual narrative. She sees herself as a perceptionist and uses art filled with meaning to gain insight, and to connect and explore the world around her.

**Artist:** Marcus Wills

**Title:** *Nikki*

**Subject:** Nikki Tarling

**Medium:** oil on board

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### **Artist Statement**

Nikki Tarling is a young dancer from Fremantle and is now based in Melbourne. I met Nikki when I was beginning a portrait of her partner, the dancer Jack Riley, and thought that she would also make a terrific subject for a portrait.

### **About the Subject**

Growing up in Perth, Nikki Tarling studied dance at the West Australian Academy of Performing Arts. She graduated in 2016 with a BA in Performing Arts and moved to Launceston to begin her first professional contract with Tasdance. Nikki was nominated as “Dancer to Watch” in *Dance Australia* (2017, 2018). A listing of these performance works includes *Alone* choreographed by Jack Riley, *Colossus* by Stephanie Lake Company and *Duplex* by Jack Riley which was presented at the Accademia di Belle Arti Di Firenze as part of the *First Commissions* art project.

### **Further Insight**

Marcus Wills was born in 1972 in Kaniva. He studied painting at the Victorian College of the Arts in Melbourne and graduated in 1995. Wills was awarded the Brett Whiteley Travelling Art Scholarship in 2000 and the Archibald Prize in 2006.