

Darryl Murray

www.instagram.com/dash_is_art

Darryl Murray's artistic desire for creating artworks has been a lifelong passion and an ever-growing expansion into a range of fascinating and exciting artistic mediums. His more recent areas of explorations have included printing, mosaics, sculpturing and painting. The move to the Huon Valley has sparked an appetite for capturing the

beauty the region has on offer. He is currently undertaking a Diploma of Fine Arts at University of Tasmania and plans to expand his repertoire of conceptual artworks that reflected his passion for exploring the diversity that comes from our social, political and environmental surroundings.



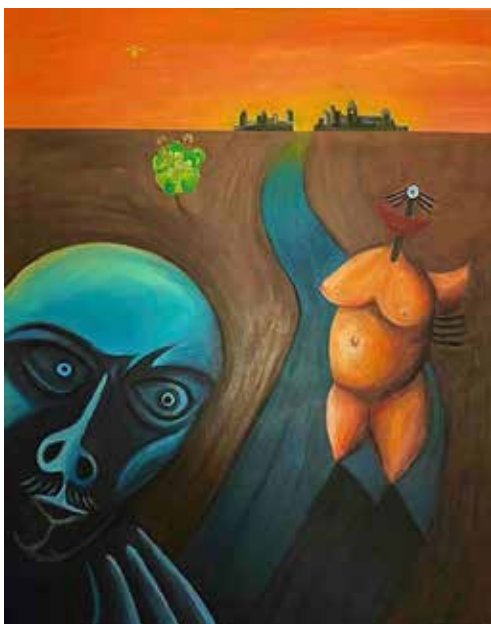
1 *The Watcher*

Acrylic and collage on canvas 2025

90 x 60 cm

Hypervigilant, continually assessing and very aware of its surrounds.

\$1450



2 *Monster (after Albert Tucker)*

Mixed media 60 x 70 cm

(acrylic on canvas, 2025)

Dark malevolent characters of the 1940's are still here. None of us are immune to the darkness that awaits us in whatever form it takes

\$1850



David Malone

www.instagram.com/dazey2691

David Malone has recently focused on producing painted artworks. David has a *Diploma in Arts* and a 30 year career as a graphic designer. Commercial art is highly defined according to target markets and brand objectives. The art of abstraction is the

complete opposite, allowing the canvas and the flow of paint to dictate where the brush goes next and allowing the artist to completely let go of outcomes. A truly liberating practice.



3 **Waterfall**

Acrylic 40 x 50 cm

A study in motion, exploring the interaction of vertical and horizontal lines and shapes.

\$200



4 **The existential dread caused by the endless futility of existence (Kylie)**

Acrylic 40 x 50 cm

An abstract representation of landscape.

Office block or paddock?

Flowing river or city street?

The viewer defines the artwork.

\$200



Ewen Welsh

www.theartisticrabbit.com

Ewen Welsh is a versatile artist based in Bonnet Hill. Originally from the UK, he moved to Australia in 2007. In 2021 he launched theartisticrabbitstudio.com. With many years of involvement in the arts, predominantly life drawing, he now focuses on painting people



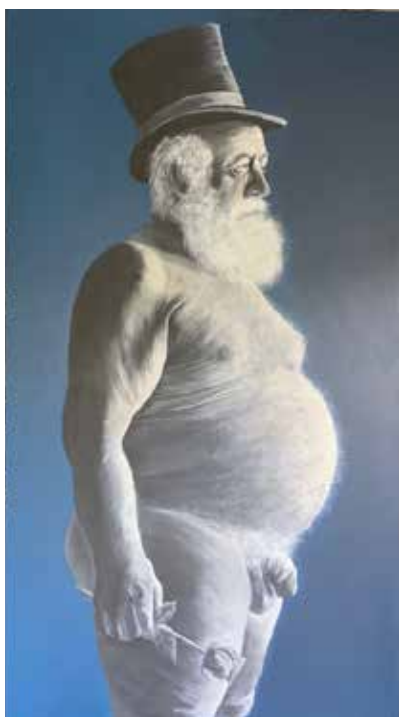
and portraits, while also enjoying painting animals. Ewen is the recipient of many awards, and his work is held in private collections and institutions worldwide. A passionate advocate for human and animal rights, he is also a committed environmentalist.

5 *Bob*

Pademelon poo on paper
42 x 59 cm

This is the original study for my portrait of Bob Brown which was commissioned by and is now proudly hanging on permanent display in the Pooseum, Richmond. It's made from the pigment obtained from Pademelon poo, treated and stabilised. I love this piece for it's casual incompleteness.

\$600



6 *The Gentleman Caller*

Acrylic on treated MDF
185 x 900 cm

For far too many years pretty young things have dominated the nude art market.

It's time the oldies and especially the men had their time in the limelight. My work often depicts the nude male form and often larger than life too, this one has a great humorous quality to slightly lessen the shock factor

\$2900





Iain McPhee

www.instagram.com/diasporia

7 *Polari (triptych)*

Mixed Media 50 x 50 cm each

Polari is a triptych that draws on the linguistic history of the LGBTQI+ community in mid-20th century England. The work explores the secret language of Polari—a coded slang once spoken as a way to communicate and identify in public without fear. Each of the panels corresponds to a key phrase from the exhibition: *Hear us. See us. Know our names*, translated into Polari: *Shir* (hear), *Vada* (see), and *Cove* (know). Through layered texture, vibrant form, and linguistic symbolism, *Polari* invites viewers to reflect on visibility, identity, and the enduring power of language as a tool for resistance and connection.

\$450 (set)



8 *The Last of Autumn*

Mixed media sculptures. Plaster, vintage kimono silk, eco-dyed cotton and silk (7.5in diameter; heights: 10in, 18.5in, 24in)

Three plaster cylinders—each wrapped in a delicate patchwork of vintage kimono silk, found cotton, and eco-dyed fabrics—stand in quiet formation. This installation captures the muted palette and emotional shift that follows the vivid crescendo of autumn. The piece evokes a landscape turning inward — where colour recedes, and the earth begins its slow descent into winter. The palette, drawn from eco-dyeing with fallen leaves, echoes the look of bleached bones among decaying foliage and dried grasses: a meditation on impermanence, transition, and the quiet beauty of what remains.

\$300 (set)



John Paton

www.instagram.com/paton_john

John is an emerging artist based in Nipaluna/Hobart whose practice draws on depicting identity through the exploration of the Australian landscape. The colours and shapes of the complexity of the Australian landscape compels him to connect with nature.



9

Jacob's Ladder - Road to Nowhere

Pastel 86 x 68 cm

Road to Nowhere explores the challenge of creating a path from the past to require the present community of 'explorers' to explain the need for an environmental churn of an otherwise pristine landscape. Jacob's dream in Genesis, of a 'ladder set on earth to reach the heaven' is a counterpoint to the deep scar on the ancient surface that was ultimately created.

\$750



Ned Stirling

Captain Ned Stirling: famed pilot in 1st world war, shot down in a Mitchel B25 bomber over pacific. Went on to travel the world and an art career in painting, print making, drawing, sculpture, welding, etc.

World record attempts: steam power hover cars, 3-wheel drives, world travel + inventarium warhouse. His manager is Christine (born with 2 left hands), and niece Nancy "The Sparrow Nightingale".

Three episodes of steel

I strive to crush the steel to make it scream out as it tells MY story. Yet it bend with its distortion, its

corrosion, its inherent qualities that make it like no other material.

*The found object to discover a piece of metal that: befits a concern, and is aesthetic. Sculpture must not be like a new toy, but should have previous knowledge of birth, life and death. The best found objects have already known 2 or 3 lives.

*life my sculpture is a reflection of my life and ideas, sculptures without message or reason is life without message or reason just as my thoughts come in bursts so does my work evolve !



10 **TIME PASSING #3**

Ladies cross legged figure photos, drawings, and welded steel to show time moves very slowly, oxy acetylene, welding lasts a long time

Not for sale

11 **HORSES HEAD #3**

Welded steel of my brother's horse which would lovingly remove car parts mirrors, blinkers and wipers from your car as you socialise. 1: was wax, 2: was plaster, 3: steel oxy acetylene.

Not for sale



12 **WOMBEYAN #3**

MIG welded plates, etching on steel plates with open bite acid, 3rd steel etching of marble mining equipment, best on welded plates shows technique of marble mining NSW for Parliament House.

Not for sale



Nikki Johnston

www.instagram.com/neenishtartan

Nikki Johnston has been recycled and repurposed to her current life of *reFirement*; playing and teasing materials until they reveal their hidden meanings Nikki brings a lifetime of storytelling, jewellery design and hand-engraving to a world of

plastic, string, wire, sticky tape, bullets, lenses and anything else she can get her hands on to create 3d Poetry that can't be ignored. She is drawn to transparency, shapes and stories that can be seen in more ways than one



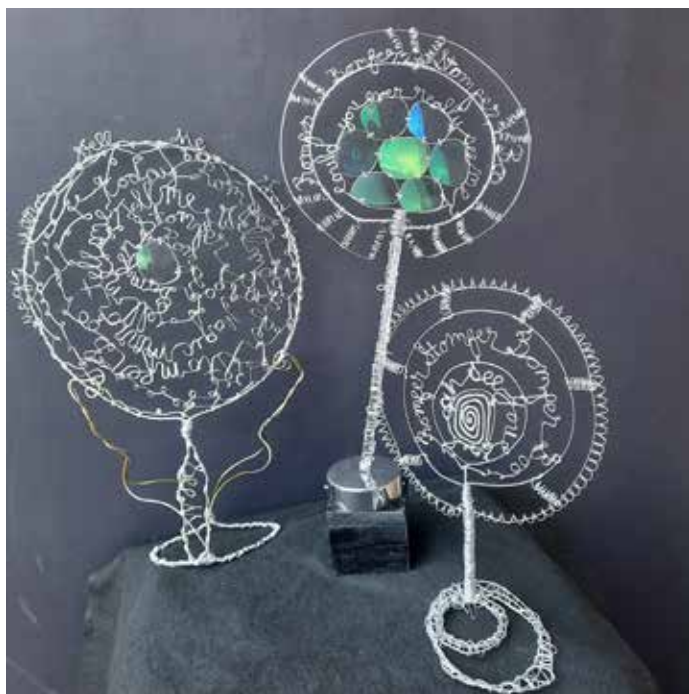
13 *Queer as Duck*

Sticky Tape Sculpture

25cm x 18cm x 15cm

Ducks in various stages of pixelation. Hiding in plain sight; using befuddlement and confusion as a disguise But for those who have eyes to see, look beyond the cubes and see the duck inside

NFS



14 *Romper Stomper Bomber Boo*

Wire and mixed media

58 x 26cm - 35 x 21cm - 47 x 36cm

Many of us remember sitting in front of the TV, waiting for Miss Whoosie on the other side of the screen to look through her magic mirror to see us and say our names. When did we begin to wonder about the efficacy of that mirror, and question her ability to see us at all?

NFS

Pauline Johnson

www.paulinejohnsonart.com

The flame of Pauline Johnson's interest in art was ignited when her fourth grade teacher displayed many of her paintings for Parents Day. This inspiration evolved when her parents packed up the car for a picnic in the Victorian outdoors. They encouraged her to experience the magic of the Australian bush and ocean. She believes there is something infinitely healing when immersed in nature

After realising her life's dream, Pauline graduated from Griffith University Qld with a B of Visual Arts. She continued to develop her technique as a Contemporary Impressionist. This allows her the freedom to interpret what she sees with a lively, personal approach. The canvas is covered with vibrant light and colour. Now living in Tasmania, Pauline believes it is an artist's paradise. Craggy peaks and waterfalls of Cradle Mountain, the expansive beaches and the colourful sunsets of Tasmania are her muse

Pauline's use of rich colours and texture invites viewers to share the beauty in nature. She creates paintings that evoke memories of cherished experiences, perhaps transporting the viewer to a quieter, simpler time

Pauline Johnson has attracted many collectors in Canada, USA, Britain and Australia. She has won many awards including: First Prize- *Incinerator Gallery Art Award* Melbourne, People's Choice Award - *Hobart Rotary Exhibition*. Highly Commended - *Cygnets Art Awards*

The landscape is a never ending source of inspiration, one which will never end with its ever changing moods



15 *Gone - Old Lauderdale Canal*

Oil 45 x 55 cm

\$390



16 *Light Sublime*

Oil 45 x 55 cm

\$390



17 *From the Sand to the Sea*

Oil. 60 x 60 cm

\$790



Rafael Manzanilla

www.instagram.com/rmanzanilla

My landscape photography of Tasmania is an exploration of the temperate rainforest, ancient trees and mist-covered mountains. The island's unique landscape creates a sense of both vulnerability and comfort. Through my lens, I want to create awareness of the fragility of the beautiful environment we live in, with the hope that these magnificent places are preserved forever.



18 *Mount Strzelecki*

Photograph
680 x 540 cm

Located in the southern part of Flinders island, Mount Strzelecki is 756 metres high with stunning views and granite peaks. The forest at the top is evocative and mysterious, with colourful ferns hiding from the wind beneath the trees.

\$200



19 *Quamby Bluff*

Photograph
680 x 540 cm

Located in North West Tasmania at a height of 1227 metres rises the majestic Quamby Bluff. Hidden in its forest there is a dark past and an unknown future. On the slopes stands an ancient forest, with magnificent trees and rocks covered in moss. This photo captures the Autumn light on the myrtles along the track.

\$200



Rod Spark

www.spark.photography

Rod has been a passionate photographer for 50 years and worked as a journalist, artist, events photographer, etc. He completed a Master's in Fine Arts (Photomedia) at COFA NSW in 2015 and is about to embark on a Dip Fine Arts at UTAS in July 2025 just for heck of it and learn about other art media.



20 *Varuna washed ashore*

Photograph 64 x 54 cm

The male form in landscape has been one of my passions over the years, as has body paint. Here I present the mythical Hindu god Varuna washed ashore after a violent encounter with a rival god Vayu – god of the air.

\$300



21 *Majestic Mt Field*

Photograph 53 x 43 cm

Mt Field has been part of my heart for a long time. My Anglo ancestors were guides up the mountain in the 1800's, Lake Rayner is named after them. I love the breadth of ecologies encountered as you progress up the mountain.

\$200



Sabine Wagner

www.instagram.com/sabine_wagner_visual_art

I am proud to be part of the Lutruwita *Queer As Art Collective* alongside many amazing queer artists. So much of great art created remains hidden, never to be seen other than in the living rooms or sheds of the artists who dream them up. This exhibition named Hear us. See us. Know our

names aims to change that and introduces our talented group to Nipaluna. For this exhibition I experimented with texture and colour both in my 2D and 3D work to introduce the cheerful and fun side of my art practice.



22 *Into the Deep*

Acrylic and foil

\$390



23 *Beneath the Surface*

Acrylic and foil

\$390



24 *Untitled 1 / Untitled 2 / Untitled 3*

Ceramics

\$120 each



Sarah L Stewart

www.sarahstewartart.com.au

Sarah L Stewart is primarily an abstract painter. Painting enables her to access and express a part of herself that feels otherwise inaccessible and inexpressible, creating a bridge between her inner world and her external environment.

She works intuitively, using processes of layering and subtraction, until something (a theme, a memory) emerges that resonates with her thinking brain.



25 *She's a harsh mistress*

Acrylic 50 x 50 cm

She's a harsh mistress, is a playful comment on the powerful (often dominating) influence of the moon, causing some of us to throw back our heads and howl, on certain nights during the lunar cycle.

\$650



26 *Quartet*

Acrylic 50 x 50 cm

Quartet was inspired by rediscovering a flyer advertising a Mozart string quartet concert I went to when I was living in Paris, decades ago. Four friends watching four brilliant musicians, playing sublime music in a centuries-old church.

\$650



Stephen Cronin

www.artdashandwu.com

Weaving is sound made visible. All art is about politics.

Inspired by two significant creative figures, my piece is a meditation on relationships and love in whatever form they may exist (or perhaps don't exist).

Both Anni Albers (Bauhaus artist, abstract modernist, weaver, 1899-1994) and John Cage (avant-garde composer, experimentalist, artist, 1912-1992) were characterised by a curious mindset, a willingness to explore new avenues in each other's work, and the courage to challenge the status quo

My nod to Rudyard Kipling's oft-quoted "never the twain shall meet" seemed a fitting provocation/reflection of the arbitrary connections and choices that chance entails in music, art and life.



27

Three Panels after Anni Albers and John Cage: The Twain - Never the Twain - The Twain Shall Meet

Weaving 120 cm wide

Pictorial weaving, bamboo, cotton and recycled sari silk, 2025;
each panel 42cm x 30cm

\$1500



Vicki Klein

www.instagram.com/miss___vicki

Vicki Klein is a professional picture framer who worked previously in the United States and now in Australia. Vicki has been framing for over 40 years. Nowadays Vicki picture frames for a small clientele and works on her artwork from her home studio in Old Beach, Tasmania.

Vicki's artwork is usually abstract, mixed medium, textile fibre art & assemblage art.

Vicki has a passion for art in all its diversity and has a sharp eye for colour and design.



28 *You are seen*

Mixed Media on paper, hand torn, woven and attached to mirror

370 x 370 cm

This piece was inspired by the title of this exhibition- Hear me. See me. Tell me your name.

When you question being seen, look closely.

\$200



29 *I see you. I hear you. Tell me your name*

Mixed Media on paper

360 x 430 cm

This piece was inspired by the title of this exhibition- Hear me. See me. Tell me your name.

I wanted to show in an artist way that I do see and hear you. Tell me your name because I want to know more about you.

\$200



Michelle Dracoulis

www.instagram.com/michelledracoulis/

Michelle Dracoulis is a curator and arts practitioner whose personal practice includes fine-art photography, time-based media, performance art, sound work, assemblage and sculpture.



30 *The Divine Feminine Martyr - Commit*

210 x 297mm

Photographic print on archival paper

\$160



31 *The Divine Feminine Martyr - Sacrifice*

210 x 297mm

Photographic print on archival paper

\$160



32 *The Divine Feminine Martyr - Rise*

210 x 297mm

Photographic print on archival paper

\$160

