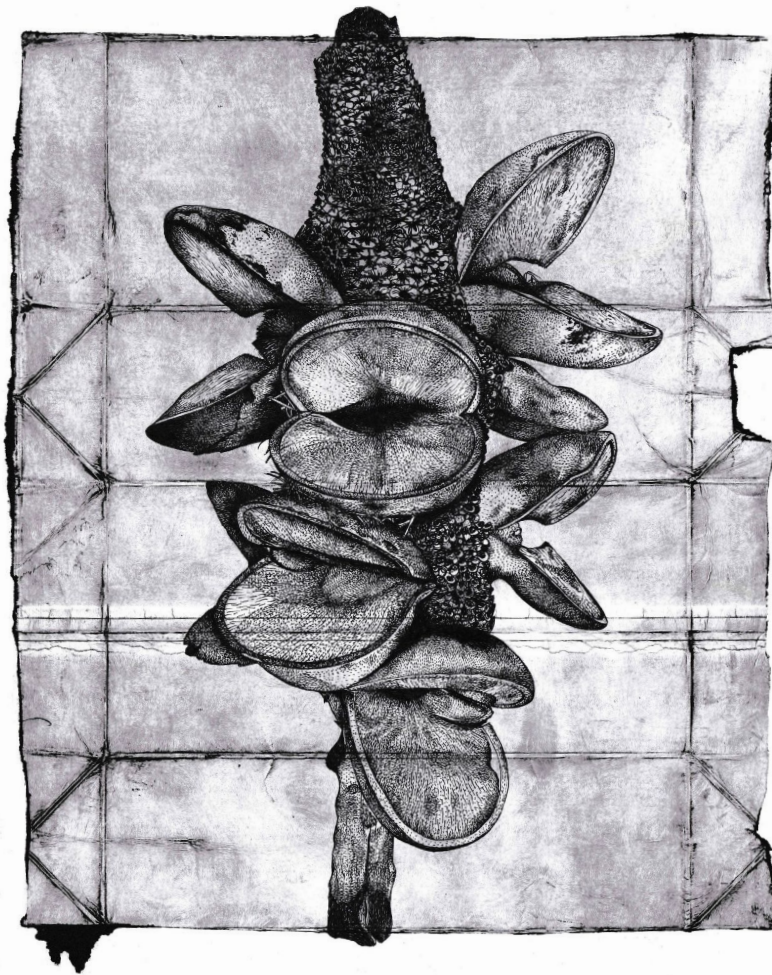


Art Teacher Art Exhibition Catalogue ATA26: Stories We Tell

Woolloongabba Art Gallery
7 - 18 July 2026



QATACON
Stories we tell

Queensland Art Teachers Association Annual State Conference

Cover image:

Thank you to QATA member Egle Petrauskaite from the Metropolitan regional cluster for allowing us to use her artwork *Banksia i* on the cover. Read about this artwork on page 46.

About the exhibition:

Art Teacher Art (ATA) accompanies QATACON, the Queensland Art Teachers Association Annual State Conference. ATA26 is a celebration of the creative minds and personal practices of our QATA members. It is a safe space accommodating all levels of ability. This annual exhibition is a celebration designed to foster networking and creative partnerships.

QATACON26 & ATA26 theme: Stories We Tell

Visual art is one of the oldest ways we make sense of the world and one of the most powerful. Through images, objects, processes and spaces, artists tell stories that carry memory, challenge perspectives and give form to lived experience. *Stories We Tell* invites visual art educators to explore how stories are shaped, layered and communicated through visual practice. QATACON26 celebrates the role of visual art as a language for meaning-making, connection and inquiry in contemporary classrooms and beyond. Through ATA26, we reflect on the stories we inherit, the stories we create, and the stories we empower our students to tell through visual art.

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Karina Talbott

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Millaa Millaa

Far North Queensland regional cluster



<https://thepaintedsunflower.com/>

Karina Talbott is an Arts teacher from Far North Queensland, currently teaching P-6 in a rural community. She is particularly interested in the medium of collage due to its accessibility across ages and abilities, sustainable materials (using paper products destined for landfill or reclaimed from op shops), and narrative quality. Outside of school, Karina facilitates art workshops in her local community and is working towards further tertiary qualifications to offer therapeutic arts-based counselling.



Saints in Space (triptych)

2026

Collage - old books and magazines

42cm x 30cm x 3cm each

Not for sale

Stories told about women are often shaped by institutions and voices of others. The Christian narratives of female saints are an example of this, where women are often rewarded for virtues of purity, self-discipline, and servitude. In the collaging process, cutting and rearranging, these female figures are liberated from the confines of their traditional iconography and reimagined within cosmic environments. The vastness of space suggests possibility, expansion, and reinterpretation, while botanicals evoke connections between femininity and an earthly life force. Fragments of imagery are assembled into new configurations, reflecting how stories are continually retold, revised, and reclaimed. *Saints in Space* is presented as a triptych of three female figures, demonstrating the strength that connects women across time and space. The viewer is also invited to consider the juxtaposition of religion and science as storytelling contexts.

Karina Talbott

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Beyond

2025

Collage - old books and magazines

42cm x 30cm x 3cm each

Not for sale

This surreal collage invites the viewer to extend, distort, and transform the familiar world into something richer and more mysterious. A dreamlike setting leads to infinite stories of what lies beyond our everyday reality. The doorway is open, but where might it lead?

Mikeala Patterson

6

Quandamooka

Primary and South East Queensland regional clusters



@misspcreativeteacher

Visual Primary Arts Teacher - a teacher for 10 years, now part time, also Classroom and Inclusion experience, Seasonal Academic Tutor - Primary and Masters Arts Education, Floral Designer, Author - Illustrator, and Artist, I also volunteer at my local Art Gallery. My passion is to create, in whatever form, using sustainable, saved from landfill, recycled materials. I have been a QATA member for two years now, I love the connection QATA creates with the Arts Community, the annual QATACON and across the year with workshops, and connecting digitally via website and social media. Art always, most important to be creatives, creative thinkers, it gives us an edge.



The Stories we tell woven
2025/2026
Handwoven sculpture wall hanging
60cm x 70cm x 3cm
Not for sale

The Stories we tell woven is the viewer into artwork as if the materials are speaking to them, a message of hope, the plight of waste in our landfills, being burned, dumped, of overconsumption and the plight of our planet, environments, habitats and inhabitants. 100% of the materials are recycled saved from Landfill, sourced from OP Shops and The Sewing Lair, Finger Knitted and attached to an old tapestry backing, as if a landscape of its own. *The Stories we tell woven* is an invitation to the viewer to think before you create, "The art does not change the world on their own, but they do change people - and people change the world," Francoise Mattarosso. Allow the artwork to weave you through the lines, shapes, colours, and read the tale they have to tell.

Quandamooka

Primary and South East Queensland regional clusters



@misspcreativeteacher

Some stories need to be told, the story of this book is a true story, my childhood librarian whispered to me in a distant dream to illustrate and write a book, which I did, every night coming home from work, a teacher during Covid, students listened and viewed the draft, sharing their feedback, and in turn, inspiring their stories, the stories we tell. I am a Visual Art teacher amongst many other creative endeavours, this image, is a part of the stories I tell. I create intuitively, in various mediums, I allow my heart to lead me.



The Ancient Magic Book

2020

Mixed media on cartridge paper

21cm x 30 cm

Not for sale

The Ancient Magic Book links to the QATACON26 theme: The Stories We Tell by inviting the viewer in closer, as if an intimate tale is being told just for them. This illustrated image is a of a magical book I viewed in the British Library, Kings Cross in London, where I lived for a period of time. I love books and visiting Libraries around the world. This magical book was in a darkened room, an ancient book that appeared to whisper to come and sit, hear the stories, the secrets, the magic it held, the stories we tell are the stories passed down the generations, years pass, centuries pass, but the stories continue to be told...down to the next generation. In reading this, you are hearing my story, a true story of the day the Magical Book invited me into the darkened room to visit and inspire me to travel further to faraway places, in search of other ancient books.

Meanjin

Metropolitan regional cluster



@artbyemmacm



Time to Leave

2025

Oil paint on wooden board

50cm x 40cm x 2cm

\$420

Time to Leave examines the process of disengaging from negative past experiences and reorienting toward an optimistic future to shape a new story. The artwork symbolises the artist's deliberate rejection of past constraints, emphasising personal growth and openness to new opportunities in their life.

Tamara Beale

Quandamooka

South East Queensland regional cluster



sableandcanvas.com



@sableandcanvas

Tamara Beale is a Brisbane-based artist and art educator whose painting and illustration explore narrative, place, and connection. Her recent work blends surrealist imagery with Australian motifs and mythology. After completing her degree at QUT in the late 1990s, Tamara has worked primarily as an art teacher for Education Queensland, developing an Excellence in Visual Art program at Wellington Point SHS in Brisbane's bayside. She teaches art across all high school year levels and has been a member of QATA for much of that time. She is also a member of Base Art and Wynnum Manly Arts Council collectives.



Perimenopause and the snores
2024
Acrylic on canvas
90cm x 60cm x 3cm
\$950

Perimenopause is a story that has, only fairly recently, been told (for me anyway). This is a light-hearted take on a time in my life that I am struggling with. The moment captures me waking in a heat, unable to fall back to sleep as my husband and dog snore blissfully on.

Meanjin

Metropolitan regional cluster



I am quite new to South-East Queensland but was a member of the affiliated Peninsula Art Educators Association (PAEA) whilst living and teaching in Cairns. I am the Visual Arts teacher at Moreton Bay Boys College at Manly and am enjoying the diversity of teaching years 7-12. I enjoy working in a wide range of media, but painting was my first love. I fulfilled a dream of completing a Bachelor of Fine Art/Visual Culture (Hons) in 2016 and have been teaching Visual Art since 2019. I try to do my own art whenever I can and am currently developing a body of work in response to Toohy Forest.



The Places You'll Go

2026

Acrylic on canvas

80cm x 80cm x 5cm

\$750

I often tell my students stories from different places where I have lived; the Southern Highlands and Central West of NSW, Tropical North Qld and now, South-East Qld. Every place is quite different but there are surprising connections; like granite boulders - one of my favourite rocks. I have included myself in this painting of my memories and stories. Each place has its own special light and colour but it's the nature that I miss and hold within my heart. I tell stories to relive these places and to inspire a sense of adventure in my students. There's a big world to explore - 'Oh, the places you'll go!' (Dr Seuss)

Meanjin
Metropolitan regional cluster



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On My Rock, (2025), Acrylic on canvas, 620cm x 760cm x 30cm, \$550

Wherever I am I seem to need to be in nature to be at my most grounded. I usually gravitate to a rock to sit on and observe the world around me. On this day in Toohey Forest, a place I often go to near my home to find solace from a busy world, I first found 'my rock' near a very old tree and amongst the grass trees. This was the first time I connected with Toohey Forest as a place for me in Brisbane. It was in summer and it was a hot, sunny afternoon. I often frequent this spot to do some painting or sketching or just to 'breathe' and reset.

Meeanjin

Metropolitan regional cluster

Visual Art Teacher currently teaching yr 4,5, 6,7,8 and 9 at Somerville House College for Girls in South Brisbane. Its been 25 years since I graduated with only a few years away from the profession to start a family. I find great satisfaction in mastering a drawing and finding ways to combine mixed media materials with 'fine' qualities of my drawings. Most of my work captures the beauty of nature and living things.



Ruby

2019

Graphite, watercolour pencil, watercolour

60 cm x 84 cm

Not for sale

Capturing the simple, magical moments in a life. This image is worked from a photograph where my young children blew bubbles for the enjoyment of our much loved family dog - Ruby.

Giabal

Darling Downs South West regional cluster



@SamanthaNolanArt

Samantha Nolan is a Toowoomba based artist creating works around her love of both wild and nurtured places. In oils she recreates vivid detailed landscape paintings of childhood haunts as well as quick expressive studies of the plants and flowers that fill her garden. She is currently teaching Visual Arts and Maths at Toowoomba State High School in years seven to twelve. She has been teaching for ten years and a QATA member for three years.



Smeer
2012
Acrylic on hardwood
40cm x 30cm
\$590

Smeer embodies *The Stories We Tell* by painstakingly capturing the faded tattoos, piercings and thinning white mohawk of Smeer LaMorte, co-founder of the 1980s Melbourne punk band Depression. His profile represents a generation shaped by rebellion, individuality and artistic expression. When I met him in my twenties while working in a café in Carnegie, he still carried the energy of that world through his continued involvement in punk and rockabilly music, and the entertaining stories he shared from his past. Through realism and careful attention to light and tone, I wanted to capture both the darkness and mystery surrounding him, alongside the dignity and strength of his profile. The work reflects how people themselves can become walking artworks, carrying entire histories within their presence.

Kallindarbin

South East Queensland regional cluster

Born in Queensland, Australia in 1973, my work is an intuitive response to the fossicking and gathering of objects. It emerges from walking and collecting discarded materials and other objects encountered along the way—the treasures we find underfoot—alongside an appreciation for the natural weathering and erosion of surfaces and textures. My love for old items began on my parents' cane farm, where I was fascinated by rusting objects left exposed to the elements, reflecting a deep nostalgia for what has been left behind and the past lives held within these found items. My love of layering items together guides the process—pieces are placed instinctively, like fragments of a jigsaw coming together. There is a deep sense of connection in the process of placing found objects, and a thread of nostalgia that runs through each piece, particularly in the textures and even the scent of old papers and discarded materials that become part of these collaged surfaces.



Trapped in Time

2025

Collage

33cm x 24cm x 4cm

\$395

Trapped in Time reflects the stories we tell through objects that endure beyond us. Working with a vintage photograph anchored by a single red bead, I create an intuitive assemblage where memory, material, and narrative converge. The bead acts as both marker and witness—a quiet pulse of colour that draws attention to what is held, remembered, and perhaps withheld—the untold story of the girl in the photograph, suspended between presence and absence. Through a process of layering and collecting, I bring together fragments worn by time—surfaces marked by weathering, erosion, and use. These materials carry histories that are both intimate and unknown. I am drawn to the poetry of what remains. Each piece becomes a site of quiet reflection, where nostalgia, loss, and imagination intertwine, allowing forgotten stories to gently resurface and endure.

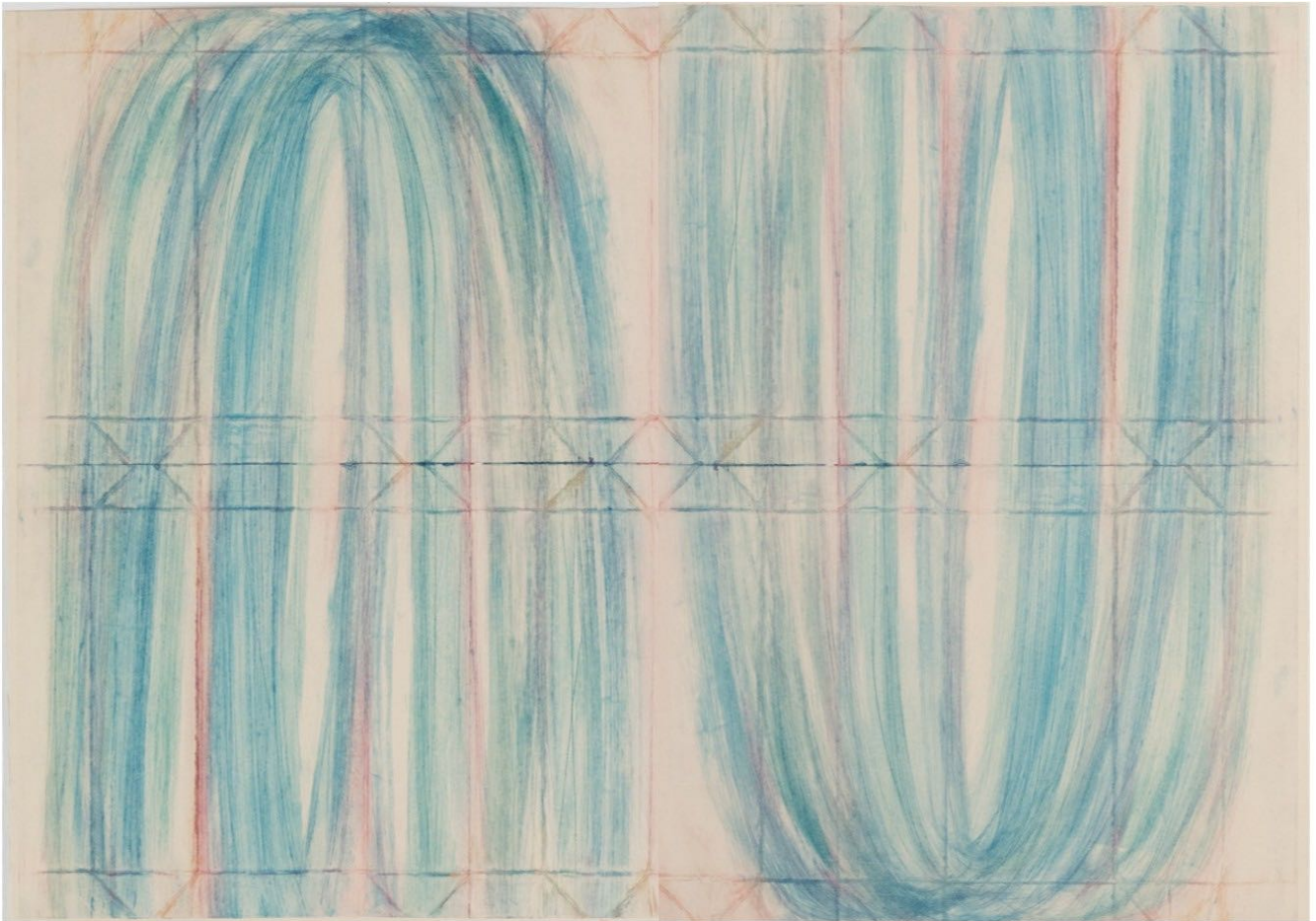
Anne Kennedy-Levesque

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Meanjin

Metropolitan regional cluster

Anne has exhibited and taught in Queensland, interstate and overseas for 30 years and has been a QATA member for the past 9 years. Her recent works include explorations of intaglio, wood block printing and hand-built ceramics. Her teaching experience has encompassed primary, secondary and tertiary sectors including posts at RMIT University, Star of the Sea College in Melbourne, The Harrodian School in London and currently Brisbane Grammar School. She has exhibited at Umbrella Studio Contemporary Arts, CUSP Gallery, Roar Studios Melbourne and COFA gallery in Sydney.



Sweep

2026

Intaglio print on rag paper

70cm x 100cm x 2cm

\$1,200

Inspired by time spent with the ancient, delicately layered and fading frescoes of Herculaneum, these gestural waveforms explore the spiritual and physical momentum required for transformation. Unconventional engraving tools and recycled Tetra Pak materials are used to produce this diptych.

Meanjin

Metropolitan regional cluster

Jessica is an artist, arts writer, and arts educator from Meanjin/Brisbane. Her painting practice aims to investigate geometries and colour in ways that are both playful and precise, reflecting greater notions that transition between space, scale and perception. More recently, her work has incorporated a sculptural approach that extends perceived dimensionality constructed through the intersection of colours into real space and form - experimenting with the distinction between painting, object and frame.



WINE DARK SEA

2026

Acrylic polymer on panel

30cm x 40cm

\$250

WINE DARK SEA reflects the diverse visual qualities of the sea, and the rivers of the underworld, crossed by Odysseus and his men. This example of an epic journey still shapes the stories we tell today. The term - wine dark sea - is used frequently throughout the text to refer to the dangerous nature of the open ocean.

Meanjin

Metropolitan regional cluster



<https://www.facebook.com/pakkiderm>

I'm a Visual Art, Design and Digital Technologies teacher in Brisbane, I like to explore both traditional and digital media in my creative practice. I teach years 7-12, since 2013 after changing careers from Web Design, Web Development, and Lecturing. I have been a part of the QATA community since studying to be a secondary teacher in 2011. Though my art making is only a hobby at this stage, I have showcased my work in some external exhibitions, Between Two Hemispheres 2026, MIAF K-Art Show Seoul 2023, Harmony in Australia 2020, and organised/participated in multiple school exhibitions (Meraki Exhibition) 2019-Present. I love being in nature and this is often used as inspiration for my artworks.



Moreton Island Stories
2025
Mixed Media
30cm x 42cm
Not for sale

Moreton Island Stories (MIS) began at our Moreton Island Art Camp, where students experienced the beauty of God's creation through observation, reflection, and artmaking. Surrounded by ocean, wildlife, and changing landscapes, students encountered moments of awe. Significant locations such as Blue Lagoon and Champagne Pools became powerful shared memories, offering contrasting experiences of stillness and energy. Nights beneath star-filled skies encouraged reflection on creation, while light painting explored the relationship between light, movement, and time. The island also revealed layers of history and fragility. Observing the lighthouse renovation highlighted human stewardship and our responsibility to protect what has guided others for generations. In contrast, discussions about bushfires acknowledged environmental vulnerability alongside destruction, renewal, and hope within God's creation. MIS is a response to landscapes experienced and a record of connection to place, to one another, and to faith; continuing to shape students' understanding of art, creation, and themselves.

Meeanjin

Metropolitan regional cluster



www.cassandrallynpalmer.com.au



@cassandra_lyn_palmer

Cassandra-Lyn Palmer is a visual artist and educator based in Brisbane, Queensland, where she teaches Visual Art to students in Years 7–12 at Brisbane Girls Grammar School. Originally from the Northern Rivers region of New South Wales, she relocated to Queensland three years ago, bringing with her a deep connection to the landscapes and communities that continue to inform her practice. Working across a range of media, Palmer takes an experimental approach to artmaking, often favouring paper for its versatility and responsiveness. Her works are frequently site-specific, drawing upon personal experiences, memories, and stories connected to places where she has lived, travelled, and created. Through layered surfaces, mark-making, and material exploration, her practice seeks to capture the atmosphere and emotional resonance of place, inviting viewers to reflect on their own connections to landscape and memory.



Rowlands Creek Road was created during an artist residency in Uki, Northern New South Wales, funded by Grafton Regional Gallery. The work forms part of a larger series developed in response to the surrounding landscape and my experiences of living and working in the area. During the residency, persistent rainfall transformed the environment, marking the beginning of the extreme 2022 flood event that would later bring record flood levels across the region. I was staying on Rowlands Creek Road and crossed the creek to leave the property just before access became impossible. The constant presence of rain profoundly influenced both the subject matter and material qualities of the works produced during this period. Painted in and around wet conditions, the artworks developed a fluid, atmospheric character, with washes, softened edges, and layered surfaces reflecting the saturated landscape. *Rowlands Creek Road* captures a fleeting moment before the floodwaters rose, embodying both the beauty and vulnerability of this changing environment.

Rowlands Creek Road

2023

Acrylic, shellac, ink, graphite, pastel, and cotton on paper
380cm x 1620cm

\$3,200

Darumbal

Central Queensland regional cluster



@belinda_mcgrath

I have been teaching Secondary Visual Art since 2011 in Rockhampton. I enjoy printmaking, particularly reduction or oversized lino prints.



#norfolk.pine @emu.park
2024
Lino print on cotton fabric
5.2m x 1.5m
\$1,500

#norfolk.pine @emu.park explores storytelling through scale, detail, and perspective. Created from a series of smaller plates and brought together through an enlarged relief printing process, the work reflects how stories are often built from individual fragments that combine to form a larger narrative. The tree serves as both subject and storyteller, its intricate branches and repeating forms suggesting layers of memory, growth, and connection. The partitioned composition invites viewers to engage with the artwork from a distance, where the image emerges as a complete story, and up close, where each section reveals its own details and visual chapters. The process of constructing this image from multiple components mirrors the act of storytelling itself—assembling separate moments, perspectives, and details into a cohesive whole. Through this work, I invite viewers to consider how narratives are shaped not only by the complete picture, but also by the smaller stories embedded within it.

Meanjin

Metropolitan regional cluster

A multidisciplinary visual arts educator with over 22 years of experience across art, design, and media. Before 'this stint' I worked as a graphic designer and arts administrator - experiences that continue to inform my creative and pedagogical practice. I have taught in the Northern Territory and Queensland, as well as internationally at the Overseas School of Colombo in Sri Lanka - an incredibly formative experience for me, both personally and professionally. I consider myself a multi-disciplinary educator willing to give anything a go. However, most of my school experience has been devoid of ceramics programs. A bittersweet happenstance! Now I have clay as my own and I can play away doing something creative purely as a selfish endeavour. I think Queensland punches above its weight in terms of the quality of arts education, and I feel genuinely humbled to be among so many inspiring and dedicated arts educators and advocates.



There's a Monster in My Garden! (2026) Ceramics, 31cm x 11cm x 2cm to 15cm x 6 cm x 1.5cm, (approx. 67cm x 52cm x 2.5cm when arranged), Not for sale

There's a Monster in My Garden! is the outcome of making purely for myself. This year, I enrolled in a ceramic's 'class' with a simple intention: to show up, pick up clay, and play. Without formal training in ceramics, I am learning to embrace the process of surrender -responding to the material, the moment, and my own curiosity rather than striving for technical mastery or polished outcomes. These works sit outside expectations of professionalism, assessment, or external purpose. Instead, they reflect an acceptance of my messy self: not perfect, not refined, not the best in the room, but entirely mine. These monsters emerge from this freedom. They are spontaneous, imperfect, and deeply personal - creatures shaped by instinct rather than instruction. This body of work affirms creative practice as self-directed and joyful: an exploration of play, curiosity, and creativity for its own sake.

Meanjin

Metropolitan regional cluster

This collaborative partnership grew from a friendship formed through QATA, where a light painting workshop led by Marion Drew in 2025 sparked an unexpected creative journey. What began as an exploration of light, movement, and experimentation quickly evolved into a shared artistic practice built on curiosity, laughter, and mutual inspiration. As two art teachers navigating life in their forties, we discovered a rare creative connection. Both mothers of boys, we found common ground in our desire to continue making art, nurturing creativity, and supporting one another's artistic growth beyond the classroom and family life. Our collaboration celebrates the joy of finding new creative friendships later in life—friendships that encourage risk-taking, experimentation, and play. Through collective making, conversation, and a willingness to embrace the unexpected, we create work that reflects not only our individual perspectives but also the energy and connection that emerge when artists come together. At its heart, our practice is a celebration of creativity, friendship, and the transformative power of shared artistic experiences.



Synthetic Aesthetic

2025

Digital image printed on canvas

150cm x 33cm

\$500

Two artists, one surface,
no plan.
Something arrived
that belonged to neither of us.

We passed the work back and forth
like a conversation,
each response
surprising the last.

These forms found their own shape.
We just showed up,
and told the story together.

Tulmer

Metropolitan and Primary regional clusters

I am an Ipswich-based educator with a Bachelor of Photography from James Cook University and over a decade of professional experience in commercial photography and graphic design prior to entering the teaching profession. My work has previously been exhibited at Perc Tucker Regional Gallery in Townsville, and I was an active member of the Australian Institute of Professional Photography during my years in the industry. Today, I teach Visual and Media Arts to Years 3–6 while pursuing creative practice in areas of interest including graphite drawing, acrylic painting, digital illustration, mixed media and ceramics. I am particularly drawn to the human figure, identity, self-expression, realism, and the relationship between light and shadow. Art informs not only my professional practice but my way of moving through the world. I am deeply affected by design and aesthetics in my environment, finding inspiration in everyday moments of quiet observation, gratitude and connection. Through both teaching and artmaking, I seek to cultivate curiosity, technical skill and a deeper appreciation for the stories that shape our shared human experience.



The human figure has long occupied a central place in visual storytelling, yet its meaning is never fixed. In *Between Shadow and Skin*, dramatic lighting transforms the female body into a sculptural interplay of light, darkness and pattern. The fishnet stockings create a lattice of lines that both reveal and obscure, drawing attention to the tension between visibility and concealment. The pose is deliberate and self-contained. Identity remains hidden, allowing the body to exist not as a portrait of a particular person, but as a symbol of the many stories attached to femininity. Strength and sensuality, vulnerability and control coexist within the same form. For *The Stories We Tell*, this work explores how meaning is constructed through what is seen and what remains hidden. The shadows invite viewers to participate in the act of storytelling, completing the narrative from their own perspectives and experiences.

Between Shadow and Skin
Circa 2010
Black and white photograph
48cm x 39cm x 2cm
Not for sale

Tulmer

Metropolitan and Primary regional clusters

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Silent Weight
Circa 2020
Graphite on cartridge paper
18cm x 13 cm
Not for sale

Throughout the history of figure drawing, the human body has served as a vessel for stories that transcend individual identity. In *Silent Weight*, the cropped male figure invites contemplation of masculinity beyond traditional ideals of action and dominance. Removed from context and stripped of recognisable features, the body becomes a landscape of form, gesture and presence. The pose suggests neither performance nor power, but a quieter strength—one found in stillness, reflection and vulnerability. Light moves gently across muscle and bone, revealing a body that carries experience without needing to declare it. For *The Stories We Tell*, this work reflects on the narratives society places upon masculine bodies and the stories they carry in return. It asks viewers to consider what remains when identity is removed and only humanity is left behind.

Megan Devlin

24

Meanjin

Metropolitan regional cluster

Teacher of Visual Art for over 15 years, QATA member for most of those. Printmaker since Southern Cross University, still interested in lithography and artist books, though there is joy in all the mediums taught in my schools.



Coffee plunger contour

2025

Lithograph and basil paper

30cm x 22cm x 2cm

\$195

Observations are the foundations of the stories we tell. Observations of routines, the everyday, overlooked moments may seem like ordinary stories. But in our ordinary lives, the extraordinary is possible.

Githabul

Darling Downs South West regional cluster

Teacher at The School of Total Education Warwick for 5 years teaching Visual arts, Film TV and New Media and Media Arts in Practice.



A Lotus, a Sickle and All She Carries in Her Heart

2026

Acrylic on Canvas

50.5cm x 44.5cm x 3.5cm

\$165

Inspired by my mother and the women of rural Nepal, the artwork celebrates the many roles they carry as caregivers and keepers of tradition. The lotus symbolises resilience, beauty, and hope, while the sickle represents labour and the connection to the land. The basket on her back carries not only physical burdens but also memories, responsibilities, and dreams for her family. Through simplified forms and symbolic objects, this artwork reflects *The Stories We Tell* by recognising the everyday acts of strength that shape family, culture, and identity.

Githabul

Darling Downs South West regional cluster

Teacher at The School of Total Education Warwick for 5 years teaching Visual arts, Film TV and New Media and Media Arts in Practice.



A Radio, a Khukuri and the Weight of Tomorrow

2026

Acrylic on Canvas

50.5cm x 44.5cm x 3.5cm

\$165

The artwork explores Nepalese identity shaped by migration, duty, and connection to home. Inspired by my father's story as a Gurkha, the khukuri symbolises heritage, courage, and tradition carried across generations. The weight on his back represents responsibility, sacrifice, and hope for a brighter future. Through symbolic objects and simplified forms, I aim to communicate a story of separation and resilience, highlighting the emotional experience of leaving home while carrying culture, memory, and expectation forward.

Namba

North Coast regional cluster

I teach years 7-12 as well as certificate II and III in Visual Arts. QATA member for 4 years. Lately oil painting has been my 'go to' medium but I do enjoy working with pottery as well.



Our time in the outback

2025

Oil on canvas

30cm x 25cm x 3cm

Not for sale

Motherhood has been the most challenging, rewarding and fulfilling chapter of my life. I look back on moments like these and think about how much we've both grown over the years, learning alongside one another through every stage. The scene takes me back to my first teaching job in Blackwater. The vast openness of the outback seemed to stretch endlessly in every direction. For me, that landscape has become a metaphor for possibility—representing the countless opportunities, adventures, and lessons that lay ahead. Just as the horizon appears limitless, so too has the journey of motherhood.

Yuggera

Primary regional cluster

I teach Visual Art from Prep to Year 6 and have done so for 9 years! I have been a QATA member for as many years! I have both a Fine Art degree and a Masters of Teaching and love to build deep foundations and a love for creating art in our primary students before they continue on Secondary. I've been somewhat lost and in my own art practice since college but now I am enjoying immensely rebuilding a body of work and entering it into shows like ATA!



Soul Mates
2026
Acrylic on paper
55cm x 45cm
Not for sale

This artwork tells the of the deep connection my neurodivergent daughter and her bear 'Henry' share. They have literally spent a lifetime together facing the many challenges that Autism brings when navigating a neurotypical world. Henry has provided invaluable comfort, support and regulation that no human ever could. He does not question; he requires no explanation or neurotypical language. He gives neurofeedback at all hours and in all places and he continues to provide a line of communication between myself and my daughter that words could never express. Henry is as much part of our family as my daughter is! Henry is cheeky, loves coffee first thing in the morning and of course, honey- however it comes!

Yuggera

Primary regional cluster

I teach Visual Art from Prep to Year 6 and have done so for 9 years! I have been a QATA member for as many years! I have both a Fine Art degree and a Masters of Teaching and love to build deep foundations and a love for creating art in our primary students before they continue on Secondary. I've been somewhat lost and in my own art practice since college but now I am enjoying immensely rebuilding a body of work and entering it into shows like ATA!



Hustled-Out

2026

Acrylic, pen & coloured pencil on paper
55cm x 45 cm

Not for sale

Hustled-out is a self-portrait that tells of my experience and that of many other working mothers. The demands of home, work and family create a never-ending 'To Do' list that demands our attention and might from dawn to dusk. It requires hustle and a lot of it. If one is not careful to take time for oneself, then the effects on one's health is by no means conducive to the task. By a blood test, I was a picture of health and told countless times, that my fatigue was due to the demands of motherhood. But to a trained eye, my body was beginning to show signs of inflammation, and I was finally taken seriously. My image fades into a micrograph of my blood cells showing the Rouleaux formation. I created this as a reminder of that extreme fatigue and as motivation to continue to take care of my body.

Yugambah

South East Queensland regional cluster



www.rachelfavelle.com

Rachel Favelle has been a member of QATA for the past two years. She is a multidisciplinary artist working within the fields of painting and ceramic sculpture. Her work is inspired by the Australian flora and fauna that she encountered while growing up in the country. Rachel's fantastical imaginings emerge in meticulously rendered oils paintings, drawings and sculptures that whisk the viewers away to otherworldly places. Her work highlights the beauty of nature and the importance of childhood imagination while providing pressing commentary on wildlife conservation. With degrees in illustration and art education, Rachel has been an advocate for the art industry, working in highschools for the past 26 years. Career highlights include exhibiting with Beautiful Bizarre Magazine in their museum show, 'Interconnected' in 2022 and featuring in their publication that same year. She has participated in numerous solo and group exhibitions across Australia, Portugal, the United States and New Zealand. In 2023 she was awarded first place in the Still Life category in the nationally recognised 'Doyles Art Prize'. Rachel has also been a repeat finalist in the Art Lovers Australia Art Prize, Lethbridge 20000 Small Scale Art Awards, the Border Art Prize and the Rotary Arts Spectacular. In September she will present her first regional exhibition in Crows Nest Regional Gallery titled, 'Remnants'.



The Queen's Deers (2026) Acrylic on Wood Panel, 60cm x 40cm x 2cm, Not for sale

During the 19th century, wealthy settlers and acclimatisation societies deliberately introduced red deers to Australia so the landscape would resemble Britain and to provide opportunities for recreational hunting. In Queensland, red deer were released in the late 1800s, with some animals reportedly originating from royal and aristocratic deer parks in England. The animals adapted well to local conditions and established wild populations. Over time, escaped and released deer spread beyond their original ranges. Today, deers are recognised as an invasive species in Queensland. They compete with livestock and native wildlife, damage vegetation, contribute to soil erosion, and assist in spreading weeds. The red deer's presence in the Queensland Coat of Arms celebrates a symbol of British heritage, yet the animal itself embodies the ecological consequences of colonial introductions. The brolgas, Queensland's native supporting emblem, adorned with doilies, symbolise the obscuring effects of colonial narratives that have reshaped the landscape.

Sophie Stewart

Yugambeh

South East Queensland regional cluster

Sophie Stewart is a Visual Art and Film, Television and New Media teacher at Marsden State High School. Artistic practice explores themes of identity, belonging, memory and place through painting, drawing, mixed media and ceramics.



My Special Place

2025

Watercolour, gouache, coloured pencil

29.7cm x 42 cm

Not for sale

My Special Place is a self-portrait created as an exemplar for a Year 8 portrait unit. It explores identity, memory and belonging through personal symbols. The artwork depicts myself with my two dogs, who represent loyalty, comfort and the feeling of home. The background is inspired by Cairns, where my family settled after moving from my mother's homeland of Fiji. Although I have lived in Brisbane for the past eleven years, Cairns remains significant, especially when revisiting as an adult and reconnecting with family history, warmth and place. The willy wagtail represents memories with my husband, whom I have known since high school. On walks along the Cairns Esplanade, willy wagtails would often swoop around us, becoming part of those shared experiences. The ocean, sunset and flora symbolise warmth, growth and connection. Together, these elements show how places, relationships and memories shape identity.

Alexandra Martin

32

Meanjin

Metropolitan regional cluster



@Alexandra_feuu

Alexandra Martin has taught secondary Visual Art at Calamvale Community College for 15 years. She is a multidisciplinary artist who creates artworks that explore her connection with her Samoan cultural heritage.



Alexandra Feu'u Self Portrait

2026

Acrylic on ie lavalava (Samoan skirt)

40cm x 50cm

Not for sale

My self-portrait tells the story of my cultural heritage - Samoa. The patterns tattooed on my hands and the material of which I have painted on, both highlight the significance of my cultural identity.

Alexandra Martin

33

Meanjin

Metropolitan regional cluster



@Alexandra_feuu

Alexandra Martin has taught secondary Visual Art at Calamvale Community College for 15 years. She is a multidisciplinary artist who creates artworks that explore her connection with her Samoan cultural heritage.



Nofo i lalo (sit down)

2026

Paper collage

50cm x 40cm

\$200

Nofo i lalo (sit down) tells the story of extended Pasifika family events, where the extra stackable, plastic chairs come out. Many stories, laughs and tears are shared over a meal on their chairs while wearing an ie lavalava; a brightly patterned Pacific Island inspired wrap-around skirt. These chairs represent community, storytelling and connectedness.

Meanjin

Metropolitan regional cluster

I am a natural bower bird – or perhaps more of a squirrel – constantly collecting and gathering interesting materials, objects and things that might end up in an artwork...one day. According to my favourite AI tool, I've got the creative spark of an artist, the precision of an educator, and the vision of a gallery curator. Well I don't know about that, but I've now spent more than half of my life in Visual Art education. Most of my days are now spent behind a screen at a desk. Sounds like a good time to get busy and make some art. And I recently purchased my very own kiln, so these days most of the making is in the mudroom.



Man carries egg

2026

Glazed ceramic, gold lustre

33cm x 18cm x 26cm

Not for sale

Every story needs a protagonist, though not every protagonist arrives fully explained. Part shell, part creature, part wandering question, *Man Carries Egg* seems to have stepped out of an unfinished fable. Textures shift from scales to barnacles, limbs stretch and stumble, and forms borrowed from sea life, confectionary and folklore merge into our unlikely hero. He carries a single golden egg with great purpose, but where is he taking it, and why? His tale might be one of duty, discovery, survival, ambition, or simply a very worthy errand. Like all peculiar and slightly theatrical stories, the ending depends on who is telling it.

Audrey Williams

The lands of the Giabal and Jarowair people
Darling Downs South West regional cluster

 @mypetproject81

I have taught Visual Art and Visual Arts in Practice to years 7 through to 12 for 23 years. I predominantly work with acrylic paint and illustration, and particularly enjoy figurative work, exploring wildlife and portraiture. I have been a QATA member for about 10 years.



Aether Child

2025

Acrylic on Canvas

52cm x 42cm x 4.5cm each

Not for sale

Fables, fantasy and fiction - stories flowed through my childish imaginings, opening up worlds, creating pathways to new places. These tales, whether consumed through spoken word, or eagerly devoured by page, were fuel for my naive scribbles. Crayons waxed poetic on newsprint pages, my dreams coming to life in line. *Aether Child* is an imagining of my journey in telling these stories, from those I tried to speak before I knew the words, to those too difficult to utter. My creativity muted through time, my voice catching, struggling to articulate, held still by doubt. Art is storytelling - and through the clouds I continue to strive tell my own story, climbing the ladder with paint in my hair, on my hands and in my heart.

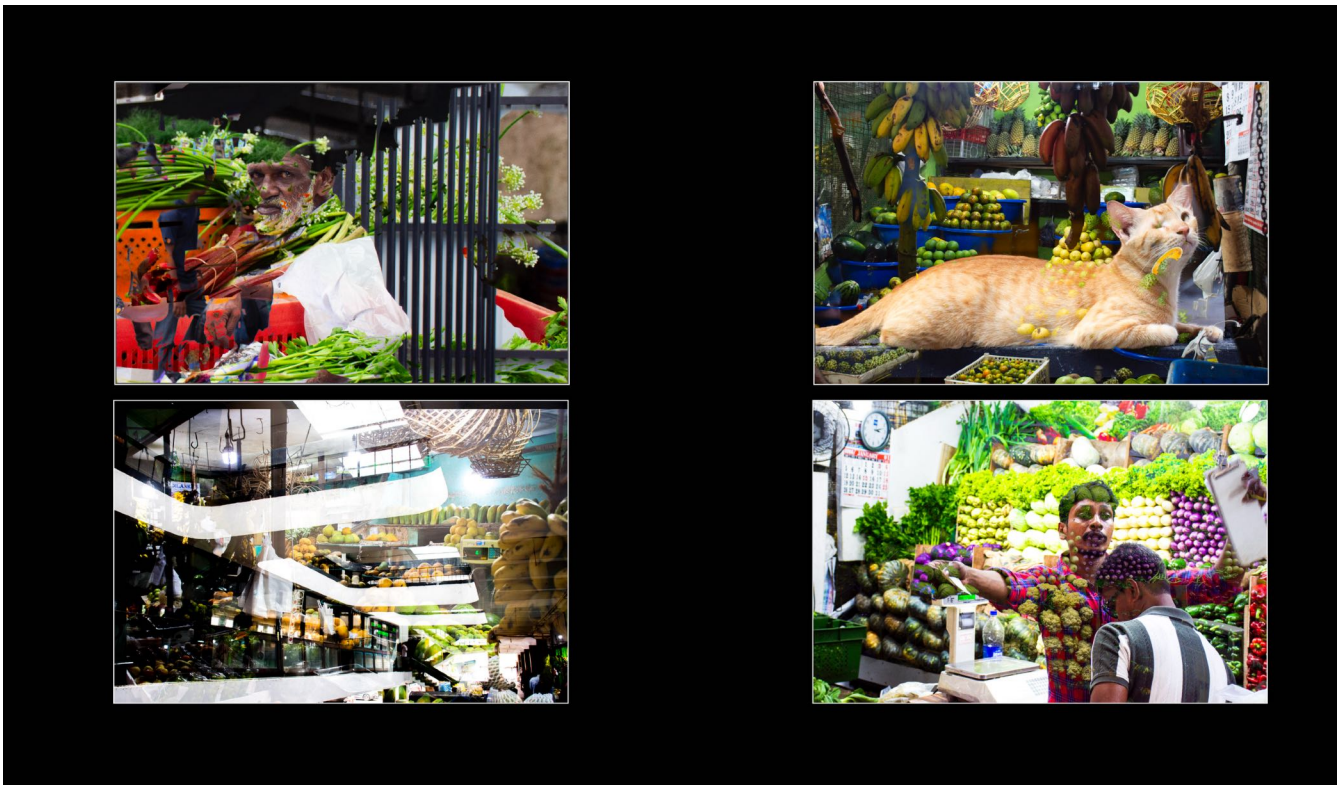
Grace Currie

36

Meanjin

Metropolitan regional cluster

I'm a Visual Arts teacher in Brisbane, who begun in photography and explored other visual arts mediums. As I have grown as a teacher, I have grown as an artist and developed my skills to support my students. I have been teaching for 3 years and recently become a QATA member. I have taught 7-12 grades Visual arts.



Fragments

2026

Digital Art

4 prints (50 x 76 cm)

\$500

Fragments is an investigation of memory, time and feelings. A visual representation of fleeting memories tied with the influence of feelings and how they change over time. As moments fade and are revisited, they become reconstructed, creating altered versions of past experiences. Using photography and digital manipulation to emulate an emotional layer to the memories beginning to reconstruct and develop an altered story; blurring the line between reality and recollection.

Meanjin

Metropolitan regional cluster



www.ucreateart.com.au



@ucreateartstudio

Karen Bessell is a Brisbane-based artist, independent art educator, and founder of U Create Art Studio. Originally from Cornwall in the UK, her work explores themes of place, belonging, community, and storytelling through painting, printmaking, and mixed media. Drawing inspiration from both her British roots and her adopted home of Queensland, Karen's vibrant artworks celebrate connection, identity, and the beauty found in everyday moments. Alongside her own creative practice, she has spent more than 20 years teaching all ages discover confidence, wellbeing, and joy through art.



Cheeky Cocky

2026

Water colour and Lino block print

35.4cm x 27.8cm

\$125

When my family first arrived in Brisbane, one of our earliest and most memorable visitors was a sulphur-crested cockatoo. Perched confidently on our deck rail, he seemed entirely unbothered by our presence, as though he was welcoming us to the neighbourhood rather than the other way around. This work celebrates the cockatoo as a quintessential part of Queensland life and a familiar sight throughout The Gap. Nestled amongst native gum blossoms, the bird embodies the bold personality and lively spirit that make these remarkable creatures so beloved. Cockatoos are renowned for their intelligence, emotional complexity, and ability to communicate through sound, expression, and movement. Their distinctive crest acts as a visual language, signalling curiosity, excitement, confidence, or caution. For me, this cheeky character represents more than local wildlife. It symbolises belonging, connection to place, and the joy of discovering a new home through the unique creatures that share the landscape with us.

Hannah Julian

38

Kabi Kabi

South East Queensland regional cluster



www.hannahchristina.art



[@hannah_christina_art](https://www.instagram.com/hannah_christina_art)

Hannah Julian is a Queensland artist and arts educator whose work moves between acrylic and ink. Drawn to subtlety, natural forms and the quiet narratives held within everyday experiences, she creates layered works that invite personal interpretation. She is interested in what sits beneath the surface of an image and how meaning can shift depending on who is looking. Alongside her own practice, Hannah has spent several years teaching visual arts in primary schools, where she encourages young people to trust their ideas and see creativity as a valuable part of daily life.



Tu-lips

2025

Acrylic on canvas

5.5cm x 120cm x 5cm

Not for sale

This piece weaves together inner and outer worlds; the meeting in between. Abstract organic shape, line & colour is drawn out from inside. Energy lines in dot, trace and reflect moments of connection-stories shared and felt. Connected to a unifying source, inner landscapes are deconstructed, translated between worlds and pieced back together - mirrored and realised anew in the other. Exploring themes of synchronicity, connection, and storytelling - this piece is an ode to the deep curiosity of unity with unbridled adoration.

Wangerriburra

South East Queensland regional cluster

Jillian Bradley is a Visual Arts teacher at San Damiano College in Yarrabilba, Queensland, where she teaches Visual Arts across Years 7–12. She has been teaching for several years and has a background in both education and community youth work. Jillian is new to QATA and her personal art practice is inspired by the Australian landscape, memory, and human connection to place. Working primarily in acrylic, mixed media, charcoal, and drawing, she explores abstract and semi-abstract forms through layered textures, expressive mark-making, and earthy colour palettes. Her work often reflects themes of resilience, belonging, storytelling, and the traces left by time. Alongside her classroom practice, Jillian is passionate about encouraging young artists to develop confidence, creativity, and meaningful connections to the world around them through visual expression.



Traces of Time, (2025), Mixed media on paper, 64cm x 100cm, \$450

This abstract landscape explores the stories embedded within place, memory, and time. Inspired by weathered rock faces and ancient landforms, the layered textures, fractured lines, and muted tones suggest a landscape shaped by both natural forces and human experience. The dark pathways and subtle markings represent traces of journeys taken, memories held, and histories passed from one generation to the next. The artwork reflects the idea that stories are not always spoken; they can be carried within the land itself. Just as rock formations reveal evidence of change over thousands of years, our personal and collective stories leave lasting impressions that shape who we are. Through a restrained palette of greys, blacks, and whites, the work invites quiet reflection on connection, resilience, and belonging. The *Stories We Tell* acknowledges that every landscape holds a narrative, and every mark becomes part of an ongoing story waiting to be discovered.

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The Land remembers, (2025), Mixed media on canvas, 80cm x 160cm, \$600

This artwork explores the stories held within the Australian landscape. Through layers of texture, gestural mark-making, and a restrained palette of black, white, and blue/grey, the work reflects the passage of time and the traces left by both natural forces and human presence. The fractured lines and weathered surfaces evoke ancient rock formations, suggesting memories embedded within the land itself. Created through an intuitive process of layering, erasing, and rebuilding, the painting mirrors the way stories evolve over generations—some becoming clear, others fading into fragments. The abstract forms invite viewers to bring their own experiences and interpretations, acknowledging that storytelling is both personal and collective.

Meanjin

Metropolitan regional cluster



The Meraviglia Lanyards: Drawing Experiments 8-10

2026

Needle cut aluminium, leather, cotton, timber

165 width, variable

Not for sale

The Meraviglia Lanyards: Drawing Experiments 8-10 (2026) combine classical and contemporary conventions to investigate and reflect upon aspects of civic life in the public realm. Through processes of corporeality—what the body is and what the body does—life drawings of binary and non-binary models were selected, and their bodies and body parts were hand-embossed onto saw-pierced aluminium. The three compositions developed into re-imaginings of Artemisia Gentileschi's heroic archetypes depicted in *Cleopatra* (1630), *Susanna and the Elders* (1610) and *Judith Beheading Holofernes* (1620). The Baroque aesthetic of violence, in which life is coupled with death, horror with delight, and brutality with pleasure, is embraced. While the oversized leather lanyards denote compliance, they also dangle and tinkle like oversized military dog tags, strange talismans, or even albatrosses around the wearer's neck. *The Meraviglia Lanyards* are objects of utility, rather than adornment and they task the wearer with the job of public service, often played out on an ancient battleground.

Meanjin

Metropolitan regional cluster



www.fionakennedyaltoft.com



@fionakennedyaltoft



kennedyest2026.myshopify.com

Kennedy-Altoft leverages her background as an art educator to maintain a diverse, unconstrained studio practice. Born in Roma South-West Queensland she empathises with the rural life. Kennedy-Altoft completed her Bachelor of Visual Arts at Queensland University of Technology. Teaching for over 30yrs she uses her art for clout in the artroom practising what she teaches. Like most teachers, we play with most media. At reporting time it is always ceramics, started her own fashion label KENNEDYest2026 using her paintings as the patterns on the fabric, also dabbles in jewellery making but she would say she is a painter.



Ewingsdale

2026

Acrylic and oil on linen

120cm x 150cm

\$2,800

To create her large-scale "collaged landscapes," Kennedy-Altoft creates a personal context by photographing her own personal belongings alongside the flora of her immediate surroundings, fragmenting and reassembling these shapes into expansive compositions." Landscapes can hold and trigger memory and experience. They are always relevant to me, borrowed to create nostalgic artworks." that is why she enjoys focusing on each part separately, giving her joy to paint one section at a time, allowing her to slow down against her busy life. Something everyone can relate to. Each part telling a story of the object, place or memory. After spending nearly a decade in the dense urban environment of Hong Kong, her return to Australia sparked a profound reconnection with the "bright vibrancy of our country. This body of work, Lay it all out there. Lay it all down., serves as both a celebration of Australian ecology and a pointed political commentary. By blending personal history with environmental observation, Kennedy-Altoft explores the stark contrasts between delicate reality of rural sustainability and her own personal experiences urging a necessary acknowledgement of our current climate crisis.

Meg Taylor

Gurrumbilbarra

North Queensland regional cluster

Meg's art projects include working with murals, painting, prints, textiles, installation and sculptural works. Her work has been exhibited in solo and group exhibitions in Brisbane, Melbourne, Charters Towers and Townsville. Meg has coordinated RADF projects and Youth Strategic Initiative projects across the Charters Towers region. She also participated in Strand Ephemera 2025 with Townsville Grammar School. Her recent work investigates the use of symbolism to tell visual stories about place, belonging and the link between people, landscape and nature in our modern world.



Inundation
2025
Linoprint
15cm x 30cm
\$60

In February and March 2025, Townsville experienced unprecedented rainfall, with a tropical low and monsoon trough bringing more than four times the usual February average. Streets, yards, and homes were inundated, and in Cluden an underground river sprang back to life, flowing for weeks after the skies had cleared. Amid this upheaval, I found myself reflecting on the creatures who share our neighbourhoods - their fears, frustrations, and their need to rebuild homes and nurture families alongside us. The resilience of the curlews, who pair for life and remain devoted to their territory, became a source of inspiration. Their haunting calls echoing through the flooded nights were a reminder of endurance and belonging. If the curlews can survive the inundation, perhaps we can too.

Gubbi Gubbi

South East Queensland regional cluster



www.karencottartstudio.com



@karencottartstudio



@Karen Scott Art

I've been an art teacher for 19 years and an arts practitioner since the early 1990s. Prior to teaching, I ran workshops, festivals and curated exhibitions with a focus on sculpture. I teach Year 7 through to Year 12 Art, Visual Arts in Practice and Cert III in Visual Arts. My passion is giving students the right combination of skills to build their confidence so they can take creative risk to make powerful artworks.



Flow

2025

Recycled photocopy paper,
galvanised wire, tapioca glue

66cm x 78cm x 48cm

\$1,000

Flow tells a story of resilience, adaptation, and quiet persistence. Inspired by the way trees bend, twist, and absorb the forces around them, this sculpture reflects the journeys of women who continually navigate the competing demands of family, work, and everyday life. Like roots seeking water and branches reaching for light, women's creativity finds pathways through the spaces left between responsibilities, emerging in moments both small and profound. The work celebrates the enduring creative spirit of women and acknowledges their longstanding role as caretakers, advocates, and protectors of the natural environment. It speaks of strength that is flexible rather than rigid, and of growth that occurs through connection and perseverance. Constructed from recycled photocopy paper, tapioca glue, and repurposed galvanised chicken wire, "600Flow" embodies environmental consciousness through its materials. Sealed with acrylic, the sculpture honours stories of renewal, sustainability, and the powerful legacy women continue to create and share.

Gubbi Gubbi

South East Queensland regional cluster



www.karencottartstudio.com

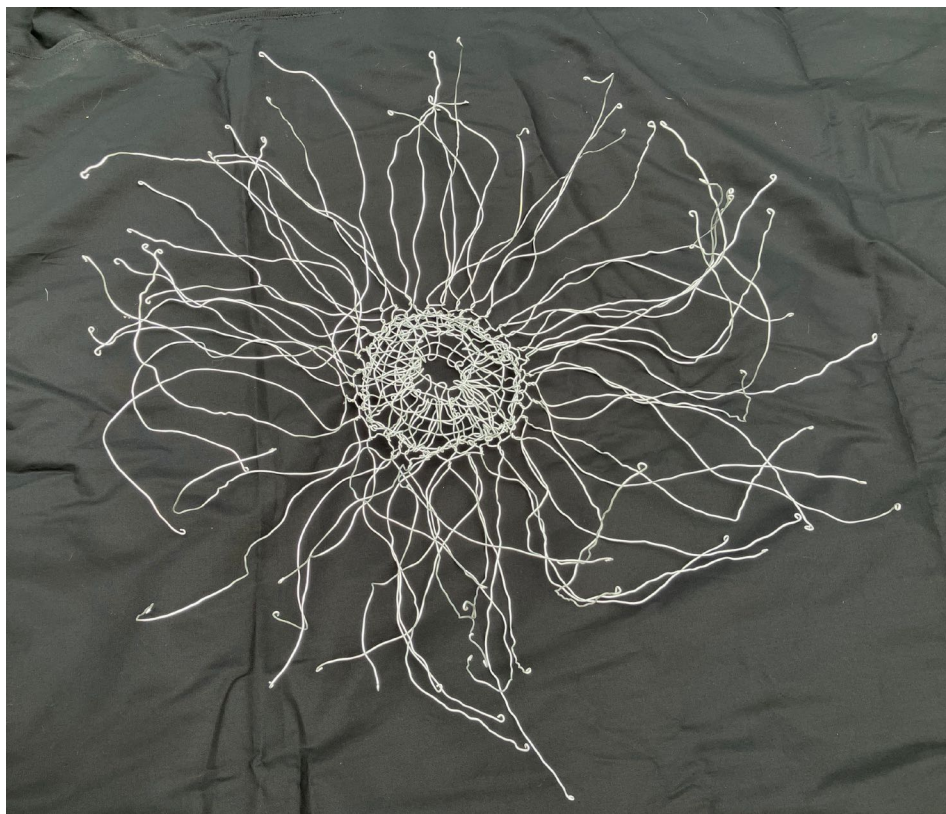


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Disintegration

2026

Recycled Aluminium Wire

79cm x 70cm x 30cm

\$500

Disintegration explores the stories of change, impermanence, and neglect. It reflects how ideas, relationships, and materials often begin with excitement and possibility, shining brightly with potential. Yet, over time, without attention, care, and renewal, they can weaken, fade, and eventually disappear. The work invites viewers to consider what we choose to nurture and what we allow to erode. Through the gradual process of decay, *Disintegration* reveals that loss is not always sudden but often occurs quietly over time. It tells a story of responsibility, reminding us that value endures only when it is maintained, respected, and cared for.

Meanjin

Metropolitan regional cluster

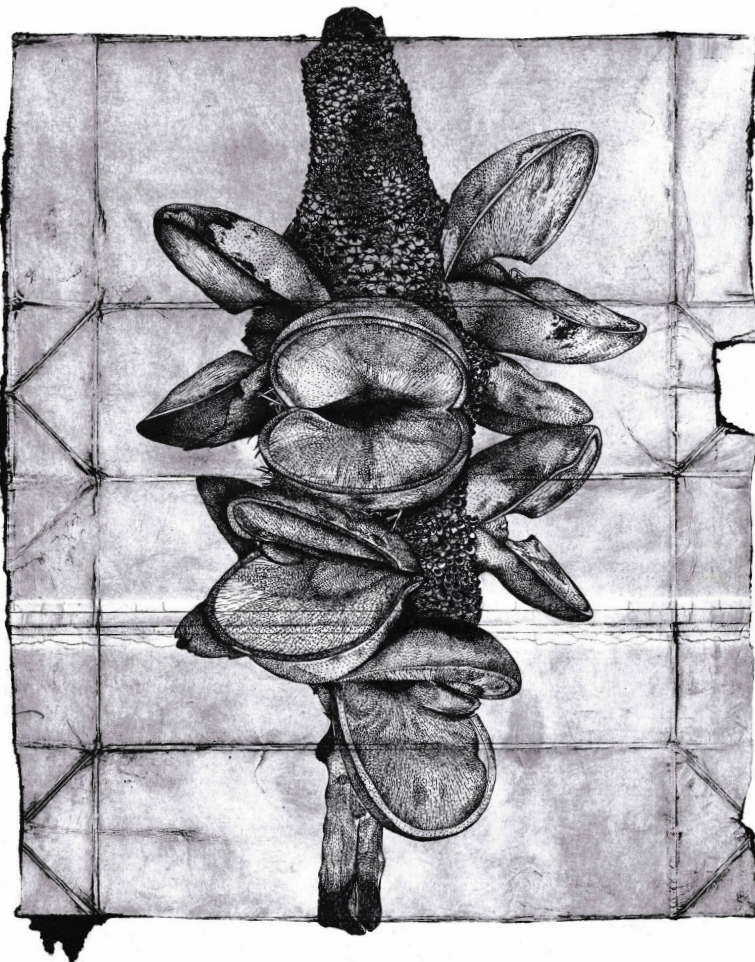


www.linearshapes.com



@linearshapes

In 2026, so far, I have been busy teaching Year 7, 8 and 9 various units using a selective amount of materials and visual art techniques. Being in junior space, it has inspired me to branch out and experiment with printing techniques, and printing on Tetra Paks was something that I enjoyed doing. The textures, marks and tones it created were beautiful and it felt that it was communicating with the fine and intricate drawings of things that I am used to. This is definitely an area that I will be exploring further this year.



Banksia i

2026

Monoprint on Tetra Pak and
finesline pen

42cm x 29.7cm

\$350

My current practice investigates regeneration and transformation through the translation of organic forms across drawing and printmaking processes. Using the Banksia seedpod as a central subject, this explores the tension between natural structures and industrial materials. The use of recycled packaging as a printing matrix reinforces ideas surrounding consumption, renewal, and material transformation, creating a dialogue between the organic environment and manufactured waste.

Meanjin

Metropolitan regional cluster

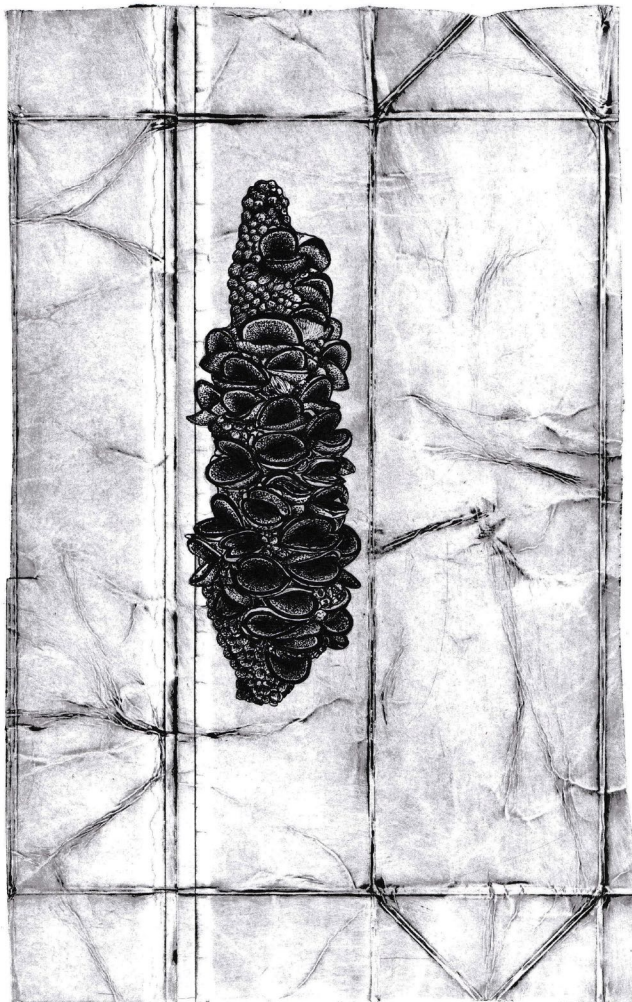


www.linearshapes.com



@linearshapes

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Banksia ii

2026

Monoprint on Tetra Pak and
finesline pen

29.7cm x 21cm

\$170

My current practice investigates regeneration and transformation through the translation of organic forms across drawing and printmaking processes. Using a smaller Banksia seedpod as a central subject, this explores the tension between natural structures and industrial materials. The use of recycled packaging as a printing matrix reinforces ideas surrounding consumption, renewal, and material transformation, creating a dialogue between the organic environment and manufactured waste. This artwork is a complimentary piece to *Banksia i*.

Gurambilbarra

North Queensland regional cluster



@athenacostopoulos

Athena Costopoulos is a multidisciplinary visual artist based in Gurambilbarra (Townsville), working across painting, ceramics, printmaking and sculpture. Her practice challenges conventional approaches to materials and surfaces. Through mixed-media works, Costopoulos explores themes of home and belonging. She investigates the interconnected relationship between people and the places they inhabit. At the heart of her practice is a deep reverence for the sacredness of place. Drawing inspiration from the North Queensland natural environment, she interprets place through the lens of memory, creating works that blur the boundaries between lived experience and reconstructed reality. Costopoulos has been an Art teacher for more than 20 years and is currently the Head of Visual Art at Townsville Grammar School. She also facilitates adult printmaking workshops. Costopoulos' work is held in public and private collections. This year you can see her works on paper at the Sydney Contemporary Art Fair represented by Umbrella Contemporary Arts and her sculptures and prints in a solo exhibition at Umbrella Studio Contemporary Arts in Townsville. Costopoulos has been a member of QATA for two years.



Signals and Celebrations
2025

Paper clay, cardboard
and ribbon
150cm x 150cm x 4cm
\$800

Traditionally, bunting was used on naval ships to signal messages from afar and in more recent times, to decorate community celebrations. These flags, covered in motifs of flora, hang in memory of bird calls, crunching leaves underfoot, and the scent of eucalyptus. Artificial landscape grows over 'human objects', such as keys and pegs, symbols representing domestic duties, routine and family. While walking up Castle Hill or sitting in the garden is a time of 'freedom', on these flags it is a moment frozen in time, a reconstructed memory, rather than the real-life experience that is saturated in colour and bird song. White panels evoke a sense of reverence and remembrance like that found in mausoleums. Ephemeral natural elements are transformed into lasting memorials, emphasising themes of loss and remembrance, inviting viewers to reflect on the fragility and sanctity of the natural world, but also our limited time to enjoy it.

Rebecca Pfingst

49

Goondiwindi

Darling Downs South West regional cluster



@becpfingst.art

Graduating from the University of Queensland with a Bachelor of Art and a Bachelor of Education, Rebecca Pfingst is a passionate rural High School arts teacher (8-10) and practicing watercolour artist. Focusing on themes of nature, psychology and memory – her works aim to process, explore and connect with the psyche and the Australian landscape.



Quiet Glimmer
2025
Watercolour
70cm x 80cm x 5cm
\$2,000


Depicting a tranquil still life scene stumbled upon in a quaint Fitzroy florist, *Quiet Glimmer* is a reflection on experiencing small pockets of tranquillity and luminescence in the bustle of the everyday. As teachers in 2026, we are working against intensifying systematic pressures, lack of autonomy and the increasing emotional needs of our students. *Quiet Glimmer* tells the story of how we as Art teachers can transmute, reframe and empower ourselves through our own practice and by doing so, provide an outlet of regulation for our students. The work focuses on organic form, colour and rhythm to explore the protea as a symbol of resilience and radiance. The piece is designed to express an aesthetic celebration of nature whilst effectively utilising balance and space to create feelings of calm, joy and abundance for the viewer. *Quiet Glimmer* is a reminder of the safe spaces we create for our students and ourselves through practice, and a meditation on delight.

Rebecca Pfingst

50

Goondiwindi

Darling Downs South West regional cluster

 @becpfingst.art

Graduating from the University of Queensland with a Bachelor of Art and a Bachelor of Education, Rebecca Pfingst is a passionate rural High School arts teacher (8-10) and practicing watercolour artist. Focusing on themes of nature, psychology and memory – her works aim to process, explore and connect with the psyche and the Australian landscape.



Recollections of Dust

2025

Watercolour

50cm x 60cm x 3cm

\$1,000

Growing up in the red dirt ridges just outside Talwood, colour has always informed my way of seeing the world. Returning to the Darling Downs district after pursuing work and studies in the city, my work has been inspired by rural resilience. *Recollections of Dust* creates narrative through symbolism in three ways. Firstly, the incorporation of still life elements such as an old tobacco tin and vintage penny create a representation of the past. These sturdy mementos evoke cherished, childhood memories of exploring paddocks for past treasures. The copper and tin symbolise steadfastness and the brand of tobacco 'champion' nods to the grit and resilience of sustaining life on the land. Secondly, the element of the 'veined verbena weed' is used to symbolise the present. The veined verbena, I am convinced, can grow anywhere, any season. Forming deep roots and dotting the landscape with colour, the weed represents presence and persistence. Finally, connecting to the future, the Rainbow Lorikeets' and single white feather create a natural ephemera. In the piece both subjects are grounded but by nature can fly, float and take any direction representing liminality and hope for the future.

Jenny Ahrens

51

Kabi Kabi

North Coast regional cluster

I have been a secondary teacher for 24 years, teaching Visual Art from grades 7-12 in both city and rural high schools in Queensland across this time. My passion is working with mixed media painting approaches, textural surfaces and discovering ways to create new colours through experimentation with layering and surface treatment. I love colour! I have been a QATA member since starting my teaching career.



Offerings

2026

Acrylic on canvas

30cm x 30cm x 4cm each

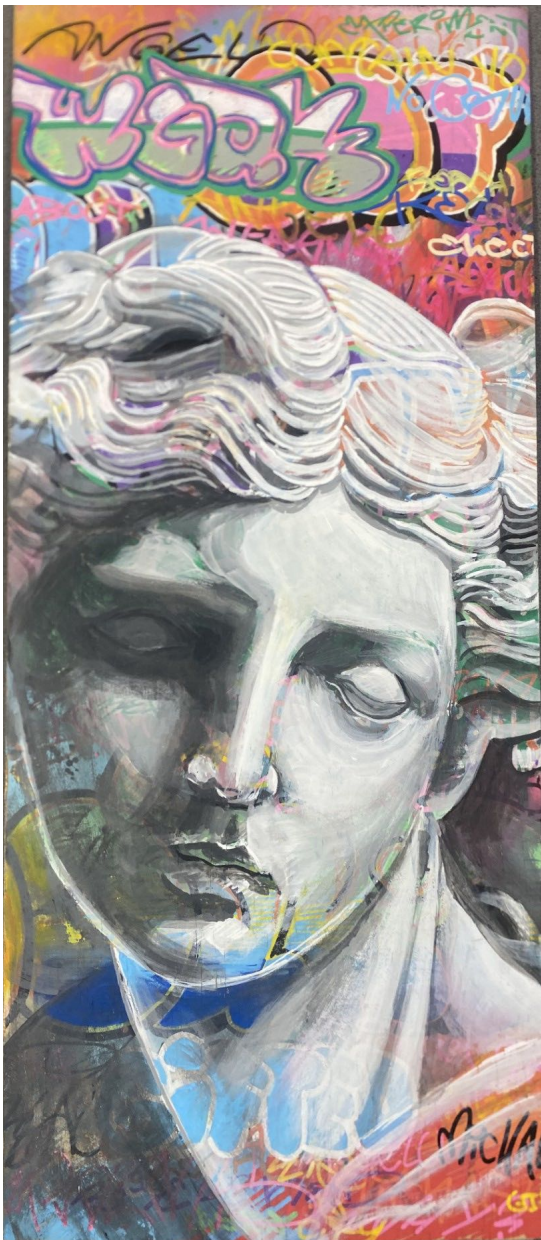
\$600

Life: it's what we bring into it, it's what we get out of it. Adventures, mended sorrows, the riches of joys and blessings. We are each beautiful stories woven by our past, which in turn can be a source of encouragement to those around us. Careful treatment of each canvas reflects the weathering of life. A joyful heart is my story: energy and vibrancy remind us of perseverance through adversity. What has life offered you over the years and how will you respond? What is your 'offering' to others in this world?

Gubbu Gubbi

South East Queensland regional cluster

Joel Hughes is a Queensland Visual Art teacher with 15 years of teaching experience across secondary education. He currently teaches Visual Art to students in Years 7, 9, 10 and 11 and has been an active member of the Queensland Art Teachers' Association (QATA) for the past two years. Alongside his teaching practice, Joel maintains a strong personal interest in drawing and painting. Working primarily with mixed media, acrylic and oil paint, his artworks explore figurative, surreal and neo-cubist styles. His practice is informed by a fascination with the human figure, storytelling and the ways in which diverse artistic influences can be combined to create new visual narratives. Joel is passionate about fostering creativity in young artists and believes that engagement with the arts provides powerful opportunities for personal expression, connection and lifelong learning.



This artwork tells two stories from my youth. The first involves my brother, who would take me through the backstreets of Townsville, searching for new graffiti works to photograph. He once led me through an abandoned abattoir to reveal a world of art that was both dangerous and fleeting. These adventures had a lasting impact on my perspective of art. Around that same time, my high school Art teacher noticed my figurative drawings and enrolled me in TAFE life-drawing classes. Confronting as the class was, figurative drawing felt like home and continues to feature heavily in my practice. Twenty years later, and I'm the Art teacher, introducing students to PichiAvo. Their practice, which seamlessly combines figurative painting with layers of graffiti, mirrors the convergence of my formative experiences. Through this artwork, I tell the story of how they shaped my artistic identity and career.

Ode to PichiAvo

2025

Mixed Media

48cm x 22cm x 3cm

\$230

Victoria Boulter Groening

53

Meanjin

Metropolitan regional cluster



I graduated as a Visual Art teacher in the very early 1990s and have been fortunate to be part of QATA over the last decade. My art practice encompasses painting, drawing, textiles and installation. Recently in my practice painting has been the primary form I have used to present ideas. Part of my practice includes writing, contributing to the Writing Mona Ryder project in 2021.



Faith hope and charity- to artworks past and new beginnings.

2026

Acrylic and human hair on linen

40cm x 30.5cm x 3.5cm

\$555

Twenty years or more have passed since I completed a small linen and hair piece using the Victorian symbols, faith, hope and charity. The work hangs on my friend's wall and I have reflected on it while my friend has been a constant support for me during my last tumultuous years. She has given me safe harbour and fulfilled the promise of this work. Each stitch from my own hair was woven like a spell, anchoring me to the promise of an optimistic future. In this work I again weave this promise from my own hair, part of my very being, to hold fast with optimism. The clouds will part and the future will be bright.

Yuggera

South East Queensland regional cluster



Echo Echo

I am an Arts teacher of over 20 years but have only been teaching Visual Art for the last 5 years. I thought Drama was my number one but Art was my first love and it feels like coming home. I currently work in an amazingly diverse school with students who love and appreciate education.



...they will also burn people...

2026

Digital Art (Procreate & Krita)

45cm x 22cm

Not for sale

Footage out of Palestine have been so numerous that the world has become somewhat immune and complacent about it. The image of Shaban Al Dalu being burned alive while still connected to his IV drip has been seared into my brain - we should never forget or forgive these atrocities. There is not justification that makes sense for that. And it is not over, people are still being killed daily in Palestine, which has true for the last 100 years. We are in a time where our morality is being tested and in the future when people asked what I did during the genocide, I will not be ashamed of my answer. Will you?

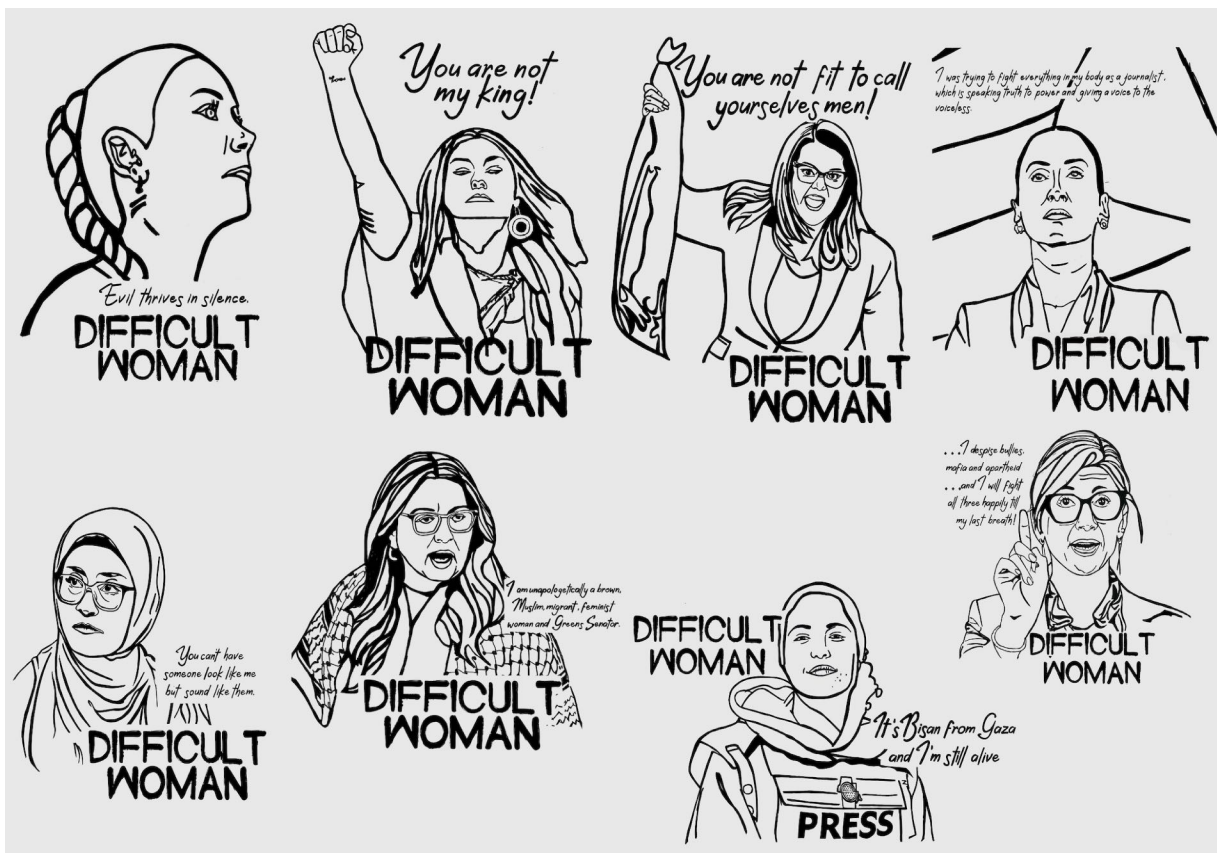
Yuggera

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Difficult Women
2026
Digital Artworks
29.7cm x 21cm
Prints - \$40 each

One of amazing colleagues, Anthony, had asked if I had seen where Anthony Albanese was asked to give a single word about Grace Tame. The word Albo said was difficult. I hadn't seen it but at once I was angry and inspired, a common feeling in 2026, and that is where this series came from. I, too, have been considered 'difficult'. Difficult women advocate for themselves and for others, loudly. They don't settle for less than what they have earned. They fight for the marginalised and will stand up to power even if they stand alone. We need difficult women right now as women and femme presenting people are seeing their rights being annihilated none more than those in Palestine, Sudan and the Congo. It is time for all women to get louder, more bold and a lot more difficult.

Meanjin

Metropolitan regional cluster

Visual Art and Media Arts teacher of 8 years, teaching secondary 7-12. personally like to explore 2D media, current obsessions are oil paint, Prismacolor, charcoal.



Loop

2024

Graphite and charcoal on paper

57cm x 37cm

Not for sale

This illustration explores a personal experience with OCD, and although managed well, how it controls thoughts, feelings and actions. Internalised, OCD in my experience is often masked through seeking reassurance from colleagues, consistent overthinking, imposter syndrome and a fruitless desire for perfection – something unreachable in our profession. OCD smothers feelings of success with doubt and waters down achievement with what I could have done. These thought patterns and ideas are so engrained that it can often go unchecked or challenged within my conscious. Though physically managed, an occasional 'door lock check', 'extra handwash' and 'switch off a light with an elbow' feels out of body and foolish, but uncontrollable and necessary. I suppose it feels as though sometimes something slithers out against my will, it's embarrassing to think, to do and to write about.

Meanjin

Metropolitan regional cluster

I have been an Art teacher for 16 years and currently work as the Leader of Learning for Visual Art at West Moreton Anglican College. I have been a nationally certified Highly Accomplished Teacher since 2023 and am the current Vice-President of QATA. I teach Years 6 - 12 Visual Art and Years 11 & 12 Certificate III in Visual Art. I have been a QATA member for 7 years and joined the executive team in 2024. I love curating, conceptual art, and ideation, and was a gallery curator before becoming a teacher. I used to work with realistic oil painting but have recently found a love for fibre weaving, ceramics and printmaking.



First Yarn

2024

Fibre

30cm x 30cm x 2cm

Not for sale



Second Yarn

2025

Fibre

43cm x 43cm x 2cm

Not for sale

Weaving has been women's work across the world for millennia. It is an ancestral tradition transmitted from generation to generation kept alive by cultural connection. In 2023, my friend, who is a proud Mamu woman, taught me that weaving is a time for telling stories and listening to each other. She and I led a women's circle at my school to teach mindful weaving and create a space for female connection. In 2024 it was time for me to lead the group on my own. These are the first two weavings I made as the facilitator of the woman's circle. They use a circular technique from a book written by Cypriot American artist Emily Nicolaidis. For me, these weavings hold within them the stories, connection, and warmth from the women who wove with me.

Maleni

North Coast regional cluster

I am currently teaching junior secondary Visual Art and Certificate II in Visual Arts at Maleny SHS. I worked in the non-for-profit community arts sector before completing a Post-Graduate Diploma in Learning and Teaching and have been teaching for over 10 years in both public and private sectors in North Queensland and now North Coast. I have been a member of QATA for most of this time and joined the executive in 2023. I am interested in collaborative, community arts projects as well as wearable art which supports my self-confessed hoarding tendencies.



Hoarder's Paradise
2026
Found object and mixed media
45cm x 30cm x 20cm
Not for sale

Hoarder's Paradise celebrates the unique mindset of art teachers: collectors, problem-solvers, and eternal optimists who see creative potential in the most unexpected objects. Through an accumulation of found, donated, and rescued materials, the work reflects the extensive networks, resourcefulness, and knowledge that art educators draw upon to support creative learning. The installation also explores the tension between possibility and overwhelm. While every forgotten object holds the promise of future artistic transformation, the growing volume of materials can threaten to consume the very spaces designed for creativity. Layers of collected resources evoke the constant cycle of gathering, sorting, storing, and cleaning. Balancing humour and truth, it is both a tribute to and a reflection on the realities of life in the art room.

Meanjin

Metropolitan regional cluster



Morning Walk

2026

Acrylic on canvas

45.5cm x 45.5cm x 3.8cm

\$990

Each Sunday morning, we walk the track up the hill in the Mt Coot-tha Forest Park. We discuss the week gone and the one to come; all as the sun comes up. We talk of family and friends, the past and the future. Walking, talking, birds, trees... a morning walk, a ritual, a life.

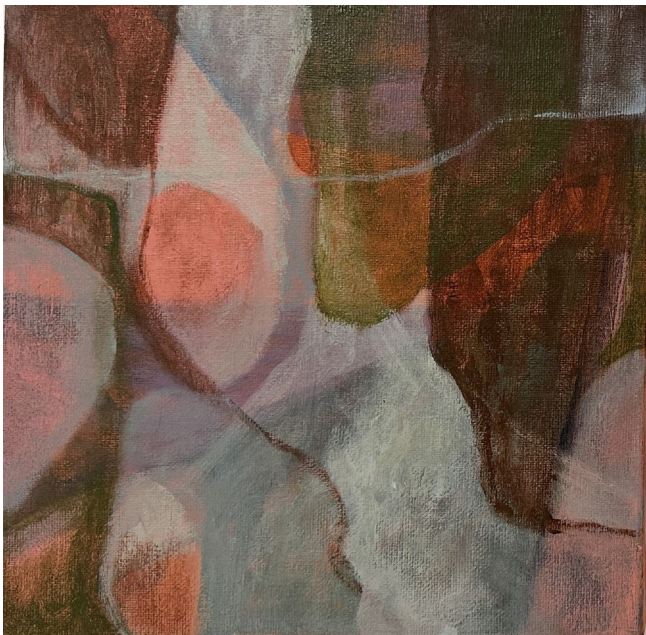
Nicki Crerar

60

Meanjin

Metropolitan regional cluster

I have been teaching Visual Art for 30 years and currently teach grades 7 to 11. I have been on the QATA Executive since 2024.



Golden Hour 1

2026

Acrylic paint on canvas

25 cm x 25 cm

\$100



Golden Hour 2

2026

Acrylic paint on canvas

25 cm x 25 cm

\$100

This diptych explores the relationship between forms in a natural environment, the space between them, time and light.

Meanjin

Metropolitan regional cluster

Julie Seidel is an Arts educator, Curriculum Leader of the Arts at St Peters Lutheran College, Brisbane, and co-author of *Creative Inquiry* (1st and 2nd editions). She views art teaching as a form of project management, where potential is ever-present and a willingness to journey into the unknown is essential. Always interested in exploring new processes, materials, and ideas, Julie approaches her practice with a playful spirit and an eye for possibility. Initially a printmaker, she is drawn to simple forms, tactile qualities, and imagery that sits between the quirky and the oddly familiar. Her work celebrates how the artist's lens can mine the everyday with curiosity and intrigue, revealing unexpected connections and reflecting her enduring passion for all things visual.



Tiranë :Confidential
2025
Digital print on Aluminium
40cm x 30cm
\$180

In a city charged with development and change, dim light marks the meeting place for a nightly ritual. Absorbed in the familiar comfort of challenge and routine, two locals meet in a space seemingly untouched by the pace of transformation around them. Their enduring yet private connection hints at stories of the past—shared experiences, unspoken understandings, and years of quiet companionship. While the city reinvents itself, this moment remains steadfast, a final bastion against the relentless tide of the new. Some stories shape enduring connections.

Meanjin

Metropolitan regional cluster

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Paris: Common ground
2025
Digital print on Aluminium
40cm x 30cm
\$180

Within the diversity of the city, a moment of pause becomes a place where friendship grows. The energy, and vibrancy of the surroundings, suggests connections that transcend language. Shared experiences unfold, revealing stories about places and people. In these moments, a sense of connection forms meaning when words fail us.

Meanjin

South East Queensland regional cluster

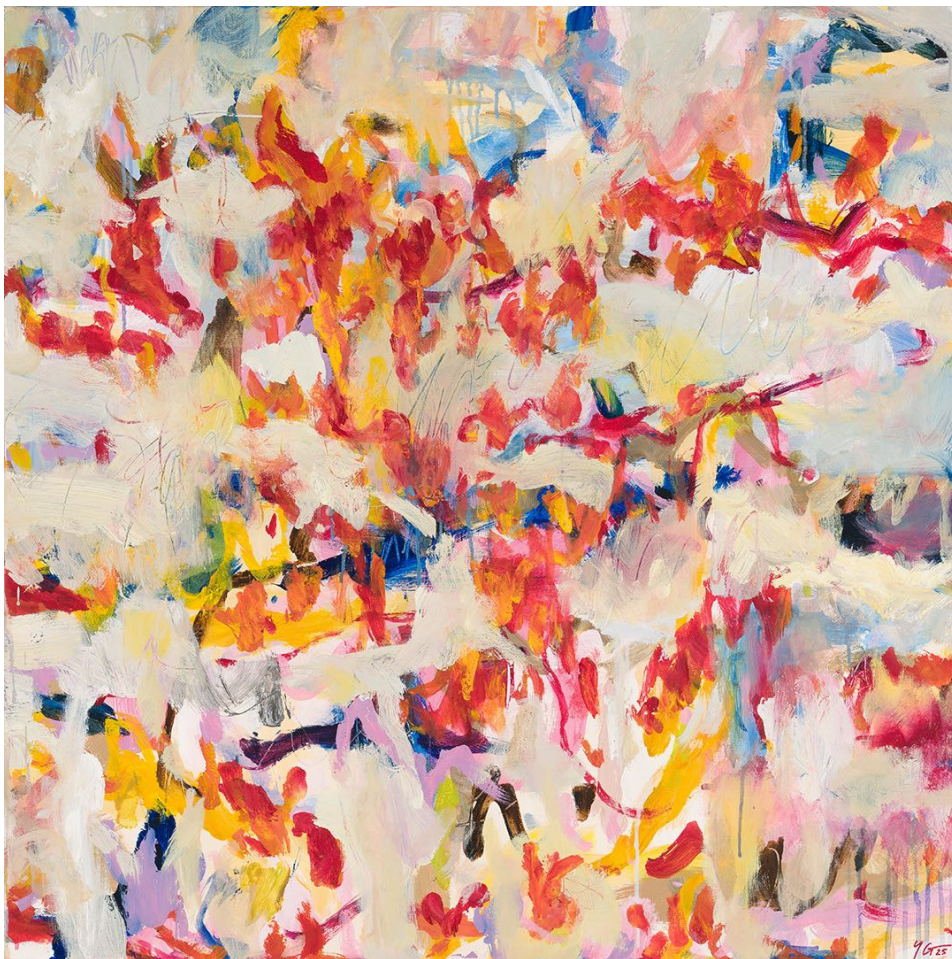


www.yvonnegrieve.com



[@yvonne.grieve.art](https://www.instagram.com/yvonne.grieve.art)

I have 10 years experience teaching Art and Design in Scotland. Since relocating to Brisbane in 2024 I have worked as an Art Technician and Visual Arts Teacher. I have recently taken on a new role as a Primary Art Specialist and became a member of QATA this year.



Kangaroo Paw Dreaming, (2025), Acrylic, ink, oil stick on canvas,
90cm x 90cm x 2cm, \$1,500

My artwork tells the story of my move from Scotland to Australia and the transformation that followed. Through acrylic painting, I respond to the colours, textures, and abstractions of the Australian landscape and flora, translating my surroundings into vibrant expressions of place and feeling. Since relocating, my work has taken on a renewed sense of energy, brightness, and openness, reflecting both the physical environment and my own personal journey. My process is guided by intuition and emotion. Each painting begins with a mood or sensation I want to express, and I allow my surroundings, feelings, and the music I listen to shape my gestures. Layering, scraping, and expressive brushwork build surfaces that echo the textures and rhythms of the landscape, creating work that conveys not just what I see, but what I feel.

Rosslyn Braithwaite

64

Kabi Kabi, Gubbi Gubbi
North Coast regional cluster

I am a Queensland-based visual art educator with over 35 years of experience teaching secondary art subjects across Years 7 to 12. A long-standing QATA member, my career has been defined by a deep curiosity and an interest in a broad range of artistic approaches including painting, printmaking, ceramics, jewellery and glass. While historically dividing my time across multiple media I dedicated 2025 to learning oil painting and portraiture. My current interest lies in capturing family and friends as I develop my skills and expression.



Blending into Booth
2026
Oil on canvas
61cm x 51cm x 4cm
\$900

I have spent most of my life observing how people create, experience, and interact with art. As an artist, I find a sense of 'flow' in any creative pursuit, a timeless state of being that I also experience when observing others completely engrossed in a moment. To witness someone connected to their own curiosity, like a child discovering something for the first time, is a privilege. It is these quiet, human stories of discovery that drive my own creativity.

Rosslyn Braithwaite

65

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Keepsake
2026
Oil on canvas
43cm x 43cm x 4cm
Not for sale

Based on a 1960s family photograph, *Keepsake* is a portal to a time when my parents and sister were still here, and their story was just beginning. This portrait captures a moment of pure bliss, a young family with the entire world laid out before them. I am preserving a moment of uncomplicated happiness, transforming a fragile, fading piece of the past into an enduring testament to the people I miss most.

Clay Dawson

66

Karalee

South East Queensland regional cluster

Art teacher at Ripley Valley State Secondary College (21years in the profession). Catering for and working with all and many creative souls of all ages.



Matriarch

2026

Reduction lino print on paper

30cm x 30cm

Not for sale

3 generations of women captured socially and candidly suggesting that growing old may be both genetic and inevitable...but a creative soul is never relinquished.



Queensland Art Teachers Association Annual State Conference

ATA26: Stories We Tell
Art Teacher Art Exhibition
Woolloongabba Art Gallery
7 - 18 July 2026