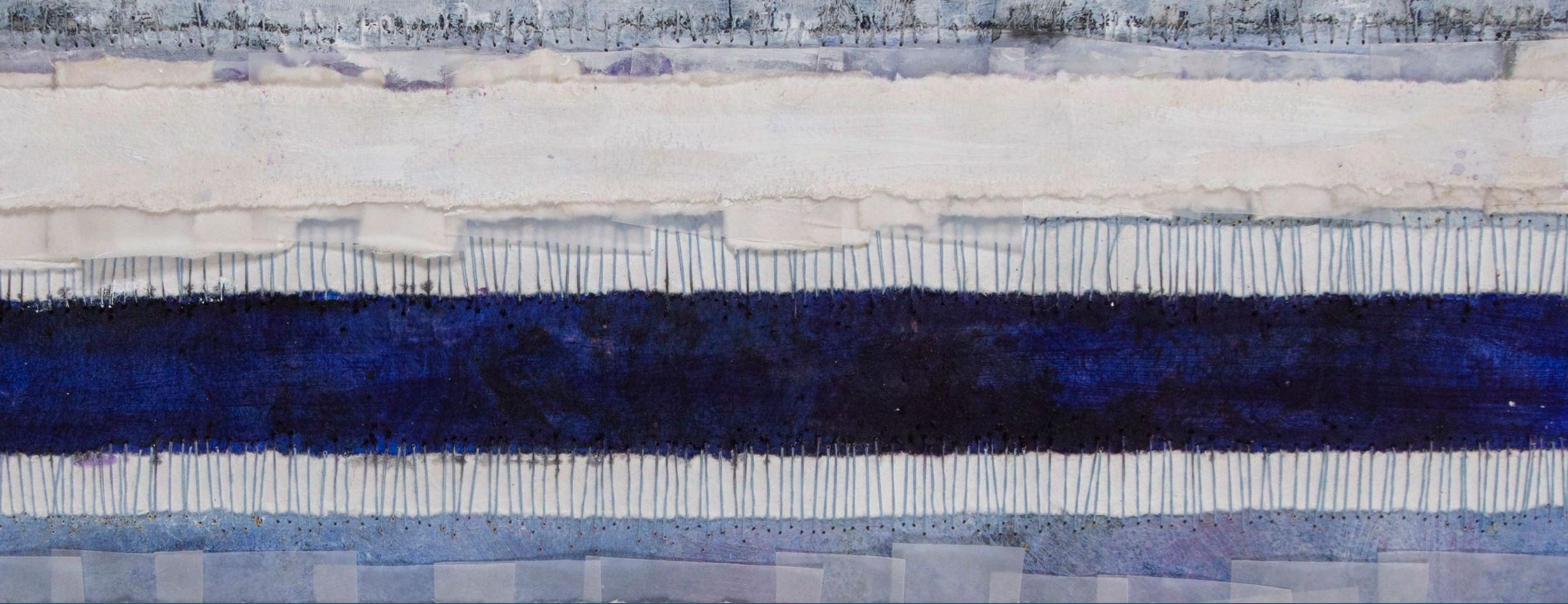




Art Teacher Art Exhibition Program

Woolloongabba Art Gallery,
8th – 19th July



Queensland Art Teachers Association Annual State Conference

Artists in this exhibition

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Take Me Over

2017, Textiles, 150 x 50 x 50 cm

NFS

As a first time mother this wearable artwork is derived from a personal context exploring the delicate fusion between gender, sexuality, motherhood and marriage from which emerges a new and multidisciplinary identity. Feminine, flesh-coloured ripples, ruffles and tendrils blur the boundaries between Mother Nature and the female form and threaten to swallow the body underneath. Media and techniques traditionally associated with female stereotypes including; embroidery, knitting, wool, lace and recycled domestic textiles have been reinterpreted in contemporary ways.



About Rossina

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.

Natural Remedy

2025, Resin, moulding compound, AI generated rocks and paint on timber, 35 x 25cm

\$180

Natural Remedy invites viewers to reach for our natural environment. Embed one's feet in the sand, watch the waves roll in and absorb the sun. Washing away the over saturated nervous system, replacing it with calm clarity, to keep moving forward – fulfilling our dreams, goals and abundant lifestyle.



About Amanda

Amanda Sadler has been teaching Visual Art for 20 years. Passionate about students finding their emotional and creative feet during their teens years, Sadler aims to use the Visual Art curriculum to have powerful life changing conversations, whilst building artistic integrity in her learners. Sadler is the Marketing manager on the NQ art teachers association executive committee, where inclusivity and vibrant imagery is her core value. Her own arts business, ASads Art studio, has been operating for 3.5 years, and was built to carry the legacy of one her past students who lost their battle with mental health. ASads offers workshops, solo exhibitions, commissions and partners with local galleries to run workshops and promote events. Currently ASads has a variety of abstract paintings in her gallery ready to be installed in a variety of venues in the up coming months. You are invited to follow her on Instagram [@asads_artstudio](#). Collaborations and workshop invitations welcome.

The Beginning of Winter

2020, Oil, acrylic, cotton on paper, 950 x 400 x 50mm \$1300

I enjoy the process and unexpected surprises that occur when mixing different materials together. Experimenting with different textures and surfaces and pushing their boundaries with intuitive marks and gestures. I generally work with paper which is torn, erased and layered which becomes an active part of the process. It is explorative and can signify fragility, strength and power in both the natural world and the human condition. My practice is tactile and sensory with varied surfaces and weights in my hands. I have a particular interest in responding to patterns, marks, shapes and rhythms that make up the place or the moment I am experiencing.



Liquid Amber tree at Thea-Annes house in Nymboida

2023-24, Oil, acrylic, shellac, plant dyes, ink, marker, cotton and conte on paper, 1600 x 900 x 50mm \$2700

A catch up at Thea-Anne’s hose in Nymboida for her birthday and the Aquarius festival. Before going to the hall for the festival we spent the day making art with Julianne and our partners. In the beautiful grounds was a massive liquid amber tree next to a historic and half collapsed old pool that the local kids used to learn to swim in. I traced

some leaves and used some plant dyes and acrylics sitting under the shade of the giant tree. We boiled and smashed some other paper on the day made from fossicking Thea-Anne's Garden. These elements and papers sat for a while and came out of an old case just after I moved to Brisbane. This was the first work that I made in my new Brisbane studio late 2023- early 2024.



About Cassandra

I am a mixed media artist and art educator residing in Brisbane. My family and I moved to QLD from the Clarence Valley in NSW at the beginning of 2024. In the Clarence Valley I cultivated my artist's practice alongside teaching at a small high school and ran after-school classes and workshops at the Grafton Regional Gallery. The biggest and most exciting change for our family has been the shift from small town life to the dynamic inner city living in Brisbane. I have been doing some urban drawings from my new surrounds, but I still feel the strong pull of the natural landscape and rivers, and I am compelled to create imagery based on this and everyday life as a busy mum and Visual Art Teacher.

Not long after moving to Queensland, fate put me in the path of Brisbane Girls Grammar School where I have been ever since. I enjoy the inquisitive nature of the students and the array of different mediums and techniques that we are able to provide for the girls. I have found my little pocket of Queensland that is fast becoming... home.

www.cassandrallynpalmer.com

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

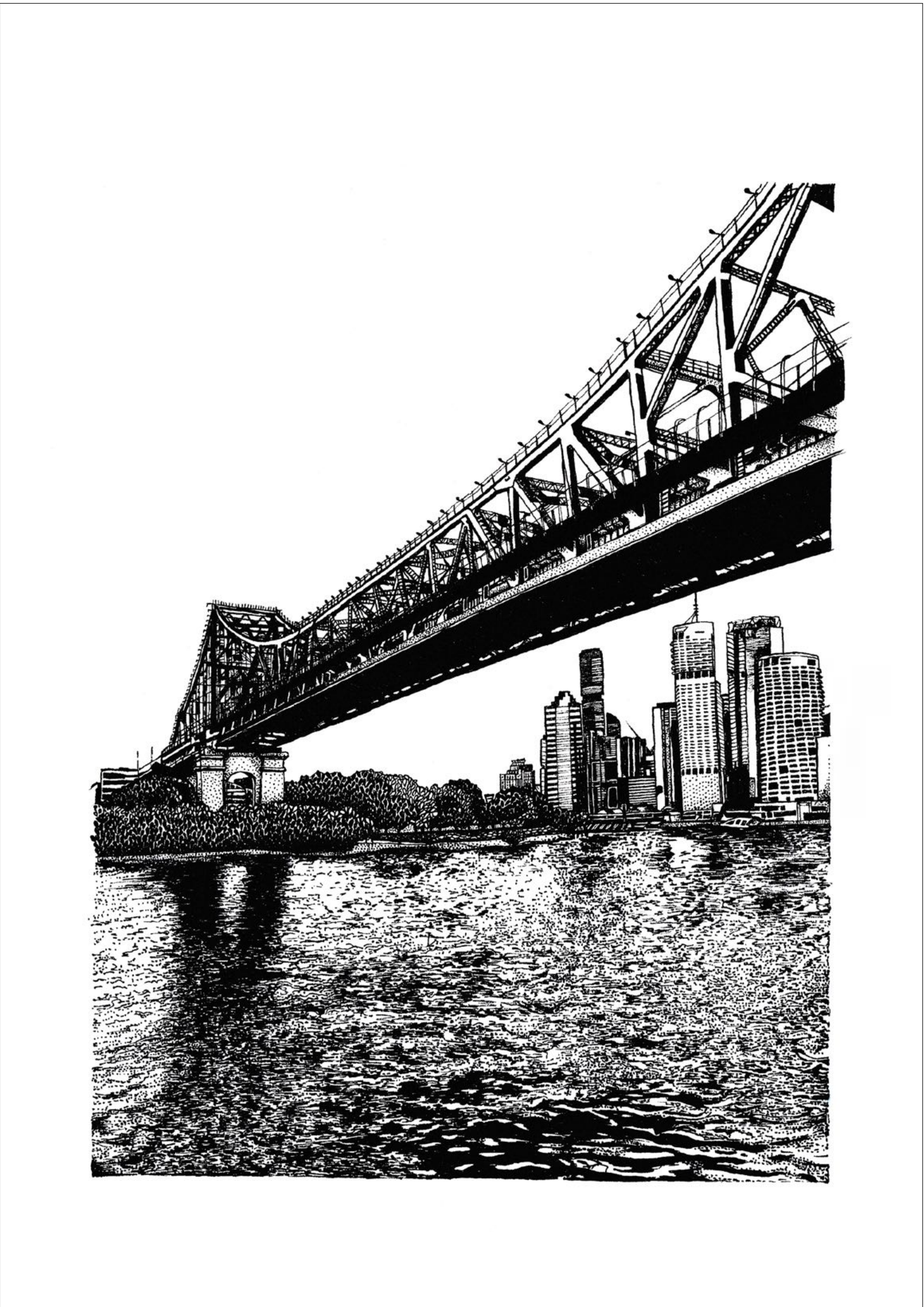
Facebook: [Cassandra-lyn Palmer Artist](https://www.facebook.com/Cassandra-lyn-Palmer-Artist)

Story Bridge I

2023, Fineline pen on paper, 42 x 29.7cm

\$300

View of the Story Bridge from Felons Brewing Company, enjoying a nice brew on a sunny Queensland afternoon. It is beautifully illustrated with a black fineline pen on paper capturing the details of the Story Bridge, as well as the city's skyscrapers in the background, the river and its ripples and Kangaroo Point across the river using dots, small lines and block colours.

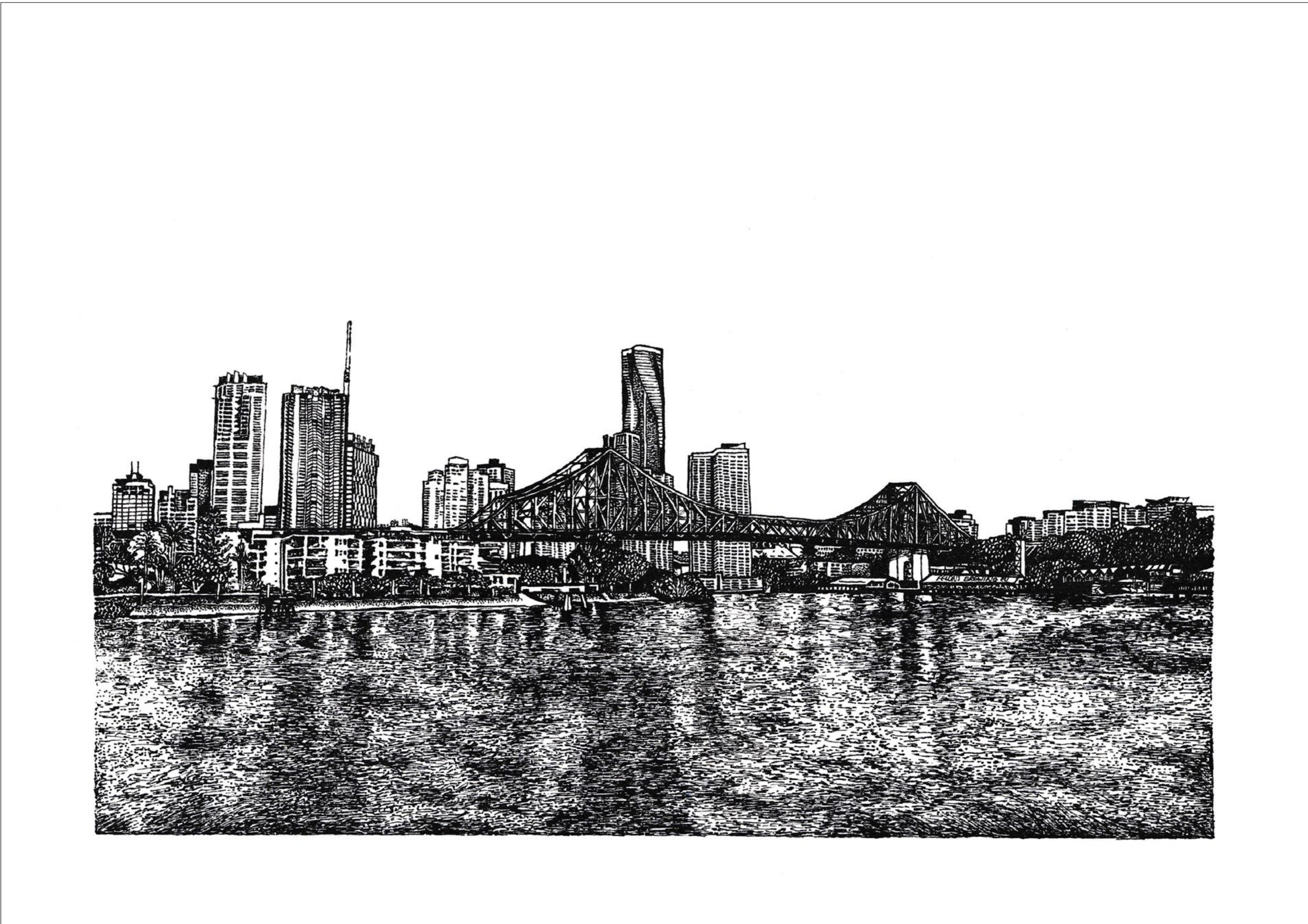


Story Bridge II

2023, Fineline pen on paper, 29.7cm x 42cm

\$300

View of the Story Bridge from New Farm boardwalk beautifully illustrated with a black fineline pen on paper. The artwork captures the details of Brisbane's landmark, Story Bridge, as well as the city's skyscrapers in the background, Kangaroo Point to the left and Felons Brewing Company to the right using dots, small lines and block colours.



About Egle

I teach Year 8 and 9 Visual Arts, and senior Arts in Practice and Visual Arts. This is my 3rd year teaching at an Australian high school and I only joined QATA this year. My art style has changed and developed a fair bit over the years. As a trained screen-printer, I love colour, which is something that is not evident in my current work. However, lines and intricate details have stayed. My current media that I work with is photography and fineline pen on paper. Incorporating colour back into my artwork is going to make a comeback.

www.linearshapes.com

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

Time and Place, memories of Bob the blind mechanic

2022, Photography, 370 x 600 x 20mm

\$750

My father, a lifelong car mechanic, went blind at seventy, leaving his workshop untouched until his death at ninety. In 2008, I asked my mother to bring him downstairs so I could photograph him in his hallowed garage now rusting from lack of use. He questioned why I wanted to do this. In 2013, after sixty years in their own house, my parents moved in with us due to health issues. Their house was eventually deemed too costly to maintain and was scheduled for demolition. A month before it came down, I stayed overnight and projected family photographs into the spaces where they had occurred many years earlier. I also projected the 2008 photographs of my father into his beloved garage. Over the twenty-minute exposure I employed painting with light into specific areas. The photograph is a haunting reminder that everything passes, and the only constant in life is change.



Time and Place, Mum & Dad's backyard 1962 and 2022

2022, Photography, 370 x 600 x 20mm

\$750

Mum and dad had the family home in Manly for 60 years. Dad passed away in 2015, Mum now lives with us. The family home is now demolished. I'm very sentimental and before the home came down I wanted to honour the house by creating a series of works that juxtapose old family photographs from the house projected back onto where they had originally been taken. I also used painting with light to highlight some features. One poignant piece features a photograph that my Mum took of my sisters and me in the backyard in 1962, projected onto a large tree—the same tree that stood in our yard for decades. The iconic Hills hoist, which has remained in the same spot since the 1960s, was also a significant part of our memories. Sadly, both the tree and the Hills hoist are now gone. This haunting photograph serves as a powerful reminder of the inevitability of change and the passage of time, emphasizing that the only constant in life is its transient nature.



About Andrew

I have been a member of QATA since 2002. I have taught senior and middle school Visual Art. I have taught for 39 years. I enjoy drawing, painting and photography. I enjoy realism which has natural abstraction such as the figure through the surface of water or projected images onto irregular surfaces.

[@peacheyart](#)

FB: [Andrew Peachey Art](#)

#3

2024, Spray paint, ink, and house paint, 57 x 47cm

\$700

#3 is the third successful experiment in a body of work that aims to develop a personal language of abstraction.



#4

2024, Spray paint, ink, and house paint, 57 x 47cm

\$450

#4 is the fourth successful experiment in a body of work that aims to develop a personal language of abstraction.



About Jessica

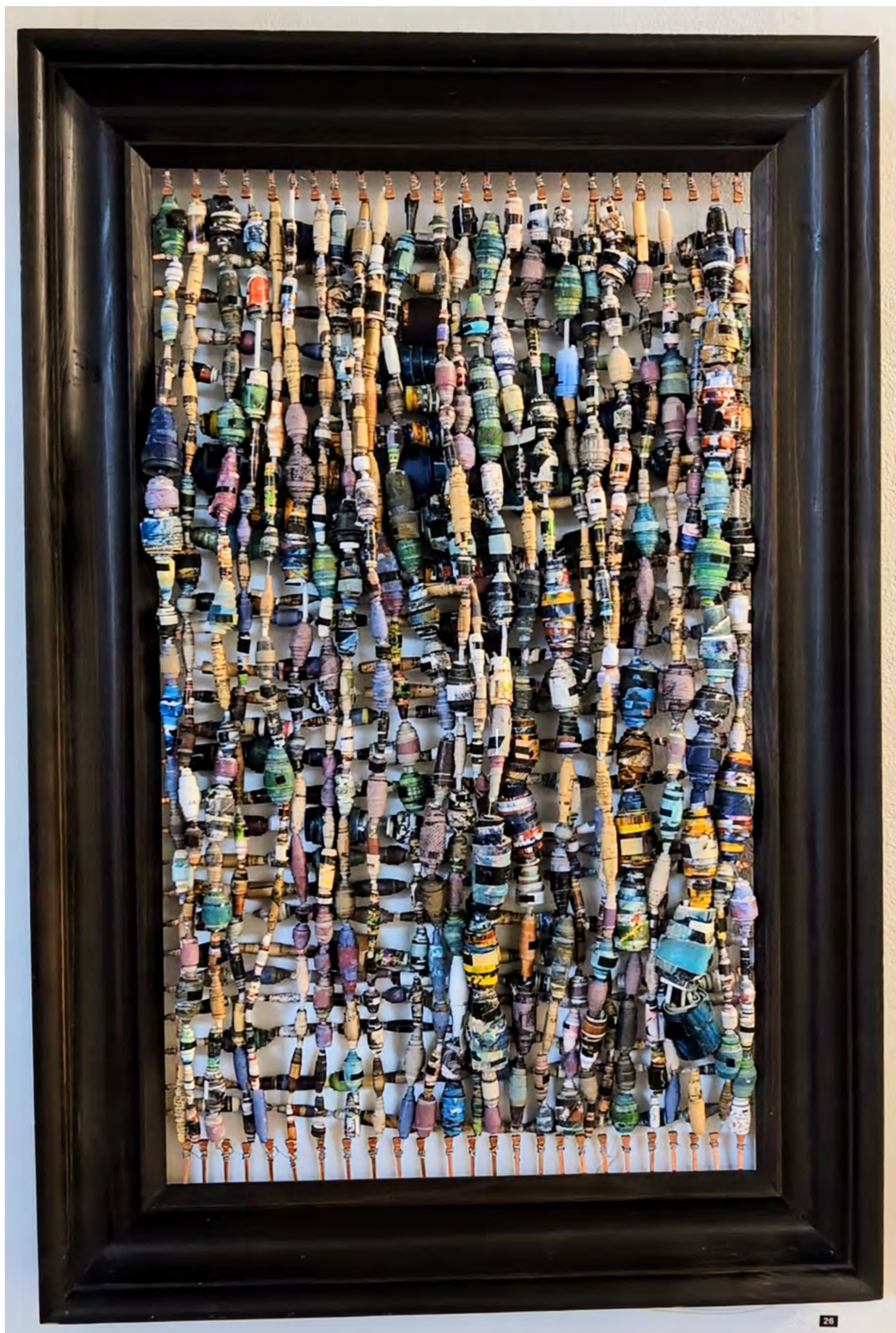
Jessica Mac is a senior Visual Art, Film, and Design teacher at Kelvin Grove State College.

Memory Beads

2024, Mixed Media Paper Beads, Frame, Copper Nails, 84.1 x 59.4cm

\$4500

Shing has gathered together disparate and similar elements and unified them. Each bead is chosen for its unique narrative, yet collectively they form a united tapestry. Shing's visual language addresses universal themes such as connection, memory, identity, legacy & the human condition.



About Summa

Summa Shing is a multidisciplinary visual artist and art educator who believes creativity is a way of seeing, questioning, and connecting with the world around you, regardless of the context. Summa draws inspiration from the human condition and profound relationships that can be formed through material and self, channelling these ideas into works that speak to individuals and the collective alike.

Shing believes that art isn't just for galleries, it's for streets, conversations, and everyday life. Whether exhibiting in traditional spaces or engaging in public projects, she aims to create work that sparks dialogue and invites reflection.

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

He's Wonderful

2024, Denim, cotton, hand embroidery, 60 x 40 x 4cm

\$100

This piece explores the intersection of pop culture and personal identity through the lens of hand embroidery on denim—a traditionally utilitarian fabric now reimagined as a canvas. Drawing from the bold colors, iconic imagery, and irreverent spirit of Pop Art, I chose to reinterpret this genre using thread, a slow, deliberate medium that contrasts with the fast-paced consumerism Pop Art critiques. The embroidered image is both a homage and a rebellion: it celebrates the accessibility of pop culture while reclaiming craftsmanship and time in an age of digital reproduction. Denim, a symbol of everyday life and rebellion alike, grounds the work in both familiarity and resistance. I aim to blur the boundaries between fashion, fine art, and personal expression. This jacket becomes not only wearable art but also a living commentary on how we stitch ourselves into the culture we consume.



About Samantha

I have been teaching for over 30 years but this is my second year teaching Visual Art, to Years 9 and 10. I love textile arts and am passionate about reducing landfill from fast fashion. I like to create garments with old tea towels, lace and bed linen and then hand embroidery and applique.

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

Study of an inner wall in Mehrangarh Fort, India

2017, Acrylic paint and sandstone dust on canvas, 28 x 24 x 1 inch

\$2000

I am interested in the way man-made surfaces wear down over time, revealing histories through layers of paint and the effects of natural elements. Walls and buildings contain the stories and experiences of those that passed through at different times. They are powerful metaphors of memory. My works are studies of these surfaces through application of colour and texture. *Study of an Inner Wall in Mehrangarh Fort, India* was made after visiting India with my husband and kids in 2023. India is home for my husband. The painting was made using a mix of acrylic paint and sandstone dust sourced from our yard in Bendigo. It is a marrying of India and Australia- imagery and materials combine. The placement of colours and textures reflect the original photo taken. I prefer to stay truthful so that the surfaces can speak for themselves and simply be a record of the histories they hold.



About Rebecca

Visual Art, Years 7-12

www.newwayministries.com.au (Non-for-profit)

Balikpapan 1945, triptych

2022, Mixed media on paper, 42 x 90cm

NFS

This work is derived from tiny black and white photos taken in July 1945 in Balikpapan, Indonesia, after a major WW2 battle. PCH returned home but the war never left him. He died in 1982. He still haunts us.



About Jo-Anne

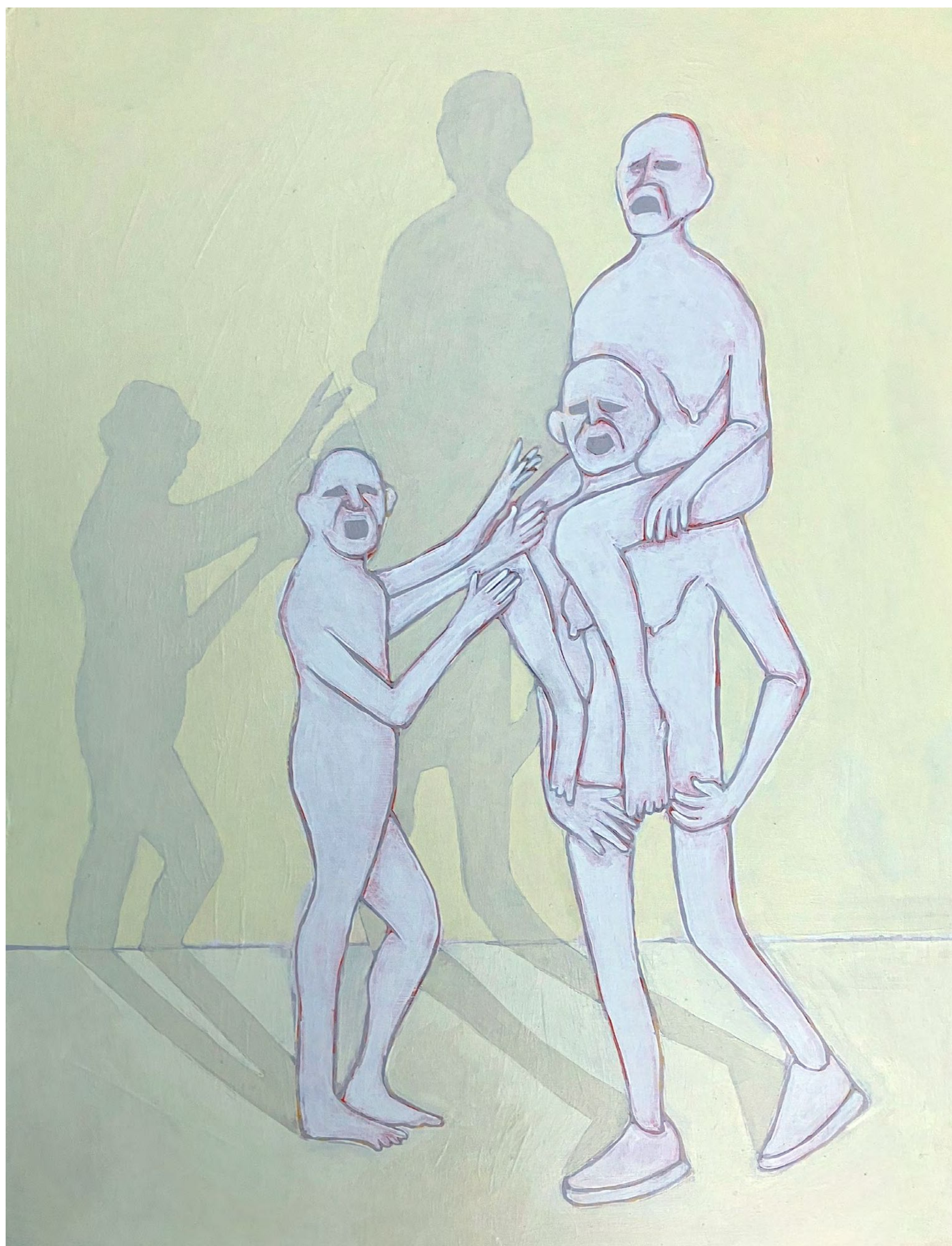
I have been teaching art on and off since 1985 and have been an active QATA member for about 10 years. I fundamentally believe in the value of arts in education. It's been hard to maintain an arts practice and teach because my creativity has often been consumed by my students and my family but I love a bit of clay and charcoal. I challenge the skewed expectation that arts teachers must have an arts practice to be good at what they do. Do Math teachers get asked if they have a math practice?

Everybody knows where you go when the sun goes down

2025, Acrylic on board, 61 x 46cm

\$300

Late afternoon, a few Sundays ago, I saw a man and a woman arguing in between a bakery and a shop that sells pricey sandals. A few days later, they were arguing again. Very early this time and out front of a Pilates studio. I dreamt of them that night, still arguing, but they were pallid and sheer. I think they were ghosts.



When do observations become obsessions?

2023, Lithograph and watercolour over biro drawing
on watercolour paper, 25 x 37 x 0.5cm

\$165

Observation is key in any artist's practice. Considering the many tangents, connections, and sensations that the subject evokes is key to creating artworks. A drawing made from the close, yet abstracted, observation of mangroves growing in the urban wetlands of North Meanjin near my home. This lithograph is layered over another drawing from a previous body of work — made over 20 years ago — distilling everyday moments to symbols, clouds, and nonsensical mathematical formula. These clouds speak of obsession and patience. Their excessive repetition reminds me of the process of printmaking, particularly lithography, with its many steps, rules, and procedures. For me there is beauty, beyond my observations and connections to a place, in this repetition and obsession.



Whose Real Estate?

2025, Artist book - series of 3 house shaped books
from lithographs, 12 x 15 x 8cm (collectively)

\$325

Whose land are we buying and selling? Who profits? I feel lucky to own my home, yet I know that the land was taken by force.



About Megan

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.

[@m_j_devlin](#)

The callings of curlews

2023, Block print on canvas, 94 x 109 x 4cm

NFS

Growing up in rural Moggill I spent my early years worrying about the screaming women in our back paddock and in the bushland. Every night the screams were constant, they became louder then distant, louder then distant. I became regularly distressed that no one was helping the women, why was I the only concerned one? I could not accept that they were birds – why would birds sound like they were in pain? They were Bush stone-curlews. I made this artwork for my parents who still live on the Moggill property where I grew up. I look at it when I hear the screams at night to remind me that they are the callings of curlews. The same family of curlews who have shared the property with us for generations, who are now my favourite birds.



About Annabel

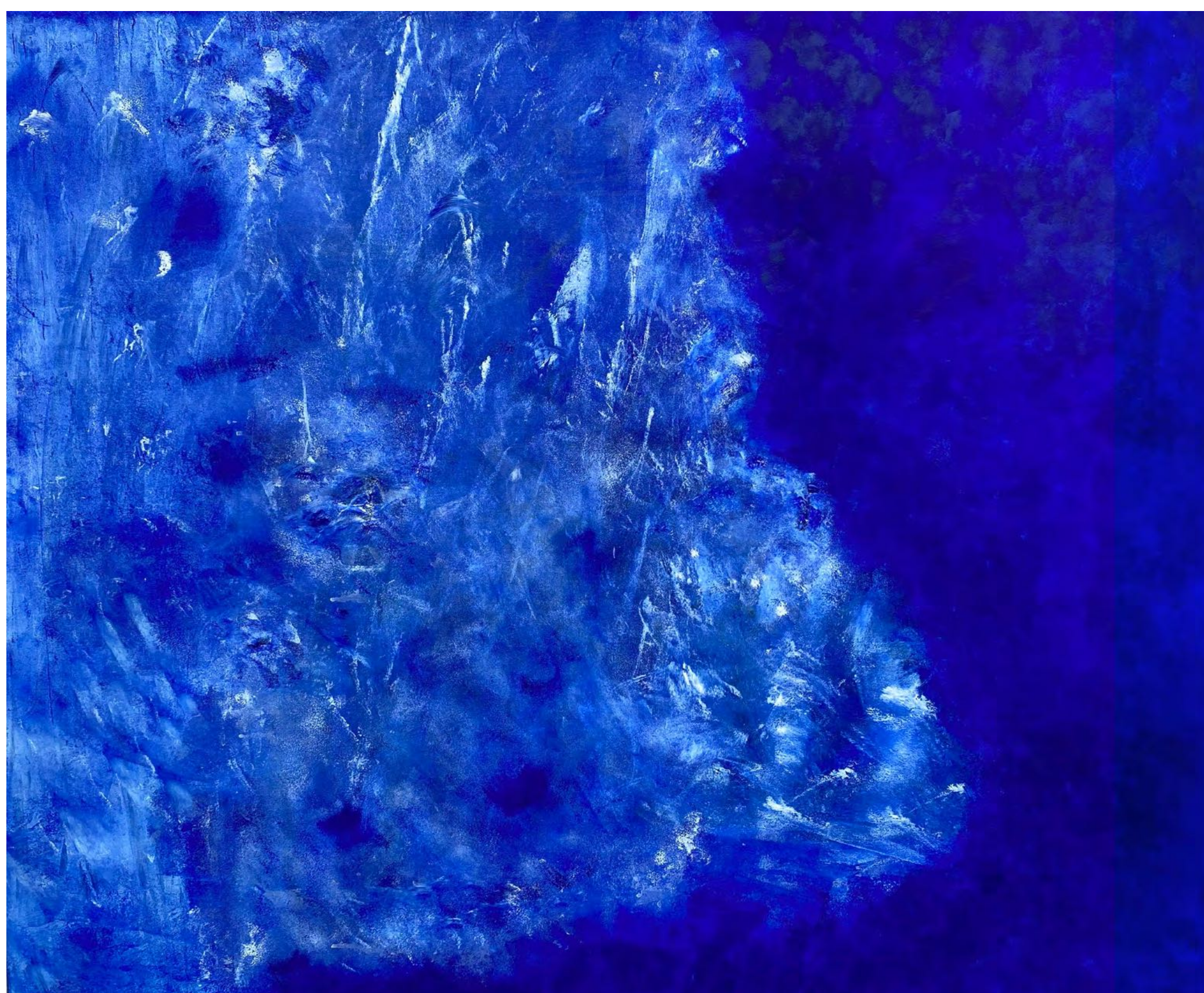
I have been an Art teacher for 15 years and currently work as the Leader of Learning for Visual Art at my school and Highly Accomplished Teacher since 2023. I teach Years 6 - 12 Visual Art and Years 11 & 12 Certificate III in Visual Art. I have been a QATA member for 6 years and joined the executive team last year. I love curating, conceptual art, and ideation. I used to work with realistic oil painting but have recently found a love for fibre weaving, ceramics and printmaking.

Ocean Breath

2024, Water soluble mediums on recycled canvas, 150 x 200 x 5cm

\$650

This artwork is part of a series of 9 paintings titled *Meditations on Blue*. I began this series while teaching in a remote location in Far North Queensland and completed the works while living in Palm Cove. Surrounded by the ocean gave me the opportunity to meditate daily. Each work reflects a different mediation technique and is titled accordingly.



Meditations on Blue

2023, Water soluble oil on canvas, 150 x 100 x 7cm

\$2000

This painting is the first in a series completed whilst I was teaching in Far North Queensland. The works are in response to the beautiful environment that I was privy to and the meditation techniques that I practised during my visits to the beach.



About Athene

Dr Athene Currie has practiced painting, photography, stage and screen performance in New Zealand before attending the National Art School in Sydney. Majoring in Photography at QCA, her Honour’s project *Water/milk* (2000) was a finalist in the Pacific Film and Television New Film Makers Awards and acquired by Griffith Art Museum. The studio outcomes for her PhD research project *Performing the Transformative* are the live performance *Suitcase* (2021) and an immersive installation of video works screened at QCA Galleries. Athene has taught visual art in high schools since 2010 and continues to exhibit nationally and internationally.

athenecurrie.com

Ladybird, Ladybird...

2009, Oil on Canvas, 609 x 609mm

NFS

This painting explores the quiet unease of displacement—where the familiar becomes artificial, and the natural world is reduced to mimicry. The bowl of plastic insects stands in for the real creatures that once filled our gardens and imaginations. By choosing mass-produced toys instead of living animals, I want to evoke a sense of absence, of substitution.

The title, *Ladybird, Ladybird...*, taken from the old nursery rhyme, hints at both childhood innocence and quiet warning. As we grow more distanced from nature, the line between play and loss begins to blur. This work reflects that tension—between comfort and disquiet, presence and disappearance.



Fish Out of Water

2008, Oil on Canvas, 609 x 609mm

NFS

This painting of a bowl of plastic toys typically associated with play, mass production, and disposability serves as both a personal metaphor and a broader commentary. The artificial fish, removed from their natural habitat, out of context and out of place invoke the distress of immigration and displacement. At the same time, their synthetic material alludes to the pressing environmental crisis of plastic pollution in our oceans, raising questions about what we preserve, what we discard, and what is left behind. Through this work, I invite viewers to reflect on the fragile intersection between identity and environment, play and pollution, memory and materiality.



About Kerry

Kerry Daley is an artist and art educator with over 25 years of experience teaching Visual Art across all year levels. She currently teaches at a primary school. Her own practice spans a wide range of media, including drawing, painting, and ceramics. This versatility reflects both a deep curiosity and lifelong engagement with the processes of making. Her work often investigates themes of identity, environment, and the shifting boundaries between the real and the imagined.

[@kerry.daley.artist](https://www.instagram.com/kerry.daley.artist)

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

Queen of Quirks and Dopamine

2025, Mixed Media, 29.7 x 21cm plus frame

NFS

My art practice explores the beauty of neurodiversity in teenage girls and young women, especially that of my two beautiful daughters. Admittedly, I look through a neurotypical lens, but as a mother and a sister of neurodivergent women, my heart is full of love and admiration for their tenacity in navigating this neurotypical world not built for them. This work explores the ever-constant chase and desire for dopamine and equilibrium.



About Rebekah

I have been teaching Primary Art (P-6) officially for 7 years and have been a QATA member for the last 9ish years! I love mix media, print making and painting as well as paper mache / cardboard sculpture.

After completing my Fine Art degree, I chose the primary teaching route (teenagers can be scary!) and have been totally blessed to have had the opportunity to build from scratch, a visual art program for our primary students.

I love helping our students find a love for creativity and nurture those who have already found it!

Ignis Aura Necklace

2015, Brass plus black 3d printed nylon, 20 x 20 x 2cm

NFS

The *Ignis Aura Necklace* evokes the spirit of fire through shimmering gold reflections and fluid, flame-like movement within its articulated structure. Each component is thoughtfully designed as both a sculptural form and part of a harmonious whole, intended to drape



elegantly around the neck. This work explores a contemporary jewellery system that embraces the precision of 3D printing while honouring the enduring artistry of traditional brass casting and polishing. The modular design allows for individual elements to be cast separately, refined to a lustrous finish, and adjusted for length or material variation to suit the wearer. Through this piece, I seek to fuse the innovative potential of digital fabrication with the expressive soul of metalwork, creating a wearable artwork that reflects both technological progression and timeless craftsmanship.

Counterpoint Necklace

2015, 3D-printed nylon with sterling silver chains, 25 x 20 x 2cm

NFS

In music, counterpoint is the overlaying of independent rhythms and contours with the intention of creating harmony in their relationships. Inspired by this principle, this design composes four independent elements that interlock and work harmoniously together to create a dynamic visual rhythm in the final composition. The movement of each element was carefully considered as the overall gesture dances with the body's movement.



About Han-Yin

I'm passionate about art, sculpture, literature, architecture, and people. To me, jewellery is a minimalist art form that brings all of these interests together. Originally from Taiwan, I graduated with a Master's degree in Architecture from the Southern California Institute of Architecture in 2011. After working in interior design and architecture, I began to seek a more direct and personal form of expression. This led me to establish ANNXANNXDESIGN in Los Angeles in 2013.

Drawing on my architectural background and spatial awareness, I began creating 3D-printed jewellery that reflects the personalities of the people I encounter. Over time, my focus has shifted from pushing the boundaries of 3D printing to using technology to inspire new ways of "seeing" and "being seen." My work invites wearers to envision themselves in unique and meaningful ways.

My jewellery acts as a visual diary. The current chapter, Tender Strength, explores storytelling through lines, surfaces, and forms—encouraging wearers to connect and imagine their own narratives.

Since stepping into education in the United States in 2018, I've redefined creativity—not just as artistic output, but as the ability to foster joyful and confident experiences for others. I'm currently teaching in Brisbane and have recently joined QATA as a member in 2025.

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

Save the Turtles!

2024-2025, Recycled/Upcycled Mixed Media: Sewing, Paper Mâché Sculpture, Op Shop clothing, Fabric, Hot Glue, Cardboard, Shirt Box Plastic Collar, Unused Dry Floral Material, Ghost Net, a love of the environment, 1.8 x .6 wide - Mannequin Trail

For sale to the right buyer who has a love of the environment and for a price that reflects the time taken to create.

A wearable outfit with long trail of upcycled material; a sustainable artwork made from op shop items; ghost net washed up on the Gulf of Carpenteria; unused dried floral material and other recycled materials including the headpiece, hand bag, paper mâché octopus tentacle and cardboard turtle; and a statement piece directing the viewer to consider the flight of marine life, pollution in our oceans, fast fashion waste, and lack of consideration for these impacting our global environment.



About Mikeala

My name is Mikeala. I am a Visual Arts Teacher having taught in High School, currently Primary School and have tutored Primary and Masters Arts Education at Griffith University. I am a Multidisciplinary Artist, a Floral Designer and an Author/ Illustrator of 'The Girl who loved Books'. I have travelled to many places, lived in London and in New Zealand. I have worked in many industries including an English Fashion Brand when in London. I admire David Attenborough. I recycle, upcycle, and love our Planet. I am saddened, angry at the waste created on all levels and the impact it has upon our environments. *Save the Turtles* is a statement to the fast fashion industry, care for our planet, our Oceans, our Marinelife, before it is too late. [@misspcreativeteacher](https://www.instagram.com/misspcreativeteacher)

The Galah and the Iced Vovo

2024, Alcohol marker and polychrome pencil drawing, 30 x 37 x 2cm

\$400

In this playful work, part of my *Aussie Birds with Aussie Treats* series, the galah takes centre stage, puffed up with pride and clutching its chosen treasure: the iconic Iced Vovo. It's a match made in heaven. There's a certain vanity to the selection; perhaps the galah, ever flamboyant, saw a reflection of its own rose-pink plumage in the sugary stripes of the biscuit.



The moment blends boldness with delicate detail, much like the bird itself, both cheeky and elegant. This series celebrates the quirky overlap between Australian wildlife and culture, where native charm meets nostalgic snacks.

Rose Robin's musk sticks

2024, Alcohol marker and polychrome pencil drawing, 30 x 37 x 2cm

\$400

Part of my *Aussie Birds with Aussie Treats* series, this piece features the delicate male rose robin, perched inquisitively atop a pastel stack of musk sticks. Rendered in alcohol marker and polychrome pencil, the artwork explores the soft collision of nature and nostalgia. The robin, drawn to the sweet scent and soft texture, seems to ponder whether these sugary sticks might double as nesting material or at least a decent conversation starter. With colours that echo his rosy chest, the scene captures a moment of curiosity and quiet whimsy, where native beauty meets childhood confection in a uniquely Australian pairing.



About Emily

I've been a primary school teacher for 12 years, with a particular passion for teaching Visual Arts in the early years. I graduated from QCA in 2009 with a major in Drawing and Printmaking—mediums I continue to work with in my own art practice. I'm a fresh QATA member and value the opportunity it provides to connect with other passionate arts educators. My artistic interests centre around printmaking and mixed media illustration. Much of my art is inspired by my experiences as a wildlife rescue volunteer, often celebrating the character and beauty of Australian native animals.

[@emilybanwellartist](#) on TikTok and instagram

Cactus garden large

1998, Oil on Canvas, 51 x 61 x 4cm

\$1490

Cactus garden large captures the mesmerising beauty of the cacti in the arid zone of the Mt Coot-tha Botanic Gardens. Exotic textures and forms are displayed on a perfect foil of bauxite mulch.



Curlews: looking at you, looking at me

1998, Oil on Canvas, 76 x 100 x 4cm

\$1790

Curlews, looking at you, looking at me depicts a pair of curlews behind the school library. Streams of students pass by the birds each day and yet they remain apparently unconcerned. Camouflaged against the trees and amongst the mulch, the gaze of the birds holds the viewer. The stillness of these birds seems to contribute to the painting having a life of its own ... as if the wind will blow and their feathers will ruffle or one of the birds will shift their position. This painting celebrates the way the birds and the community coexist, each observing the other as they go about their lives.



About Laurine

Teaching and painting for thirty years. Laurine paints images of bushland, botanic gardens, flowers and clouds. She has a Master of Creative Arts (Painting), works as an art teacher and has been painting for thirty years. Nature connection, colour, and lifeforce are key drivers in her painting practice.

<https://bluethumb.com.au/laurine-field>

Paperbark Bikini

2013, Paper bark, found objects, upcycled fabric and cardboard,
Dimensions variable

NFS

Paperbark Bikini is crafted from the bark of the Melaleuca, an Australian native tree known for its papery, layered bark that naturally sheds and regenerates. The bark's delicacy and fragility evoke the transient nature of organic matter, reflecting the fashion industry's instability, driven by shifting trends and mass production demands.

Through the representation of a bikini—an iconic yet kitsch symbol of Australian beach culture—the work contrasts natural materiality with mass-produced fashion. The paradox of paperbark as swimwear highlights its dysfunctionality, emphasising the tension between practical use and decorative capability, while positioning the garment as both cultural symbol and critique.

The piece also explores Australia's reliance on offshore manufacturing and complex economic ties in the Asia-Pacific. Using a local, organic material unsuitable for export, *Paperbark Bikini* questions the environmental and ethical challenges of globalised production, raising critical concerns about sustainability and the commodification of natural resources.



About Michaela

I relocated to Brisbane from the Hunter Region in NSW in July last year and became a member of QATA earlier this year. I currently teach Visual Art to years 6–9 and Fashion to year 10. My artistic practice has always referenced materiality and at times, incorporated elements of performance.

Textiles have always been a significant part of my practice. I am fascinated by how textiles function as a universally relatable medium, given that humans have an innate connection to textiles and clothing. This relationship gives textiles a unique ability to evoke feelings of nostalgia and create links to personal and collective memories.

Rosie

2024, Oil and acrylic on canvas, 32 x 42cm

NFS

Rosie was created for the 2024 Toowoomba Carnival of Flowers Exhibition, Carnival Queens. This painting is a personal tribute to my daughter, Rosie, who at three years old embodies wonder, innocence, and the quiet power of imagination. Resting in our front yard, Rosie is scattered with blooms from my garden, transformed into a whimsical fairy queen by the natural world around her. She lies atop a quilt once belonging to my grandmother — a lovingly preserved piece of family history. I carefully rendered the embroidered doilies and fabric scraps I've added over time, stitching generations together in paint. The textures, patterns, and flowers are not only decorative, but symbols of legacy, nurturing, and connection between women in my family. Rosie celebrates childhood magic, maternal heritage, and the beauty of everyday queenship found in our homes, gardens, and stories.



By the Kauyoo River (Crows Nest)

2024, Oil on canvas, 93 x 93cm

\$890

By the Kauyoo River is a large-scale, joyful celebration of nature, capturing a vibrant Winter bushwalk with my family at Crows Nest National Park. The painting is a reflection on my own childhood memories of playing in the waterhole by this river, and the continuing experience of sharing the same place with my children, who now paddle in its waters. The



work is infused with bright, almost Impressionistic colours, portraying the landscape's movement and life. Pink rocks are submerged and reflected in the water, while the Wattle trees bloom on the hillsides. Loose, wet brush work expresses the flow of the river, and the ripples are highlighted by bright, energetic linework. Yellow light dances on the sandy shore, while white gum trees stand in stark contrast to the deep blue sky. This piece invites viewers to reflect on their own relationship with nature and encourages them to reconnect with the local bushland and its beauty.

About Samantha

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.

An art educator for over a decade, Samantha has taught students in years 7-12 and recently became a member of the Queensland Art Teachers Association (QATA). She completed her Bachelor of Fine Art at the University of Southern Queensland (USQ) and went on to earn her Honours at Monash University in Melbourne. Samantha has exhibited widely throughout her career, continuously exploring the enigmatic relationship between nature, memory, and make believe.

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

Bunya Driving

2025, Acrylic paint on cardboard, 100 x 300 x 4cm

\$800

Bunya Driving evolved from the beauty of this Bunya Mountain range flanked by the sunset in the West and the ocean in the East. It is entwined with all the stories of people who have lived on and passed through this range. I feel so grounded and connected to country when I walk and camp here.



About Karen

I've been an art teacher for 18 years and an arts practitioner since the early 1990s. Prior to teaching, I ran workshops, festivals and curated exhibitions with a particular interest in mix media 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 and building their confidence so they can take creative risks to make powerful artworks.

[@karencottartstudio](#) on Facebook and Instagram

www.karencottartstudio.com

Tea and a Slice of Cake

2024, Oil paint on canvas board, 25.4 x 35.6 x .1cm

\$130

My artwork, *Tea and a Slice of Cake* (2024), is a Sunday morning inspired still life painting that captures the intimate ritual of a morning tea session at my Grandmother's house. The composition presents everyday objects from an elevated perspective on a wooden table, creating a sense of nostalgia and warmth. The painting explores the interplay between cool pink and blue tones that contrast with the warmer, earthy hues of the wooden surface beneath. Central to this work is my exploration of texture through oil paint's unique properties. The thick brushstrokes create a tactile quality that invites viewers to experience the materiality of the scene. Each stroke is deliberate, building layers that reflect the accumulated memories and stories embedded in these simple domestic moments.



About Emma

I am currently in my third year of teaching Visual Art in Brisbane. I teach grades 7-10 with a focus on acrylic painting and ceramics. I introduced an embroidery unit with a component of natural dyeing of fabric which was warmly received by all the students.

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

From shadows, we bloom

2025, Oil on canvas, 122 x 91 x 5cm

\$5700

We have a blooming gum tree in our backyard that treats us to a display of glorious joy each year around Christmas. I love to set up a still life with patterned tablecloths, studio bird statues and interesting vases. In this case, a Christmas present of a Frida vase by our thoughtful neighbour formed the basis of the arrangement. I love the intuitive 'play' of a still life arrangement and how it can signify a larger personal story of taking the creative path as an artist – the highs, the lows, the shadows, the light. The budgies act as connections to the heavens, visiting briefly to sit with its host. This still life is a painted wish, a message of hope – from shadows, we bloom.



About Sarah

A Griffith University Queensland College of Art graduate, Sarah holds bachelor’s degrees in Fine Arts and Education. As a practising artist, she has participated in ten solo exhibitions and over thirty group shows. Last year, she was a finalist in The Percival Portrait and Sunshine Coast National Art Prize. Recently, her portraiture work was a semi-finalist in The Doug Moran Portrait Prize and The Lester Art Prize. Other finalist art prizes include The Brisbane Portrait Prize, The Kennedy Art Prize, Redland Art Awards, Clayton Utz Art Award, Marie Ellis OAM Drawing Prize, The Mandorla Art Award, Kenilworth Painting Prize, Lethbridge 10000 Art Award, and SBS Portrait Prize.

As an Experienced Senior Teacher specializing in Art, Sarah has worked with Education Queensland for close to 23 years. She has worked in a variety of educational contexts; Cavendish Road State High, Capalaba State College, Wavell Heights State High, and Carmel College. Her longest tenure is currently at Cavendish Road State High as a permanent part time employee for 17 years. Sarah is passionate about the arts in education, and relishes her role working with students and staff in creative, innovative ways.

<https://sarahhickey.com.au/>

One tiny little girl

2020, Acrylic, aerosol and collage on board,
3 panels, each 1680 x 400 x 30 mm

NFS

In *One Tiny Girl*, a forgotten figure from a vintage sewing pattern becomes the unassuming anchor in a world of surreal giants, dream creatures, and quietly chaotic textures. Her presence—small, collaged, and poised—confronts the scale of imagination, memory, and identity stitched into every surface.

Each panel is a chapter of her quietly defiant journey through oddity and overwhelm. A creature bellows. Limbs stretch beyond logic. Mouse ears mask melancholy. The work blends painting, collage, and reclaimed wood to explore how the smallest selves navigate loud, layered worlds.

This is for the tiny girl in all of us—the one who whispers when everything screams, who wanders when nothing fits, and who still insists on standing there, stitched but unbroken.



Quintessential Quest

2022, Found coins, aluminium, copper, wood, Scrabble tile, 15 x 40 x 9 cm

NFS

Behold *Quintessential Quest*, a visual dissertation on the eternal march of over-caFFEinated office workers chasing the elusive 'Q' of Quality, Quirk, or perhaps just Quiet. Crafted from forgotten Scrabble tiles, obsolete coinage, and wood salvaged from a shelf that definitely didn't hold up, this piece captures the essence of modern existence: perpetually fabulous, mildly confused, and wearing questionable hats.

Each figure represents a stage in the human condition—Sit, Sashay, and Sprint—while the lone letter 'Q' lords over them like an indifferent game master. 10 points please. This is the quintessential struggle of our time: balancing dignity with desperation, grace with gravity, and always asking... was this idea meant to be serious?



About Dani

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.

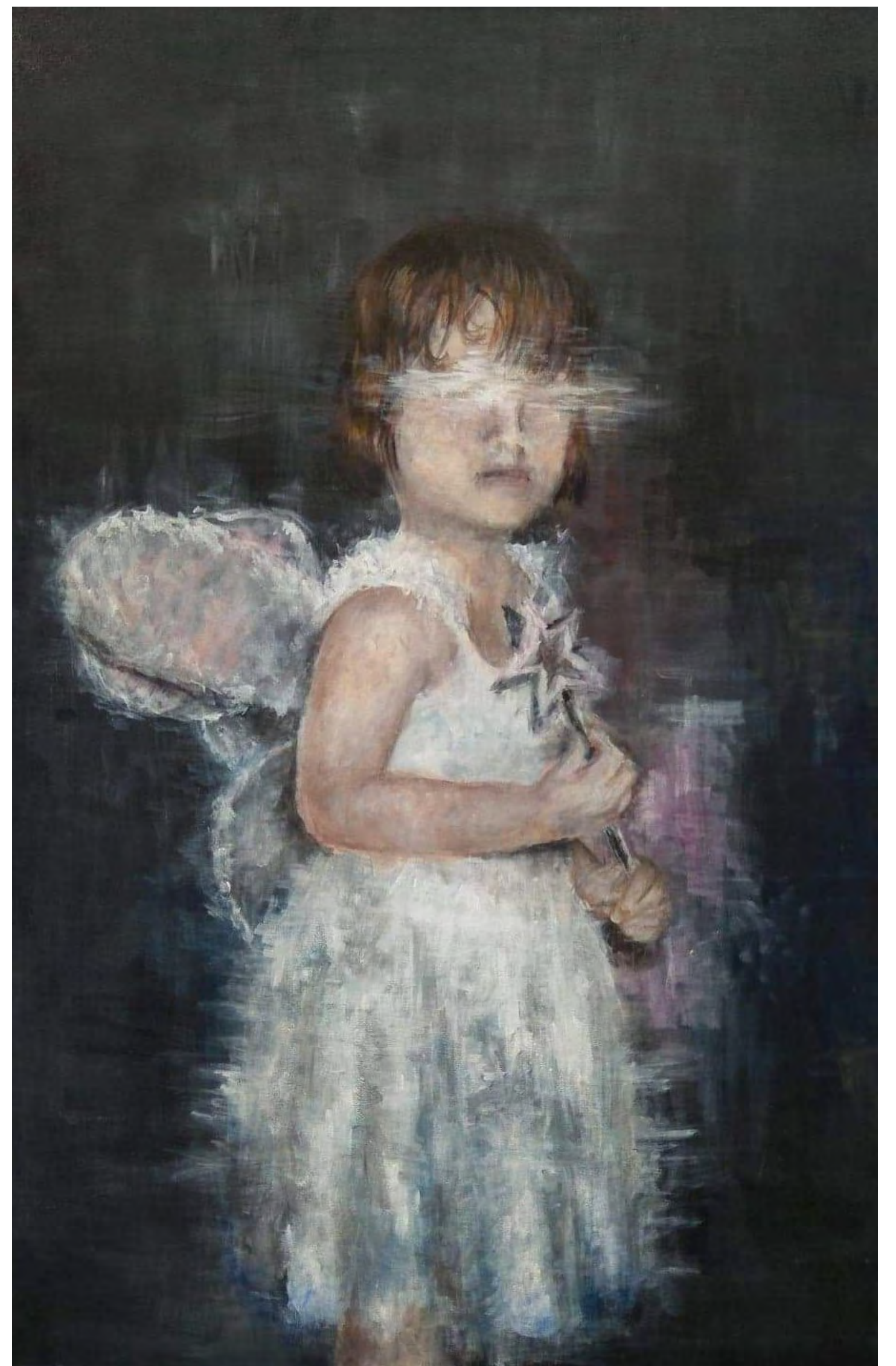
According to my favourite AI tool, I've got the creative spark of an artist, the precision of an educator, and the vision of a gallery curator. Well I don't know about that, but I've now spent more than half of my life in Visual Art education. Most of my days are now spent behind a screen at a desk. Sounds like a good time to get busy and make some art.

As We Fade

2017, Acrylic on Canvas, 75 x 30cm

NFS

Louise Crompton's art practice aims to explore her developing perspectives on life and people through memory. *As We Fade* is an artwork about childhood memories and their distortion over time, through perspective, stories and photographs.



In Essence

2025, Acrylic on Canvas, 60 x 45cm

NFS

Louise Crompton's artist practice aims to explore her developing perspectives on life and people through abstraction. *In Essence* is an artwork about the feeling of belonging in natural environments rather than the modern world.



About Louise

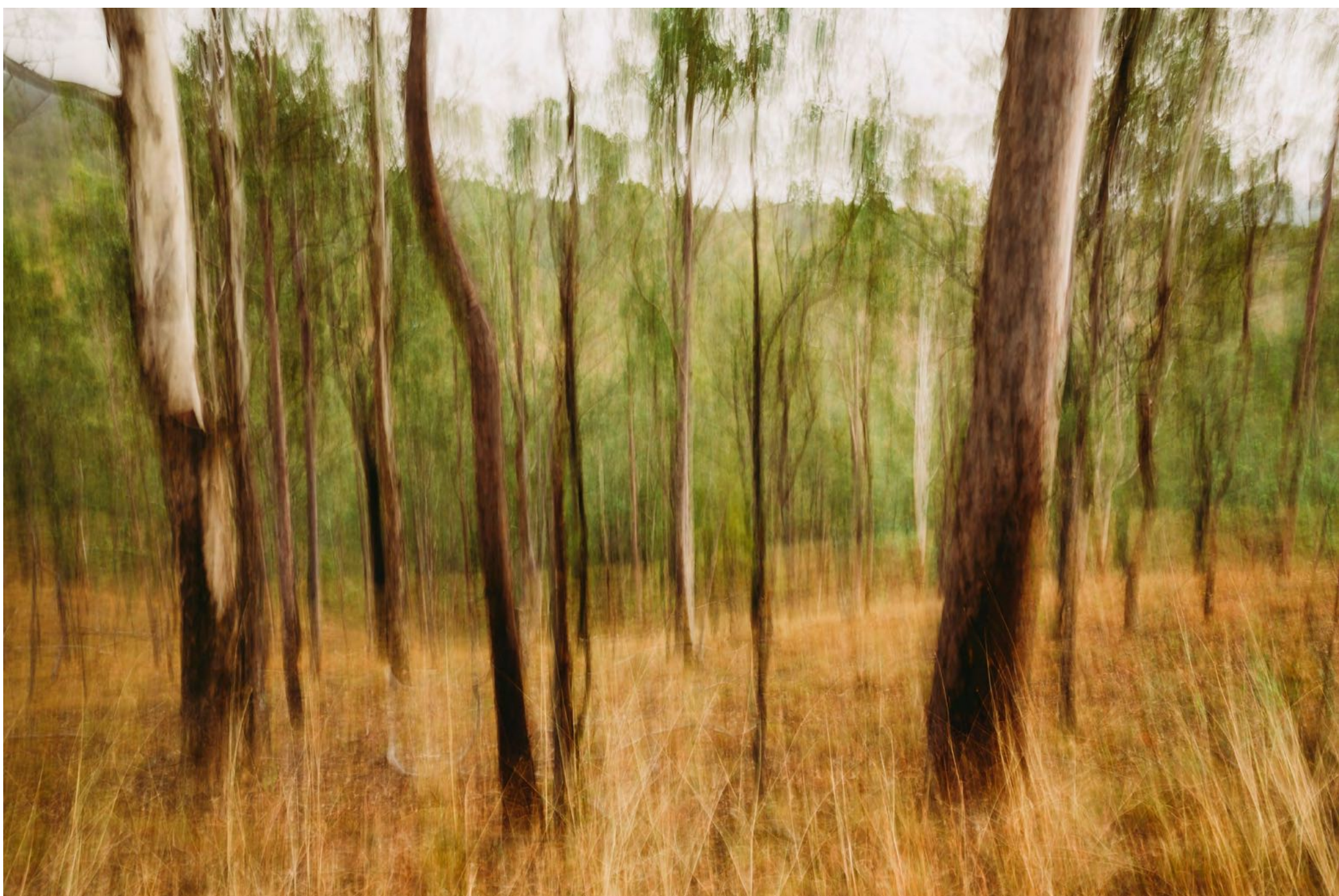
I teach 8, 9 and 11 Visual Art. This is my first year as a QATA member and the end of first year as a teacher. I have been interested in print making, clay and acrylic painting.

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

Pretty Physics

2024, Giclee print on photographic rag, 851x 1189mm POA

I always tell my students that photography is just pretty physics. I love to paint with light and test the boundaries of how light can be manipulated through lenses. Capturing movement and experimenting with what is possible in camera intrigues me without relying on post-production editing techniques. This light painting was captured on a bushwalk at Lake Maroon in winter.



Mt Barney in-camera double exposure

2024, Acrylic on Canvas, 40 x 60cm POA

This in-camera double exposure was captured of Mt Barney by exposing the camera's sensor to the landscape twice - once upright, and the next up-side-down. It provides a unique view of a landscape I know well from many family holidays. I always tell my students that photography is just pretty physics. I love to paint with light and test the boundaries of how light can be manipulated through lenses. Capturing movement and experimenting with what is possible in situ and in camera intrigues me without relying on post-production editing techniques.



About Fiona

I have been teaching secondary Dance and Visual Art for over 20 years and I currently teach at Mansfield SHS. I enjoy all art styles, but I've always been drawn to photography and I have been running my own photography business for the last 15 years. I also love watercolour, inks, collage and hand building with clay.

[@fiona_joy_photography](#)

www.fionajoy.com.au

The Lake of Wisdom

2024, Oil on Wood, 90cm diameter circle

\$1600

The painting is from the series "Still Water Heart", which was conceptualised and created across 2023, 2024 and 2025. The naïve series looks into the visceral connection with flat waterbodies, the meditative reflection they bring to the viewer and the connection to spiritual, psychological and mental stillness. The series is the newest by Clay who has had a national career with well over 50 exhibitions in Sydney, Melbourne, Brisbane, the Sunshine coast and Gold Coast. Collected widely and internationally, beginning with his first solo in 2008, Clay creates a multitude of series across multiple styles including Lowbrow, Pop Surrealist, Abstraction and now Naïve. His practice is ever-evolving with age and wisdom, working in 2D and 3D media.



About Clay

Clay teaches all year levels of secondary art from 7 to 12, he has been teaching Visual art since 2015 and teaching since 2000. Clay Smith's art touches on nouveau illustrative aesthetics ingrained with underground sensibilities, wrapped up in a lampooning pasquinade. Stylistically, elements emerge from Poster Art, Low-Brow, Hard-Edge Abstraction, Art Nouveau, Naïve and Pop-Surrealism. Clay has work found in private collections in England, the Netherlands, Germany and all throughout Australia.

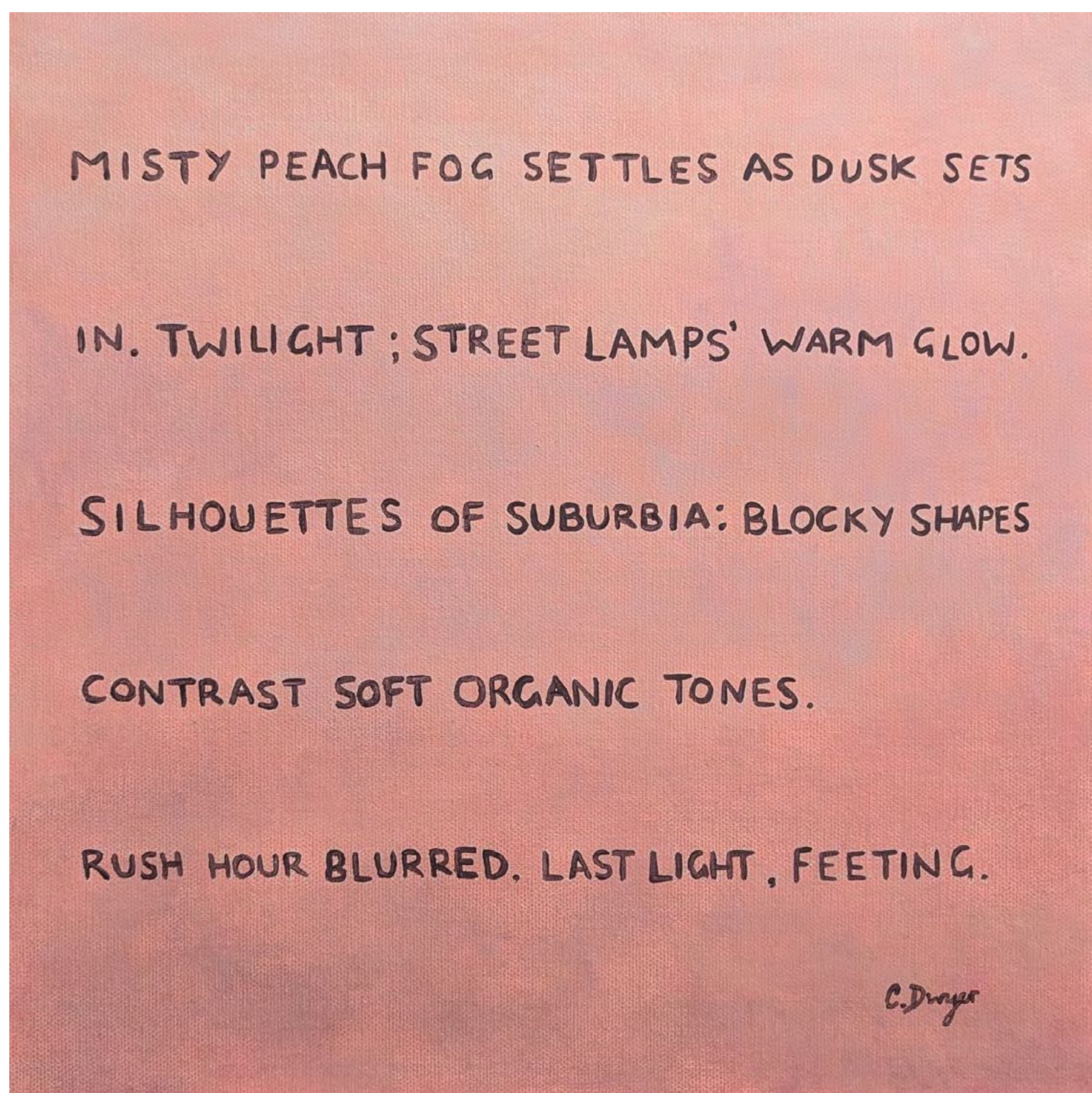
claysmithart.com

Dusk Winter Street (Diptych)

2024, Acrylic on Canvas Board, 30 x 30 x 0.5cm

\$300

Inspired by the recent resurgence of Clarice Beckett’s misty landscapes, I was inspired by the Toowoomba winter fog and capturing a similar essence and how nearly 100 years later, the landscape may look similar. With recent interest in AI being used in the art world, I wanted to explore what my phone camera cannot capture, so I experimented with an AI image generator. I trialled using particular words to see if it (IT) could capture my vision: it could not replicate the visual I had in my mind. The diptych reflects the idea of a fabricated image versus how words evoke an image in one’s mind. In contrast to the quote, “a picture paints a thousand words”, the text-based artwork was written as a poem, where the viewer will read it and conjure an image in their mind, therefore becoming the image creator. These paintings are intended to be displayed on a plinth back-to-back and the text artwork to be viewed first.



About Chrissy

Chrissy Dwyer has been a secondary art teacher for 10 years and regional cluster coordinator for the Darling Downs South West region for 5 years. She has been a practising artist for 20 years. Her style is an overlap of semi-realistic to impressionistic modern pop. Her practice mainly explores still life and landscapes in acrylic painting. She is inspired by where she lives, a sub-tropical and semi-arid environment of the Darling Downs countryside.

www.chrissydwyerart.com

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

Self with blue beads and blue glasses

2025, Acrylic on canvas, 410 x 350 x 25mm

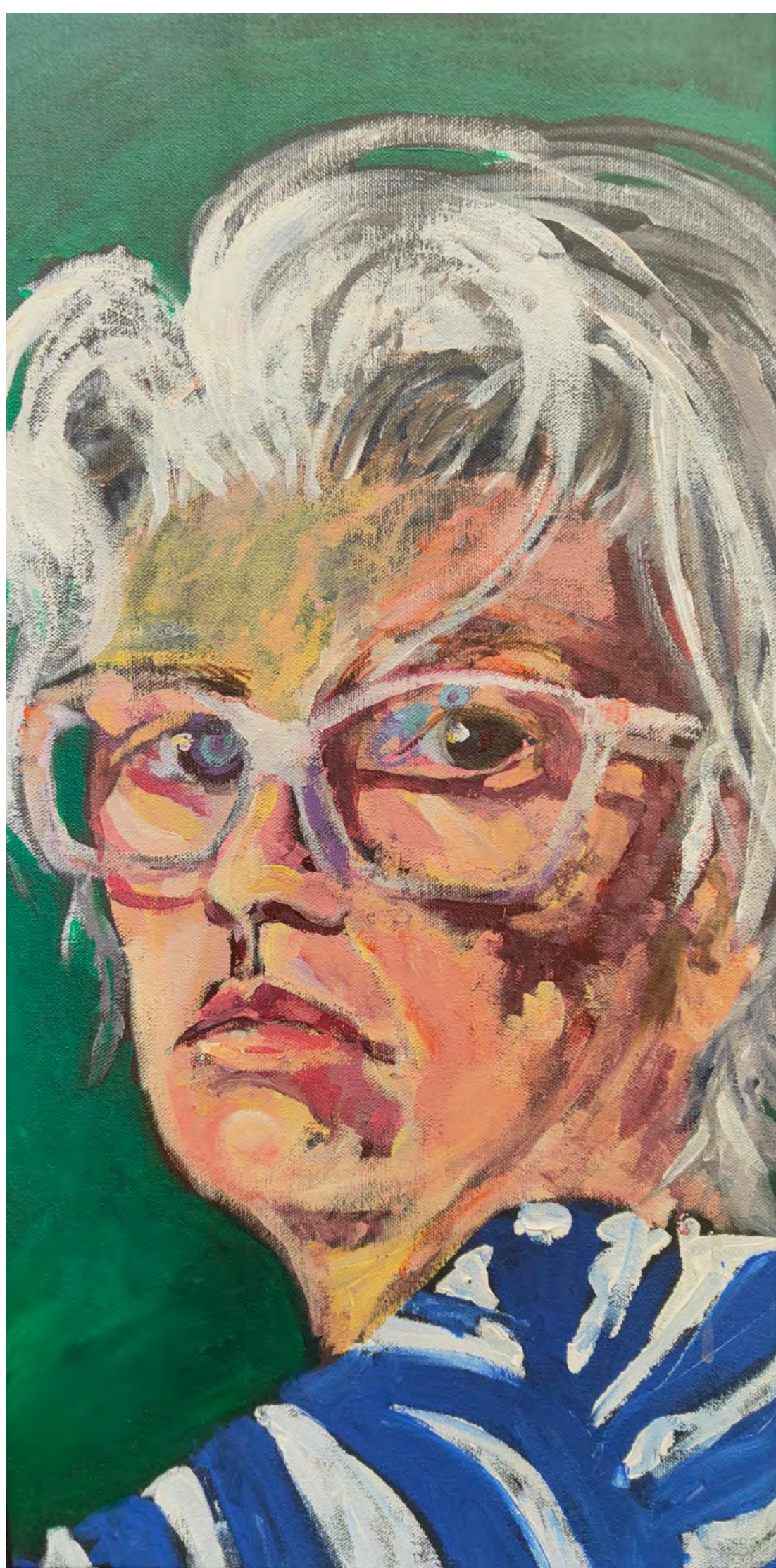
\$555



Self in striped shirt

2025, Acrylic on canvas, 600 x 300 x 25mm

\$666



After intense personal upheaval, I began looking in the mirror, questioning who I am, who I had become. The intense gaze that met me places me as the scrutiniser and scrutinised. The self-portrait, born of necessity (I needed a model, so I painted myself) and the need-to-know self, both physically and psychologically, only brings up more questions for the artist. Does this doppelganger created as coloured surface on canvas reveal any of the interior life? Does it approximate a likeness?

My first portrait painted almost forty years ago took weeks and yet shares the intense stare of these new works, which are painted quickly in one sitting. It shows that I still long to know the person whose likeness is in the mirror or whose image is captured in the lens of the mobile camera. The paint becomes the alchemy that translates the image into some other kind of knowing.

About Victoria

As a visual arts teacher working from Year 7 to 12 I have worked in many contexts from private, First Nations-led to public schools. I currently work at Runcorn State High School and have been a member of QATA since 2019. I have worked in many mediums in my artistic career including installation, textiles and soft sculpture and painting.

Caroline Barnard

Meanjin (South East Queensland)

Staghorn Fern

2025, Watercolour on Aquabord, 50.8 x 40.6 x 3cm

\$420

Living on Tamborine Mountain provides me with an endless source of inspiration for my Art practice. As I walk in the land of the Wangerriburra, I look up at the tall trees with the ferns' 'antlers' cascading towards the earth, breathing in the cool air and green shades of the rainforest.



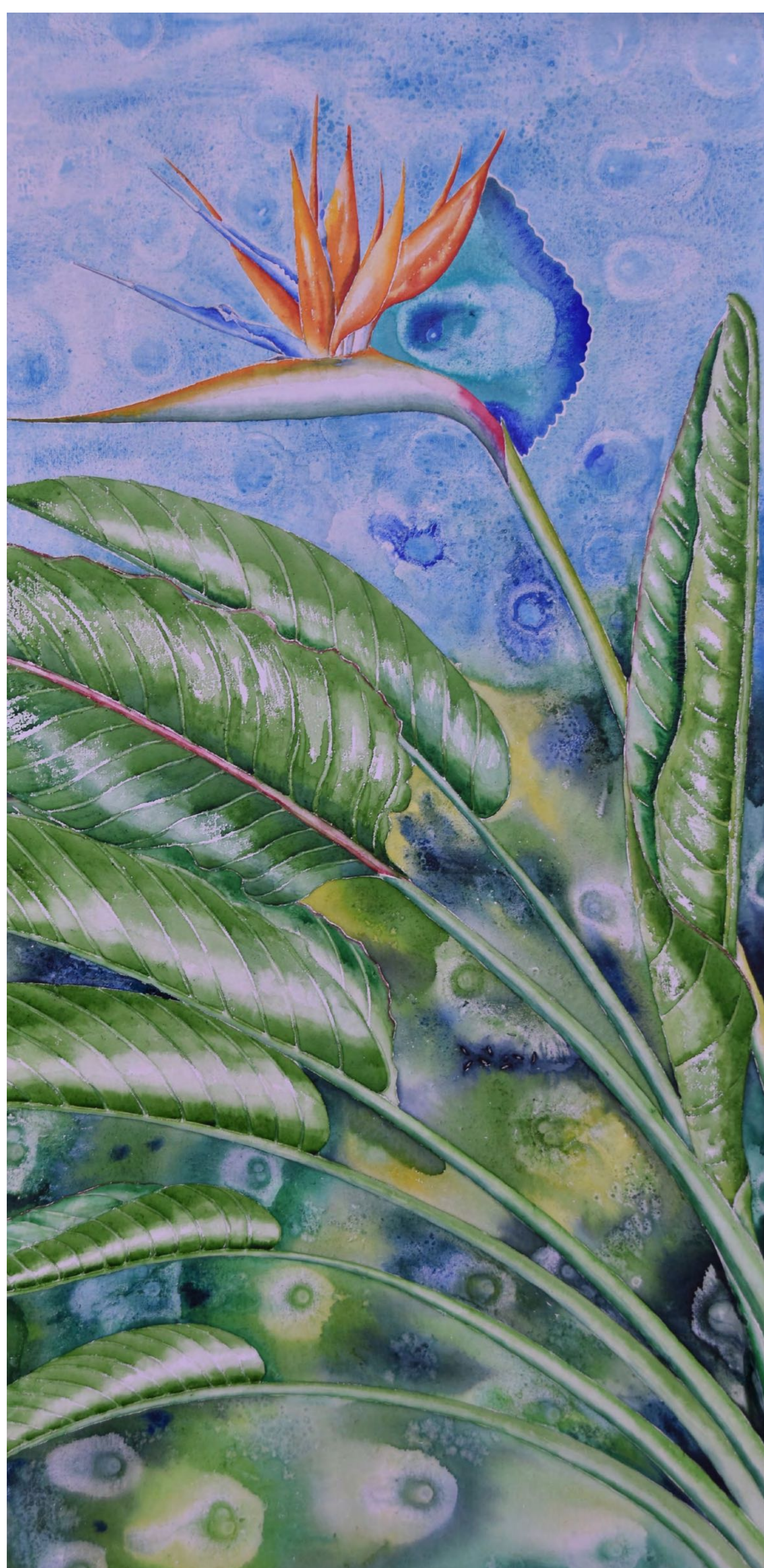
Bird of Paradise

2025, Watercolour on Aquabord, 91 x 46 x 3.5cm

NFS

This mixed media painting received an Award for Excellence in Art Design for the Open (Staff) category for the Queensland Independent Education Union Art competition. The theme was 'In the garden'. As I created the background for the artwork, an 'eye' accidentally appeared behind the flower. It was at this moment that I connected the flower with the bird and everything else flowed naturally.

As an artist, I love it when the materials dictate the outcome, and you are lead on a journey of discovery. I would like to acknowledge the late Joannah Underhill - an artist who shared her techniques with me, some of which I have used in this painting.



About Caroline

I was born in Kenya and lived there for 16 years. These formative years in Africa led me to a love of natural history and Art - and in my spare time I was always drawing. I moved to England and lived there for 15 years before teaching Art in Indonesia for 5 years. Australia became my home in 2004. I have been teaching Visual Art for 31 years (this includes Prep to Year 12) and am currently teaching Art at Hills International College in Jimboomba. I am also on the Tamborine Mountain Arts Collective (TMAC) committee and have exhibited annually in their Arts trails. I have a love of painting (predominantly watercolour), ceramics, printmaking, and photography. I recently renewed my QATA membership and am thrilled to be a part of this wonderful community.

[@caroline_barnard_art](#)

The Fade

2025, Wire in wooden frame, 2 x (22 x 17 x 3.5cm)

\$200

This small series of fingerprints explore the quiet unravelling of identity through the passage of time and aging. The wire's tension reflects our struggle to hold on even as we lose control and the powerlessness we feel as time distorts the contours of who we once were.



Form in the Forgotten

2025, PET Plastics & Zip Ties, 34 (H) x 40 (W) x 30cm (D)

\$550

Mess in an inevitable part of life. Found in the environment, in our homes and layered quietly in our minds. My practice begins with this mess, working with discarded PET plastics to explore the tension between what we throw away and what remains.

Plastic, designed for brief use, resists disappearance. I collect these remnants, not as waste, but as a material memory – evidence of excess, repetition and neglect.

Through minimal intervention, plastic bottles are reimagined as abstract forms, holding space where utility has ended. In this transformation, the discarded becomes the artifact – an object of attention, of care and unexpected beauty.

By elevating what is often ignored, I hope to incite the viewer to reconsider the plastic mess we’ve normalized, and to imagine a more conscious and sustainable future.



Crying Khristie

2025, Earthenware, 13 x 30 x 30cm

NFS

Crying Khristie is a recreation childhood photograph capturing a moment between the artist and her younger sister, Khristie. The work portrays a young Khristie crying after her older sister tells her she's not allowed to play with her toys. The work symbolises the innocent tensions and emotional intensity of sibling relationships in early childhood.



Toohey Forest Artist Brushes

2025, Mixed Media, 1.2 x 1.5 x 4cm

\$200

Toohey Forest is my backyard. In winter, the wattles burst, the sky is cerulean and a crisp breeze makes the canopy sway. We walk through the forest, listening to Currawongs call, hoping to spot 'Keith' the koala dozing in his favourite Tallowwood. The artist brushes capture the diversity of Toohey's flora and the potential for making marks that evoke journeys through this precious habitat.



About Nicki

I have been teaching for 30 years and currently teach Visual Art from Grade 7 to 12.

Jane McGeough Beach

Wangerriburra Country (SE QLD)

‘Conversation for the Nation’ - Wayne ‘Coco’ Wharton. Renowned Queensland Aboriginal leader and activist.

2014, Acrylic on canvas, 120 x 90 x 3.8cm

\$800

I met Coco in Brisbane in 2013 through my involvement in the Aboriginal Tent Embassy in Musgrave Park, West End. He has been a prominent leader and campaigner in the struggle for the land rights and sovereign rights of Aboriginal peoples since before the 1980's. Meeting people such as Coco from the Tent Embassy movement and listening to his stories and work was a revelation and inspiration to me. In the recent Federal Election, Wharton was the lead candidate for the Indigenous



Aboriginal Party of Australia, (IAPA) in the Senate for QLD. Wayne continues to stand for the voices of First Nations people in the fight for self-determination, justice and truth. Coco's vision is 'for a seat at the table', where 'listening and genuine conversation' with black and white Australians can lead to 'justice, equality, partnership and practical action,' – 'Treaties with Australia's 300 Aboriginal nations.' This portrait is symbolic of the conversation that black and white Australia needs to continue to have.

I make expressive portraits and landscape paintings, as well as a variety of works on paper. I enjoy working in bold, spontaneous and gestural way, using oil and acrylic, often impasto. I love exploring luminous colour and texture where I seek to capture the unique spirit or essence of a person or place. This portrait was originally part of a series of three portraits with words written on the walls in between.

'Sea Reflections, Currumbin Rock,' Kombumerri Country

2024, Oil on Canvas, 25 x 30 x 3.8cm

\$300

I am constantly inspired by nature and the healing power of the ocean. I used to live near Currumbin and would walk, swim and retreat there; and marvel at the constantly changing colours of the sky and sea. I often begin painting plein air, where I seek to evoke the mood of the landscape and the joy and inspiration of connecting to nature. I love exploring luminous colour and the luscious texture of oil paint, often through palette knife works or thin layering, to capture the unique spirit of a landscape. My work invites the viewer to explore and reflect on their own connection to nature and the land and their place within it.



About Jane

I returned to teaching in 2020 after working in other education based fields for more than 10 years. I originally trained in Media, (Film and Photography) and Drama but since then have gained qualifications in Music, Singing and Visual Art. In 2014 I completed an Advanced Diploma of Visual Arts winning two awards and two exhibitions in Brisbane. In 2022 I started teaching junior Visual Art on contracts, which I love. My main medium is painting in oil & acrylic, but I am interested in ceramics and all kinds of art. I am enjoying experimenting as my works and style continually evolve. Over the last three years I have been President and Vice President of the Tamborine Mountain Arts Collective and very involved in our new Arts Trail, promoting arts and culture in my community. This year I am focusing on developing my own art practice and professional development in art teaching. I have only recently become a QATA member. My artworks have been featured in the Dean Cogle Portrait Prize, the Doyles Art Award 2025 and the Tamborine Mountain Art Trail exhibitions. [@jane_mcgeough](#)

Sweet Peas

2024, Oil on Canvas, 60 x 50cm

\$350

My work is inspired by the patterns and textures found in the details of the natural world around us.



Poppies

2024, Oil on Canvas, 60 x 50cm

\$350

My work is inspired by the patterns and textures found in the details of the natural world around us.



About Julie

I paint in the stolen hours of the evening in between helping with Homework and cooking dinner, I have taught all year levels of Visual Arts, but currently I'm teaching more in the Media Arts field. I have been a QATA member as long as I have been teaching ;-)

[@julie_le.sueur](#)

Sleepy Bay, Freycinet National Park

2025, Acrylic paint on canvas, 50 x 60cm

\$350

This work is a response to a trip to Tasmania and the Freycinet area. It portrays its dramatic yet intimate headlands and coves. The painting explores the human experience of being immersed in these scapes: the grandeur and quiet reverence that the landscape evokes. It is a reflection of our relationship with land. At its core the work portrays the duality of nature, where strength and vulnerability coexist. The shifting elements of the terrain remind us that nothing is truly static yet the land holds an undeniable permanence. Through this interplay, the physical beauty of the region is portrayed alongside a human connection to nature that is grounding and transformative.



Mount Tibrogargan

2025, Acrylic paint on canvas, 50 x 50cm

\$350

This work captures the striking presence of Mount Tibrogargan in the Glass House Mountains. A landscape filled with bold formations, rich hues, and native flora and fauna. As we travel along the highway these powerful landforms rise in the distance, commanding attention and stirring a quiet awe. While time and weather sculpt the land, the mountains stand as sentinels reminding us of the duality of nature: resilience and fragility. Their towering presence set against the horizon remind us of nature’s grandeur - ancient stillness that contrast with our passing journey.



About Amanda

A long standing institutional member, I have taught Visual art for over twenty years. I have taught all levels of secondary Visual Art as well as Senior Visual Arts in Practice, Media Arts in practice and Media Arts. I am most interested in painting, mixed media and drawing.

[@amandahellyer_artist](#)

Moreton Banksia

2019, Mixed Media, 57 x 77cm

\$500

Senior Art Camp is my favourite part of the year, I get to go to Moreton Island, explore, learn from artists and create artworks with my students. Moreton Banksia is a homage to the beauty of God's nature on Moreton Island, the excitement and joy I get from creating artworks, and then sharing that with others.

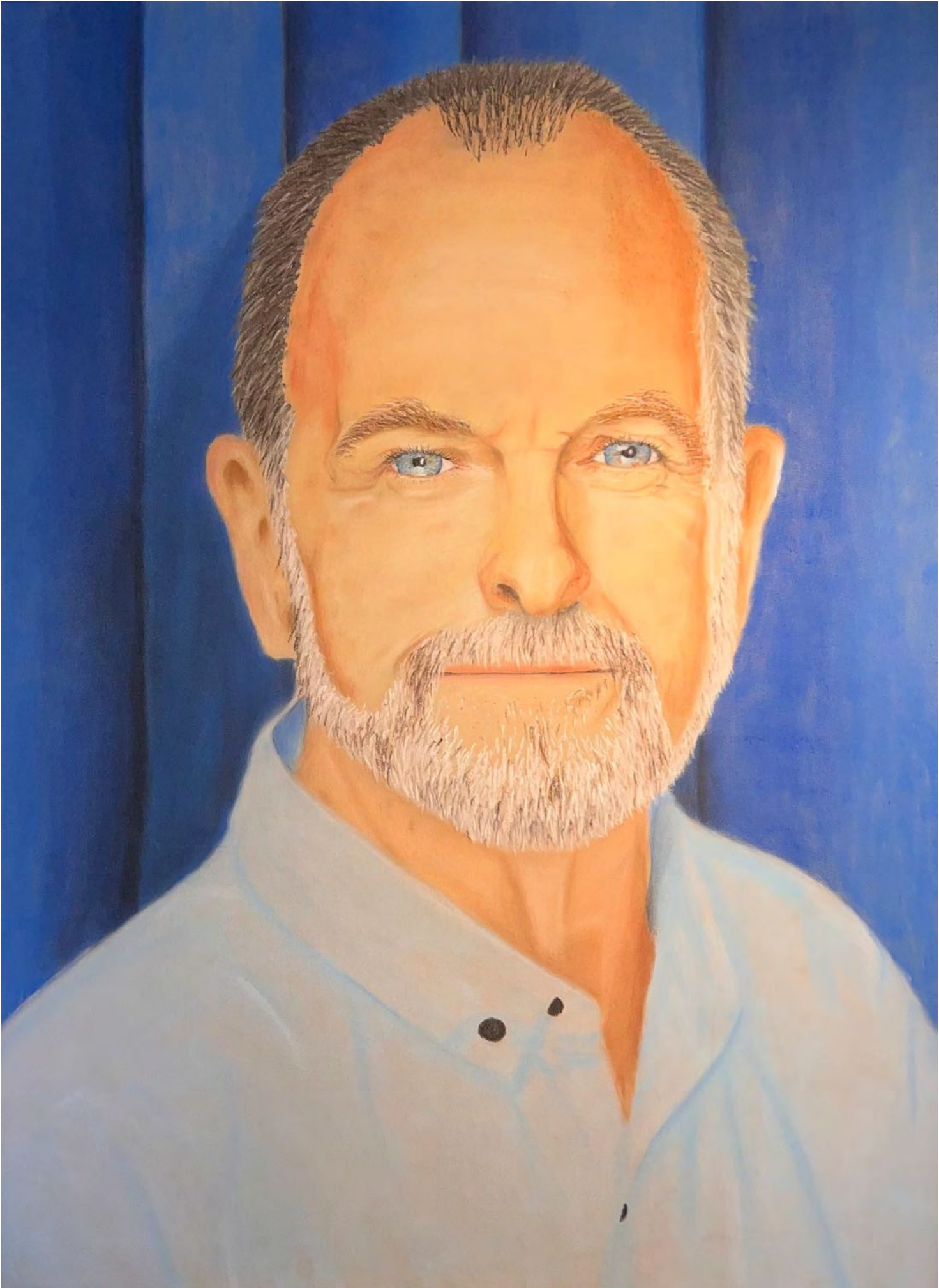


Grant Couchman

2024, Soft Pastel, 94 x 63cm

NFS

The artwork is a representational pastel portrait of my work colleague Grant. Grant has been deeply involved in Brisbane’s community theatre, both on and off the stage. He has had the privilege to work alongside passionate creatives, helping to bring stories to life and foster a love for performance. Theatre has always been more than just entertainment, it is a space where people connect, grow and find their voice. As an actor, educator and acting coach, Grant has the opportunity to guide the next generation of performers. Teaching and mentoring students in the performing arts allows him to share his passion and experience, nurture talent, and give back to the creative community that has shaped him. Brisbane is more than just a city to Grant, its where his roots are firmly planted, where his passion for theatre was nurtured and where he continues to invest in the arts.



About Bryde

I'm a Visual Art 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, 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, Harmony in Australia 2020, MIAF K-Art Show Seoul 2023 and organised/participated in multiple school exhibitions (Meraki Exhibition) 2019-2024.

<https://facebook.com/pakkiderm>

Grogu in Reverie

2024, Multimedia, Acrylic Paint, and POSCA Markers, 70 x 50cm

NFS

In *Grogu in Reverie*, I employ a Post-Impressionist style to delve into the character's mystical allure. Using vibrant colours such as deep blues, orange and metallic paints that contrast with expressive brushstrokes, I capture Grogu's force-like essence and emotional depth. The swirling forms and dynamic interplay of light and shadow reflect his enchanting presence and the wonder in the Star Wars Universe.

This artwork transcends simple depiction, aiming to evoke personal connection and introspection. By blending traditional Post-Impressionist techniques with appropriation. This artwork celebrates Grogu's charm and invites viewers to explore themes of innocence and curiosity through a contemporary lens.



About Clare

My name is Clare Slade and I teach Visual Arts from Year 7 to 12. I have been a QATA member for three years, and have also been teaching for 3 years. I enjoy using illustrative art styles and traditional mediums, as I have a contemporary art education background graduating from a Bachelor of Fine Arts (Visual Arts) at the University of Queensland.

Resilience

2021, Oil on Linen Panel, 41 x 31.5cm

\$950

This painting shows a sprouting onion, sprouting from darkness, forgotten, with the will to live on in unfavorable conditions...



About David

www.davidfenoglioart.com

Stigma and Receptacle

2025, Ceramics and faux fur, 32 x 11 x 13cm & 34 x 14 x 15cm

Object 1: \$450

Object 2: \$380

Stigma and Receptacle is an exploration of the exotic other and replicates a Victorian exploration of flower parts and the human form. The tactile disquiet creates a tension that invites curiosity. It's confounding to consider the stigma attached to what is natural and beautiful.



About Cheryl

Cheryl is a ceramic/assemblage artist and educator living and working on Mount Tamborine. She has always been sensitive to the natural world and easily distracted by the call of a bird, fur on a leaf or rustling in the bushes.

Cheryl is the HOD of The Arts and teaches Year 7-12 at Tamborine Mountain State High School. Her QATA membership extends to 10 years or more and she values the collegiality the association provides both through online and face-to-face professional development.

[@the_doers_nest](#)

