

NORTH SYDNEY
ART PRIZE 2024

11 MAY - 2 JUNE 2024

ACKNOWLEDGEMENTS

The North Sydney Art Prize is presented on the land of the Cammeraygal people, we acknowledge the traditional owners and acknowledge that the sovereignty of the land was never ceded. We pay our respects to their elders, past and present.

North Sydney would like to thank our generous sponsors



11 May – 2 June 2024

Coal Loader Centre for Sustainability, 2 Balls Head Drive, Waverton

For prize winners, latest updates, public programs and activities
www.northsydney.nsw.gov.au/artprize



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MESSAGE FROM THE MAYOR

From the art, carvings and remnant middens of the Cammeraygal people who lived on the Waverton peninsula, to the Coal Loader platform and tunnels dating from its days as a transfer depot for coal carriers, or the current glorious park and Sustainability Centre, the Coal Loader Centre for Sustainability site is rich with inspiration and creativity.

The North Sydney Art Prize recognises and celebrates local, regional and national artists. This year, artists were tasked with responding to this remarkable site its long and interesting history or addressing local and global sustainability and climate change issues.

There were 380 entries to the 2024 Art Prize with more than 90 artists selected for exhibition from an exceptionally competitive field. Council is grateful to the distinguished judging panel who so generously gave their time, expertise and passion: Anna Davis, Curator, Museum of Contemporary Art; Nathan Mudyi Sentance, Head of Collections, First Nations, Museum of Applied Arts and Sciences; and Elizabeth Reidy, Curator and Visual Arts Coordinator, Waverley Council.

This year, you are invited to explore the Art Prize by visiting the Coal Loader exhibitions as well as attending public programs including artist talks, workshops and family activities.

Whilst Council continues to support a number of awards including the \$20,000 Major Open Award, the \$12,000 Sculpture Award, the \$5,000 Site Specific Award and the \$2,000 Emerging Artist Award, we truly appreciate the generosity of our sponsors, including Primrose Park Art and Craft Centre and the Royal Art Society of NSW.

Finally, I acknowledge and thank Council's Arts and Culture team who collaborated with staff across the whole of Council to deftly and expertly deliver another thought-provoking North Sydney Art Prize.

Zoë Baker
Mayor

2024 JUDGING PANEL

Anna Davis, Curator, Museum of Contemporary Art

Nathan Mudyi Sentance, Head of Collections, First Nations, Museum of Applied Arts and Sciences

Elizabeth Reidy, Curator and Visual Arts Coordinator, Waverley Council

AWARD INFORMATION

\$20,000	Major Open Award
\$ 12,000	Sculpture Award
\$ 5,000	Site Specific Award
\$ 2,000	Emerging Artist Award
\$ 1,000	Award for Drawing (sponsored by Royal Art Society)
\$ 1,000	Award for Work on/with Paper (sponsored by Primrose Park Art and Craft Centre)

FINALISTS

Listed in alphabetical order

Alameddine, Maissa <i>Songs for Sitti: prayers for my grandmother</i>	de Jong, Michelle <i>Subterranean II</i>
Bae, Wona & Lawler, Charlie <i>Late</i>	de Mestre, Nicole <i>Scraping by</i>
Baird, Luisa <i>Nimburella</i>	Dominello, Viola <i>Flora, Ball's head</i>
Banwell, Ingrid <i>Floraformed</i>	Dorman, Bill <i>All at Sea</i>
Barker, Lucy <i>Furball</i>	Dorman, Bill <i>Outcrop</i>
Bell, Alyson <i>Fruits Of The Sea</i>	Dymond, Celia <i>Damaged Landscape</i>
Booth, Mark <i>Terrain</i>	Entangled (Dinah Taprell, Beinda Piggott, Jane Lush) <i>What Lives Beneath</i>
Burns, Jennifer <i>Cape Don</i>	Gageler, Aidan <i>Arsonist's Lullaby</i>
Chambers, Abby <i>Skip no.6 #2</i>	Graham, Jody <i>Fall</i>
Chen Chow, Susanna <i>Offloading</i>	Green, Jenny <i>Flourish</i>
Cowell, Elizabeth <i>Traces</i>	Griffin, Sylvia <i>Once Were Homes</i>
Crackpot Studios (Sarah Robertson, Mandie Robertson, Caroline Wright, Bridget Willis) <i>Transition - Yesterday, Today, Tomorrow</i>	Guardino, Graziela <i>Pau Brazil - The tree</i>
Crawford, Peter <i>Ghost gum</i>	Guilbert, Lucas <i>Artwork withdrawn</i>
Cuneo, Gemma <i>A Quiet Australian</i>	Guthrie, Maria <i>Luminescence</i>
Currey-Billyard, Fiona <i>Tides, Salt, and Iron</i>	Haigh, Catherine <i>Conflicted</i>
Davey, Suzanne <i>This Too Shall Pass</i>	Hakola, Terhi <i>Nest (Pesä)</i>
	Harrop, Lee <i>Priceless</i>

Hayes, Alyson *Beneath the surface*

Heckels, Vivienne *Let us join together and hike with joy*

Hoisington, Kit; Gervay, Elizabeth; Green, Jane; Farquharson, Amanda; Geissler, Marie *BENEATH OUR FEET (BOF)*

Holdsworth, Di *Twenty Thousand Leagues*

Hungerford, Jude *Tree*

Hunt, Adrienne, Garben, Jan & Wackett, Graham *An unlikely sighting?*

Ingram-Shute, Emryn *The Muffled Screams of the Domestic*

Jahn, Annelies & Burton Taylor, Jane *Bed Chamber*

Keft, Virginia *guthara gulgara: gurnta, thalu, bartala (many children: yesterday, today, tomorrow)*

Kermany, Bahman *The Carpets*

Kerr, Hugh *Species*

Kirk, Anna May *Whale Fall*

Klinkhamer, Deborah *Resonance of Tides*

Knowles, Louise *Sandstone*

Konopka, Korina *Cascades*

Kyte, Marian *Picking Up the Pieces, Vol. 2*

Lampert, Sophie *Listen, the trees are whispering*

Leibbrandt, Jesca Marisa *Haunted by Waste*

Leung, Pamela *Embers Unveiled*

Livermore, Brenda *Water Sprite*

Low, Claire Engkaninan *All Monsters Are Real*

Mac, Col *Vanishing Point*

Mackinnon, Debbie *Growing*

Mahnken, Dior *Bedrock*

Malpas, Gabby *Space invaders: go back to where you came from*

Manser, Lauren *Overgrowth*

Mason, Tania *OdDBirds on Rocks*

McEwen, Cathryn *Circulation*

McKellar, Hannah *Anthracite*

McLachlan, Stuart *Artwork withdrawn*

McLauchlan, Juanita *Guuma-li maa (gathering five)*

Milan, Edwardo *The Way Forward*

Mills, Alexandra *Trees*

Monk, Victoria *Journeys end*

Murray & Burgess (Ro Murray & Mandy Burgess) *HOLDING...*

Nade, Louise *Complications*

Nolan, Eva *King Parrot and Wandering Anemone*

O'Regan, Nicole *Miner*

Pasti, Eleonora *Dedicated to: Rosie, Beatrice, Magpie, Blue, Frida, Isolde, Steffi, Louise, Indi, Thelma, Pam, Fern, Priscilla and Silky.*

Peachey, Rachel & Mosig, Paul *A sudden katabasis / An accidental witness*

Piggott, Belinda *Celestial Tapestry*

Pratt, Louis *Between life and death*

Prescott, Russell *Coal Loader Wharf*

Riddell, Jacqueline *Blooms Reimagined 1 and 2*

Riley, Kate *Mesa*

Rowden, Mark *After the fire comes life*

Seward, Kat *I am Bin Chicken*

Shteinman, Ruth *Sedimentary/Unfurling*

Simons, Penny *The world is crying out for our Love*

Simpson, Christine *Dark Matter*

Stuerzl, Jennifer *Little Tern*

Sylvester, Kate V M *Within your t-shirt.*

Tavener, Janet *Walking on Thin Ice*

Turier, John *Terra Nullius*

van der Vegt, Maryellen *Flux*

Westwood, Luke *STATIC*

Wishart, Nicholas *Lightworks*

Yan, Meng-Yu & Kirk, Anna *Double Parallax*

Yee, Belinda *Graphite profile (Harbour 1)*

Zu, Tianli *Fatal Alert*

1 Viola Dominello

Flora, Ball's Head

2023 | 29 x 79cm
ink, watercolour and gouache on paper
\$1,000

The work is a continuation of my interest in the foreshore bushland. The unfolding concertina format is an acknowledgement of the unique landscape and its subtle diversity.

2 Deborah Klinkhamer

Resonance of Tides

2024 | 16 x 34 x 34cm
ceramic
\$920

Below the Coal Loader platform, the rhythmic dance and powerful spray of water shapes the land with every touch. *Resonance of Tides* echoes the spherical, spiralling patterns found in the water, in landforms, and in bones. A meditation on strength, continuity, and transformation.

3 Terhi Hakola

Nest (Pesä)

2023 | 6m 10s
video with sound
Film editing Terhi Hakola and Kristo Hakola-Parry
NFS

In 2020 NSW was on fire. It engulfed our house and forest around. From the inferno, ashes and despair, little by little, emerged defiant new life. This nest, and this video, were born in there. True beauty is not escapism. It is a force.

4 Sophie Lampert

Listen, the trees are whispering

2022 | 170 x 152 x 40cm
velvet, faux fur, glass seed beads, sequins
\$6,720

This sculpture is created using recycled items and discarded waste. I upholster and sew a skin over these mundane materials, transforming the underlying form through intricate beading/applique. This piece is inspired by the 'Chorus of Enchanted Plants' that appear in Francesca Caccini's opera, as they return to human form.

5 Emryn Ingram-Shute

The Muffled Screams of the Domestic

2022 | 67 x 57 x 27cm
found heater, found bubblewrap and wool
NFS

Something felt forlorn about the little heater, standing amongst a mountainous volume of discarded domestic goods. Picking it up, I wondered how many hands had made it and what stories did it have to tell. This work reflects on the beauty in the mundane, questioning our incessant cycle of consumption.

Represented by Dominik Mersch Gallery

6 Debbie Mackinnon

Growing

2023 | 24 x 25cm x 12 pages; 24 x 300cm
open
paper, rice paper, watercolour, ink, collage
pencils, ink, collage
NFS

My mixed media unfolding artist book is inspired by drawing in the Coal Loader sustainable garden. A place of biodiversity that causes no harm to the environment, but enhances it through growing healthy food, reducing plastic use and food miles. A safe place for growing vegetables, frogs, and chickens.

7 Di Holdsworth

Twenty Thousand Leagues

2024 | 35 x 35 x 25cm
mechanical assemblage (with music box)
\$5,000

This kinetic assemblage houses a miniature living room with views beyond to the ocean floor. On winding the clockwork key, fish swim past the portholes and echo our historical wonder of being Twenty Thousand Leagues under the Sea, while drawing attention to contemporary times and the increasing fragility of our oceans.

Represented by Stella Downer Fine Art

8 Vivienne Heckels

Let us join together and hike with joy

2023 | 80 x 63cm
acrylic mixed media
\$2,900

My artwork is directed at the social aspect of the regenerated site located within the bushland of the Balls Head Reserve. The artwork shows the joy of hikers all joined together in peace, love, and joy as they hike in the beautiful reserve.

9 Louise Knowles

Sandstone

2023 | 80 x 80cm
oil on board
\$2,200

Sydney is built on a bedrock of sandstone; it is the ultimate foundation. It is also a strong and reliable resource to build with. This painting highlights the beautiful colours of this superb Sydney staple. The natural lines and contours appear different in shadow and sunlight.

Represented by Studio Gallery Group

10 Elizabeth Cowell

Traces

2023 | 40 x 33cm
two plate zinc etching, ink on Hahnemuhle
paper
\$450

I have sought to evoke the textures, tone, and colour of this industrial waterfront landscape. A matrix of coarse, weathered textures is overlaid with a reductive trace of thread-like vegetal lines that when combined, is designed to echo the battered and worn industrial elements of this site.

11 Cathryn McEwen

Circulation

2022 | 45.5 x 60cm
oil on canvas
NFS

My submission relates to the cultural, historical, and social aspects of Ball's Head specifically the vicinity of Tom's Cabin and foreshore where there was strong evidence of shanty towns that existed during the Depression years in Sydney. My focus on glass relics covers aspects of sustainability, mass production and consumerism.

12 Jesca Marisa Leibbrandt

Haunted by Waste

2024 | 60 x 80cm
paper, ink, graphite and colour pencil
\$1,800

This whimsical artwork explores consumerism, sustainability, and mass production consequences. Accumulated waste transforms into a sentient creature, symbolising our consumer-driven society's impact. The piece prompts viewers to reconsider their relationship with disposable goods and the environmental footprint resulting from mass production.

13 Jennifer Burns

Cape Don

2023 | 80 x 60cm
mixed media
\$1,200

Last week I visited the Coal Loader site for the first time and was drawn instantly to the magnificent Cape Don. I stood and

listened to the old ship creak and groan with the memory of years. It is a not so silent monolith to the history of the site.

14 Belinda Yee

Graphite profile (Harbour 1)

2023 | 56 x 36cm
graphite on watercolour paper
\$650

I traced a rock face near the Coal Loader Facility to create a template. I traced the template over and over with graphite, using my breath as a metronome. This work is a meditation on time, the geological time embedded in the landscape, the metre of my breath, the millennia it takes graphite to form in nature and the brief moment of drawing. It is a way of sitting with time.

15 Eva Nolan

King Parrot and Wandering Anemone

2023 | 20 x 20cm
graphite pencil on paper, acrylic frame
\$2,750

King Parrot and Wandering Anemone depicts an assemblage of organisms that have been documented by citizen scientists within Sydney. The drawing was produced by collating photographs of species sightings to form a speculative ecology. Nolan appropriates methods of scientific illustration to critique specimen-based drawing practice and illuminate multispecies relationships.

Represented by Olsen Gallery

16 Michelle de Jong

Subterranean II

2022 | 45 x 55cm
ink on paper
\$1,680

Subterranean II is an abstract representation of the layering and patterns connecting the historic Waverton coal loaded tunnels and underground and open cut coal mines. The work draws attention to both the local and global environmental impacts and sustainability considerations mining has on the landscape.

17 Claire Engkaninan Low

All Monsters Are Real

2023 | 80 x 20cm
acrylic paint on an abandoned skateboard found in North Sydney's Council clean up
\$2,000

This artwork reimagines an object intended for landfill as a priceless artefact. It imitates a Ming dynasty scroll and is loosely based on 'Fording the Stream' by Qiu Ying. The creatures in the landscape intend to equate monstrosity with wastefulness. Viewers are urged to reconsider the beauty in unwanted things.

18 Maria Guthrie

Luminescence

2023 | 64 x 64cm
oil on board
\$950

As a local resident, I have always been drawn to the twisting, tortured limbs of the Angophoras, as a focus of my interest. It is an exploration of the relationship

between art and the environment. How the artist can interpret the natural world within a city context of environmental conservation.

19 Jennifer Stuerzl

Little Tern

2023 | 60 x 80cm
watercolour, gouache, graphite on paper
stitched with linen thread
\$2,000

The Little Tern is an endangered migratory shorebird that overwinters on the shores of Towra Point Nature Reserve Sydney. The artwork evokes the wonder of these birds and their migration. Their survival is threatened by the loss and degradation of wetland and coastal ecosystems worldwide.

20 Gabby Malpas

Space invaders: go back to where you came from

2023 | 57 x 76cm
watercolour and gouache on Arches paper
\$4,500

Invasive species: rabbit, blackberry, lantana, and cane toad, in Chinese porcelain pots. As a Chinese adoptee and immigrant, I have been told many times in my home countries to 'go back to where you came from'. The kangaroo grass, violin beetle and blue triangle butterfly are seen less and less every year.

21 Jacqueline Riddell

Blooms Reimagined 1 and 2

2023 | 52 x 40 x 10cm (each)
recycled plastic bottlecaps, synthetic grass,
reclaimed wood decking, plastic cyclone
fencing and plastic cable ties
\$2,000

Blooms Reimagined showcases the variety and vibrance of garden flowers and native flora aesthetics using recycled mass-produced bottlecaps as the medium in a sustainable way. The massing flora composition considers accessibility of the medium, and the compounding consumption of plastic in everyday life. This juxtaposes plastic permanence against nature's transient existence.

22 Jude Hungerford

Tree

2023 | 76 x 61cm
acrylic, ink, mixed media, archival pigment
print on Canson Infinity Edition Etching Rag
\$1,200

My work describes a tree's complex, rich nature, teeming with life, down to its cellular level, in abstracted form. The benefits trees provide are incalculable. Each has its own ecosystem which houses, protects, shelters and feeds between 30-50 different species. Earth loses more than 15 billion trees a year. Each tree loss is a loss to all the species whose life it sustains, including humans.

23 Maryellen van der Vegt

Flux

2023 | 61.5 x 51cm
reclaimed timber, hand dyed mulberry
paper yarn
NFS

This woven piece explores ideas of change. Transforming paper into yarn for warp and weft, regenerating a discarded frame for the loom, and extracting colour from vegetable waste and plant materials for natural dyes, *Flux* offers a sense of playful optimism and inspiration for our evolving environment through sustainable creative practice.

24 Aidan Gageler

Arsonist's Lullaby

2023 | 60 x 45cm
expired film, dye sublimation on aluminium,
artist-made frame
\$825

Made without a camera, *Arsonist's Lullaby* was formed over decades on the surface of expired film. The silver gelatin film surface becomes a surrogate of its environment; inscribed by light, oxidation and a century of chemical decay. The 100-year-old Kodak film was found and developed, without any other mediation.

25 Susanna Chen Chow

Offloading

2023 | 50 x 70cm
mixed media
\$1,500

I like to capture the ambience of old working harbours prior to the era of

modern automation. In some way there is a romantic touch to the smells, the noise, and the mess of these industrial sites. Sadly, there are not many of them left apart from echoes of the past like the Coal Loader.

26 Hugh Kerr

Species

2022 | 76 x 65cm
ink on paper
\$1,800

Species is an attempt to portray the evolution of humanity's relationship to its environment, from its origin as part of the ecology of the planet, through its current violent destructiveness, towards a future where, hopefully, we concentrate on the rehabilitation of the planet and its beauty. The conversion of a coal facility into a centre for sustainability exemplifies this transition beautifully.

27 Marian Kyte

Picking Up the Pieces, Vol. 2

2023 | 80 x 62cm
graphite and scalpel drawing, etching ink on drafting film, ceramics
NFS

Standing on the edge of the Coal Loader foreshore is a 'visual repair' of a discarded broken vessel. It holds immeasurable symbolic meaning and historical memories. Deep cracks resemble scars in the earth, shattered ecosystems, and loss. However, the reassembled object offers a restorative vision towards rebuilding and preservation.

28 Celia Dymond

Damaged Landscape

2023 | 100 x 100cm
ink and paper
\$1,980

Damaged Landscape explores the interaction and the connection humans have with the landscape. The impact of man upon the land. The work plays on and provokes a drawn conclusion of a perceived damaged landscape, an environmental disaster, made by man.

Represented by &Gallery

29 Peter Crawford

Ghost gum

2022 | 45 x 35cm
coloured pencil
NFS

Originally born in Belfast, Northern Ireland, Peter has been living across Australia since 2010. A renewable energy engineer and self-taught artist, Peter is obsessed with the workings of the natural world and trying to capture the unique light, changing moods and awe-inspiring beauty displayed in flora, fauna and landscapes within his works.

30 Stuart McLachlan

Artwork withdrawn

31 Ingrid Banwell

Floraformed

Ongoing | dimensions vary
natural found materials
NFS

The nature rearrangements range from circles to squares, to imitations of spillages, portraits of unusual creatures, hybrid plant shapes, tree hangings, and structures that cast unusual shadows.

Three totems symbolizing the flowering shrub 'Yesterday, Today, Tomorrow'. Purple, lilac, and white meld across the shrub mimicking our transition between wisdom/creativity (purple), innocence/youthfulness (lilac) and simplicity/peacefulness (white). We focus on transition. Yesterday is but today's memory, and tomorrow is today's dream for a better world.

Represented by Crackpot Studios and Gallery

32 Murray and Burgess

HOLDING...

2024 | dimensions vary
acrylic paint, exterior grade plywood, steel
NFS

Many species of native fauna are now threatened in the Anthropocene. One is the flagship species, the Regent Honeyeater, whose numbers have plummeted to near extinction. Through an abstracted landscape with glyphs of birdsong and field recordings.

HOLDING... is a response to loss and absence.



34 Christine Simpson

Dark Matter

2024 | 150 x 200 x 130cm
stainless steel welded frame, nylon mesh
skin
\$2,500

Dark Matter is a sculpture inspired by the historical significance of coal to the Coal Loader site. However, the artwork's construction allows for transparency to create the paradox of gravity and impermanence as we move away from fossil fuels to renewable energies. It is an artwork that explores history and change.

33 Crackpot Studios (Sarah Robertson, Caroline Wright, Bridget Willis, Mandie Robertson)

Transition - Yesterday, Today, Tomorrow

2023 | 213 x 40 x 30cm each
ceramic, terrazzo bases, aluminium poles
\$6,600 for 3 totems or individually sold for \$2,200

35 Jenny Green

Flourish

2022 | 50 x 30 x 30cm each
painted steel
\$9,000 (or \$450 each)

Flourish proclaims optimism, resourcefulness, and promise. Drought, fires, flood, climate change... our earth is challenged. Yet from what seems like nothing, nature fights back... astonishing

things appear, take root and blossom. Much like the Coal Loader's origin and transformation, *Flourish* transforms recycled steel to flowers brimming with energy.

36 Edward Milan

The Way Forward

2023 | 190 x 100 x 57 cm
wood, plaster straw, bond crete sealer
\$4,800

The Way Forward references the movement through the site during the time when the Coal Loader was operational and seeks to connect with the human element that gave it life during that time.

37 Louise Nade

Complications

Ongoing | 33 x 18cm
reclaimed metal, crushed sandstone
\$650

Complications is a celebration of renewal and transformation, a study in the effect of passing time upon materials and how we can reimagine resources. Like the Coal Loader, built during the Spanish Flu, *Complications* captures the pause in our world due to Covid 19. Created using building materials left to rust during lockdown, *Complications* is a testament to the beauty of materials, time and regeneration.

38 Adrienne Hunt, Jan Garben & Graham Wackett

An unlikely sighting?

2023 | dimensions vary
cement, acrylic, star posts, timber, wire, acrylic paint, recycled plastic wrap and clothing.
NFS

In his 1916 poem 'The Sacrifice of Ball's Head', Henry Lawson condemns the 'sordid crime' of bushland clearing that occurred, without objection, while building the Coal Loader. Environmental destruction and public complacency make Australia's extinction rate the world's worst. We must ACT NOW, before there's nothing left to see.



39 Penny Simons

The world is crying out for our Love

2023 | dimensions vary
foraged strappy leaved grasses
NFS

A sustainable installation woven into the hurricane fence, echoing the way nature wraps itself within fencing in storm events. The work creates a sentence that sends out a desperate call to climate action. This zero-footprint ephemeral installation demonstrates a resourceful and innovative use of foraged grasses.

40 Pamela Leung

Embers Unveiled

2023 | dimensions vary
coal, cotton string
NFS

Embers Unveiled, a site-specific installation weaves labour and migration narrative through coal, honouring early migrant history. Red strings symbolise and connect the diverse cultures and worker challenges, signifying unity and shared humanity in my art practice. The installation prompts reflection on migration, labor, environment and cultural diversity.

41 Lucy Barker

Furball

2024 | 75 x 80 x 90cm
discarded electrical cables (outer) discarded
plastic pallets (inner).
\$16,000

Made entirely from tightly tangled, salvaged, electrical cables, *Furball* is an ambiguous form resembling a huge lump of coal or perhaps a brain, a head, an infestation of snakes or liquorice. Its dark and complex aesthetic implies something sinister and impossible to decode. Does it refer to our relationship with power and reliance on fossil fuels? Or the internal goings on of our minds?

42 Maissa Alameddine

Songs for Sitti: prayers for my grandmother

2022 | dimensions vary
family prayer rugs, chiffon scarfs
Soundscape: Cassette tape Audio loop 4'30"
soundscape
\$40,000

I have never had to bury anyone in the soil of this land. I never said goodbye to my grandmother. I honour her legacy; I carry with me her red prayer rug and her voice. Created with prayer rugs from community, inviting reflection on those we have lost and continue to lose in our homelands.

43 Kat Seward

I am Bin Chicken

2023 | dimensions vary
paper mache, wire, wood, paint, hooks,
metal, plastic wheelie bin
NFS

The ibis, Sydney's bin chicken. Have they forgotten their birthright? To wade in pristine wetlands, a sacred bird, a bird of grace. I, too, have forgotten my birthright. To walk the land, dream under the stars. Somehow, beguiled by consumerism, I have lost my relationship with grace. I am Bin Chicken.

44 Luisa Baird

Nimburella

2023 | 100 x 100 x 95cm
Recycled polyester fiberfill and umbrella
\$499 each

Seeking individual shelter from climate change's effects, like using an umbrella against a storm, may inadvertently worsen the collective plight. This immediate self-protection overlooks the urgent need for community-driven action, ultimately exacerbating long-term environmental impacts for everyone, including the initial individual seeking shelter.

three vessels- a bark canoe, within a tall ship, within a bulk carrier- a metaphor for the long complex history of this waterway.

King Street Gallery on William Darlinghurst

45 Nicole O'Regan

Miner

2023 | 173 x 123 x 107cm
sandstone, rhyolite, slate, granite, mild steel,
spring steel
\$9,800

I've had the opportunity to go underground and glimpse the life of the modern day coal miner. They no longer use picks, but a lot of the conditions are still very archaic. It's dark, muddy, dangerous, and dirty. They're tough men and proud of what they provide for the nation.

47 Louis Pratt with Nico Pietroni

Between life and death

2024 | 180 x 100 x 90cm each
stainless steel, bronze, oil paint, 24k gold
leaf steel
\$70,000

The artwork *Between Life and Death* poignantly captures the theme of renewal and remediation. It symbolizes the transformative journey from decay to rebirth, illustrating how endings can foster new beginnings.

46 John Turier

Terra Nullius

2023 | 150 x 240 x 25cm
3mm and 6mm steel wire oak timber and
waxed linen thread
\$10,000

I live and work in Newcastle, on the traditional land and waters of the Awabakal people, and the site of the largest coal port in the world. This work overlays images of

48 Korina Konopka

Cascades

2023 | dimensions vary
ceramic
\$3,300

Each droplet delicate, and meticulously crafted, highlights the fragility of our ecosystems and symbolises the delicate balance of Earth's water resources. It prompts reflection on responsible water usage, echoing the exhibition's theme of environmental consciousness and stewardship.

49 Alyson Bell

Fruits Of The Sea

2022 | 70 x 50 x 75cm
9 x 1-2min black & white videos with sound,
sardine, anchovy, herring and other small

fish tins, plywood display cabinet
\$5,500

Laid out like a future museum specimen display, these aluminium tins once contained small but important fish within our complex marine ecosystem. But now, they are empty; a stark reminder of unsustainable fishing practises, rising sea temperatures and our responsibility as guardians of the planet.

50 Eleonora Pasti

Dedicated to: Rosie, Beatrice, Magpie, Blue, Frida, Isolde, Steffi, Louise, Indi, Thelma, Pam, Fern, Priscilla and Silky.

2023 | dimensions vary
eggshells, threads and textile, iron wire, clay pedestals
NFS

Symbolically, the carriage represents the patriarchal, imperialist, and capitalist culture historically linked to this site; the displaying of eggshells within it, reclaims the area through the transformation, solidarity, and perseverance of an emerging feminine force.

51 Bahman Kermany

The Carpets

2023 | dimensions vary
plaster and wooden frame, train tickets
NFS

The Carpet is a collection of public transport tickets that started during the turn of the 21st century and ended soon after the opal cards were introduced in 2013. Following the North Sydney Art Prize,

The Cylinder (2019) and *The Worm* (2021) this is a recurring theme of collection and recycling.

52 Sylvia Griffin

Once Were Homes

2023 | 280 x 175 x 4cm
cotton, canvas, natural dyes, charcoal, graphite
\$4,000

Once Were Homes captures layers of history within the North Sydney area, particularly the industrial histories of the Coal Loader and Milsons Point sites. Traces and absences are captured on stained fabric reflecting cycles of habitation, destruction, industrial developments, and reclamation. Advice was sought from Aboriginal people including the Aboriginal Heritage Office and no objection was raised.

53 Juanita McLauchlan

Guuma-li maa (gathering five)

2023 | dimensions vary
woollen blankets possum fur/skin red thread
\$43,000

Titled in my forebears' Gamilaray language as well as English, the necklaces allude to the traumas of the past and look to the future. Expressing generations of Aboriginal memory, they are metaphors of connection, between family and community members, across many generations. This gathering of circles suggests sustainability and connection into the future.

54 Catherine Haigh

Conflicted

2023 | 61 x 122cm each
canvas, acrylic, sea salt, coal shavings
NFS

Conflicted is an exploration of the site's historic environmental complexity as it relates to nature, culture, and community. People and place distilled. Cammeraygal custodians. Coal commerce. Two truths. Disparate pillars. Emboldened within chambers repurposed and renewed.

55 Col Mac

Vanishing Point

2023 | 60 x 80cm
mirror on wood
\$600

Using the motif of the traditional European ghost to represent the haunting qualities of the Australian bush created by our inability to reconcile our relationship with history, environment, and the feeling of this intangible absence. The dappled light cascades off mirrors onto the floor like sunlight passing through sparse foliage illuminating the landscape.

56 Ruth Shteinman

Sedimentary/Unfurling

2022-2024 | 140 x 130 x 5cm
Bangalow palm inflorescence, philodendron sheaths
\$1,450/\$1,100

Within the sandstone body of the Coal Loader every geological chapter is laid upon the mineral epics that came before.

Perhaps we too are sedimentary, all our varied tones and traces slowly becoming one, fused by time, designed to bear only the weight of our future selves.

57 Russell Prescott

Coal Loader Wharf

2023 | 80 x 80cm
charcoal and conte on paper
\$1,200

The Coal Loader Wharf is a rare remnant of Sydney Harbour's industrial archaeology that is retained in its decaying, aged state, strewn with industrial litter. The wharf is conserved rather than restored so that its authentic history and context can be appreciated and enjoyed.

58 Dior Mahnken

Bedrock

2023 | 190 x 130cm
paper on fabric substrate
\$3,000

Bedrock, a fusion of printed tissue paper and the inspiration drawn from Sydney's historic Coal Loader site encapsulates the delicate balance between industrial heritage and environmental sustainability. Each layer of tissue paper carries a history of its own, echoing the layers of geological time that shape sandstone over millennia.

59 Jody Graham

Fall

2023 | 76 x 56cm
charcoal on paper
\$2,800

Fascinated by coal's colour, form, utility, and history, I looked at vintage photos of the Coal Loader and remnants of the original jetty to imagine the sights and sounds of coal loading onto ships.

Represented by Nanda\Hobbs Gallery

60 Abby Chambers

Skip no.6 #2

2023 | 65 x 80cm (unframed)
106 x 78cm (framed)
charcoal and white pastel on watercolour
paper
\$900

I'm interested in Sydney's recent local coal history. The problematic relationship we have with coal in our current climate, looked at through the eyes of the beautiful hand-built coal loader from the 1920s (now restored in tunnel no.1).



61 Lee Harrop

Priceless

2023 | dimensions vary
cut rock discs from discarded geological core samples, some hand engraved and polished
\$12,000

Created from discarded geological core samples extracted in mining I question what value we place on mineral resources. Some engraved with a dollar symbol only are in that sense priceless. But considering this fabric underpins life on this planet, what is the real cost and how priceless is it?

62 Annelies Jahn & Jane Burton Taylor

Bed Chamber

2023-24 | dimensions vary
graphite and charcoal rubbings (from angophoras on-site) on ink-dyed silk, bees-wax dipped Whisky Grass weeded by artists on North Head, found bed and chair individual hand drawn silk \$1,200 (each) (installed)

Bed Chamber explores colonialism's impact on local biodiversity. A reimagined domestic space is formed by giant rubbings of Balls Head Angophoras. They enclose a bed and chair overrun by European Whisky Grass. The work critiques the insidious nature of introduced species and bears witness to the beauty and endurance of indigenous flora.

63 Alyson Hayes

Beneath the surface

2024 | dimensions vary
ceramic Bone China, LED Lighting, wood and palm inflorescence
From \$275 (individual vessels with light)

Mycorrhizal fungal networks are hypothesised to be intelligent, symbiotic systems communicating through electrical impulses beneath the surface. Placed in this network of tunnels, my work highlights the parallels to this site's transformation. A place of connection, interdependence and community where human innovation comes from a re-learning of nature's complex perfection.

64 Victoria Monk

Journeys end

2023 | dimensions vary
cement rendered second hand shoes, cement sealer
\$3,000

The shoe was tied to function, intending to provide comfort and protect the human foot on varied terrains and conditions. Now it is more of a fashion item where 90% end up in landfill. Consider the life of a shoe or the life belonging to a shoe.

65 Suzanne Davey

This Too Shall Pass

2024 | dimensions vary
sustainable textiles (composted, plant dyed, cotton, jute), soil, compost, plant, clay, thread, plant fibre, plant materials, wood from land clearing, rocks, twine, rope, recycled metal.
NFS

The flora and ecologies of the Coal Loader are in constant flux, moving between cycles of decay and renewal, histories shifting with changing cultural values. Arising from destructive actions, remnant fragments are transformed through acts of care and repair, shining a light on the power of creative resurrection.

66 Kit Hoisington, Elizabeth Gervay, Jane Green, Amanda Farquharson, Marie Geissler

BENEATH OUR FEET (BOF)

Jul-05 | dimensions vary
naturally dyed linen wired strips
\$1,000

There is so much more than we can see - always in transition in their ephemeral life journey. From forest to gallery to a cavern. *BOF*, engages the audience in the 'Hidden Life of Trees' (Peter Wohlleben) and Merlin Sheldrake's 'Entangled Life'.

67 Nicole de Mestre

Scraping by

2023 | dimensions vary
recycled and found materials
POA

Often overlooked, limpets are the waste management heroes of the intertidal zone - one of the most extreme environments on the planet. Underneath their umbrella-like shells, limpets spend their lives licking and scraping the algae off rocks between the high and low water marks, allowing other creatures to thrive.

Represented by KAB Gallery

68 Graziela Guardino

Pau Brazil - The tree

2023 | 170 x 20 x 12cm
recycled wood, beeswax, pigments and recycled unravelled linen
NFS

The artwork represents a world-famous tree called Pau Brazil that has now become endangered. It aims to symbolize the fragility of natural resources and the urgent need for sustainable, responsible stewardship of the environment. It serves as a powerful symbol of the ongoing struggle for ecological regeneration and the protection of the world's endangered species.

69 Lauren Manser

Overgrowth

Jul-05 | 66.5 x 47.5cm
framed print on silk paper
\$1,150

Nestled in the heart of Tasmania's forestry reserve, the path to Montezuma Falls winds along an old tramway which once carried ore from Williamsford to Zeehan. Nowadays the tramway is overgrown and the view from the swing bridge shows a new outlook, where the traces of former industry have succumbed to nature.

70 Alexandra Mills

Trees

2022 | 55 x 15 x 15cm
salvaged scrap timber and wire
\$450

This work, made from salvaged materials, reflects a concern for the natural environment. I was attracted to these

pieces of workshop scrap by their organic shapes. Together, they recall a huddle of different kinds of trees that reminded me of the way planted and endemic vegetation grow up together organically.

71 Anna May Kirk

Whale Fall

2023 | 300 x 80 x 80cm
glass, Pacific Ocean sea water, mirror
\$5,000

Whale Fall addresses recurring patterns of rising and falling throughout human and more-than-human histories with a focus on our current potential for falling in the midst of a climate crisis. Through the metaphor of a whale fall, falling is positioned as an act of radical transformation in response to disaster.

72 Mark Rowden

After the fire comes life

2023 | 76 x 56cm
cotton paper, charcoal found after bush fire,
charcoal, paint
\$1,100

My work on paper explores the resilience of nature after fire. Using charcoal collected post-bushfire, the piece depicts a fern leaf emerging as a white silhouette amid the blackened surface. The artwork symbolizes regeneration and renewal, aligning with the Coal Loader Centre's theme of sustainability, environmental resilience, and the profound connection between industrial history and natural rebirth.

73 Luke Westwood

STATIC

2023 | 61 x 45cm
photographic print on mount board
\$1,000

Hark back. Feel the interference. How can real experiences compete with the stimuli of the wired? Through layers of the web, we synthesise our connection with the tides. Although digital immortalisations help preserve the idea of these wet spaces, the physical must triumph. Do not crash your consciousness.

74 Kate Riley

Mesa

2024 | 150 x 80 x 80cm
cardboard, PVA, ceramic, metal inner
\$2,000

I am inspired by the sandstone around the harbour and in industrial sites like the Coal Loader. The sculptures I make with cardboard reflect geological forms. The process of cutting and gluing cardboard is labour-intensive and parallels the history of the industrial site of the Coal Loader.

75 Gemma Cuneo

A Quiet Australian

2023 | 27 x 25 x 4.5cm
polymer clay, black 3.0 paint
\$300

A Quiet Australian is a squirrel-glider sculpture that addresses the collateral damage of human activity. Small and almost unnoticeable, it underscores the environmental toll of mining expansion and housing development, challenging

society to broaden its focus beyond iconic faunae and confront the broader ecological crisis that is quietly lost forever.

76 Lucas Guilbert

Artwork withdrawn

77 Peachey & Mosig

A sudden katabasis / An accidental witness

2023 | 6m 8s
video projection, sound
NFS

We venture underground in search of knowledge and riches, to dispose of that which we don't want or to hide that which is precious. Today it is our trial to face a universal life force both indifferent to and tormented by our reckless nature.

78 Hannah McKellar

Anthracite

2024 | dimensions vary
natural and synthetic fabrics, wire, yarn
\$9,500

Anthracite speaks to the industrial heritage of the site, focusing on the physical object, coal. In an endeavour to replace natural elements the industrial world has abused, handmade textile rock formations resembling coal are assembled and stacked together. This impassable mass urges visitors to reflect upon materiality and sustainability.

79 Janet Tavener

Walking on Thin Ice

2024 | 500 x 70cm
photographs printed on ChromaLuxe –
Dibond metal
NFS

The photographs used in *Walking on Thin Ice*, were taken in Uummannaq, Greenland (590 kilometres above the Arctic Circle). Greenland is ground zero for global warming, permafrost and ice sheets are melting, species are immigrating, and the temperatures are rising.

80 Tianli Zu

Fatal Alert

2022-3 | 100 x 100cm each, 6 units
site-specific installation, hand-cut on
mulberry paper, light projection
\$2,200 each papercut

Confronted by the challenge of the utterly rapid climate change, *Fatal Alert* manifests the urgency of protecting the plants to ensure humankind's survival. The Australian native plants' abilities to adapt to cope with fire inspired me to respond to the space – the cutout and shadows reconstruct a call for action.

81 Kate V M Sylvester

Within your t-shirt

2024 | dimensions vary
de-threaded recycled cotton blend t-shirts
\$2,500 per t-shirt + \$1,500 for installation.

Textile waste has become the second largest pollutant on the planet after oil. Utilising the t-shirt as a readymade art object, I reveal the masses of material used in a single garment. Activating our awareness of materiality, I hope to inspire a sense of wonder and respect rather than consumer guilt.

82 Belinda Piggott

Celestial Tapestry

2023 | dimensions vary
stoneware and porcelain clays, minerals inc.
nickel, cobalt, copper, manganese powder
coated stainless steel
Sound mixed by Paul 'Salty' Brincat
\$1500 - \$2500

Patterns of the universe evolve as artificial stars - space stations, satellites, and mega-constellations – track across our sky. Framed like precious gems, these objects contain minerals valued for space mining. Others suggest remnants of exploration that will circulate, collide creating new, amorphous forms, replicating cosmic forces that formed the universe.

83 Meng-Yu Yan & Anna Kirk

Double Parallax

2023 | 169 x 33.5cm per stand
LED lights, glass, steel, brass enamel, sound
\$8,000

Parallax is the changing perception of an object in relation to its background, and

it was used to measure the distance of stars to gain understanding of our place in the cosmos. This work examines shifting perceptions in relation to environmental, ecological, cultural, and technological changes at the Coal Loader site.

84 Fiona Currey-Billyard

Tides, Salt, and Iron

2024 | 600 x 400cm
digital tidal patterns, nails, and Coal Loader/
Cockatoo Island saltwater on canvas
\$10,000

Tides, Salt and Iron directly addresses the Coal Loader and its harbour surrounds. The work is imbued with the tidal currents, saltwaters, shipbuilding materials and strongly emplaced memories of the harbour, the Coal Loader and the artist's place in its surrounds.

85 Bill Dorman

All at Sea

2023 | 120 x 60 x 50cm
sheet steel and brass
\$12,000

In *All at Sea*, Dorman imagines this legged boat and its passengers as an evolutionary forecast of the Anthropocene. This nomadic community is a far-future symbiotic relationship of humans and transportation. He rejects modern human tendencies towards a disconnect from the natural world, and imagines a hybridisation of human, nature and technology in his whimsical and characterful sculpture.

86 Bill Dorman

Outcrop

2023 | 150 x 30 x 30cm
sheet steel, recycled copper, recycled brass,
recycled stainless steel
\$12,000

Outcrop is a tenuous gathering place for fungi figures. Multitudes of legs pretend at further stability, but the figures remain refugees on an eroding island. This sculpture addresses Dorman's concerns with climate change, enforced migration from island nations, and the general sense of inaction within Australia's climate policy.

87 Tania Mason

OdDBirds on Rocks

2024 | dimensions vary
watercolour, gouache and acrylic on paper
and board, air dried clay, white paint
White box Framed works on paper :
\$1800each + Works on board: \$500each *
rock sculptures included by request.

OdDBirds on rocks, on branches, on sticks on rocks! The work aims to bring an appreciation of the behaviour of birds! We all know birds have been impacted by climate change but maybe the reclamation of the Coal Loader area will help bring these odd, beautiful, funny and delightful creatures back! The OdDBirds are painted and placed on rocks to showcase the metaphor of birds on coal rocks and the sandstone that remains.

88 Virginia Keft

guthara gulgara: gurnta, thalu, bartala (many children: yesterday, today, tomorrow)

2024 | dimensions vary
raffia, Eucalyptus wood and leaves collected
on Country, wire, silk eco-printed with native
plant materials collected on Country, digital
photo, sound recording
\$13,000

The Flying Fox motif celebrates connection to place, identity, and community. The artist - a Muruwari woman - creates woven bats by utilising traditional techniques to produce contemporary art objects. The voice of the artist's Grandmother is heard, signifying connection to culture through shared knowledge passed down from generation to generation.

89 Wona Bae & Charlie Lawler

Late

2023 | 240 x 240 x 340cm
steel and charred wood
POA

Within its charred spiked structure *Late* contains climate data mapping the behaviour of the Gosper's Mountain mega-fire. The serotinous seed-like form visualises Australia's largest ever bushfire and 79 days of its uncontrollable spread on Sydney's northern fringe in 2019/2020, a stark reminder of the climate emergency.

90 Brenda Livermore

Water Sprite

2022 | 125 x 20 x 20cm
paper sculpture, woven
\$1,650

Water Sprite celebrates the importance of clean healthy available water, a resource that enables life to flourish. From the sustainable gardens to the blue ocean surrounding the Coal Loader, water is a significant and worthy feature deserving of celebration.

91 Mark Booth

Terrain

2024 | 28 x 538 x 15cm
PLA filament, enamel paint, polyurethane
\$3,750

Terrain is a site-specific response to the Coal Loader chamber. AI-generated camouflage patterns create digital textures using mathematical algorithms based on image data of the chamber. These techniques allow for the creation of highly customisable and flexible designs that respond directly to the environment.

92 Nicholas Wishart

Lightworks

2023-2024 | dimensions vary
low voltage electronics, creative coding and various upcycled materials used to diffuse LED matrices
prices range from \$500 - \$2,500

Lightworks is a creative and sustainable art installation that combines audio reactivity, reuse of materials, 3D printing, and networked technology to create a unique and immersive visual and auditory experience. Each artwork features found objects that diffuse light and also provide the inspiration for each artwork.

Represented by Artsite Contemporary

93 Entangled (Dinah Taprell, Belinda Piggott, Jane Lush)

What Lives Beneath

2024 | 210 x 320 x 320cm
mushroom spawn grown in a substrate of waste products (including coffee grains, tea leaves, cardboard) hubs, timber struts, timber seating
Sound Composition - Oscar Lush
NFS

What Lives Beneath is an immersive, multi-sensory, underground installation revealing the hidden world of mycelium, the root-like structure of fungi. Through this sustainable biomaterial - rendered into organic forms within a pod - it acknowledges how planetary health cannot be disentangled from nutrient-rich soil and the mycelium living within.

COMMUNITY PUBLIC PROGRAMS

Date Time	Activity	Find out more
Sunday 12 May 10am - 1pm	Bush Dyeing Workshop with Juanita McLauchlan, Gamilaraay and a finalist in this year's North Sydney Art Prize. A hands bush dyeing workshop for people 16 years and over.	Bookings essential 
Saturday 18 May commencing 11am	Artist Talks. Hear from some of this year's finalists as they discuss their artwork. Suitable for all ages.	Bookings are not required just meet at the Mess Hall
Sunday 19 May between 10.30am-1.30pm	Join FLENK artist collective for this drop in art making activity for all ages and abilities. Create a collaborative tactile installation in response to the artworks in the 2024 North Sydney Art Prize.	Bookings are not required just visit The Cottage verandah
Saturday 25 May commencing 11am	Artist Talks. Hear from some of this year's finalists as they discuss their artwork. Suitable for all ages.	Bookings are not required just meet at the Mess Hall
Sunday 26 May between 10.30am-1.30pm	Join FLENK artist collective to create a collaborative tactile installation in response to the artworks in the 2024 North Sydney Art Prize.	Bookings are not required just visit The Cottage verandah
Friday 31 May 10am-12pm or 1pm-3pm	Weaving Connections workshop with Dr Virginia Keft Murruwarri Artist and finalist in 2024 North Sydney Art Prize. Yarn, Connect, Share : Connect with others while you share a yarn and weave No prior experience is necessary. For people 16 years and over	Bookings essential  am  pm
Anytime during the Art Prize	Enjoy our special education guide designed by FLENK Collective. Use the guided prompts throughout the site and learn more about the artists and artworks featured in the North Sydney Art Prize. Suitable for all ages	Look out for the guided prompts throughout the exhibition spaces



To find out more about any of these events, scan this QR code



WHAT ELSE IS ON AT THE COAL LOADER

Date Time	Activity
Saturday 11 May 10.30am-1pm	Fix it Hub. A free repair workshop at The Coal Loader. The Fix-It Hub believes in the power of fixing, preserving, as a more sustainable way of living. Book your spot in advance for personalised repair sessions. Booking essential
Eco Playgroup Mondays Monday 13 May Nature Play Wednesday 29 May Creative Play	Free eco playgroup at the Coal Loader open to kids aged 2-5 years old. The Coal Loader is delighted to host a series of fun-filled activities just for our mini eco warriors (and their parents!) this term. Book in to one of our free, educational playgroups and keep your little ones' hands and minds busy. Perfect for kids aged 2-5 years. Booking essential – limited spaces available.
Thursday 16 May 5pm-6pm	Organic Buyer's Group Passionate about sustainable living and supporting local farmers? Get ready for North Sydney's own Organic Buyers Group! Join us on May 16th, 5pm-6pm, at the Coal Loader to learn how to access affordable, fresh organic produce conveniently. Discover the secrets behind 100% certified organic produce at half the cost, without volunteer burn-out or early market visits, and meet like-minded individuals shaping a brighter, more sustainable future for our community – one delicious bite at a time!
Saturday 18 May 10.30am	Tour of the Coal Loader Learn the fascinating history of this ex industrial and now state of the art Centre for Sustainability. See the hidden treasures, hear the stories and be inspired.
Saturday 25 May 11am	Imperfectly Sustainable Join The Coal Loader's Imperfectly Sustainable series, designed for everyone, no matter where you are on your sustainability journey! Discover eco-friendly cleaning alternatives and even make your own all-purpose spray. Limited spots available, so book now and embark on your imperfectly sustainable journey.
Sunday 2 June 9am-3pm	Coal Loader Winter Artisans' Markets One of Sydney's best makers markets offering ethical shoppers an opportunity to purchase original and creative handmade products directly from emerging and contemporary designers, artists and makers. Discover a treasure trove of handmade wonders, from art to sustainable fashion and everything in between! Meet the makers and create a memorable experience with your friends and family at The Coal Loader.



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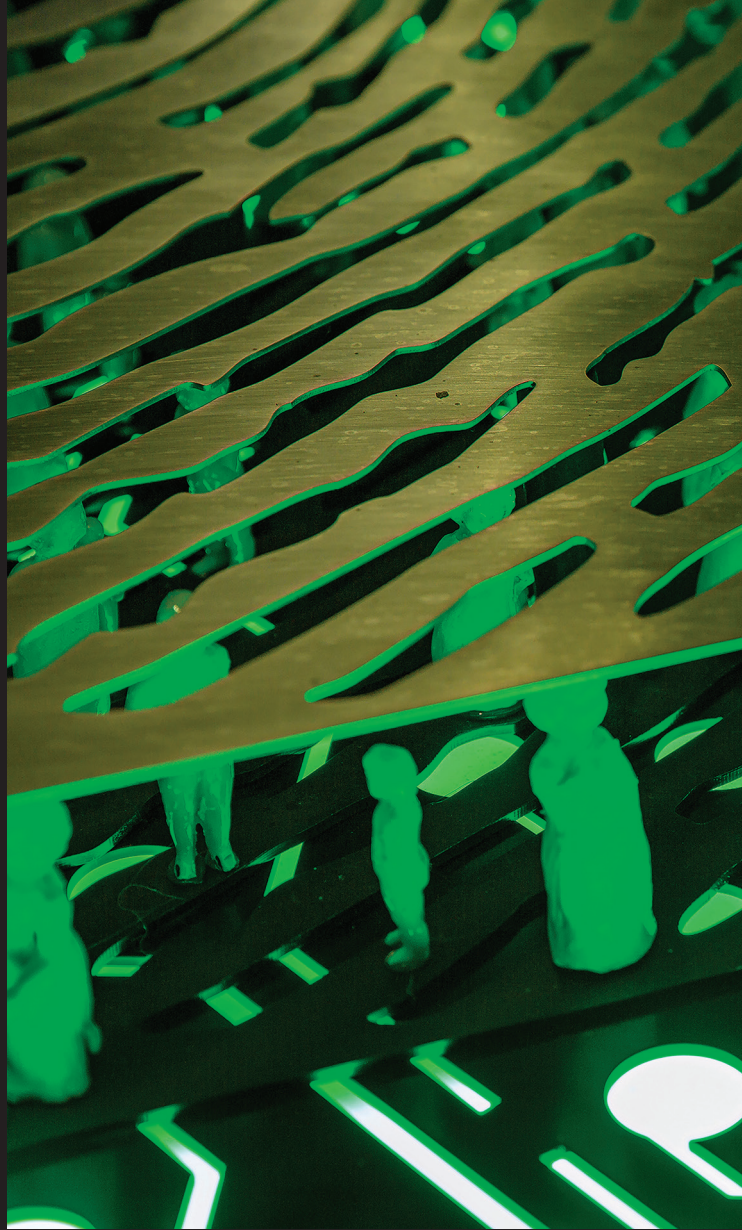
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