



Pro Hart
**OUTBACK
ART PRIZE**

2026 EXHIBITION CATALOGUE

BROKEN HILL

CITY ART GALLERY



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Cover artwork: *Not so wild west*, 2025, by Krystle Evans. Winner of the 2025 Pro Hart Outback Art Prize. Mixed media including fabric, paint, wool, thread, doilies, felt, bailing twine, buttons, tulle, rope and lace. Collection of Broken Hill City Art Gallery.

Kathryn Graham

Gallery and Museum Manager, Broken Hill City Art Gallery

It is my great pleasure to introduce the 2026 Pro Hart Outback Art Prize and the 50 outstanding finalists brought together in this year's exhibition.

The Prize continues to celebrate the Australian outback in all its complexity—its landscapes, communities, histories and enduring sense of place. Selected from more than 300 entries from across the country, this year's finalist works demonstrate the remarkable breadth of contemporary artistic practice and the many ways artists experience, interpret and respond to the outback.

This year also marks the 20th anniversary of the passing of Pro Hart, whose extraordinary artistic legacy continues to inspire generations of artists and visitors alike. Through this Prize, we celebrate not only his remarkable contribution to Australian art, but also his enduring connection

to Broken Hill and the outback he loved so deeply.

The works in this exhibition are thoughtful, ambitious and deeply personal. Some reflect the beauty and scale of the landscape, while others explore identity, memory, resilience, connection to Country and the realities of life in regional and remote Australia. Together, they offer a rich and evolving picture of what the outback means today.

This catalogue is also an opportunity to acknowledge the passing earlier this year of Mrs Raylee J Hart, whose generosity, encouragement and unwavering support of the Pro Hart Outback Art Prize played an integral role in its success. Raylee's passion for preserving Pro Hart's legacy and championing Australian artists has left a lasting mark on this Prize and our Gallery. We honour her memory with deep



gratitude and extend our sincere thanks to the Hart family for their continued support.

To each of the finalists, thank you for sharing your creativity, vision and stories with us. To our visitors, supporters and community, thank you for continuing to champion regional artists and the vital role that creativity plays in regional Australia.

I invite you to spend time with the works in this catalogue and exhibition—to look closely, reflect on the stories they tell, and celebrate the remarkable diversity of artistic practice inspired by the Australian outback.

Peter Sharp

Pro Hart Outback Art Prize 2026 Guest Judge

Peter Sharp is an acclaimed Australian artist and Senior Lecturer (Drawing Lead) at the UNSW School of Art & Design.

Working across painting, drawing, sculpture and printmaking, his practice explores the relationship between material, process and place. His work has been exhibited extensively throughout

Australia and is represented in major public collections, including the National Gallery of Australia and the Art Gallery of New South Wales.

With decades of experience as both a practising artist and educator, Peter brings a wealth of artistic knowledge and thoughtful insight to the judging of the 2026 Pro Hart Outback Art Prize.



Megan Monte

Pro Hart Outback Art Prize 2026 Guest Judge



Megan Monte is Gallery Director of the Wagga Wagga Art Gallery and a highly respected curator and arts leader with extensive experience across Australia's regional gallery sector.

Prior to her current role, she led Ngununggula Regional Gallery and co-founded Cement Fondu Contemporary Arts Space, where

she championed contemporary artistic practice and supported emerging and established artists.

Megan is recognised for her commitment to regional arts, curatorial excellence and audience engagement, bringing valuable expertise and perspective to the judging of the 2026 Pro Hart Outback Art Prize.

Featured Artwork

Krystle Evans, *Not so wild west*

Fabric, paint, wool, thread, doilies, felt, bailing twine, buttons, tulle, rope and lace, 2025, 1500 x 1500mm

Broken Hill City Art Gallery Collection

Each year, the Pro Hart Outback Art Prize acquires a work that reflects the diversity and evolving nature of contemporary artistic practice inspired by the Australian outback.

In 2025, the acquisitive prize was awarded to Krystle Evans for her textile work *Not so wild west*, recognising a contemporary interpretation of place that expanded traditional expectations of the prize.

Selected by guest judge Brett Adlington, Chief Executive Officer of Museums & Galleries of NSW, the work was recognised for offering a distinctive perspective on outback identity.

Rather than depicting the landscape itself, Evans examines the cultural narratives associated with Broken

Hill and the Far West of New South Wales, using layered textiles, reclaimed materials and symbolism to explore ideas of history, identity and gender.

Constructed from reclaimed fabrics, wool, thread, lace, felt, rope, buttons, tulle and paint, *Not so wild west* brings together traditional textile techniques with contemporary art practice.

Through the careful combination of familiar domestic materials and references to colonial histories, the work invites viewers to consider how ideas of the outback continue to evolve within a modern Australian context.

In selecting the work, Brett Adlington described *Not so wild west* as one that "speaks to the concerns

of now," noting its ability to offer "a unique perspective on the outback... beyond a simple representation of it."

He considered the work a significant addition to the Broken Hill City Art Gallery Collection, acknowledging its capacity to contribute to an ongoing conversation about contemporary regional art and the issues that shape it.

As an artist living and working in Broken Hill, Evans draws directly from her experience of the Far West of New South Wales while engaging with broader social and cultural themes.

The work reflects the role of contemporary art in questioning established narratives and presenting new

ways of interpreting the region, its history and its identity.

Now part of the Broken Hill City Art Gallery Collection, *Not so wild west* joins a growing body of acquisitive works that document the changing character of Australian art and the many ways artists

continue to respond to the outback.

Its acquisition reflects the ongoing purpose of the Pro Hart Outback Art Prize, to collect significant contemporary works that represent the artistic and cultural conversations of their time, ensuring they

become part of Broken Hill's cultural legacy for future generations.



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Ally Harris

A good season, Wool felting & embroidery, 2026, 585mm x 860mm

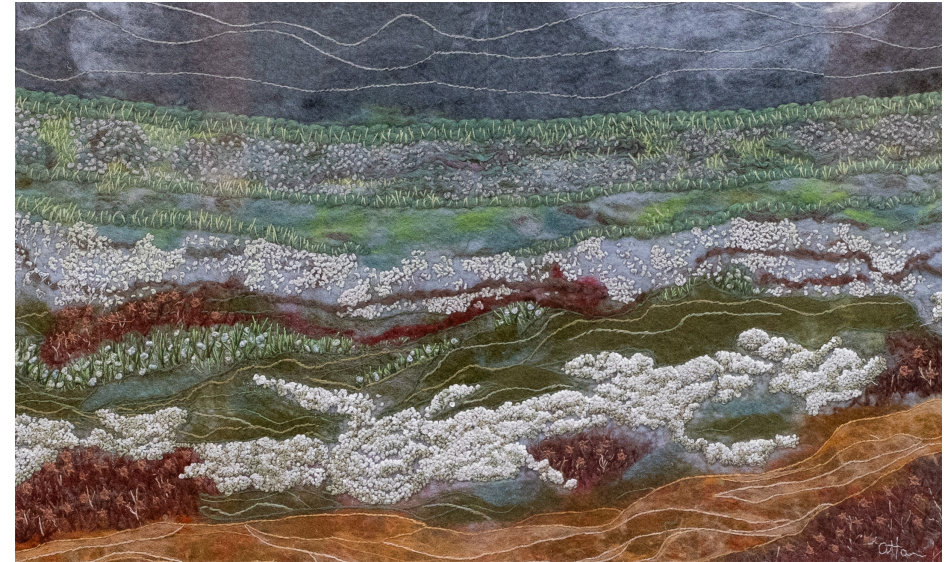
My piece acknowledges the outback, with which sheep and wool have had a long connection throughout history and through to this present day.

Wool felting feels personal as both my medium and my story through being involved in the wool industry since a child.

A tribute to my family and the resilience and enduring spirit of the Australian outback.

While travelling along the Barrier Highway from Broken Hill early one morning, I stopped and marvelled at the sun glistening off the dew on the salt bush, orange dirt, green grass and burgundy ground cover.

I knew then I wished to recreate this scene in wool, utilising natural fibres produced from the land.



Amanda Western

No easy passage, Linocut on Japanese mulberry paper, mounted on tyvek and canvas, 2026, 920 x 1230 x 90 mm

In *No easy passage*, a figure moves through country forged by exposure, pressure and shifting conditions. Small against stone, scrub and track, the body persists, bearing its load through terrain that offers no easy way.

This passage is chosen, but not controlled: the figure enters the landscape willingly, yet the journey becomes both physical and internal. The act of carving mirrors that endurance: cut by cut, the surface is worked under pressure until figure and land begin to merge.

The ground is not backdrop but agent, pressing in, fracturing the image and absorbing the body into a dense, unstable structure. The work reads the outback as a field of testing and survival, where movement through land becomes movement through fear, memory and resilience.



Anita Denholm

Outback microscopic- what lies beneath, Polished vesicular basalt, 2026, 360 x 280 x 80mm

A homage to the Miners and Minerals of Broken Hill.

which will hold its gloss and place for the generations to come.

Ever thought about or looked at what lies beneath the surface in the Australian Outback....

The geology is mostly hidden- why not expose to the light what lies beneath?

Channels, tunnels, tiny pockets of life....?

Hiding the wealth of minerals....

Natural colours reflecting the mineral variations- which have not been seen in the light since the stone was formed 145 million years ago.

Focus in on the microscopic made large.

Hand sculpted and hard polished- with section of unpolished natural rock.

No lacquer or coating- simply the hard stone physically polished. A hard faced stone art work



Anna Betts

Ode to the trees, Oil on canvas, 2025, 250mm x 1330mm

Trees stand as witnesses. Their roots bind memory into the earth, holding stories of seasons and generations within their soil.

They shelter our lives, mark our passing, and stand beside us as kin. I am drawn to the textures of age and resilience; cracked bark, layered ridges, and weathered scars that speak of time endured.

In holding their presence close, we feel connection, continuity, and care that links us to the land we share.



Detail

Aurelie Beeston

Essence of the outback, Chemigram made from vintage B&W photographic paper, darkroom chemistry, sunlight, resists. Scanned and printed on archival cotton rag. Edition 1 of 25, 2025, 460 x 635 mm

Created using vintage photographic paper, darkroom chemistry and resists, *Essence of the outback* reflects my experience of encountering the Australian interior for the first time.

Having grown up in France, I was amazed by the vastness and presence of these landscapes. You could feel the energy of the earth.

Through an alchemical process of using light, chemistry and movement, I build a landscape from memory and emotion, allowing the materials themselves to evoke the colours, energy and presence of the land.

The ochres, blacks and whites that emerge through the chemigram process evoke the colours of the Outback: iron-rich soil, weathered rocks and night skies scattered with stars. The fluidity of the forms suggest a landscape shaped by natural forces and continual change.

The unpredictable nature of the chemigram process mirrors the living landscape itself. Chemistry moves across the paper in ways that cannot be fully controlled, creating traces that speak of transformation through ancient times.

For me, this work celebrates the way the Australian outback fills you with awe every time you encounter it. Its beauty and fragility call on us to ensure it endures for future generations.



Beate Brooks Tracy

The bush track, Soft pastel, 2025, 810 x 610 mm

Each time I visit my mum in Duff Street, I also spend some time wandering the nearby bush tracks. This is a very typical scene, but I love the variety of textures and the way the colours of the native vegetation complement the red earth.

There is so much beauty in this simple scene.



Cameron Brooke

Mother, Oil on canvas, 2026, 1025 x 1025 mm

This work comes from a sustained engagement with Australian stone country—landscapes that feel ancient, charged and deeply alive.

I'm not interested in describing landscape literally. The painting attempts to hold the physical and emotional sensation of being inside these environments, where rock, tree, shadow and body begin to blur.

The composition emerged rapidly through an intense first encounter with the canvas. What followed was a slower process of care and refinement—an effort to preserve rather than diminish the force of that initial arrival.

Built through accumulation, destruction and recovery, the painting draws on intuition and the lingering residue of place. Forms reveal themselves gradually—protective, fractured and weathered—carrying traces of presence, shelter and remembered terrain.

Rather than depicting a specific location, *Mother* considers landscape as a source rather than a subject. The work is grounded in the sensation of return: to something familiar yet unknowable, enduring yet constantly changing—a return not simply to place, but to origin.



Christine Wrest-Smith

Storm coming outback, Oil on linen, 2026, 915mm x 1220mm

Driving along the road past Bourke recently, I was heading past a dry dam that had amazing storm clouds forming in the distance.

This to me felt like the quintessential Australian scene—the dry as a bone, parched landscape with a long-awaited quenching about to arrive, and as we know here in the bush, that drink is every bit as likely to be a bucketful.



Clark Barrett

Travelling stock agent's vintage suitcase, becoming one with Country,
Acrylic paints on custom wood, timber, brass fittings and old screws,
2026, 650mm x 550mm x 80mm

This artwork represents how much time and effort stock agents put into travelling to remote properties.

The brass fittings and Globite label on the back of the artwork represent the century-old Australian luggage brand, best known for its durable vintage suitcases and school cases.

The colours and textures of the shirt, and the old screws representing the scrub bushes and small trees of the arid outback, suggest that the agent is actually starting to literally become "one with country".

The kangaroo pattern can be found embroidered on the silk linings of vintage travel cases and on the bedroom wallpaper patterns of old outback hotels and roadside motels.

The "RPM" Williams on the shirt's collar suggests the tachometer of the company vehicle and the long hours spent driving out to rural properties. The XXL on the collar

suggests too many roadhouse meals.

The gold cow and sheep silhouettes represent imagined campaign medals that could have been earned after many years of mustering livestock.

Travelling stock agents also frequently become valued members of close-knit outback communities.



Deb Michell-Smith

Sharing the track, Acrylic on canvas, 2026, 140 x 85cm, 760 x 1030 mm

Out in the Australian bush, it is often the wildlife that reminds us we are visitors in their home. *Sharing the track* captures a quiet moment of connection—a wallaby sitting calmly on a bush track, surrounded by the trees and shelter of its natural environment. I was drawn to the simple beauty of this encounter.

The wallaby pauses, alert but untroubled, as if deciding whether to move aside or continue claiming its place on the track. It is a scene familiar to many who spend time in regional and remote Australia, where wildlife and people regularly cross paths.

Through this painting, I wanted to celebrate the character and resilience of our native animals and the landscapes they inhabit. The track becomes a shared space, a reminder that we are part of a larger ecosystem and that the bush belongs as much to its wildlife as it does to us.

My work is inspired by the stories found in regional Australia, and

this painting reflects the quiet moments that often leave the deepest impression.

Sharing the track is a tribute to the everyday encounters that make the Australian outback such a unique and memorable place.

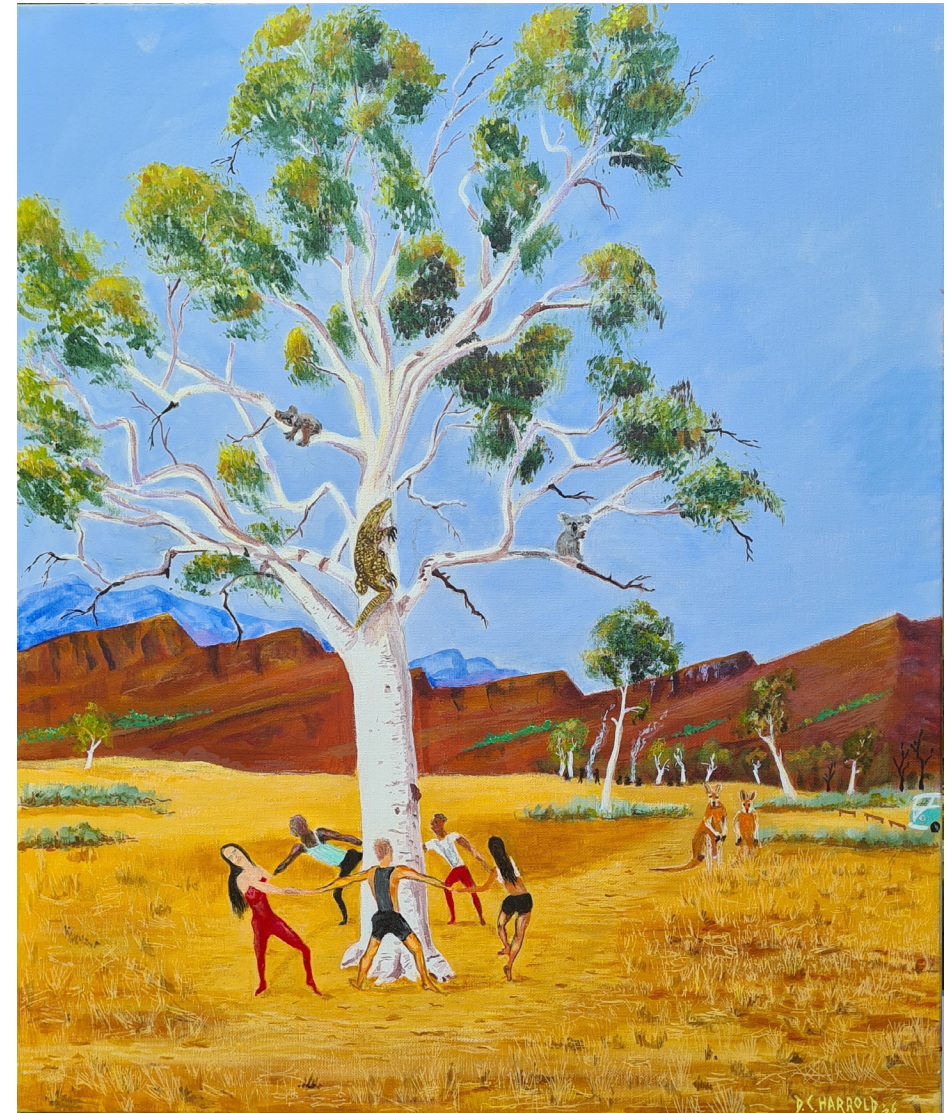


Denis Harrold

Tree huggers – When Hockney's dancers visited Namatjira Country,
Acrylic on canvas, 2026, 610 x 518 mm

This image evolved after
exploring the timeless
Macdonnell Ranges.

It's a story of cross cultures,
adoration, pilgrimage,
displacement, refuge and
millennia of custodianship. Or is
it just a frivolous figment of my
imagination, created solely for
enjoyment?



Dirk Romeyn

Dry seasons, Acrylic, 2026, 467 x 877 mm

Dry season reflects the harsher rhythms of the Australian Outback through four isolated trees set against an ochre ground suggestive of heat, dust and distance. Stripped of foliage and surrounding landscape, the trees become markers of survival within an environment defined by scarcity and exposure.

The simplified composition draws attention to the individuality of each trunk, shaped by drought and climate extremes. Though inspired by the wider outback surrounding Broken Hill, the work avoids identifying a specific location, instead evoking the shared visual language of outback Australia.

The painting speaks to endurance, adaptation and the quiet resilience embedded within the Australian environment. It invites reflection on the beauty and severity of the outback, and on the living forms that persist within it.

Extending this connection to

place, the artist handcrafted the frame from aged fence palings, echoing the weathered textures and enduring character of the *Dry season* landscape.

The reclaimed timber reinforces the work's themes of resilience, time and survival within the outback environment.



Felicity Barnett Hollingbery

Gormley salt sentinel, Acrylic and oil pastel on canvas, 2026,
910mm x 122mm

This painting goes back to a 2018 stop at Lake Ballard under the high noon sun, with Antony Gormley's installation etched firmly into my memory.

It was honestly one of the messiest places I've ever been – thick mud caked onto our shoes, easily two inches deep, clinging with every step as we explored.

That physical experience stayed with me. When painting, I leaned into layered drips, scrapes, and luminous pinks and ochres to capture that feeling.

The salt lake becomes both a place and a metaphor – harsh, shifting, and alive, while a solitary Gormley-inspired figure stands a quiet witness.

For me, it captures the spirit of the Australian Outback. It's expansive and resilient, where isolation coexists with connection, and where diversity is embedded not just in people, but in the land itself.

The Outback isn't one thing. It's a convergence of histories, cultures, and ecologies.



Greg Wellington

Menindee Lakes, Acrylic paint on stretched canvas, 2026, 600 x 900 mm

Menindee Lakes from above.



Hans Romeyn

Dry creek bed, Acrylic on canvas, 2026, 610 x 610 mm

Dry creek bed explores the harsh beauty and fragility of the Australian outback, inspired by my memories of regional New South Wales.

The expansive, arid landscape evokes both awe and vulnerability – a place where survival depends on the preciousness of water.

In this work, I reflect on the delicate balance that sustains native flora and fauna in such an unforgiving environment.

The introduction of feral goats adds further pressure to an already fragile ecosystem, intensifying the competition for limited resources. Every drop of water becomes vital.

Through *Dry creek bed*, I aim to capture the tension between endurance and vulnerability within the outback landscape, while acknowledging both its stark beauty and the environmental challenges it faces.



Helene Leane

Equilibrium, Acrylic and charcoal on canvas, 2026, 760mm x 610mm

This painting explores the equilibrium between human industry and the natural world. A typical mining structure rises from the arid landscape, layered with handwritten reflections on balance, agreement, and consequence.

The text becomes both map and meditation, suggesting that extraction and preservation must coexist rather than collide. Warm, earthen tones evoke both richness and depletion, while sparse trees persist as witnesses. I am interested in how the future depends on conscious negotiation: opposing forces finding harmony without harm.

This work invites viewers to reconsider progress, urging a shared responsibility to sustain resources, ecosystems, and the delicate systems that hold them together.

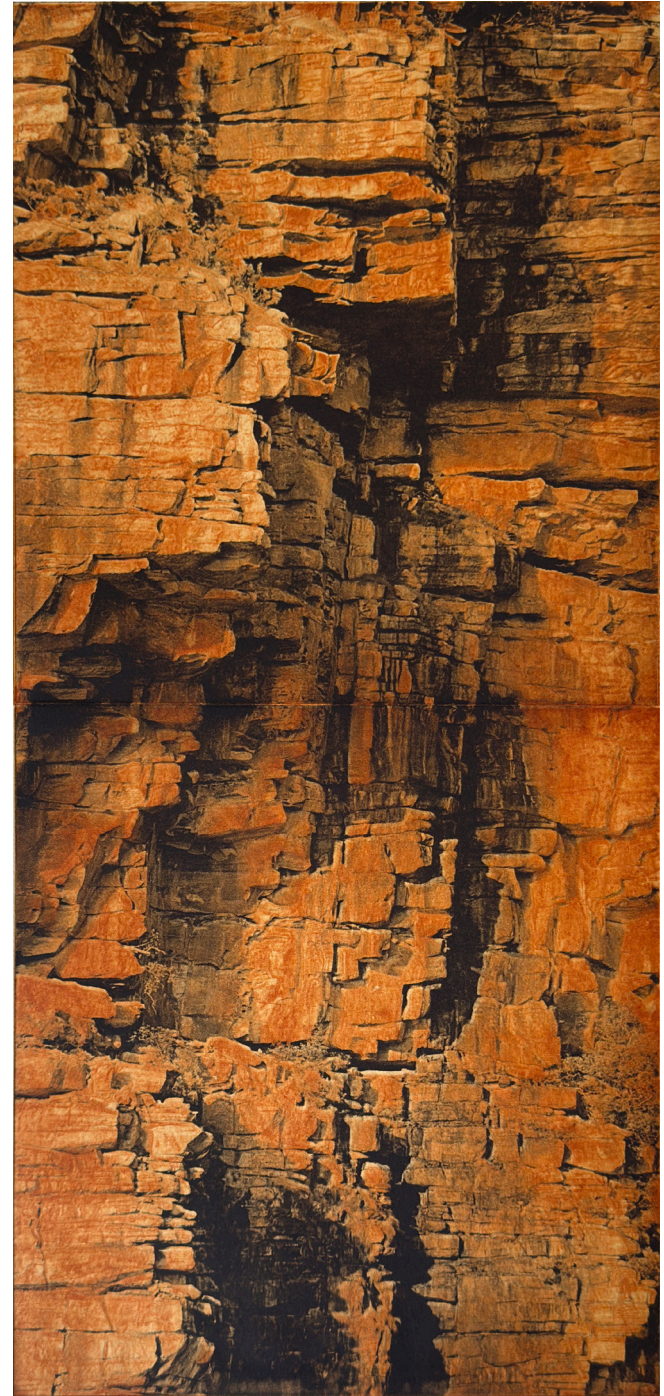


Hilary Warren

Kimberley sandstone cliffs, Intaglio print on paper, 2025, 390 x 190 mm

The Kimberley region of WA is the most ancient part of the Australian continent. The sandstone that dominates the region is 1.8 billion years old. I was fortunate to experience the 80-metre-high sandstone cliffs of the King George River early one morning in May 2025. The cliffs towered above us with their orange-red colour and what seemed an artistic brush of dark cyanobacteria along their face.

Of an image recorded that morning, I have recreated the impression of this magnificent landscape as an intaglio print, using multiple etched photopolymer plates and oil-based etching inks printed on paper through a press.



Ian Moule

Long paddock monument, Acrylic on canvas, 2026, 600 x 970 mm

Long paddock monument is from my informal series titled *Vanishing Australians*. The 1967 Falcon ute sits on its rise overlooking the old stomping grounds she once frequented.

A monument to past days of faithful work, Saturday nights, love and loss. Currently heading back to being iron ore once again, unless of course, a saviour spots it, though it's a little out of sight.

Perhaps then she can enjoy a long remission.



Jarrold Prince

COD, Oil on canvas board, 2026, 594 x 420 mm

COD explores the connection between the Australian outback and the mythical depths of the subconscious.

The Murray cod appears as a rare and luminous creature emerging from the primordial dark, a messenger from the depths. Ancient, sought after and difficult to find, the cod occupies a place somewhere between reality and myth.



Jim Paterson

Used by date, Acrylic on MDF board, 2026, 1500 x 1210 mm

Used by date applies to us all. The only difference between people and rubbish is where we end up. The cemetery offers ritual and memory; the tip offers convenience. Both end in decomposition, covered by dirt. Death is our true democracy.



Jo Boake

Long lunch under the gums, Acrylic on canvas, 2026, 250mm x 900mm

A special day out in the bush *Long lunch under the gums* raised money for Rural Mental Health services.

Ladies were all asked to wear white. It was a magic day.



Detail

John Murray

Into the Never Never, Acrylic on canvas, 2026, 1000 x 1500 mm

Most of my work is inspired by travels around western Queensland, western New South Wales and inland South Australia. A recurring theme in my work is relics of old cars, buildings and other remnants of the days gone by of early colonial settlement.

The old car wrecks signify past attempts by this cohort to tame this outback wilderness. So expansive and barren, there is a peaceful quality to it, as if time stands still. The emptiness of the landscape is so quiet, yet seems to roar in your ears, broken only by the calls of birds and insects. This painting portrays the beauty of the vast emptiness and serves as a reminder of the harsh realities of outback life.

The term “never never” comes from the early days of settlement and was used to describe the pioneer attempts at conquering this beautiful land. They were warned “they would never, never, come back”.



John Neylon

Burnt Country Tanami Track, Acrylic, ochres and gesso on Stonehendge archival paper, 2026, 1000 x 660 mm

The Tanami Track, like so much of the Outback, has an endless, timeless quality. Despite its legendary dust and corrugations, it gets into your soul.

The roadscape and surrounding countryside have a distinctive visual character that changes with the light and the forces of nature that constantly shape them.

This painting, with its bare-boned colours and textures, was inspired by driving through a section of burnt-out country. Nothing to see here, one might say. But give it time and it will have a lot to give.



Joshua Shrubb

Gadi, Carved and inked board, 2025, 820 x 1020 mm

My art practice is dedicated mainly to printmaking, using both relief and intaglio methods to explore different ways of seeing elements of the world around us.

I love printmaking because its processes make me think through what I am trying to achieve and focus on what is essential to the work.

This work celebrates the gadi, or grass tree, an iconic feature of the Australian landscape, so important to the Indigenous people of the Sydney region that they named themselves after it: the Gadigal, or people of the gadi.



Jules Bulleid

Where memory settles in stone, Acrylic, charcoal & pastel on board, 2026, 300mm x 900mm x 30mm

Where memory settles in stone conveys ancient country as a living archive—a place where time, emotion and memory become embedded within the land itself.

This work reflects my ongoing engagement with the outback through an intuitive painting practice, exploring ways of depicting my connection to the land as an emotional response rather than strict documentation.

Through layered colour and gestural mark-making, the painting seeks to capture the profound sensation of standing before country that feels timeless, powerful and deeply alive.



Detail

Julianne Ross Allcorn

Where spirits watch over us, Menindee, Mixed media on wood panels, 2025, 630mm x 940mm

From travels and road trips over the past few years my art journal is filled with captured memories. The landscape, flora and fauna, notes on sound, smell and light and colour swatches of the vast inland landscape.

Stories shared by elders as we camped and drew along the Finke River, continuously trying to capture moments so I could create an artwork that spoke and shared what I saw and felt.

Where the spirits watch over us came from those experiences calling the viewer to come travel with me.



Justine Cogan

Road to Milparinka, Digital photomontage on textured cotton rag paper, 2026, 180 x 1200 mm

I have faded photos of my sister and me when we were little, beside big old trees and swollen rivers, on bridges over dry creek beds, drinking black tea in the red dust by the roadside, as we caravanned our way around the Outback with our grandparents. In 2017 I committed to a self-imposed artist residency and have been drawn back to the Far West of NSW regularly since.

10 hours to Wilcannia. Never done it in one hit. Know the changes in the landscape—each time a little different, a little the same. The first community of apostle birds hanging out together, just about at Nyngan. A comfort to spot them.

That forever sky of fantastical clouds conjuring a heady space and heartfelt exhalation from me. Like running into the strong, loving arms of my grandmother again.

In September 2025 I took a short volunteer job as Caretaker of the Milparinka Evelyn Creek Caravan Park.

The horizon along the Silver City Highway shifted in seconds, stayed in view forever or disappeared completely behind land so ancient it took my breath away. I wanted to photograph it. Film it. But work was waiting and the rain was coming.

On her last day, Lorraine washed the lace curtains that hung in the old cottage window and hung them out to dry. Their shadow mesmerised on the rocky desert ground.

I reflect on women's stories in this place. Of Malyangapa women, of settler women. Of the women who were cared for by the creek. Women who worked and cared here. Who were here because of the water. Women, work and water.

I plan to be in Milparinka again come September.



Detail

Justine Taylor

Backroads, Acrylic on canvas, 2025, 100 x 100mm

This work explores the vast physical and psychological space of the Australian outback. A solitary vehicle moves through an expanse of heat and colour, suggesting a journey that is both external and internal.

Saturated reds and shifting light evoke the intensity of country, while the layered, dripping surface reflects its instability and beauty.

The painting speaks to a felt experience of the outback exposed, searching, and deeply connected to place.



Karen Scifleet

Lightning strikes, Acrylic on canvas, 2026, 610mm x 760mm

This artwork portrays the iconic sandstone sculpture Bajo el Sol Jaguar (Under the Jaguar Sun) by Mexican artist Antonio Nava Tirado symbolising the duality of day and night.

In this painting, that symbolic aperture becomes a focal point as a powerful Outback storm gathers behind it.

The composition contrasts the sculpture's grounded, timeless presence with the raw energy of nature. As the dark storm clouds churn across the sky, lightning fractures the horizon, illuminating the rugged desert terrain and casting fleeting highlights across the sculpture's textured surface.

This interplay of light and shadow emphasises both the fragility and resilience of human creativity in the face of elemental forces.

The work explores themes of endurance, transformation, and the dialogue between culture and landscape. By placing Bajo el Sol Jaguar against an approaching

storm, the painting reflects the tension between calm and chaos, day and night, creation and erosion. The dramatic atmosphere invites viewers into the charged moment just before the storm breaks, capturing the emotional intensity and wild beauty of the Australian Outback.

Rendered with attention to texture, movement, and mood, the painting aims to honour both the sculpture's cultural significance and the powerful natural environment that surrounds it.



Katrina Wheaton

Kelly Hound: The last run, Diptych, acrylic on canvas, 2026, 500 x 1250 mm

This diptych reimagines the iconic Kelly paintings of Sidney Nolan through the lens of a contemporary regional story. In place of Nolan's outlaw, the central Kelly figure becomes a greyhound Kelly Hound – while the police officer represents the authority of law and regulation.

Within this reworked bushranger narrative, the Kelly Hound fires a symbolic shot at the leash, and the racing greyhound breaks free.

The work was inspired by the closure of the Broken Hill greyhound track in 2026 after more than 100 years of racing. For many locals, the track was part of community life, but its closure also raises questions about the future of the dogs left behind – a subject that feels deeply personal to me as the adopter of two retired greyhounds.

Painted in a deliberately naïve style, the work draws on the storytelling traditions of the Australian bush and the outback spirit.

Through humour, symbolism and affection for the greyhound, the painting transforms a contemporary issue into a modern Australian folk tale about social change and freedom.



Kim Power

Thorny devil, Clay, oxides and glazes, 2026, 280 x 150 x 370 mm

Thorny Devil is a ceramic sculpture that reimagines the small spiny lizard of the Australian desert as both creature and terrain: an inhabitant and embodiment of the outback.

Its thorny, dry-cracked topographical surface, marked by ant nests, the creature's main sustenance, evokes the desert ground and the hidden activity of ants below.

The work invites reflection on adaptation, survival, ecological interdependence and on understanding the desert not as a passive backdrop, but as something lived, carried and continually shaped through the lives of its creatures.



Kylie Daniel

Exposed ground, Mixed media, 2026, 480mm x 640mm

I've always been drawn to the rugged beauty of the Australian landscape and the stories written into the earth itself.

Exposed ground was inspired by the weathered terrain found throughout the outback, where years of erosion gradually reveal the layers beneath. It's not intended to represent one particular place, but rather a feeling—that sense of standing in a remote landscape and being reminded just how old, vast and enduring this country really is.

The heavily textured surface reflects the raw character of the land, while the open sky provides a sense of space and stillness. Together, they create a quiet moment of contrast between the ruggedness of the earth and the calm that can be found within it.

Through this work, I wanted to capture the resilience, beauty and timeless nature of the Australian landscape—a landscape that continues to reveal something new the longer you spend with it.



Lori Pensini

Yilliminning, Oil & acrylic on wheat sacks, 2025, 1060 x 1200mm

I am a narrative figurative artist exploring conservation themes driven by my lived experience as an eighth-generation grazier.

Human activities are the primary driver of biodiversity loss and the most important determinant of species distribution, persistence and richness.

Painting on found wheat sacks draws our attention to the impact our grazing land practices have on Australia's fragile rangeland ecosystems and opens up conversations around healthy stewardship of our unique Australian wildlife and landscape for future generations.



Lucas Guilbert

Ignifolia, Eucalyptus caesia (silver princess) & mild steel, 2025,
650mm x 400mm x 100mm

Ignifolia is carved from the lignotuber of a silver princess eucalyptus, a subterranean structure evolved to survive fire, drought, and disturbance.

Hidden beneath the soil, the lignotuber stores energy and dormant buds, allowing the tree to regenerate after destruction. The sculpture celebrates this remarkable adaptation, revealing a form that speaks of resilience, renewal, and the persistence of life.

Shaped by both natural forces and the artist's hand, *Ignifolia* invites reflection on the latent strength that lies concealed beneath the surface.



Lyn Bartolo

Weathered, Watercolour 2025, 550mm x 750mm

Weathered honours the quiet dignity of age, where timber and peeling paint bear the imprint of passing seasons.

Behind closed doors, lives were lived. Stories of love, hardship, laughter and loss, now whispered only through fading colour and worn grain.

Through soft washes and careful detail, I reflect on what remains when time moves on: resilience, memory, and a fragile beauty that endures long after the noise has faded.



Mandy Beebe

A long way from home, Acrylic, 2026, 610 x 610 mm

This painting captures the Barkly Stock Route in the Northern Territory, a seemingly endless road that changed the course of my life. I arrived from a world I knew, into one I did not.

I encountered a landscape that was both stunning and challenging. The sense of isolation was hard to fathom and overwhelming at times, yet it taught me valuable lessons about strength, courage, and embracing the unknown.

Looking back, I realise how much this road became more than just a place, but part of my story. It will always hold a special place in my heart.



Margie Kristofich

Banksia, Soft pastel, charcoal, conte pencil on pastel primed canson 280gsm archival paper, 2025, 1420 x 1450 mm

While researching for my studies, I discovered that prior to colonisation a vast forest once covered the entire south west of Australia comprised of seven main native trees; the Banksia, Tuart, Tingle, Marri, Karri, Jarrah and She-oak. Sadly only 3% of this forest remains.

Banksia, one of a series of seven tree works, is an effort to raise awareness of the devastating effects of deforestation due to land development and industry. Most of the mature trees that are large enough to provide breeding hollows for endangered birds and marsupials in WA continue to be felled despite warnings of climate change and public outrage.

My hope is that the work will inspire others to join the fight to protect what remains of our native bush land for future generations before it is too late.



Marie Schmitt

Once upon a lake..., Print – copper plate etching, 2026, 300mm x 400mm

Once upon a lake is an abstract relief print created from an engraved copper plate.

Fine incised lines remain visible on the paper's surface, preserving the tactile trace of the engraving process. Each line exists in quiet harmony with the others, forming an organic rhythm that unfolds gently across the print.

Inspired by a journey last year through the dry lakebeds of the Willandra Lakes Region on the way to Mungo, the work reflects the subtle transformations of the outback, where evaporation, light and time leave delicate traces on the land, and where the colours of the earth and the sky all melted together.

The palette is intentionally subdued, moving through settled tones of beige, ochre, soft pink and subtle blue layered over a light, shimmering gold ground. These muted colours evoke the atmosphere of arid landscapes where water has slowly receded and mineral residues remain,

where horizon and earth blend together.

The quiet surface invites the viewer to slow down and contemplate the subtle lines and their gentle movement, offering a moment of stillness within a landscape shaped by absence and time.



Mark Eggleston

Yalgoo outcrop, Charcoal, pastel and watercolour, 2026, 830 x 630 mm

I've always loved the Australian landscape. There's really nothing like being out in it—you can try to imagine it or recreate it, but it never quite matches the real thing. I need to actually be there, surrounded by it, to understand it.

In my work, I play around with light and shade, because that's where things start to get interesting. If it all comes together, you can end up with a bit of mystery—something that draws you in without giving everything away.



Mathew Hunt

My Darling, Acrylic on canvas, 2026, 1000 x 1500 mm

As a young Barkinji boy, I grew up swimming and playing on the banks of the Darling River. This painting tells the story of the river, whose water flow has been declining for the past 50 years and which has experienced devastating periods of low flow, or no flow, since the 1990s.

You are life, my Darling.
Generously, you give life while
we offer you almost nothing in
return.

Once, my youth allowed me to
walk for hours to quietly sit
alongside you, hoping to hear
your beautiful whispers through
the leaves of almost-still trees,
childishly unaware of how much
you meant to me. Growing into a
young man, with labouring hands
healed by your touch, I talked to
you of faraway places, with the
sad thought of growing apart as
we grew older.

Thinking of you is easy now, as
I become grey and aged, often
closing my eyes just to lie next
to you under a sky covered

in gold. Never wanting to feel
your absence or experience
life without you: "I love you, my
Darling. Please don't leave, for
I fear that my tears could never
replace your absence."



Maurizio Paul Hirmer

Plumage: Kalthi - Emu, Couture garment and wall-based textile artwork, 2026, 960mm x 1400mm x 100mm

Plumage: Kalthi-Emu is a storytelling through textile, reflecting past, present and future simultaneously. The work proposes a coexistence between human creation and the ecosystem from which it emerges. It is both a textile interpretation and a contemplation of Australia's largest living bird, whose resilience and adaptability embody the unique landscape of the Outback.

The work exists in a dual state, unfolding as a two-dimensional textile landscape while transforming into a three-dimensional couture garment. This shift reflects the natural cycles of change—day and night, light and shadow, drought and flood, stillness and movement—presenting a microcosm within a larger ecological system.

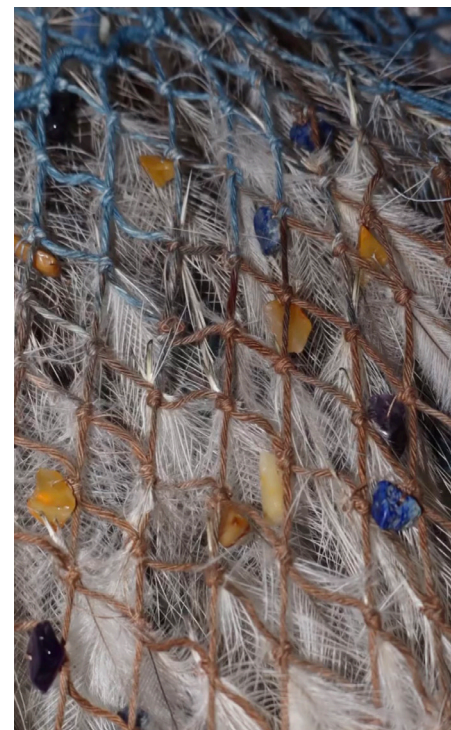
A hand-knotted net textile, naturally dyed with indigo and cutch, forms the foundation of the work. Tonal transitions reference the emu's skin beneath its plumage, while embedded minerals including amethyst, yellow aventurine, lapis lazuli, red

jasper and carnelian connect the geological history of Broken Hill with the bird's iridescent blue and violet neck.

Each feather is individually hand sewn, creating a dense interpretation of plumage that gradually shifts across the garment. Made entirely by hand, the work follows cradle-to-cradle principles, using biodegradable materials that could ultimately return to the earth.

Beyond its material form, the piece functions as a speculative biological archive. Emu feathers carry environmental information through DNA, suggesting the garment as a future textile document of the Outback in 2026. Symbolically, feathers, minerals, air, water and plant fibres represent interconnected natural systems, while the craftsmanship, time and labour invested in its making embody the energy that unites them.

Feathers were collected with permission on Wilyakali and Barkindji Country.



Michelle Hazelton

Crystal Lane, Acrylic and natural ochres, 2026, 410 x 310 mm

The baking sun of the outback year after year solidifies the street scenes in rural Australia, washed clean infrequently by the rain. The heart of what we love in our rural towns.

Petrichor - joy, relief, new beginnings. The splash of a tyre, of a bathing magpie; gone again tomorrow.

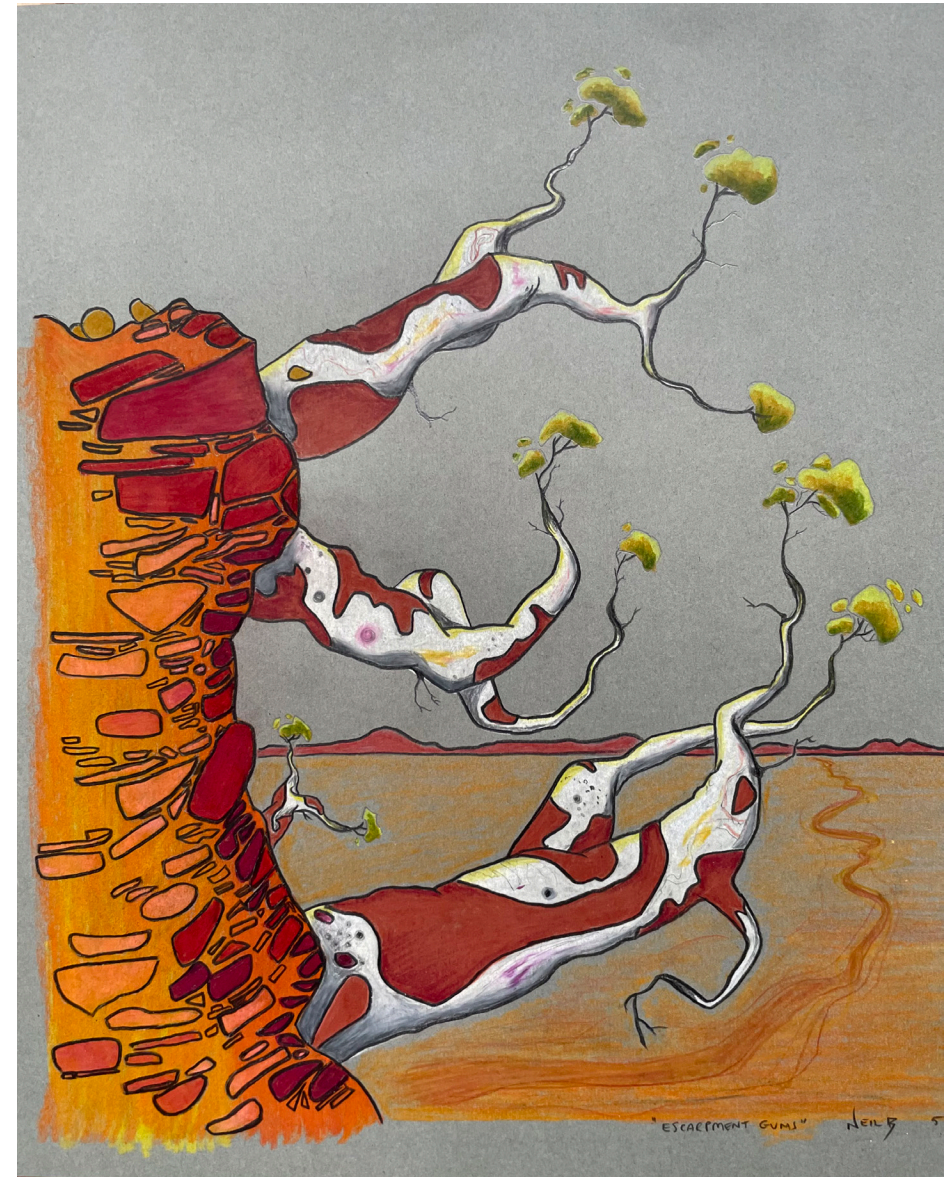


Neil Boyack

Escarpment gums, Pencil & coloured pencil on board, 2026, 430mm x 430mm

The gums on the escarpment see all. They grow slowly, from the minuscule resources they receive. They are homes, shade and shelter.

They are brilliant in the moonlight. Their creamy tone and feel offer respite from the rough, hot, jagged landscape they find themselves in. They are saints in the wind. Eternal.



Nick Offer

High, low and in between, Oil paint and ink on aluminium composite, 2026, 810 x 1220 mm

The painting is based on a collage of several photos of prickly pear cacti which had spread wildly across the Queensland outback.

My idea was to depict a receding vista of the cacti, all pulsating with life but isolated from each other – continuing an interest in landscapes as metaphors for human interactions and behaviour.



Pauline Mathick

Elegy, Oil on canvas, 2026, 650mm x 650mm

Elegy is a meditation on transience.

The trees are a metaphor for impermanence. They are resilient in harsh and unforgiving terrains such as the Australian outback.

This painting is part of a body of work that explores loss.



Rachel Lucas

Termite gospel, Stoneware ceramic with sandstone base, 2026, 700 x 450 x 230 mm

Inspired by naturally occurring totems—dead trees—encountered on a walk in Yeperenye Nature Park, NT, this sculpture reflects the cycles of destruction and renewal embedded within the Australian landscape and psyche.

Scarred by bushfire, hollowed by termites, and shaped by drought and time, these forms speak to resilience, impermanence and ecological fragility.

Clay, drawn from the earth and transformed by fire, becomes both material and metaphor—matter returning to soil, ash and ultimately to the elemental stardust from which all life emerges.



Rhonda Scott

Two bottles at Jennys, Oil on canvas, 2025, 1015mm x 1015mm

This painting captures the quiet stretch of western country at Jenny's cattle station, "Isaroy".

I was drawn to the contrast between the heavy waiting for rain in the clouds and the warm, dry earth below. That fleeting moment when rain is imminent but not promised, and the country holds its breath.

It is my reflection of stillness before the storm on a land that might miss the storm completely. It's the story of drought and the power of two trees standing their ground.



Tricia Ross

Oratunga (winter rain), Oil on linen, 2025, 1000 x 1000 mm

Although typically arid, the ancient rocky contours and outcrops of Adnyamathanha Country at Oratunga Station appeared greatly softened during a heavy rain event I witnessed. Veiled by the atmospheric deluge, moody clouds heavy with rain blanketed the land. Heat was absent, leaving a cool dampness to awaken the oft dust-clad ecosystems.

Breakthrough shafts of light amplified the watery joinder between sky and earth. *Oratunga (winter rain)* is a studio-based work transforming my memory of sensory immersion into a painted construct of this Australian outback panorama.

Good fortune has allowed me to participate in many annual artist retreats to the northern reaches of the Flinders Ranges. As it is rare to witness heavy precipitation, I acknowledge my experience as one providing hope for regeneration following critical dry years.



Trudy Clutterbok

Dust, Dark field monotype with chine-colle and drawing on papers, 2026, 500 x 600 mm

This print is a dark field monotype with chine-collé and drawing on printmaking paper and Japanese papers.

Materials include oil-based ink, pencil and water-based ink. The title is *Dust*, which I think is indicative of life and death (“dust to dust”) and is also characteristic of the Australian outback (it’s often dusty!).

It has particular connotations in relation to mining—consequences that can be life-altering. My Welsh grandfather and uncles were all struck with mining-related lung disease, and many others are stricken by harmful microparticles transported by dust.

With this print, I also hope to convey the hard work inherent in everyday outback life, which can connect Australians of all cultural backgrounds.



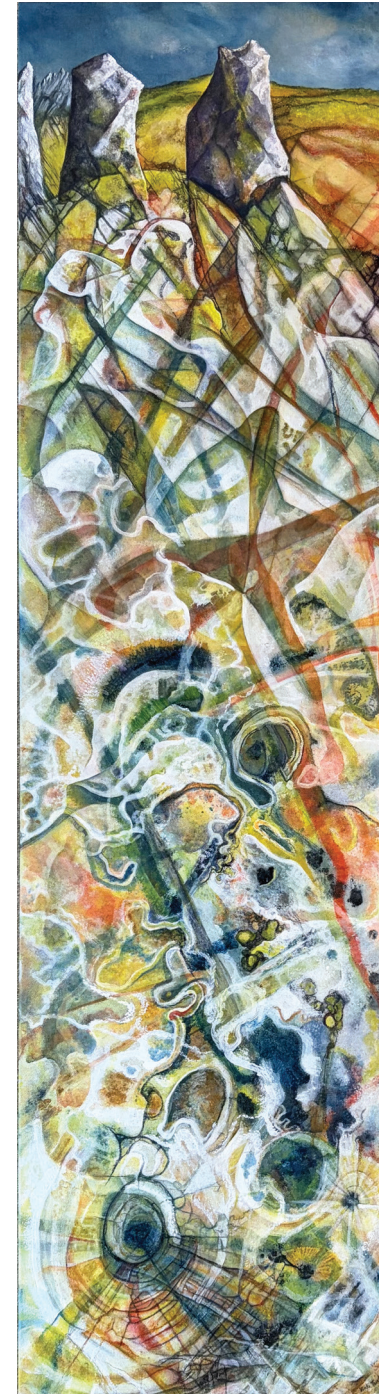
Vikki Turton

Ascending energy, shifting landscapes, Mixed media, 2026, 1500 x 400 mm

Movement leaves traces. Whether it is deep forces from beneath the surface or meteorological, time patiently teaches us, revealing the power and complexities occurring in the universe.

Familiar features and landmarks are connected to broader, expansive layers of time, folding in and over, creating their character.

Excitingly, these internal and external geomorphic processes, behind the kinetic ties within an ever-changing landscape, are all around us to see and experience.





The Broken Hill City Art Gallery extends its gratitude to the Hart family for their ongoing support and contribution to the arts. The Pro Hart Outback Art Prize, synonymous with Broken Hill's rich history and reputation as a regional artistic hub, is made possible through the generous support of the Hart family, in honour of the late Pro Hart.

Photo: Robin Sellick, *Portrait of Pro Hart in his Studio*, 1993, Giclée Print, 117 x 100 cm. Robin donated this portrait to the Broken Hill City Art Gallery collection in 2018 through the Cultural Gifts Program. © Robin Sellick, used with permission.

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Published by Broken Hill City Art Gallery
404 - 408 Argent Street
Broken Hill NSW 2880
www.bhartgallery.com.au

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Pro Hart Outback Art Prize 2026 Exhibition Dates
31 July 2026 - 25 October 2026

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