



**PRO
HART**TM

OUTBACK ART PRIZE

2025 EXHIBITION CATALOGUE



Cover Image: Marina Strocchi, *The Territory*, 2003, Acrylic on board, Broken Hill City Art Gallery Collection. Winner, 2003 Outback Art Prize.

Kathryn Graham

Gallery and Museum Manager, Broken Hill City Art Gallery

I am honoured to introduce the 2025 Pro Hart Outback Art Prize and the 50 talented finalists selected for this year's exhibition.

This prize continues to stand as a powerful celebration of the outback, its vastness, its richness, and its many stories.

The artists featured in this catalogue bring a diversity of voices and perspectives from across Australia, offering us deeply personal, poetic and sometimes surprising interpretations of what the outback means today. Through painting, sculpture, photography and more, these works challenge assumptions, spark conversation, and highlight the evolving nature of regional and remote artistic practice.

The Pro Hart Outback Art Prize was established to recognise and support artists whose work is rooted in the spirit of

the Australian outback. It continues to honour the legacy of Pro Hart, whose commitment to making and championing art from Broken Hill has inspired generations.

We remain deeply grateful to the Hart family for their ongoing support and belief in this prize and all it represents. This exhibition holds a special place in the heart of our gallery and the region.

Broken Hill has long been a meeting place of creative minds and bold ideas. The Gallery is proud to play a part in nurturing those

voices, creating space for both emerging and established artists to be seen, celebrated and heard on a national stage.

To the artists, thank you for your trust, your talent, and your vision. To our visitors, supporters and the broader community, thank you for championing regional creativity and for ensuring that art continues to thrive far beyond the city limits.

I encourage you to take your time with these works. Look closely, think deeply, and allow yourself to be moved by the stories they tell.



Brett Adlington

Pro Hart Outback Art Prize 2025 Guest Judge

We are delighted to welcome Brett Adlington, Chief Executive Officer of Museums & Galleries of NSW, as the guest judge for the 2025 Pro Hart Outback Art Prize.

Brett brings a wealth of experience and insight to this year's judging, with over 25 years working in the public gallery sector across regional and metropolitan Australia.

His career began in curatorial roles at respected institutions including Perc Tucker Regional Gallery in Townsville, Lake Macquarie City Art Gallery, and Gold Coast City Art Gallery (now HoTA).

From 2010 to 2021, Brett served as Director of Lismore Regional Gallery, leading the gallery through a transformative period that culminated in the construction and opening of a new, purpose-built



cultural facility. Under his leadership, Lismore Regional Gallery deepened its engagement with local communities and championed the work of contemporary and Indigenous artists from across Australia.

In 2021, Brett was appointed CEO of Museums & Galleries of NSW, the peak body supporting the state's museum and gallery sector. He continues to advocate for the value of regional arts, championing greater investment in infrastructure, access, and professional development.

Brett holds a Bachelor of Visual Arts (Photography) and a Graduate Diploma in Arts and Cultural Management from the University of South Australia.

He has also served as both President and Vice President of Regional & Public Galleries of NSW, reinforcing his long-standing commitment to the sector. With his deep understanding of regional arts practice and his dedication to fostering meaningful cultural exchange, Brett brings both critical rigour and heartfelt advocacy to this year's judging.

Featured Artwork

Marina Strocchi, *The Territory*

Acrylic on board, 2003, 101 x 133cm
Broken Hill City Art Gallery Collection

Winner, 2003 Outback Art Prize

Marina Strocchi's *The Territory* offers a vibrant and affectionate mapping of life in the Northern Territory, capturing its distinctive rhythms, stories, and remote desert landscapes. It features as the cover image for this year's Pro Hart Outback Art Prize exhibition catalogue.

Both playful and precise, it

reflects Strocchi's unique visual language, one shaped by decades living and working in remote communities across the Northern Territory.

Acquired as the winning entry in the 2003 Outback Art Prize (now the Pro Hart Outback Art Prize), *The Territory* is now part of the Broken Hill City Art Gallery's collection.

Strocchi, a nationally respected painter and printmaker, is known for her enduring contributions to the Central Australian art scene, including her pivotal role in establishing Ikuntji Art Centre at Haasts Bluff in the early 1990s. Her work is held in major national and state collections, and she has exhibited widely across Australia and internationally.

The Territory remains a richly layered tribute to the lived and remembered landscapes of the outback, and a fitting image to front this year's celebration of contemporary Australian art.



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2025 EXHIBITION

CATALOGUE

Pro Hart

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Amanda Western

Endure, Linocut print, 2025, 103 x 140cm

Inspired by the enduring spirit of regional communities and the quiet power of place, *Endure* honours one of Victoria's oldest surviving timber bridges, the Ellerslie Bridge, as both subject and symbol.

This hand-carved and hand-pressed linocut, printed on translucent handmade paper, depicts a structure that once spanned the thunderous Hopkins River and now crosses a weakened, drought-affected stream. Built in 1867, the bridge endures as a testament to rare craftsmanship, resilience, and quiet strength- values that reflect the legacy of Pro Hart and his deep connection to the working lives and landscapes of regional Australia.

The carving process, completed over 130 hours, was slow and deliberate- a physical expression of care and commitment found in both traditional printmaking and regional heritage. Light and shadow play a central role, not just visually, but symbolically.

As in much of Pro Hart's work, contrast becomes storytelling: vulnerability defines strength, and what endures invites reflection.

Endure is a tribute to the icons of regional Australia- resilience, quiet strength, and the enduring beauty of what has lasted. It invites us to reflect on our shared responsibility to honour the past, protect what remains, and invest in a sustainable and connected future.



Alison McGann

Local/enemy, Gouache, chalk, 2025, 14.5 x 14.5cm

Local/Enemy places the image of a grasshopper in a starkly lit, empty background.

As a native species to the Australian outback, the grasshopper is entitled to the same dignity of existence as any other local fauna. To those who farm in the outback, the grasshopper is a pest that devours crops and impacts livelihoods.

Only the viewer knows if they see a local or the enemy.



Anita Denholm

Seeing through time (outback memory abstraction), Stone- Jurassic Dolerite, 2025, 33 x 27cm

Working outback as a Remote Area Nurse over many years, with a love for the Land and her people has informed and influenced my artistic practice.

Time is etched in the Land - the stone, the bedrock, the landforms and the richness of the colours. Time is captured in the forms and in the stone.

Stone, solid, unyielding in this time.....

A stone unearthed in a Tasmanian landscape- evokes strong recollections of time spent in central Australia.

The colour, the texture, the shape. Opening a portal in the stone- to see through to the immediate surrounds and through to view beyond.

Strong lines, polished areas and natural stone invites the viewer to interact with the piece- to feel time, to feel the transitions of texture.

Hand made, time worn and enticing.

The sculpture from stone evokes a small piece of memory- an enduring work which remain solid, standing tall for all eternity.

A maquette for a possible Sculpture in the Desert??



Ann Rayment

Red earth and riverbed, MacDonnell Ranges, Mixed media, 2025
69 x 80cm

This mixed media work on paper depicts one of the many creek beds in the West MacDonnell Ranges, Central Australia. Built up layers of acrylic, glazes, ink, pastel and collage, reflects the geological and botanical features of the region.

The piece references observational studies made on location and explores material processes to represent the layered and weathered qualities of the Australian outback landscape.



Arjen Romeyn

Angle of incidence – Rutjupma/Mount Sonder, Watercolour on paper
2025, 49.5 x 68.5cm

The incidence of sunlight on the earth's surface reveals form and develops colour. With every minute of the earth's rotation the angle of incidence changes – shadows form and dissolve, colours shift intensify and fade.

Our perception of changes in the angle of incidence is heightened by the transient nature of shadows and colours observed from elevated viewpoints at dawn, and from within the depths of chasms.



Cameron Brooke

Memory of Mutawintji, Oil on canvas, 2024, 101 x 101cm

This painting emerged from silence, not strategy—from long hours in stone country where memory seems to pool in the crevices. These rounded, almost anthropomorphic forms are not literal rocks, but felt ones—surfaces shaped by time, weather, and unseen currents. The growths that sprout from them are like signals, like breath, echoing the strange vitality some places carry.

As with all my work, this painting is not about depicting landscape—it's about entering into relationship with it. What you see here is the residue of encounter: a dialogue between body, land, and paint. It began in a kind of madness—oils moved instinctively by hand, rag, brush—without plan, only feeling. And then, as always, something began to speak back. A form announced itself. The pace slowed. The painting shifted from gesture to guardianship.

This terrain—soft-edged and elemental—feels like a threshold.

A “thin place.” Where things blur. Where presence gathers. Where the ancient conversation between land and body grows louder.

These places claim you. My job is simply to listen—and to trust the madness



Chris Byrnes

The distance between the layers 1, Experimental photography, 2025
66 x 77cm

This work navigates the physical distance between Central Australia and my home on the east coast. My research continues on the interrogation of the photographic image; its position within contemporary art practice and my human connections to places and my practice simultaneously.



Christophe Stibio

Simpsons Gap, further back, Acrylic, shredded recycled documents on cotton duck, 2024, 60 x 110cm

Once you've walked across the gap and gone slightly up after the Larapinta track junction, if you face off and look south and across the Macdonnell Ranges, and it's around 6.30pm mid-autumn time, this is what you see.

In *SIMPSONS GAP. FURTHER BACK*, the seemingly meticulous composition is an actual testimony to the intimate and fragile, yet commanding presence of the natural environment that our survival depends on.

It is a testimony to those myriads of different shapes and sizes of rocks and unimaginable endless combinations of lines that defy any preexisting human concept of harmony and beauty.

Above all, what one is compelled to face is the directness of country through its ever-changing light conditions that, in *SIMPSONS GAP. FURTHER BACK* are suggested by those floating blue hues that refer to a unique light intermittently wrapping around the landscape features, and that

procures such a singular spatial experiment.



Christine Choi

Listening to Earth (III), Oil on canvas, 2025, 101 x 121cm

A few years ago I had the opportunity to travel to the Northern Territory. Over the next few years, I worked to express those experiences through paintings, and this painting is one of a series.

This view is seen from halfway between Kings Canyon and Uluru.

The dark red dirt was constantly whispering something to me. I couldn't understand what the whispers were, but I just remember standing there frozen and crying. Perhaps that mysterious experience will never be forgotten.



David Doyle

Eternal registry, Pigment extracted from native hardwood sawdust, charcoal and ochre on cotton paper, 2025, 140 x 85cm

Eternal Registry is a visual record of time, memory, and connection to Country, inspired by the hand stencils found in Aboriginal cave art. Using pigments made from local timbers and charcoal, I recreate the texture of stone, layering ochre-toned hands to reflect the passing of generations.

The transparent and overlapping forms symbolize the continual presence of those who came before, their marks added over time like a sacred ledger.

And we are still here—still making our marks, still adding to this story—showing that our connection to the land, our culture, and our ancestors remains unbroken.



Deborah Williams

A trace of what was, edition 15, Aquatint intaglio, 2024, 44.5 x 58.5cm

This work depicts the silhouette of a dog juxtaposed against its fractured reflection—the kind one might glimpse shimmering as a mirage across the barren landscape. The piece explores the interplay between light and form, examining how different optical phenomena can transform our perception of reality.

The primary shadow becomes fragmented as reflections shift and disconnect, with light waves bending and distorting across the sandy plain to interfere with what we think we see. The dog's silhouette appears suspended between worlds—caught between the surface reflection below and the shadowy form it casts above.

Through this visual dialogue between presence and absence, the work captures that liminal moment where the tangible and intangible converge, much like the ephemeral nature of memory itself—a trace of what was, forever shifting in the heat haze of recollection.



Deb Michell-Smith

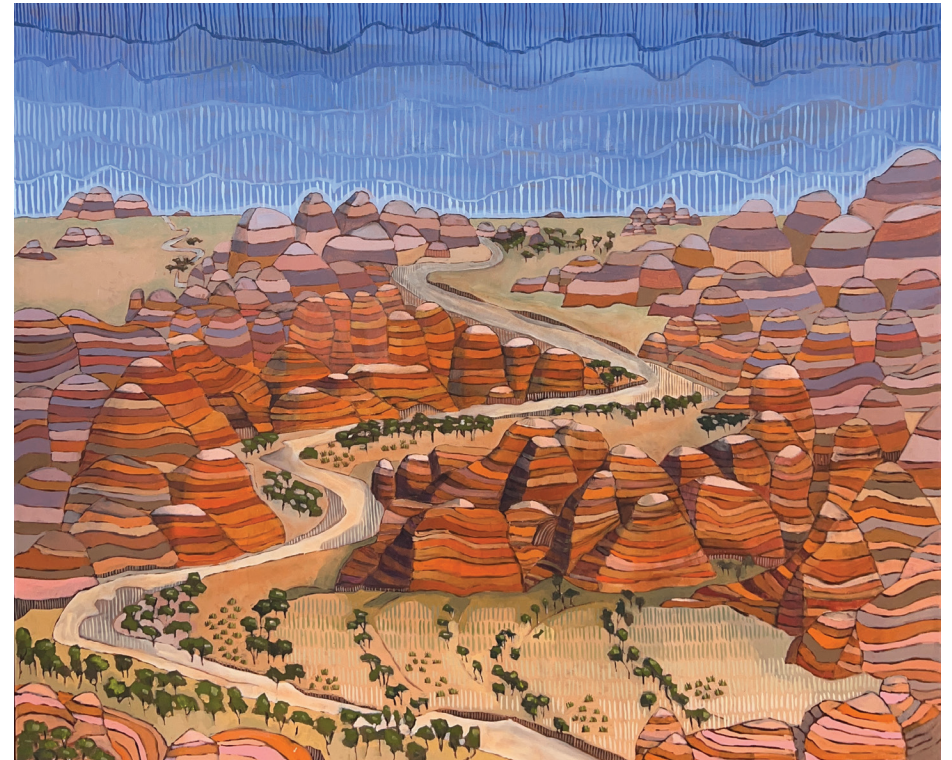
Sunspell over Purnululu, Acrylic on canvas, 2025, 100 x 120cm

Sunspell over Purnululu - The Bungle Bungles rise like ancient cathedrals from the red earth—weathered and wild, yet full of grace. In *Sunspell over Purnululu*, I wanted to capture the fleeting moment when the sun spills its final light across this sacred landscape, casting shadows and igniting the beehive domes with an otherworldly glow.

This work speaks to the spiritual pull of the Australian outback—its layered histories, its raw resilience, and the quiet power it holds. Purnululu, like much of remote Australia, feels both deeply still and alive with unseen energy. Painting this place is like tracing a line between earth and sky, past and present, silence and story.

The outback is not a single idea—it is vast, diverse, and richly textured. Through this piece, I wanted to honour that complexity, and to reflect on how light, land, and time come together to stir something ancient in all of us. *Sunspell over Purnululu* is my

way of listening to that call, and of celebrating the enduring spirit of place that defines Australia's outback.



Diane Quick

Desert downpour, Incised porcelain, underglaze, glaze, 2025
38 x 18 x 18cm

Immersed in the meshing between history, hiking, place and artistic expression, Diane seeks an aesthetic buried in reciprocity with nature.

Born in the driest state on the driest inhabited continent in the world, water is never far from her consciousness. Unpredictable climate and erratic rainfall have inspired this trunk-like water vessel that is a continuation of her journey through the Australian landscape.

Her marks and rhythms tell of emotional response, reacting to the ever shifting landscapes of the region, and the undulating surface contours expose facets that hide an interplay of colour to engage the moving viewer and capture moments on the Larapinta trail where the unhurried allure and tranquility of the place allows your senses freedom to roam.

Diane questions how we experience and consume the spectacle of nature within

contemporary culture, yesterday she was hiking on a spinifex-studded Larapinta track in dust and heat, on bare-dry hard-cracked rocky ground, and today a desert downpour triggers overflowing rock-holes and abundant waterfalls.



Eva Berltran

Song of the cicadas, Acrylics and pigments on board, 90 x 122cm

In “Song of the Cicadas”, I try to capture the spirit of Nitmiluk Gorge — a landscape rich in history, story, and life. In Jawoyn language, Nitmiluk means “place of the cicada,” a symbol of song, life, and deep connection to country.

Inspired by the Jawoyn people's enduring relationship with the land, I worked through abstraction to explore the Gorge's ancient presence and the unseen energy that flows through it.

This painting is my humble tribute to the memory of the land, its First Peoples, and the powerful beauty of the Australian Outback.



Hans Romeyn

40 k's out, Acrylic on canvas, 2025, 122 x 122cm

My first road trip to Broken Hill left an indelible mark on my artistic vision. I was struck by the vast, sun-scorched landscape - its mirage-like horizons, rich colours, and harsh beauty.

There was a sense of infinite space and depth. In this piece, I've tried to capture that essence - the heat, the silence, the shimmer - and translate it into a visual experience that invites the viewer into that remote and powerful terrain.



Jessica Andersen

Human resources, Copper, spray paint, 2024, 9 x 4 x 4.5cm

Mining can have substantial social impacts. It's a physically and psychologically hazardous occupation, with FIFO (Fly-In Fly-Out) workers being especially prone to mental health issues, addiction, and suicide.

Additionally, small remote towns can be economically susceptible to fluctuations of the mining industry and the effects of mine closures. *Human Resources* invites viewers to reflect on the human aspect of mining.



Jo Mellor

Twin digs at the Broken Hill Cobalt Project, Textiles, 2025, 74 x 127cm

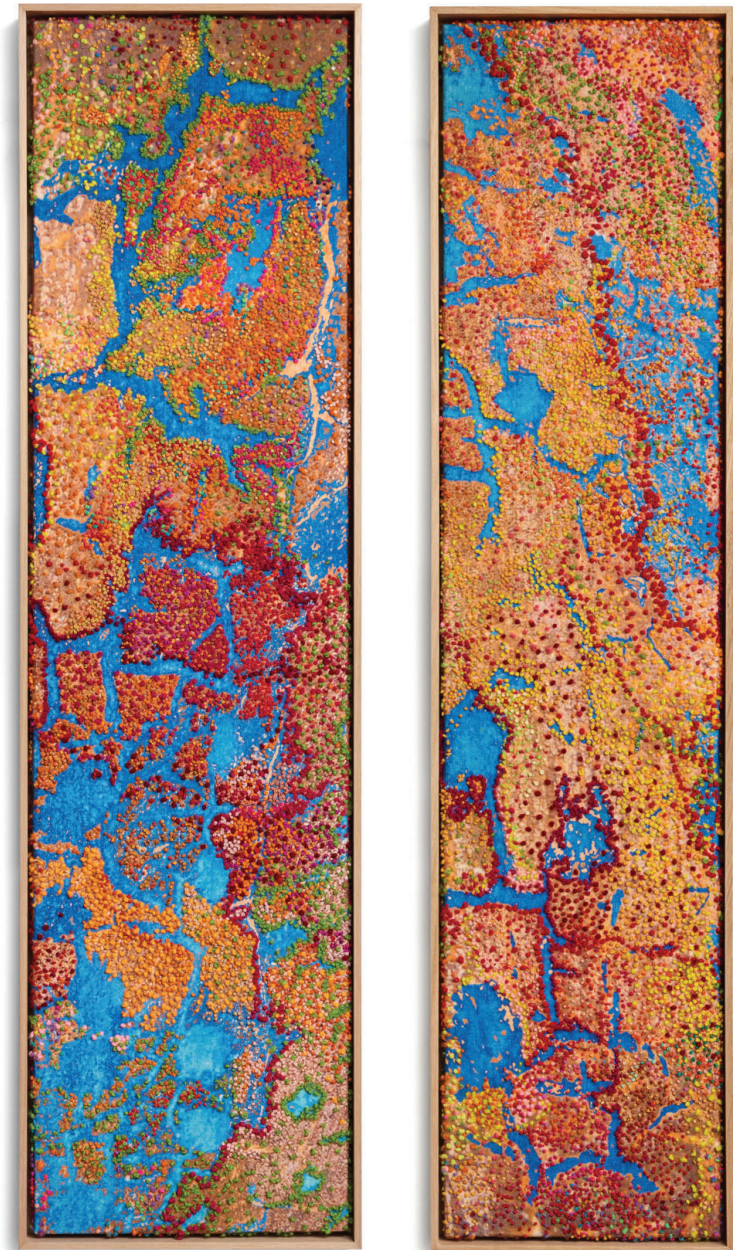
Jo's textile practice engages with environmental and cultural implications of mining in the outback through textile-based methods. She digitally enhanced a photograph of rusted mining machinery found in Broken Hill. She then transfers the rust image onto fabric before hand-stitching onto the fabric.

The sewing process responds to the Broken Hill mining, where extraction has left profound scars upon the land. The artist stitching reinterprets the natural patterns of rust's crusts and patina, creating an ambiguous scale that oscillates between vast topographical forms and intricate landscapes.

This interplay foregrounds an ethics of care through stitching, offering a reparative gesture towards the wounded terrain.

The presence of cobalt blue, an alchemic reference to the Broken Hill Cobalt Project, contrasts with the material reality of extracted grey cobalt mined for its magnetic

properties, symbolising a speculative future where the land's richness might transcend its industrial desecration.



Juliet Bradford

Sole of the outback, Artists coloured pencils on legion rising museum board, 2025, 86.5 x 63.5cm

My drawing of the iconic RM Williams boots pays tribute to the enduring spirit of the Australian Outback. Worn smooth by red dust and time, these boots tell a story of resilience, craftsmanship, and a deep connection to the land.

Using pencils on paper, I've aimed to capture the texture, character, and quiet strength embedded in this symbol of rural life. More than just footwear, RM Williams boots represent a way of living - grounded, hardworking, and proudly Australian.



Julianne Ross Allcorn

Dust storm as emus march, Mixed media on wood panels, 2025, 65 x 95cm

This artwork is a tribute to the Australian landscape, to the animals that survive the harshness and the beauty of it all. The Emus awkward grace and the colours that settle on the horizon as the winds pick up and carry the dust.

On a number of outback adventures either a road trip, an artist workshop the experience is immersive and memorable. I document all in my art journals and as time settles back in my studio the ephemeral beauty of the bush starts to come alive with the infinite power and strength of the bush.



Karen Stephens

When the devils in charge (miracle painting), Acrylic paint on linen (installation), 2024, 112 x 100cm

Inspired by Mexican miracle paintings seen in churches while travelling abroad, my painting tells the story of a recent unexpected event; my vehicle's simultaneous loss of automatic transmission and UHF radio aerial breaking from road surface corrugation on the Opalton Road 120km from Winton.

At that point in time, I became a women stranded outback with several matters to resolve. It was as if the devil was in charge!

Later, and with my mind still searching for a resolution for the reason of the strange event I decided to make studies for a painting which were resolved while travelling via a flight back to Longreach.

In seat 17A & 17B, a make shift studio, I decided to reduce the story to symbols - the devil, blue truck and the men appearing out of the blue. The small miracle executed at scale to demonstrate my thanks to the opal miners.



Kate Owen

After the floods, Acrylic on canvas, 2025, 122 x 92cm

From the banks of the recently flooded Paroo River, in far Western Queensland, this painting was something different for me. It is more abstract and disconnected, and away from my usual style.

I've been wanting to move (but not push myself) in a more abstract direction and this artwork seems to be significant step along the way. I managed to keep my literal self down and to resist 'fixing' things, connecting things and even making things look like things.

It was a surprise to me how good it felt to let go of my usual 'rules' or habits. And it surprised me even more to see that the work did somehow embody the way the landscape felt to me, just a few weeks after it was 6 metres underwater....



Kathryn Hill

pieces mortui series (I-III), Papier mache, cord, found objects, acrylic paint, 2025, 87 x 30cm x 10cm (each work)

On driving out to Menindee Lakes one morning in April 2023 we realised that we were exploring the area in the wake of the major fish death event the previous month. The skeletal remains of dead fish still lay along the shoreline in places.

Millions of fish had died in the Darling-Baaka River system. There was a confluence of factors contributing to the disaster including a high volume of algae, a significant biomass of fish after three wet years, and hypoxic blackwater. The deaths were caused by extremely low dissolved oxygen levels in the water (hypoxia).

The NSW Chief Scientist Professor Hugh Durrant-Whyte has concluded that the mass fish deaths at Minindee are 'symptomatic of degradation of the broader river eco-system over many years'.

A NSW fisheries survey in May 2023 found no mature native Murray Cod in about 300

kilometres of the lower Darling-Baaka.

This work sees me reflecting on what is now lost, hopefully temporarily, and what we must seek to redress.



Kelly Leonard

Souvenirs, charms and amulets, Hand-made metal jewellery, 2025
12 x 12cm

The work is currently a series of eleven hand-made metal necklaces that record my memories of living in Broken Hill for the last five years. The jewellery is exaggerated, large and bold, responding to the environment and local culture. References include films that have been made here, in particular the Mad Max film series legacy. The work is made from the viewpoint of a woman who has had to carve out a space for herself in the Far West.

The series is made from various metals – silver, aluminum, brass, bronze, copper and Nickel Silver. Various techniques are used: hand-sawing, casting, soldering. The chains are hand-made.

The work is made to hang as a series off the wall and lit to cast a shadow.



Krystle Evans

Not so wild west, Fabric, paint, wool, thread, doilies, felt, bailing twine, buttons, tulle, rope & lace, 2025, 150 x 150cm

Clint, a model for man stands solemn as always. A masculine figure stoic, serious and what we imagine scowling in silhouette. A Cowboy where there aren't any cowboys left in the 'Not so Wild West', not anymore anyway.

A label on a fallen bottle reads "Make my Day", a nod to the Artists gender, humour and preference for hard liquor and westerns. It's an old joke; you know what they say about Whiskey and the woman who like it? They like it the same way they like their men...

'Not so Wild West' is all a bit tongue in cheek. Girlish, adorned and satirical, an old west scene excessively feminine harking to gender wars old and new.

Not so Wild West is an unruly collage of textiles, stitch and imagery to tell a story of a lone figure in a once unbroken, now less so, wild west of Broken Hill.



Kylie Daniel

Back O' Bourke, Mixed media, 2025, 80 x 105cm

This artwork evokes the vast and rugged beauty of the Australian outback, capturing the essence of the remote and often overlooked regions of the country. The title itself references the area beyond Bourke, a small town in New South Wales, symbolizing the expanse of wilderness and isolation that defines this part of Australia. In this artwork, the viewer is transported to a place where the horizon stretches endlessly, the land is scorched by the unforgiving sun, and the landscape is both stark and captivating.

The use of muted earth tones — echoes the rich, parched soil of the outback, while the distant sky, a blended creamy palette, adds contrast and depth. These elements, though sparse, convey a sense of resilience and quiet majesty in the face of harsh conditions.

“Back O’ Bourke” invites you to reflect on the solitude, beauty, and untamed spirit of this iconic Australian landscape. It is a

reminder of the land's profound silence, its ancient history, and the enduring connection between the environment and those who live within it.



Lee Fullarton

Sunset Strip, Menindee, Acrylic on board, 2025, 18 x 50cm

I am drawn to undertaking time and reflection in remote Australian Outback landscapes. During a residency undertaken at Mt Gipps Station I experienced total isolation and deep contemplation of the Australian landscape.

I observed, recorded and documented the surrounding landscapes of Mt Gipps Station, Broken Hill, Menindee, Silverton and Fowlers Gap. Using plein air works and experiments from my shearing quarters come studio I completed works in my home studio to tell the narrative of my journey to Broken Hill.



Lea Durie

Shifting, sheeting, Ceramic, local clays and rock pigments, slips, underglazes, glaze, metal and enamel paint, 2025, 31 x 97 x 7cm

Sheeting, *Shifting* emerges from a visit, a walk and a forage. Through the slow processes of walking and material exploration I engage with places, visiting from multiple perspectives, physically and temporally. On my last visit to Broken Hill I began each day with a walk. This embodied action of walking opens sensory opportunities to engage with and notice the human and non-human worlds of the Broken Hill urban lanes.

Material exploration provides a tactile pathway to noticing our interconnection with the vibrant matter that constitutes our world. My exploration takes me to the creeks and gullies surrounding the city, foraging for clay and rock.

The laneways of Broken Hill carry the tension between the human constructed landscape of the city and the outback desert landscape surrounding the city. Always threatening to take back the landscape, the desert and weather show their presence in

the lanes.

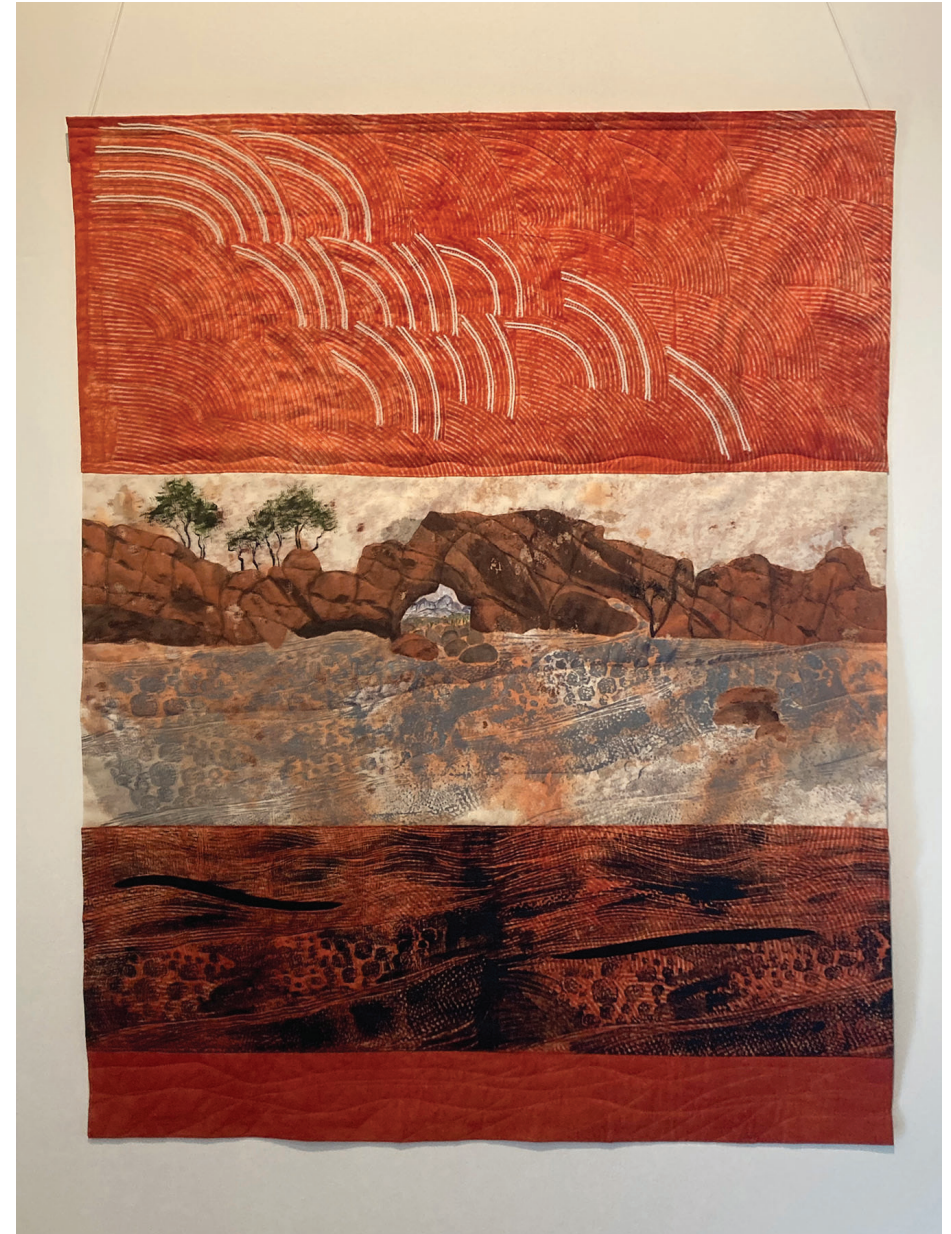
Referencing laneway sheet metal materiality and created in collaboration with local geological matter, these sheets are layered with the emerging, changing and decaying of the human and non-human worlds within the lanes. Through these forms and their tactile materiality I engage with my outsider response to this place.



Linda Balding

Hole in the wall - Larapinta, Silkscreen and relief printed, hand painted silk & cotton fabric, machine quilted, hand embroidered, 2025, 125 x 98cm

The panels in this work represent different elements of the central Australian desert environment – the influence of rain, wind, sunlight – the subtlety of the spinifex plains and hills – the starkness and dominance of the harsh environment. The central panel features an interesting geological feature, the hole in the wall.



Louise Lamb

Outback etch, Solid sterling silver 925 and red sand, 2025, 20 x 20cm

Outback Etch draws from the raw vastness of the Australian outback and the deep scars left by silver mining in Broken Hill. From above, the mines appear as a series of looping cuts and exposed contours, deliberate incisions etched into ancient earth.

The necklace mirrors these forms, translating the mine's spiralling voids and fractured geometry into a chain of sculpted segments that wrap the body like a map of disturbance.

Each curve mimics the logic of excavation, the forceful reshaping of land for resource. Forged from silver possibly extracted from this site, the piece becomes a quiet act of return, metal brought back to the landscape it was taken from, not as raw material, but as reflection.

Presented resting in the red desert like sand in which it was cast, Outback Etch becomes inseparable from place. The work speaks to the contradictions of

the Australian interior: beauty and brutality, resilience and rupture. It is both ornament and artefact — a tribute, a critique, and a mark of what remains.



Lyn Onton-O'Shea

Before the ringing of the bell, Watercolour and pen on paper, 2025
54 x 74cm

This watercolour and pen painting depicts a moment of quiet defiance in the outback. An old church looms on a distant hill, a watchful shadowy figure stands nearby. Below, camp dogs roam near a bell that is silent.

In the foreground, a barefoot girl holding a rag doll frowns toward the church, her posture both defeated and defiant. She leans into an older boy, who stands tense, arms folded, uneasy.

Together they evoke a fragile solidarity — shaped by poverty, discomfort, and something unspoken. The work reflects unease, memory, and the weight of oppression in an isolated place.



Maree Azzopardi

Oh Sabiha's last road trip, Pigment ink pen on 6 birch wood panels, 2025, 40 x 40 x 6cm

In *Oh Sabiha's Last Road Trip*, I trace the final journey I shared with my beloved dachshund, Oh Sabiha, who had been my constant companion for nearly 15 years.

When I drove to Broken Hill as a finalist in the 2024 Pro Hart Outback Art Prize, I brought Oh Sabiha and her younger sister, Lampuki, knowing our time together was nearing its end.

These six birchwood panels, rendered with pigment ink pens, document the stark beauty of the Line of Lode landscapes intertwined with Oh Sabiha's quiet presence. She appears in every frame, grounding the vast outback in a personal, tender narrative.

Unbeknownst to me, this would be her final adventure, as she passed away only one month later, yet she embraced the red earth with unwavering joy.

Through these works, I honour the profound bonds we share with our animal companions and

the way their spirits transform and linger in the landscapes we traverse together. RIP Oh Sabiha — you loved every moment of our last road trip.



Marie Schmitt

Desert lines, Print – etching on copper plate, 2025, 30 x 40cm

This print presented here are meditations on presence and simplicity. In this one called “Desert Lines” the soft sandy gold and etched linear forms recall the expansive stillness of the Outback.

The monochromatic palette was intentionally selected to heighten the meditative quality of the work, allowing space for quiet reflection and emotional depth.

These works are not meant as literal landscapes, but as sensory impressions — moments of stillness, grounding, and connection with country.



Mark Dober

A view of Broken Hill, Oil on canvas, 2025, 28 x 36cm

A view of Broken Hill was made on site when visiting the city (I live in central Victoria).

Broken Hill is shown huddled at the foot of the mine that brought Broken Hill into being.

The memorial seen at the mine summit is a reminder of the human cost to miners and their families.



Michelle Hazelton

Broken, Acrylic and central NSW ochre, 2025, 41 x 41cm

The red earth covers treasures within. When the crust is broken by mining, minerals are exposed. Throughout history, artists have used raw minerals in making paints.

In this painting of Broken Hill, the red earth is painted from ochre collected in Central NSW



Michelle Hazelton

Ephemeral lake near Broken Hill, Watercolour 2025, 29 x 42cm

Ephemeral Lakes exist in low areas near Broken Hill after heavy rains. Sustaining many lifeforms. Plants, animals birds and insects all adapt quickly to the extra water.

Fish can even thrive in water bodies that are not permanent. The vast skies shimmer in the water's reflection.



Paula Jenkins

Malcolms mound, West MacDonnell Ranges, NT, Gouache on paper, 2024, 48 x 57cm

'Malcolm's Mound' was painted after a trip to 2 Mile on the Finke River, in the West MacDonnell Ranges. While modest in form, the mound offered a challenging climb and rewarded me with sweeping views across Mt Sonder and the vast Larapinta landscape.

This vantage point became a catalyst for a series of works capturing the raw beauty of the region— its rocky outcrops, distinctive vegetation, distant horizons, and the vivid hues that define the outback.

Paula's expressive paintings inspired by the natural environment merge abstraction and representation, working en plein air and in the studio. She has held numerous solo and group exhibitions across Australia and her works are included in private and public collections within Australia and overseas, including the University of New England and State Library of NSW.



Paula Martin

Rest in flow – marks engraved, Ink drawing on moulded mulberry paper, over silk dyed with acacia leaves and muslin, stitched, 2025
94 x 44cm

After the windstorm, new patterns mark the track with tiny parabolic dunes.

This work is about connection: of time and nature.

An attempt to capture, to express the energetic patterns of natural forces, in this case, the energy of weather on the red earth of this ancient land

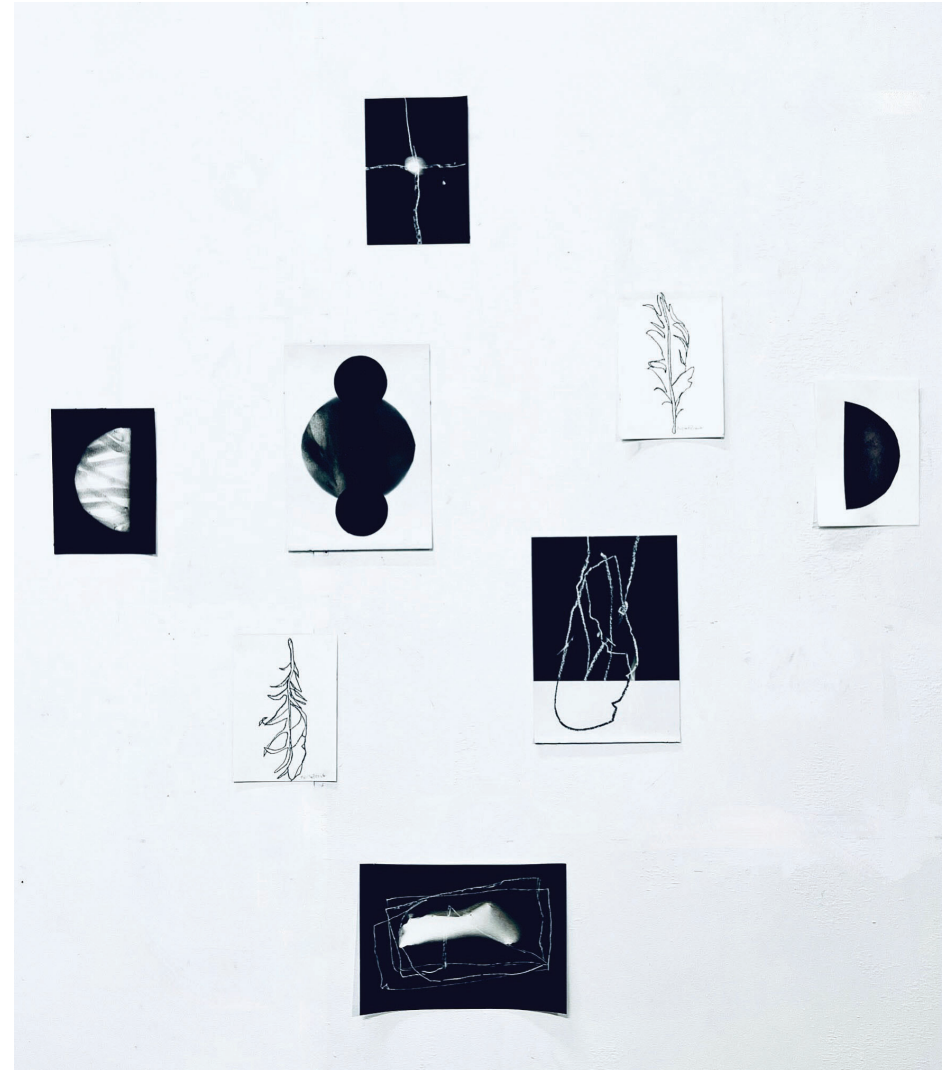


Peter Sharp

Night swimming, Charcoal and spray paint on nine sheets of paper
2024, 150 x 150cm

The work I make may appear abstract, but it all starts with drawings made in the landscape and then the forms are filtered through various media to disrupt and force a visual transformation and this in turn creates questions about how we see ourselves in nature.

These particular drawings evoke the quietness and solitude of the Australian landscape.



Philip Drummond

Native flowers with sulphur crested cockatoos, Oil on canvas, 2025
90 x 120cm

Camped along the lower Darling surrounded by the ubiquitous Sulphur crested cockatoo, galah and corella was the starting point for this painting.

Always on a mission of search and destroy, I have filled this still life with all of the things a cockatoo would like to sink it's beak into..



Robyn Kinsela

Ominous, Acrylic and collage on linen, 2025, 61 x 61cm

The light that the smoke of imminent bushfires gives is eerie as it blankets the land with a softness of texture, detail and colour. There is a sense of quiet expectation and apprehension.

I use text as pattern and in this case, it is on collaged printed dressmaking paper patterns. This paper is semi-transparent and contributes to the earthy colours, adding another layer of texture.



Robyn Zerna-Russell

Regeneration, Acrylic on canvas, 2025, 121 x 91cm

A homage to Albert Morris, who has left a lasting legacy to the town of Broken Hill. An Assayer in the mines, he also had a passion for Botany; he loved the beauty of the arid landscape and the native fauna.

On excursions with the Barrier Naturalists Club, that he helped establish, he noticed the impact on the environment and habitat caused by the clearing of natural vegetation for use in the mine and town. Huge sand drifts and dust storms were prevalent.

A regeneration project led by Albert and his wife Margaret, and later adopted by the zinc Corporation, began to create a 'protective girdle' of trees and shrubs around Broken Hill.

It is now celebrated as one of the earliest examples of ecological restoration in the world.



Rose Knight

Ephemeral ocean, Oil on canvas, 2025, 70 x 140cm

In late March 2025, Queensland was affected by record flooding, with some regions receiving over a year's worth of rainfall in mere days.

As Australia watched in helpless silence, the Diamantina, Corner & Channel countries were inundated with an ocean's worth of water...an ephemeral sea.

Much needed to draught stricken country, but then we watched and prayed for mercy as livestock suffered and perished, livelihoods and psyche challenged to the limit.

We watched it "in it's beauty and it's terror" I am drawn to record the event in "my language"..... to convey the raw and fleeting beauty of a harsh land.



Sandra Starkey Simon

Ground and sky, Etching & monotype, 2025, 51 x 65cm

This landscape print celebrates the spirit of the outback. A lot of my drawings and prints are made or begun 'en plein air'. Place is evocative and secretive and the action of being somewhere on the land working is inspiring and moving.

Two viewpoints of beauty and vastness are offered to the viewer. Up close is the ground and its mysteries hinted at by dashes and whorls and the other a vast expanse of sky and wind where trees and vegetation seem to rise to meet the rushing wind.

The print is a hard ground etching on copper. The drawing on the plate was done in situ and the monotype colour added later in the studio.



Shanon Bradburn

Till the dust settles, Oil on canvas, 2025, 76 x 102cm

Till the dust settles is a commentary of the resilience and determination that it takes to not only survive but thrive in the outback.

Battling drought, floods and lack of resources, it takes a special type of persons to cultivate and tender this stunning and unique place we call home.



Skye Bragg

Scribbly gum tracks pendant and earrings, Sterling silver, nickel silver, silk, 2024, pendant 6.4 x 4cm, earrings 8.1 x 1.9cm

During my walks in the Herveys Range in the Goobang National Park in Central NSW, I come across the majestic Scribbly Gums.

Scribbly Gum Tracks are inspired by the zig zags created by the moth grub which are exposed each year when the old tree bark sheds.

Each tree have their own unique finger print in the form of scribbles on the white and grey truck.

Using roller printing techniques I have created "tracks" and "colour" embedded into frosted sterling silver to create wearable pieces of nature.



Steven Lippis

The road to heaven is closed, Photography, 2024, 40 x 40cm

Moving to the outback, the vivid night sky, invisible from the city, captured my imagination.

This image is a combination of two digital photographs, a tracked long exposure of the milky way, combined with the foreground using the same lens and from the same position.

The muted, almost monochrome colours mimic our own vision at night.



Suzanna Hay

Back of beyond 2, Watercolour, 2025, 73 x 94cm

The vastness of the Australian outback is indescribable.

All at once you are exhilarated and liberated but at the same time receive a body blow of a realisation that you are so insignificant in this landscape.



Victoria Monk

Desert tracks, Reclaimed mild steel, 2025, 22 x 9 x 12cm

I like drawing, generally for the purpose observing and retaining information and draw en plein air each week. The observations sometimes develop into sculptures, intaglio prints or paintings.

But I have also a strong fondness for desert landscapes and metal. I mostly work with steel several days a week. In this case, I purposely bent the fragile steel creating stress marks which I then enhanced and added more with the angle grinder, while also referring to drawings of tracks in the desert.

The angle grinder is the pencil that draws lines into the already rusted steel which mimics a desert landscape. It aids the mark making, creating its own tracks in the surface of the metal.



Virginia Keft

Wuru watching, Fibre, wire, assemblage, 2024, 63 x 31 x 23cm

At dusk, when the heat draws back and shadows stretch long across the plains, Wuru begins her watch. A bird of prey with ancient sight, she hovers between worlds – guardian, hunter, teacher. In the Muruwari language, wuru means owl, a spirit threaded through story and land, a silent hunter who takes only what she needs.

Across farmlands, wuru is welcome – the silent ally in the struggle against plague and ruin. Wuru is a weaver of balance, a custodian of place. Her presence marks an unbroken lineage of care, one that predates fences, paddocks, and settler claims.

In this work, Wuru perches atop a weathered fence post – a tool of colonisation, lines drawn through Country to contain what cannot be truly owned. But she is not confined. She waits above the boundary, alert and unblinking. Made using ancient weaving techniques passed down through generations of Aboriginal women, Wuru resists forgetting.

She is a quiet force, serene and unyielding. A sentinel for Country. A whisper across the outback: survival is quiet, and guardians do not sleep.



Wayne Elliott

Looking for Lasseter, Acrylic, 2025, 91 x 122cm

Movement through the landscape creates the opportunity to explore its uniqueness. "*Looking for Lasseter*" is my journey which spanned night, day and as storms were sweeping across the landscape.

Lasseter himself was lost in the maze of hills and vegetation searching for the elusive rich gold reef he apparently found. A multiplicity of time and space in outback Australia, as the myth continues!



Yvette Tziallas

I am ready to bloom, Pen, ink and liquid acrylic on birch plywood, 2025, 123 x 83cm

'I Am Ready to Bloom' explores themes of transformation and survival, opening a visual dialogue between the resilience of the Australian outback and the complex internal terrains of the human body.

My work is deeply inspired by my personal experience of living with chronic illness and seeing my body pushed to its very limits time and time again.

Much like the native flora and fauna that continue to thrive in these arid unforgiving landscapes, I find beauty in these fragile yet fierce ecosystems that continue to survive within cycles of regeneration. Through these abstracted organic forms and imagined structures, I explore the quiet strength of blooming under pressure.

As a female Australian artist, I celebrate the endurance of both land and body- wild, scarred, and defiantly alive.





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 Raylee J. Hart and 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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