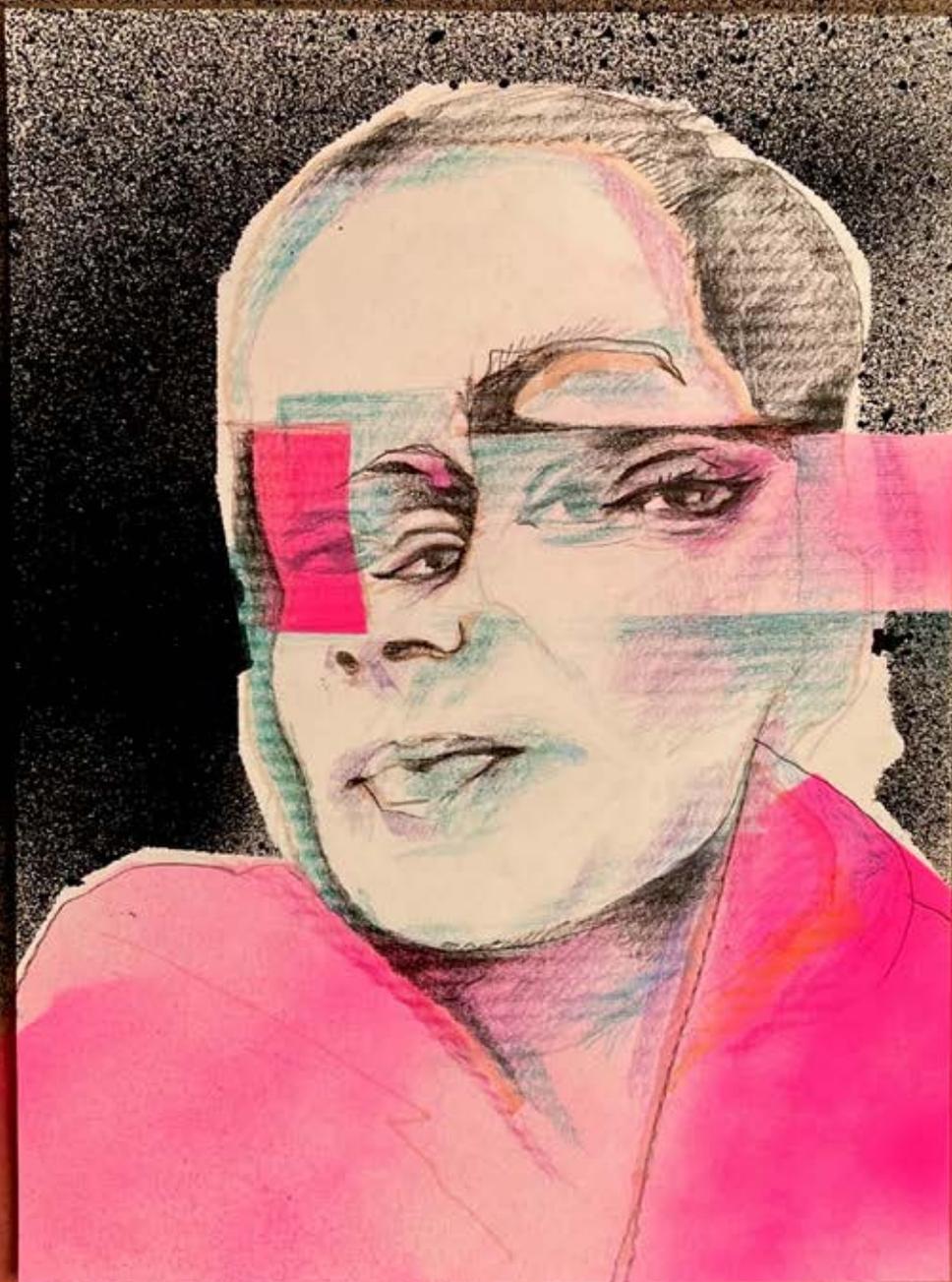


# CONTEMPORARY DRAWING BIENNALE 2023





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**ANIA DYLAG**

*Glitch - auto portrait*

**COVER:**

**WENDY PFEIFFER**

*Once Upon A Time...*

# CONTEMPORARY DRAWING BIENNALE 2023



"Drawing is the honesty of the art.  
There is no possibility of cheating.  
It is either good or bad."

Salvador Dali

"To draw, you must close your eyes  
and sing."

Pablo Picasso

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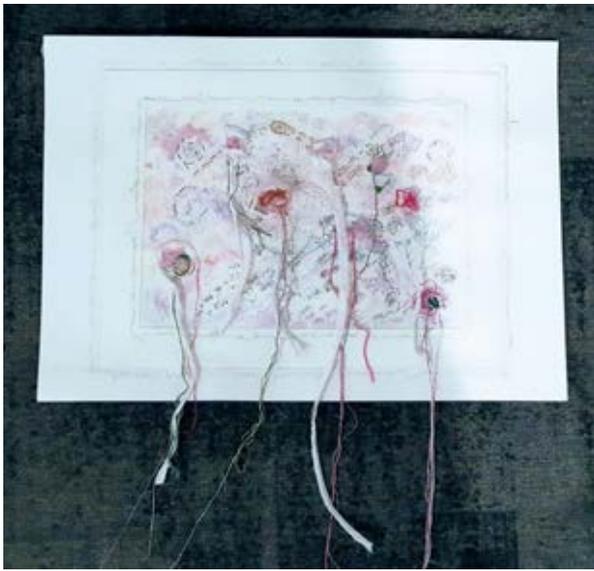


CONSULATE GENERAL OF THE REPUBLIC OF POLAND  
IN SYDNEY

.....

## IN KIND SUPPORTERS





**FLORA LEE**

*Wounded Healer*

Mix medium (pencil, pen, colour pencil, fibre, and fabric on paper  
42.5cm x 30cm

My artwork represents my life story - past, present and uncertain future which are all somehow connected to each other. My memories of love, hurt, pain, or joy are recorded with different mediums and art techniques as if they are a map of the mind. In particular, I intend to express my inner strength to heal my pain and uncertainty by using fabric and fibre, which symbolises protection and healing. The layers of the frame outlined with something like the heart ECG graphs completed the beauty of the emotional catharsis.



**MONIQUE MORTER**

*Cormorant IV*

Charcoal on Arches Paper  
57cm x 57cm

Birds are a fascinating subject to draw as they provide the song, the dynamic movement, the liveliness to the waterways of Wurundjeri Country, Naarm. The sweep of charcoal in this drawing is the initial mark that illustrates the movement of the Cormorant.

It is choppy and stilted to allude to the flapping of wings and the swift landing of the bird on a branch. From the charcoal ground the bird emerges, framed in its own motions. Details are established in sharpened charcoal pencil and volume is described by erasing the charcoal to expose the white paper underneath. The immediacy of mark making when drawing in charcoal allows for energy to be captured on the paper's surface. I find the process of drawing infinitely valuable for its capacity to record every gesture of the artist's hand.



**GOSIA BUDELEWSKA**

*Heron*

mix media watercolour on paper  
29.7cm x 42 cm

*Lady Middy (Południca)*

mix media watercolour on paper  
29.7cm x 42 cm

*Elizabeth Bathory*

mix media watercolour on paper  
29.7cm x 42 cm

“Pensive Lady Heron. My work is inspired by memories of distant places with aspects of dreams and reality that are often indistinct.”



**TIMOTHY BOTHWELL**

*SF NS*

Pen and Watercolour  
21cm x 29cm

*SF Bomb Hills Not Countries*

Ink and Watercolour  
21cm x 29cm

The speed of skating San Francisco in watercolours



**ISMET JONUZI**

*Damage 2*

Ink and pencil on paper  
37.5cm x 48.5cm

Through the shape, line and volume I have tried to express the drama that we have experienced as a community in this part of the Balkans. My work represents the wounded soul of my homeland.



**BRUCE KIRBY**

*Reflection*

Ink Fineliner on Paper  
90cm x 90cm

"Reflection" delves into the realms of feminine interpretation through the lens of a male perspective. This artwork, realized with meticulous precision using ink fineliners as the medium, encapsulates a profound exploration of gender, identity, and empathy. The piece, spanning 90cm x 90cm, serves as a visual dialogue between the inner realms of a man's femininity and the external world's perceptions. Through intricate lines and thoughtful composition, "Reflection" navigates the delicate balance between societal expectations and personal introspection.

The use of ink fineliners adds depth and texture, inviting viewers to engage with the intricacies of the artistic process. As the lines intertwine and converge, they mirror the complexities of the human experience, allowing the audience to witness the convergence of dual perspectives. Ultimately, "Reflection" transcends traditional boundaries, inviting contemplation and fostering empathy. It is an embodiment of artistic vulnerability, a narrative of embracing one's multifaceted nature, and an embodiment of the harmonious coexistence of diverse interpretations.



**YASMIN DONNELLY**

*Hiding*  
Drawing on paper  
22.9cm x 30.5cm

Hiding, 2023, depicts a concealed figure, contorted on rocks. Her legs are buried in thorns and flora is growing around her body. She's hidden for so long that her environment has become a part of her.

The dogs are protective figures. At the foot of the right dog is a dead rabbit who has left its hole, collateral of the dog's hyper-vigilant watch. The real threat is far behind the trees, concealed. I'm exploring my hypervigilance, a symptom of my Complex Post Traumatic Stress Disorder. The once important urge to hide myself now harms me and those around me.

Hiding is pen on 250gsm Stonehenge cotton paper.



**EDGAR GAMBIN**

*Moon Lending*  
pencil on paper  
50cm x 40cm

An extraterrestrial messenger lent the confused earthling the moon... not to take life seriously.



**SANTIAGO MALS**

*Fox*  
Colour pencil on canvas  
21cm x 29.7cm

*Condor*  
Colour pencil on canvas  
21cm x 29.7cm

As an interdisciplinary emerging artist, my practice inhabits the intersection of identity, history, nature, and contemporary urban lifestyles. Using a range of media, such as oil painting, digital illustration, and graffiti, I aim to create thought-provoking works that challenge assumptions and inspire viewers to question their environment.

My artistic focus frequently focuses on cultural identity, social constructs, and environmental issues with the intent of initiating meaningful conversations through my art.



**ANELLA PETRIE**

*Dried Flowers I*  
Ink on paper  
56cm x 76cm

*Furoshiki still life I*  
Ink on paper  
56cm x 76cm

My ongoing relationship with Furoshiki objects reflects both my connection with Japanese rituals & the concept of a true self concealed behind a social mask.

My process involves numerous blind drawings of the same object.

The process frees the mark making by blocking the conscious mind from correcting the chaos, beauty & abstraction of the dynamic line, ultimately allowing me to describe the subject matter with more abstraction & disconnection from the original.



**MICHAEL KEMP**

*Arrest Number: 1313*  
Conté, ink, acrylic on paper  
56cm x 76cm

*Surveillance Camera:1*  
Conté, ink, acrylic on paper  
56cm x 76cm

Recently I've been looking at images of people caught on CCTV cameras, and police mugshots. It's easy to make assumptions and focus on one aspect of the image, namely the criminality. I try to avoid that, and instead try to reveal the complexities and uncertainties that we're familiar with in our own lives and build pictures that are less subjective.



**TRICIA REUST**

*Seeds of Division*  
Mixed drawing media on collaged board  
85.5cm x 60cm

*Sad Rock Stanthorpe*  
Ink charcoal graphite on 300 gsm watercolour paper  
25.5cm x 40cm

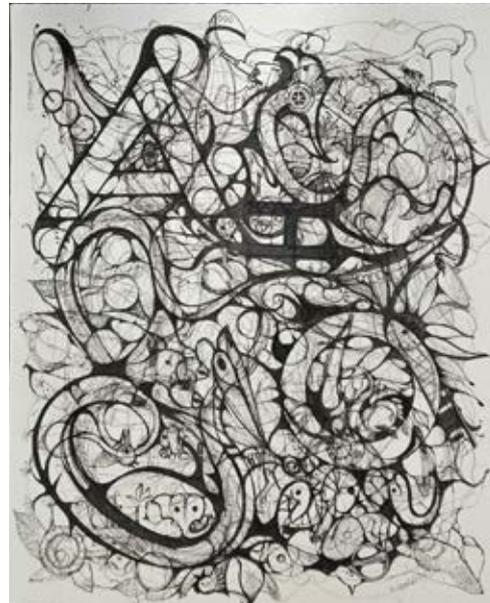
Historical erroneous teachings continue to pervade human attitudes and actions. Will those speaking out with courage to foster love and not punishment; responsibility for cruelty and not blame for sin's origin – prevail?



**LEAH MARIANI**

*My Boy*  
Pencil, gesso and ink on paper  
42cm x 30cm

I'm a Melbourne-based artist making art about identity. I am particularly interested in the way societal expectations mold us into gender-conforming ways of behaviour. I draw on my experience as a woman and a mother, and resultantly most of my work is about childhood and womanhood, told through a feminist lens.



**BARBARA GAMBIN**

*The Elegance of the Chaos*  
Ink  
51cm x 43cm

There is a unity underlying the chaos. There is a sublime and an ephemeral elegance in connections between objects, matters and everything that exists now, ever existed before and will exist in the future. What seems to be conditional it is a part of the bigger picture, all is one, there is everything and nothing at once.

## OKSANA WATERFALL

### *Objects of Affection*

Graphite on paper, embroidery thread in a vintage sewing machine drawer  
h: 32cm w: 11cm d:10cm

I am forever an observer, a watcher. That is never more so than watching and documenting my family. My family were displaced persons after World War II: from Ukraine, across Europe, in refugee camps, then to Australia in the first wave of post war immigration. It is their experience in bridging two cultures and two continents that greatly affects me.

My grandmother had a second-hand sewing machine with a drawer missing. For the last few years I have been absorbed by filling old sewing machine drawers with my family's story of immigration. I have become caught up in the idea of filling these drawers with our memories, keepsakes - things I knew she would have enjoyed. This drawer may very well be the missing one, so I have filled it with drawings of toys owned by each member of the family, all still held in great affection.



## WENDY PFEIFFER

### *Once Upon A Time...*

Graphite pencil  
64cm x 54cm

Once Upon A Time is my interpretation of my past life, beauty followed by anguish and sadness.

## JO REITZE

### *By Lon Beach Walk 1*

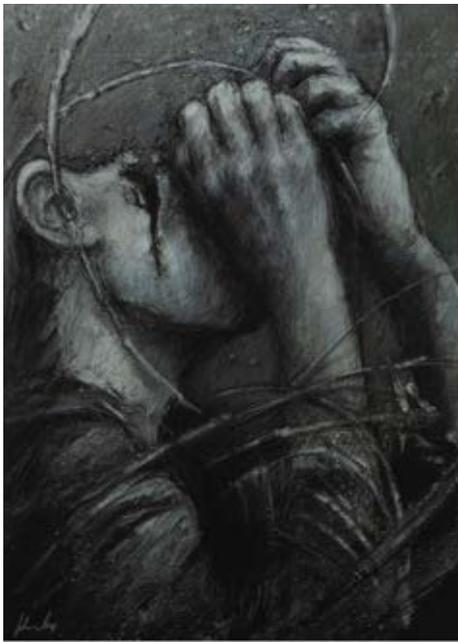
Pen - Fine Liners and Permanent Markers  
63cm x 53cm

### *By Lon Beach Walk 2*

Pen - Fineliners and Permanent Markers  
63cm x 53cm

This pair of black and white pen drawings are freely executed with scribbly, lyrical mark-making created with a range of fine liners and permanent markers. Both works are inspired by looking down at the vegetation and the gnarled fallen branches of coastal tea trees on the sandy soils beside the track to the beach. The rough path winds from Lon Retreat & Spa to Point Lonsdale Back Beach where I was a Lon Artist in Residence until recently. Both drawings have large areas of the exposed board that form the white areas which contrast with the detailed textures, the dark shadows, and patterns in the composition. I work directly in pen without preliminary drawing, so mistakes are hidden rather than erased. I appreciate the clean dark lines created with this medium.





## **RYSZARD KONIKOWSKI**

### *Certified Destruction*

Pastel  
50cm x 69cm

### *Recollection 2*

Pastel  
70cm x 55cm

### *Face 49 – Tojo*

Pastel  
50cm x 69cm

My self-portrait is recreated from memory and observation, a process of abstraction where I become a conduit, channeling the essence onto the canvas. Through vibrant colours, dynamic lines, and bold strokes, I highlight the significance of overlooked and transient realm by playing with proportion, inviting viewers to re-evaluate their interactions with self and question authenticity in a world dominated by simulations and facades.

My expressive style pays homage to an era that resisted the industrialization of pre-National Socialist Germany—an echo of today's anti-Trump, anti-Brexit sentiments. Bright blue against a deep black, serves as both a visual anchor and a testament to the enduring presence of the past. In essence, my self-portrait engages in a dialogue between forgotten histories and modern complexities, prompting contemplation about our surroundings and the authenticity that lies beneath the surface. Through abstraction, I connect disparate moments, inviting viewers to explore the interconnectedness of our existence.



## **EMI NINOSEKI**

### *Rosemary*

Colour pencil  
69cm x 51cm

I love drawings and paintings of people and I attend portrait sessions regularly in a small private group. I do believe in and enjoy drawing from life not from pictures. The sitters are often a stranger to me. The important aspects of portraits are to capture personalities and the existence of a person. We talk and ask sitters about their ethnicity, where were they born, what they do for living and so on. The drawing I submitted here is a pencil drawing of my friend. Rosemary is an art historian and a Wikipedia of Perth local scenes and I tried to capture her intellectual clear eyes.



## **GOSIA KURBAN**

### *Mother Nature*

Pencil on paper  
60cm x 50cm

"Women are identified with nature whereas men are identified with culture." The drawing is a response to an essay by Sherry B Ortner 'Is Female to Male as Nature to Culture' 1974



**ALDONA KMIEC**

*Memories - how to forget them*

Mix media: Fine Art Giclée print on Ilford Prestige Galerie 310gsm Cotton Rag Paper and colour pencil  
50cm x 70cm (framed)

Incorporating drawing into my work has been an exciting challenge for me, as I'm predominantly a photographer. While experimenting with various materials and techniques, I retrieved from my archive a portrait I had taken of my friends from Sri Lanka.

Through tearing, staining, scratching, and illustrative strokes on paper, I transformed and fragmented the image, to replicate the process of shifting memories, thereby giving it new meaning and significance. Just like our memories, the artwork changes.



**MONIKA ORŁOWSKI**

*Pola and Mela*

Graphite pencil and dry pastel  
61cm x 82.3cm

I find the miracle of life and nature truly astounding. I love to observe nature's math and geometry and the relationships, chemistry within it on the micro and macro scale. Nature often forms images that I find harmonious and satisfying for reasons that are hard to realise and explain.

In this work I noticed the balanced graphic picture that my daughter and my dog formed while trusting and resting together. The aim of my work is not to make grandiose artistic statements but rather to depict a momentary harmonious composition that gives me and the viewer a form of positive energy.



**ANN SHENFIELD**

*Dandelion 1*

Conté on black paper  
50cm x 65cm

*Dandelion 2*

Conté on black paper  
50cm x 65cm

*Dandelion 3*

Conté on black paper  
50cm x 65cm

In making a series of drawings of dandelions, I wanted to capture something of their ephemeral nature. Initially I drew the flowers in charcoal, then I determined to use white conté on black paper which resulted in a dramatic shift.

Drawing dandelions, that are commonly overlooked and derided as weeds, made me rethink the simplicity of their beauty. In a completely unrelated context, sometime before making these pictures I wrote a poem called Dandelions, uncannily I wrote, my main wealth is in words/or phrases strewn like weeds. I see now that those same weeds are significant to me not only as metaphor but also as subject.

Georgia O'Keeffe said, When you take a flower in your hand and really look at it, it's your world for the moment. I want to give that world to someone else.



**JACEK PAKULA**

*Forging Identity*

Oil pastels on paper  
90cm x 60cm

*Longing for Motherland*

Oil pastels on paper  
90cm x 60cm

*Black Heart*

Oil pastels on paper  
90cm x 60cm

In my artistic journey, I delve into the profound intersection of masculinity, dual motherlands, and the unending search for true identity. "Forging Identity" is a visual exploration that encapsulates the raw emotions of longing hearts torn between two cultures. "Forging Identity" invites viewers to reflect on their own quests for authenticity, as they witness the portrayal of a soul in pursuit of its true essence.

Through my art, I unravel the complexities of growing up with two motherlands, a journey that reshapes traditional notions of masculinity. The struggles and triumphs of navigating between these worlds, an evolution towards the discovery of one's authentic self. Vivid strokes and intricate textures serve as visual metaphors, illustrating the intricate layers of emotions inherent in this experience.

Through this collection, I bridge the universal gap between cultures, inviting a collective contemplation on the diverse paths we take to uncover the core of who we are.

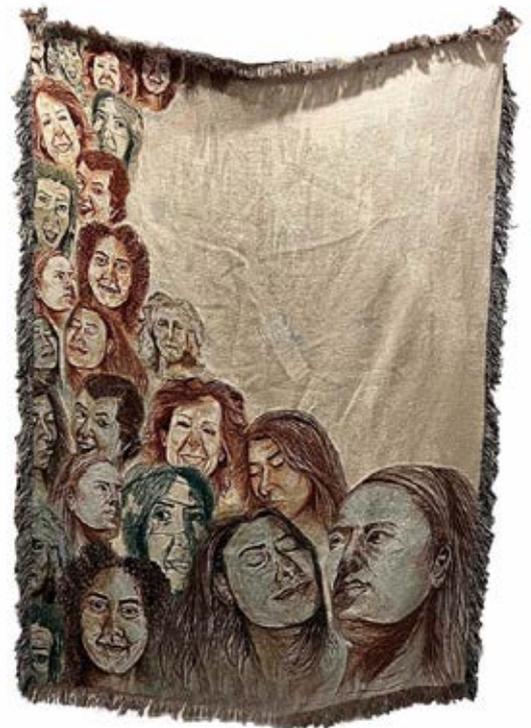
**BRIGITTE GERGES**

*Global Citizens*

Multidisciplinary; charcoal, graphite on paper, digital painting, plastic and cotton woven onto canvas.  
120cm x 93 cm

"Global Citizens" is a collaborative project which brings together an online community of women from across the globe through the medium of charcoal drawings on textiles. Their distinct gazes evoke universally resonant emotions that capture the essence of global connection and channel the emotional intricacies of strangers into a singular, unifying artistic expression.

Influenced by Cubism and Expressionism, the project spans diverse perspectives and echoes the narrative tradition of Social Realism.



**ANNIE BURNS**

*Show Some Heart*

Paper, wire, ink, compressed charcoal, archival glue, pencil, conte, gouache, flywire  
60cm x 70cm x 30cm

Giving a bouquet of flowers is a universal way of communicating and connecting with emotions. Fly wire wraps my bouquet - it is such a widely used and iconic Australian material.

A heart symbolises compassion, understanding and love. It is also associated with courage, determination and hope.



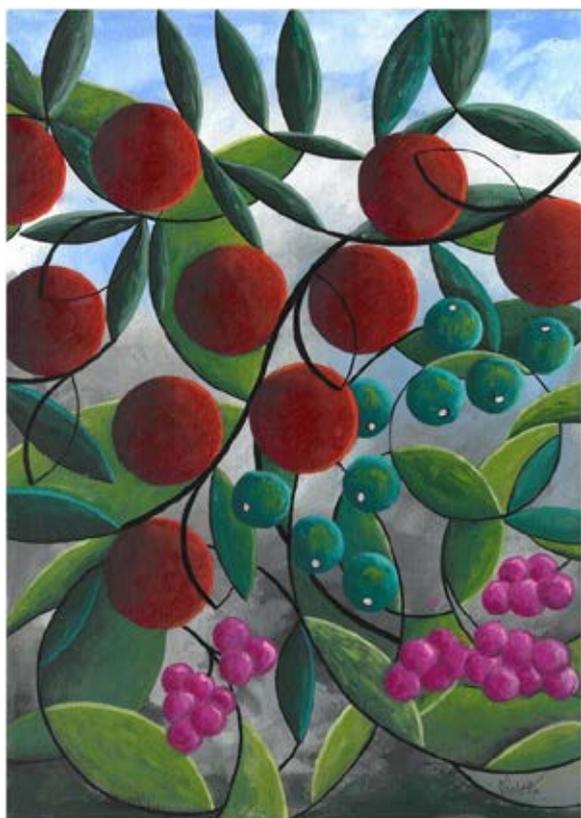
**IZTOK SMAJS**

*From Neurospace series, 1*

Pen, pencil, acrylic on paper  
50cm x 70cm

.....  
*From Neurospace series 2*

Pen, pencil, acrylic on paper  
50cm x 70cm



**VIOLETTA MISIOREK**

*Circle of Life*

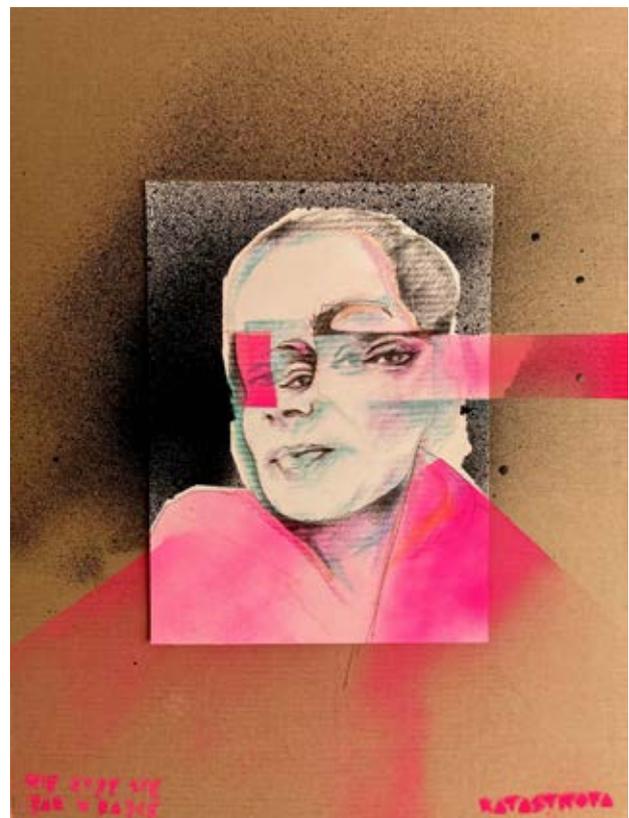
Acrylic and pen on paper  
42cm x 30cm (unframed)  
62.5cm x 45 cm (framed)

.....  
*Love always wins*

Acrylic and pen on paper  
42cm x 30cm (unframed)  
62.5cm x 45 cm (framed)

Life is a circle of happiness and sadness, good times and bad times. There are seasons of the year and there are seasons of our lives. Things come and go; some things come back, and some do not. But life is replenished, and the sun will always rise.

This painting celebrates circle as a shape and its universal symbolism for wholeness, the infinite, eternity and timelessness.



**ANIA DYLAG**

*Glitch - auto portrait*

Coloured pencils, spray paint  
76cm x 57cm

Glitch Auto Portrait relates to the mental “glitches” we experience upon delving into the evergreen cyber world. The perfections we see in the virtual world rarely ever reflect reality, my artwork represents the beauty of real life imperfections.



**JIM BODEN**

*Bakmut*

Mixed medium  
22.9cm x 30.5 cm

*Kharkiv*

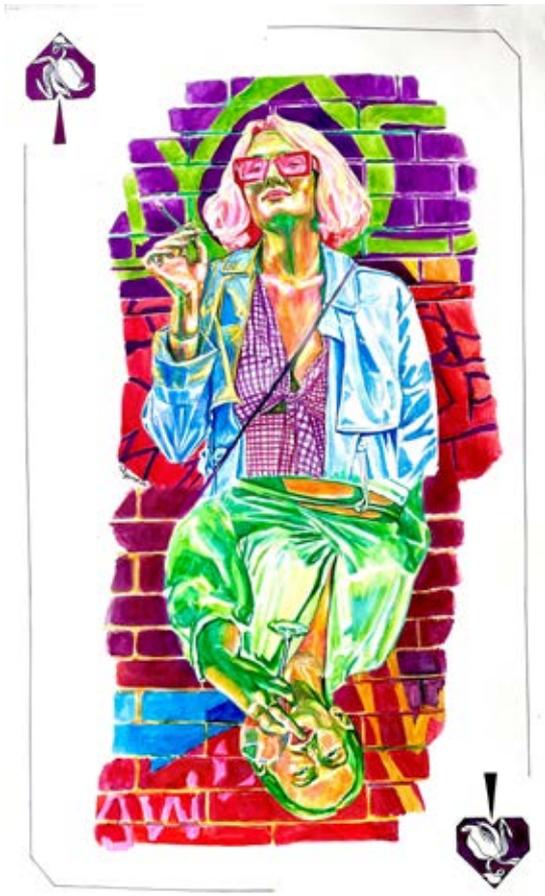
Mixed medium  
22.9cm x 30.5 cm

*Mariupol*

Mixed medium  
22.9cm x 30.5 cm

These drawings are from a series which began as an homage to the citizens of Mariupol, Ukraine. As Russian aggressions and atrocities continued in other cities being invaded, the series expanded. Early images of executed citizens or bombed hospital patients often exposed an anonymous limb amongst the rubble.

The loneliness, the solitary limb, the act of resisting by existing became a haunting image that I became compelled to make. Recently, I had the opportunity to meet a group of Ukraine refugees - women and children and a disabled soldier - and I was moved by their strength and commitment to do what they can to save their country from Russian aggression. Slava Ukraini!



**MAI-THI TRAN**

*Portrait of Kate Fisher as Queen of Spades*

Watercolour, ink and pencil  
45cm x 70cm

Step into a vibrant tapestry of modern urban life where this double portraiture gets a playful and imaginative makeover. Set against the backdrop of our bustling city, this artwork captures the essence of our current time in a burst of color and creativity.

In this captivating composition, two individuals come together in a dynamic duet of personalities, each resonating with the energy of our contemporary era. Their expressions tell stories of connection and individuality, a testament to the multifaceted nature of our lives today.



**CAROLINA ARSENIU**

*All before in a blender*

Pencil and mixed media on paper  
59cm x 63cm

This drawing is an exploration of the idea of time; how, with the passing of time, understanding and memory of events becomes increasingly distorted, and distinct events become grouped together. It also explores the physicality of history, the privileging of certain elements of the physical world by time.

The work uses twelve panels featuring geometric structures and aesthetics related to geology and geography. It combines symbolic devices used in mapping; grid-like structures, shaded fields and topographical perspective, with colours that hint at actual elements of the physical world; sky, sea, earth and rock. Through the use of layering, colour and line, the work explores the effect of time on the geographical and psychological spaces in which it functions.



## KATHRYN RODRIGUEZ

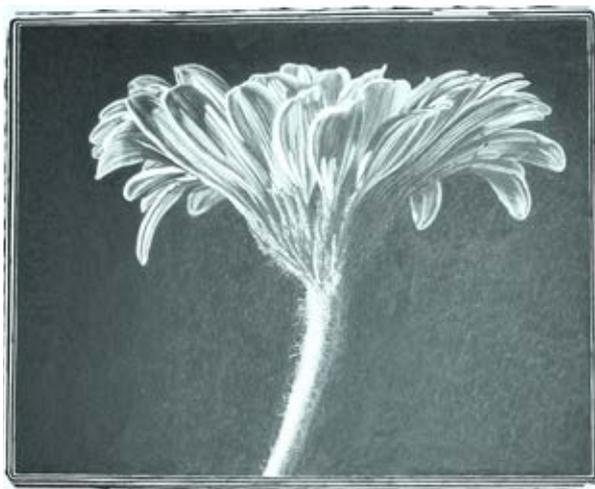
*Self Portrait: I try again and again to wash it away*

Coloured pencil, ink and Egyptian cotton on paper

70cm x 62cm

This self portrait was created in response to a recent tragedy that occurred in my life. I reflected on the work of Carl Jung, revealing our shadow, in an attempt to heal. 'The problem is exceedingly difficult because it (our shadow) not only challenges the whole person but reminds them at the same time of their helplessness and ineffectuality'.

This work has been created in sections, each hand painted. My figure is depicted in a pose of hopelessness yet my body is illuminated. The blue symbolises both sadness and despair and also water. Water is symbolic of cleansing and washing away what we no longer want. Each section is hand stitched together symbolising the opposing thoughts of pain and hope. The thread is holding everything together. By creating this work, I acknowledge my fragility as I attempt to hold both my shadow and my light together.



## TERENCE BEER

*Gerbera*

pencil and ink

56cm x 45cm

.....  
*Toad*

colour pencil and ink

42cm x 37cm

*Dark Side of the Garden*

pencil, colour pencil and ink

56cm x 45cm

These drawings are done, on paper, in pencil, colour pencil, and a splash of ink. The main subject of these drawings is contrast. Contrast between light and dark, substance and shadow, monochrome and colour, both actually and metaphorically.



## GRAHAM MARCHANT

*Manuscript and Minton Plate*

Graphite on Paper

70cm x 50cm

*Manuscript and Minton Plate* My Art School training in the UK relied heavily on drawing and it is an activity that has remained as the common denominator and underpins my practice ever since. *Manuscript and Minton Plate* was made over several sessions, the flowers, (like those of the Italian painter Morandi) were of silk, and the Manuscript was from the Book of Kells. The inclusion of text into an image has always fascinated me and illuminated manuscripts dating back to the 8th Century have captured the concept of co-existence between image and word.

The journey of the drawing relies on slowly coaxing the graphite, and embellishing and rendering the tones over many hours. The use of decoration is to allow the surface to vibrate, and the mirror image provides the opportunity to introduce pictorial space. Besides being an independent work, the image will often spurn further paintings, prints and watercolours.

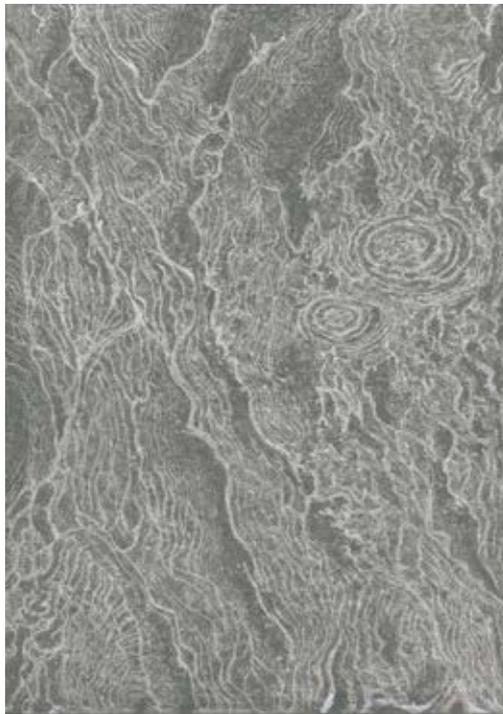


**GOSIA BLASZCZYK**

*Extrovert*

Soft pastel  
60cm x 84cm

It shows native Australian birds. I was inspired to make this art piece by living in Australia. The colours interested me and I really like to draw nature. The colours also show personality, I wanted to show emotions through the colours like personification, these colours and birds remind me of extrovert and introvert.



**IRENA PARUZEL**

*Shallow*

Crayons, oil pastels on paper  
21cm x 29.7cm

*Deep*

Crayons, oil pastels on paper  
21cm x 29.7cm

My primary motive in art is to observe and make sense in what I see, feel and understand about the natural world around me, in this case deep ocean, waves and sand and express that in the form of drawing.



**GULLIVER GLAC-KOZEL**

*The Cassowary*

Pencil & pen  
25cm x 35cm

As a young artist and for this piece, I have always been inspired by freakish animals and their unique traits. Most of them being birds. For me, different textures of skin, fur and feathers are what I find so fascinating. Additionally being able to recreate those textures, only using pencils, pens and inks is a pleasure and passion of mine.



**SHABNAM AZAD**

*Nightingale*

Pencil and ink on paper  
60cm x 50cm

*Metamorphosis*

Pencil and acrylic on canvas board  
60cm x 50 cm

Both pieces are replicating myself during past few years. My drawing 'Nightingale' is based on my childhood summer nights' memories with the sound of a nightingale. A red triangle at the centre of the artwork represents the sound of the nightingale. Also, my other work 'Metamorphosis' is portraying an image of my life as a migrant.



**JO REITZE**  
*By Lon Beach Walk 2*

