

President's Message



Papermakers and Artists Queensland
2025 Members' Exhibition

Celebrating paper in a contemporary scroll format leaves the door open for many different interpretations. Using a range of handmade and purchased papers is the starting point to exploring this in varied and unique ways.

The participating members of Papermakers and Artists Queensland are to be congratulated on presenting so many interesting and insightful ways of seeing and experiencing this. The hope is that viewers joyfully engage with this thoughtful and creative exhibition.

On that note, welcome to... 'On A Roll: Contemporary Interpretations of the Paper Scroll'.

Fiona Garrett-Benson
Current PAQ president

The Regional Arts Development Fund (RADF) is a partnership between Queensland Government and Ipswich City Council to support local arts and culture in regional Queensland



Curators' Welcome

We are so pleased to share with you, a visual record of the work of artists from Papermakers and Artists Queensland (PAQ) in our Members' Exhibition for 2025. Our thanks go to all who have participated and enabled it to happen at the Ipswich Community Gallery.

The exhibition illustrates the diversity and range of PAQ's membership. While many art shows have a definite theme or concept for artists to explore, our members were asked to work within the traditional scroll format, yet given full freedom to follow their creative instincts.

The scroll was one of the earliest forms of written communication and artistic expression, predating the codex, the historical ancestor of the modern book. This exhibition showcases the work of artists using paper as their primary medium to create new expressions of this traditional artefact. The artists have used the scroll's unique format to experiment with form, texture, and storytelling. 'On a Roll' explores how contemporary artists can use scrolls to encode layers of meaning, inviting viewers to look beyond the visible and discover the secrets embedded within.

Scrolls are either displayed vertically (known as landscape or hanging scrolls) or horizontally

(known as handscrolls). Hanging scrolls are displayed in one viewing, while handscrolls are unrolled slowly, meant to be viewed linearly through time. Both types are included in the exhibition.

While some exhibitors have reflected aspects of historical scrolls with nods to nature, the seasons and text, all have found approaches that are very personal to their practice: papermaking with botanical fibres and recycled pulp; printmaking in many varied techniques; eco dyeing and botanic printing; collage and mixed media; repurposed recycling; textural build-ups and intricate origami folding. Another striking feature is how the artists have embraced the possibilities of varied scale and presentation.

The result, from the tiny to the tall, some seen from both sides now, and others holding back till unrolled, is an eclectic exhibition that invites curiosity and rewards slow, thoughtful exploration. Through commitment and creativity, our members have made this Members' Show for 2025 a lively and vibrant exhibition.

**Joanna Faber
& Ann Huthwaite**
Curators

List of Artists

Ellen Appleby
Marjorie Beattie
Zela Bissett
Christine Bryant
Rachel Cavanagh
Maxine V Cole
T Connor
Joanna Faber
Vanessa Fitzgerald Scott
Fiona Garrett-Benson
Joolie Gibbs
Sue Gordon
Ann Huthwaite
Grace Keogh
Ngairé Macleod
Heather Matthew
Sam Milford
Karen Payten
Lyn Rushby
Wendy Sonnenburg
Joanne Taylor
Michelle Vandermeer
Peter Whitehouse

Exhibition catalogue design:
Michelle Vandermeer

Front cover images (L to R):
Joanna Faber, Ann Huthwaite,
Marjorie Beattie, Peter Whitehouse,
Heather Matthew, Joolie Gibbs

Ellen Appleby

I work with many different media and processes: print; mark making; textures; different surfaces; layered images; words; porcelain; book making, sculpture and words. I am inspired by many things especially beautiful objects, nature and diversity.

My happy places, my loves, my inner landscapes, and my concerns can be found in my art.

My art is not always what it seems, with hidden meaning and metaphor

I am concerned and confused about so much in today's crazy world. I hope that future generations will be able to enjoy the beauty and bounty of the earth without conflict and destruction.

2025

Flight in the Forest

Handmade paper, lino prints, porcelain

1600 x 270 x 20 mm

I have been observing and photographing birds for many years and noticing their number decline. This scroll is my reimagining of some birds I know and love: kookaburra, magpie and glossy cockatoo.

*Birds in the forest
Reimagined on a scroll
Hoping for survival*



2025

In the Hills

Elephant paper, rusting, lino print, eco printed silk, porcelain

1270 x 175 x 20 mm

Viewing hills from a distance reveals the forest colours and shapes. Birds that fly above the canopy, but animals, insects, fungi and flowers that also rely on the forests for survival are unseen from so far away.

*Forest foliage
Overlapping greens and golds
Hiding many creatures*



2025

Pathways in the Bush

Japanese Asarakusui (silk thread) paper, photographs, inkjet print, stitch, porcelain

1600 x 820 x 50 mm

Pathways have so many interpretations as we journey through life. The wildflowers in our bush are precious moments as we walk along pathways.

*Walking, being aware
Reveals specks of colour
Beauty in miniature*

Marjorie Beattie

I have lived and worked in the country for most of my adult life. I learnt botanical printmaking with eucalyptus.

This morphed to using my jewellery practice to make eucalyptus inspired jewellery pieces. I now incorporate another botanical form, papermaking with natural fibres.

I find inspiration from nature and what it can provide us, and use it in a sustainable way

A large proportion of my fibre is sourced from locally collected weeds.

2025

Detritus

Paper, wood, copper, thread

1250 x 240 x 10 mm

During my travels in Tasmania, I was struck by the season of autumn. I have always had a love of eucalyptus trees, and it all fell into place for me when I saw the glorious colours in the carpet of fallen eucalyptus leaves under the trees. In Queensland we do not see a great variation in seasonal leaf colour, and this is my way of capturing the decay and the insects that feast and feed upon the debris.



2025

Sampler of Papers

Paper, cloth, wood, metal and found natural objects

2300 x 260 x 20 mm

Our history has shown us how to do things through hands-on work and stories being passed down through the generations. My inspiration came from an old sampler. Creating from weeds and natural fibre was the catalyst of this work.





Zela Bissett

Zela's diverse arts practice draws on personal engagement with cultural landscapes and archetypal stories, with spiritual and environmental values at its heart. She draws upon a long background as a teacher of science, sustainability and art. Her long engagement with environmental activism informs her artistic practice.

I am fascinated by the detail of organic things

Her work celebrates and carries an echo of the sacred substances with which she works.

Working with natural fibres and gathered materials, Zela employs natural dyes, stitch, twining, papermaking and soft basketry techniques.

These elements come together in different combinations to create complex assemblages embodying profound concepts about relationships with history, culture and the natural world.

2025

The Sultan's Garden: Scenes from "The Arabian Nights"

Stonehenge paper (black), handmade papers, collage, ink, wooden dowels

1300 x 560 mm

This work refers to the tale of Scheherazade who told a never-ending story to the Sultan in order to stay alive. The scenarios portrayed suggest the intricate female culture hidden in the gardens of the Sultan. This work alludes to an earlier time in my childhood where the stories of the Arabian Nights and the Islamic world were viewed more sympathetically than today.



Christine Bryant

I enjoy being creative and opportunities to experiment with art and craft. The most enjoyable for me is watercolour painting, but I also paint and print using acrylics. I enjoy slow stitching, including sashiko.

I belong to several creative groups as I enjoy making in a social context whereby I can learn from others and share ideas. These groups have set challenges and opportunities to exhibit which motivates me to participate and sometimes stretches me outside my comfort zone.

I enjoy combining travel with opportunities to trial crafts taught by local and indigenous folk overseas.

Creative trips have taken me to Tasmania, India and Japan and I'm soon to be indulging in learning offered in Thailand and Laos. I find these opportunities very inspirational.

2025

Serene

Printed paper, tissue paper, acrylic paint, collage, paint daubed using a sea sponge

650 x 460 mm

The inspiration for my artwork is the night sky. The Japanese theme relates to my enjoyment of a visit to Japan and admiration of the flora and beautiful trees.



Rachel Cavanagh

I create altered recycled books and works on paper that emerge from the pages themselves, transforming them into layered, tactile stories. My practice is rooted in personal experience—each piece a reflection of memory, emotion, and time.

Using collage, colour, shape, and symbology, I build rich visual narratives that invite viewers to look beyond the surface.

Text is a key element in my work, offering both meaning and rhythm within each composition

Natural found objects often find their way into my pieces, grounding the work in the physical world. Recently, I've been exploring the sculptural potential of paper—experimenting with folding, shaping, and assembling book forms into three-dimensional structures like boxes.

Through this evolving process, I aim to challenge conventional ideas of books and storytelling, creating works that exist between image, object, and narrative.



2025

Scar Tissue

Handmade and found object papers, stitched and glued collage hung on wooden bobbins

3 scrolls of similar dimensions:
1000 x 300 x 100 mm
1000 x 200 x 100 mm
1000 x 200 x 100 mm

Tears... pool, roll, and fall. Small journeys, yet profound changes. Each tear holds unique chemistry, a distinct purpose. They cleanse our battle scars.

Scrolls embody tears—each a symbol of grief, healing, and resilience. Through handmade and found objects, they reflect trauma's journey toward transformation, renewal, and emotional depth.

Maxine V Cole

My work investigates the ways in which various patterns emerge in nature and the man-made world.

I love the tactile nature of the book and the senses that kindle when you are touching them.

Rolling the paper is a very meditative process

The creative process is a journey, enjoy the visual experience of these artworks.



2025

Keepers of Knowledge IV

Paper, old forestry library books, dried avocado skin, perspex

2 containers x (170 x 70 mm)
1 container x (110 x 60 mm)

Keepers of Knowledge is a paper-based scroll artwork created from decommissioned books salvaged from the Forestry Department Library—a once vital repository of wisdom about agriculture, ecosystems, and our engagement with the natural world.

As containers of information, they have layers of meaning that can be viewed from different vantage points; sometimes appearing tree-like in their structure, the edges of the rolled paper suggesting growth rings. In another instance the forms become microscopic cell structures, the DNA of the of the natural systems the books themselves describe.





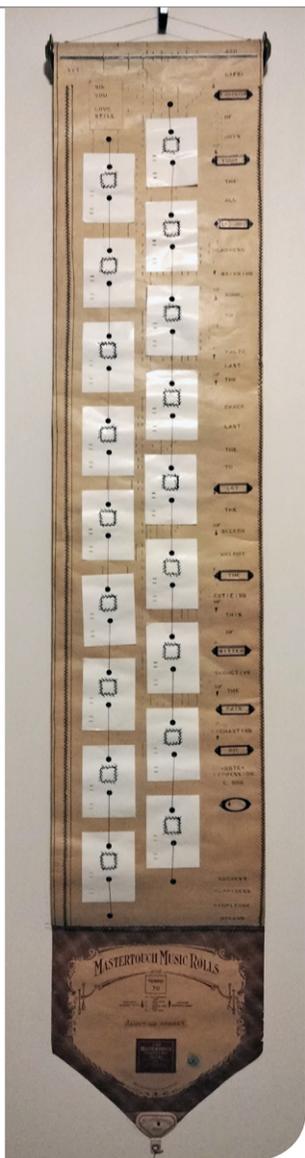
T Connor

I'm drawn to bookbinding and handmade books as an art form. The variety and beauty of books structures (and content) continually inspires me.

I often repurpose everyday paper items such as envelopes, manila folders, playing cards, corrugated cardboard, and tissue paper into decorative artist books that invite attention and reflection.

I also work with old and discarded materials: vintage paper, ephemera, and found objects that have lived a life

These elements (old book pages, pianola rolls, postcards, buttons) are not just reused but reimagined—integrated into new forms that honour their past while opening space for new meanings.



2025

Through Your Joy, Let the Bitter Pain Go

Repurposed pianola roll with machine stitching, tissue paper, metal eyelets and bookplates, thread, silk backing

1650 x 310 x 50 mm

A discarded pianola roll, once played as a music score, is reimagined as a scroll.

Machine-stitched white tissue rectangles echo its original perforations and machine-read past, while providing a sharp contrast to the aging paper. Highlighted words hint at a new story of loss, pain, joy, and resilience.

Joanna Faber

Papermaker, photographer and printer, Joanna uses her travels to expand her imagery of the natural world with flora and birdlife and her appreciation of all its beauty.

Works on handmade paper often digitally printed can lead to numerous formats including artist books.

2025

Fibre Flow Stringing It Along

Handmade paper from varied pulps and threads

1200 x 560 x 20mm (rod)

From an opportunity with PAQ to use Dion Channer's paper mill facilities, I was able to go with the flow of a large pour panel embedding threads to play along the rhythm of process and varied fleck of fibre. With a lemongrass fibre backing, it's an ode to rolling your own...



Eco dyeing with the botanic prints also sees me scouting for the fallen leaf



2025

Tidal Calligraphy Seaweed Set

Handmade bleached banana fibre paper, digitally printed seaweed images

500 x 200 x 40 mm reel (open)
100 x 20 x 400 mm reel (closed)

Walking the beaches anywhere in Australia or overseas, I always feel the tide has written a tale of sea offerings along its sandy edges. Collecting images for years, the idea of the scroll seemed a great way to play with the long tidal line, and this is just a beginning for all my flotsam and jetsam pictures.



2025

Homage to Native Bee Hotels

Botanical printed eco-dyed prints on paper as larvae lodging and covering card "hotel"

400 x 220 x 200 mm

Eco-dyed papers with botanic prints seemed a great fit to be used as scrolls in honour of Native Bee hotels. Bee images digitally printed, and stamps can be seen on the papers. It has the option for the viewer to exchange a mini-scroll with a message to the bees on it.

Vanessa Fitzgerald Scott

It's complicated to articulate into words the importance of these ancient cultural protocols, as well as the intent behind a person's actions and importance of continually acknowledging and paying respect and homage to Country. Whether that be your own Country, someone else's Country that you happen to call "home" for now, or one you're just visiting.

"As Blakfullas, growing up there was an inherent learnt respect for Country—to leave things as you found them (if not in better condition), to pick up rubbish instead of littering, to only take as much as you need and to always think about the Old People who were here before us." This quote written by Victory Arnold-Rendell really sums up my experience as an Indigenous Woman...

My name is Vanessa Fitzgerald Scott, I am a proud Bundjalung Woman

I was born and raised on Meanjin Country... this artwork is my dedication to "Country".

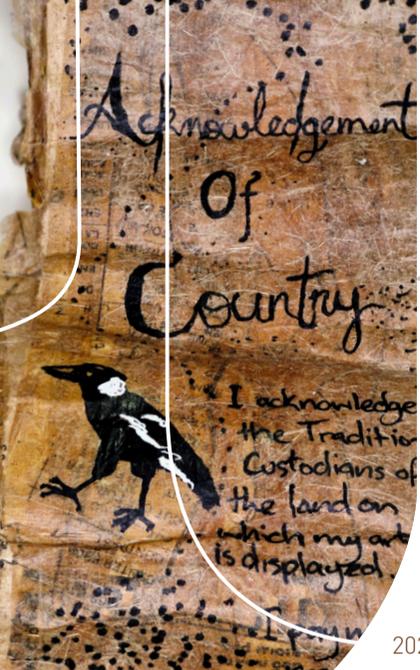
2025

Walking on Country—Message Stick

Paper pulp, collage, gifted botanical fibre paper, glue, acrylic paint and a stick

1200 x 200 mm

I was raised to love, respect and protect Country... "Country" is not just the land/rock on which I live, it is a living, breathing, spiritual being. I long to be in harmony with Country... Country connects me to my family, my Mob and my Ancestors... please join me in "Walking on Country".



2025

Walking on Country—Interactive

Paper collage, gifted botanical fibre paper, cardboard, wooden dowels, plastic bottle tops, glue and acrylic paint

210 x 120 x 40 mm

I was raised to love, respect and protect Country... "Country" is not just the land/rock on which I live, it is a living, breathing, spiritual being. I long to be in harmony with Country... Country connects me to my family, my Mob and my Ancestors... please join me in "Walking on Country".



Fiona Garrett-Benson

Fiona Garrett-Benson is a printmaker, paper and textile artist. Working solo or in collaboration with others gives her opportunities to learn new ways of seeing and self expression. With curiosity she celebrates the creative journey of making as well as the completed project.

I am passionate about recycling, repurposing and reusing textiles and arts supplies

One recent direction is using asemic writing (in a stitch form) which gives the viewer the opportunity to interpret and compose their own narrative, similar as one would with an abstract painting.



2025

Unfinished Business and Mixed Signals Duo of Asemic Writing Scrolls

Handmade botanical inks on foraged paper, stitched with thread from the op shop

680 x 260 mm;
795 x 275 mm (flat)

150 x 260 x 120 mm;
170 x 275 x 130 mm
(rolled)

Asemic writing is used on my scrolls so that there are familiar but unclear messages. This then gives space for the viewer to move beyond language, to further interpret and form their own narrative.

Joolie Gibbs

Joolie Gibbs enjoys being provincial as a regional Queensland artist living and creating in Gympie (Kabi Kabi country). Gibbs completed her Master of Art in Visual Art (MAVA) in 2014 at Griffith University Queensland College of Art and is influenced by walking and documenting her natural surroundings through the connections with the Mary River and the region. From insects, her 5-acre property, the Wallum, big trees and forests, and the effects of floods, she finds meaning and direction for her practice.

My aim is to be part of the solution rather than the problem, in my own small way

Gibbs has been making paper for 38 years and incorporates the macro/micro easily, using strong drawing skills and very time-consuming, controlled, deliberate, and mindful processes from the integrity of making her own botanical inks and papers to the final mark making.

It keeps her going and makes her heart sing.

2025

Hoop Pine

Handmade paper (banana, sisal), pulp painting, natural botanical inks

3000 x 1120 mm

I have great respect for these ancient Araucaria trees that go back millions and millions of years. This is one of 4 trees that grow in the Cooloola National Park that I have represented in this way.



2025

Record Peak

Handmade banana paper, pulp painting, natural botanical inks – Mistletoe, Red Kamala, twigs

1220 x 370 mm

Floods have been occurring more often in Australia, and other places around the world. "Record Peak" is often quoted by commentators and weather folk, with reference to climate change. This is a subject I have returned to several times in my art practice.



2025

Read Another Way #2

Handmade Lomandra, banana, Blady Grass paper from flood debris, pulp painting, natural botanical inks—Mistletoe, Red Kamala

3000 x 27 mm each x 3 pieces, total width approximately 800 mm

Floods have been occurring more often in Australia, and other places around the world. This is a subject I have returned to several times in my art practice. This work turns floods on their head to be looked at in a new way.

Sue Gordon

Essentially I am a photographer with a camera and a story. I employ a range of art mediums combined with digital and analogue imagery to produce works that reflect my journey to finding peace and faith, of telling life stories and expressing what words cannot.

My practice is explorative, experimental and inquisitive

It delves into the big issues of life and purpose and the smaller ones of simply finding joy and beauty all around.



2025

Trees on Trees

Handmade paper collage, digital imagery and ink drawings

630 x 530 x 30 mm

Trees on Trees is a statement of our use of the natural world. We take whatever we wish, manipulate it, change it and shape it to suit us. Eventually, it will return to the earth for its next assignment.

Ann Fluthwaite

I have learned that in order to deeply understand our relationship with the natural world, we need to view it from different perspectives to appreciate the rich tapestry of our environment: where the rivers flow, how the mountains straddle the land, how wetlands protect the shore, how plants grow and thrive. My artwork reflects these different perspectives, particularly landscapes viewed from above.

I love to work with colour and texture

In the development of each work, I feel as if I am creating a kind of relief sculpture on the surface of the paper. I have recently taken up printmaking using textured collagraph plates, which are a natural extension of my mixed media works. The resulting prints are deeply furrowed, with the characteristics of blind paper embossing.



2025

Braided River Channels

A triptych of prints from collagraph plates, finished with coloured pencils, attached to a Kraft paper scroll

1140 x 350 mm

This artwork captures the dynamic patterns of a braided river system viewed from above. Interwoven channels meander across the surface, rendered in flowing lines, layered textures, and shifting tones of blue, grey, and ochre.



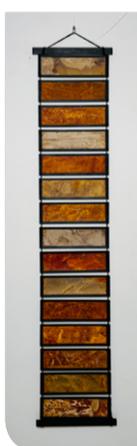
2025

Rusted Surfaces

15 joined panels of watercolour paper dipped sequentially in chemicals (caustic soda, Ferrous Sulphate, and black tea) to give a rusted finish, mounted on black cardboard

1680 x 370 mm

The patterns formed by a rusting process on these paper-based panels resemble sweeping aerial landscapes, mimicking the topography of rivers, valleys, and eroded terrain. Each piece reveals a unique balance between control and chance, capturing the beauty of natural processes from a bird's-eye perspective.



2025

Coal Seams

Seven prints from collagraph plates, arranged vertically

1580 x 400 mm

This artwork depicts a cross-section of earth's layers, with dark black bands of coal seams embedded within ancient rock formations. It references the large areas of Queensland that have been mined for coal and invites reflection on this part of our history.

Grace Keogh

Grace is an Ipswich-based artist who breathes new life into preloved papers, fabrics, and salvaged treasures

With a background in graphic design and an unwavering passion for vintage ephemera, Grace transforms forgotten materials into unique journals, artist books, and mixed media art.

My mantra is always 'no scrap gets left behind'...

Grace enjoys challenging herself to utilise existing materials in her pieces, with a view to support the minimisation of textile waste.

Guided by her discoveries at op shops, estate and garage sales finds, Grace's creations are as unique as the materials she works with.



2025

Thought Snippets

Collaged strips of paper mounted on vintage wooden cotton reels (collage materials include book texts and vintage ephemera), vintage sewing basket

Individual cotton reels: 50 x 30 mm
Scroll strip unrolled: 1200 x 30 mm
Hanging scrolls: 30 x 1200 mm

Threads of random thoughts continually spiral through my mind.

Just as the reading of a scroll is not interrupted by the necessity to physically turn a page, these 'thought snippets' blend into narratives—sometimes cohesive, but often randomly rolling into each other to create a single thread that ends where it did not begin.

These conversations with self are extracted from the texts of my existence, embedded in the materiality of life and couched in internal emotions.



Ngair Macleod

Nature is the inspiration for my creative work, with a focus on papermaking, eco-dyeing, bookmaking, printing, and sculpture.

I'm lucky to live on a beautiful island surrounded by trees and birds.

I love using words to help explain my work.



2025

Radius

Rusted card, collage, text

1230 x 200 mm

In September 2019 nine members of Papermakers and Artists Queensland travelled to Curtin Springs, Central Australia, for a week-long hands-on papermaking experience.

The majestic landscape inspired me in the creation of this work.



2025

Thin Ice

Cyanotype prints and ink drawings on rice paper backed and stitched onto interfacing with cotton thread. Paper is rolled and glued onto a wooden dowel and housed in a handmade wooden box.

300 x 1200 x 100 mm

I started *Thin Ice* as Cyclone Alfred was imminent, using cyanotype prints on rice paper made at my Icelandic artist residency in 2022. These icebergs, calved from the receding glaciers, became a scrolling narrative of climatic events, from the global consequences of polar ice melt to floods in northern NSW.

Heather Matthew

Heather Matthew is a multi-disciplinary artist living in northern NSW who primarily uses paper to tell visual stories through collage, pulp painting and alternative photographic processes. These often come together in artist books.

When her papermaking studio was flooded after Cyclone Debbie in 2017, she began working with environmental mark making; including mud, earth and ashes to embed time and place into her artworks.

My art and writing explore the interconnection between the human and elemental world

Heather's work blends the personal with socio-political stories and environmental events.

(Continued over page...)

Heather Matthew

(Continued from previous page...)

Heather holds a Bachelor of Visual Arts (Hons) and graduated with a Masters in Arts & Place at Dartington Arts School through Plymouth University, UK in 2024 focusing on place-based artist residencies.

She has been selected for numerous Australian and international exhibitions and artist residencies including being a feature artist for the International Biennial Paper Fibre Art in Taiwan in 2017.



2025

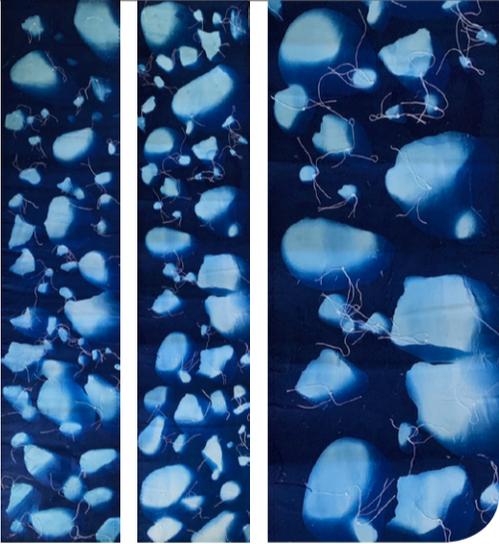
Landslide

Acrylic paint and earth pigments on kozo paper, glued and backed onto watercolour paper.

Folded, stitched and rolled in a double scroll, housed in a found wooden box.

180 x 430 x 180 mm

Landslide started as a painting of stone walls I created during an artist residency in Oatlands, Tasmania in 2024. I cut the paintings into strips and glued them onto a scroll which I folded and stitched. By setting the stones in motion it referenced the 2020 landslide at Seyðisfjörður, Iceland.



2023

Hanging by a Thread I & II

Cyanotype prints on rice paper stitched onto rice paper backing with cotton thread. Wooden magnetic hangers for hanging.

1340 x 310 x 5 mm

I was overseas at a series of artist residencies in 2022 when floods devastated northern NSW. In Iceland I created cyanotype images using local stones placed onto rice paper strips. Stitching them onto a backing sheet later, the hanging threads suggested this title, planet earth perilously *Hanging by a Thread*.



2025

Marking Time

Cyanotype prints and ink drawings on blackberry-stained watercolour paper rolled, glued with button fastening in a cyanotype printed cloth pouch.

70 x 420 x 40 mm (when unrolled)

Marking Time is a strip of cyanotype printed paper with ink drawings and blackberry stains I made during my micro artist residency at Oak Hill Gallery, Mornington in 2025. When and where I made it during one week in Victoria was a 'mark in time' for me between art projects.

Sam Milford

For Sam Milford, creating art is a spiritual process where she explores the aesthetic dimension of human communication through reflection and discovery.

Themes addressed in my art are often intensely intimate, humorous, and anecdotal

Sam explores ways in which texture, color and form express and evoke emotion or tell a story.

She is committed to recycling and reusing materials and sustainable resources. She has been a member of the Fiberarts Guild of Pittsburgh for almost 25 years and has explored a range of fiber techniques and applications.

Her work has been exhibited and won awards in local, regional, and international shows and she has a piece in the Permanent Collection of the State Museum of Pennsylvania.

2025

Always Coming Home

Paper pulp painting made from recycled linen and cotton clothing, wooden rolling pin, steel hooks, polyester cord

1850 x 450 x 50 mm

For me, one of the most challenging aspects of my life is that the people I love are scattered across the globe, living in different places. I carry them in my heart but nothing would make me happier than to all be living closer to each other.



2025

A Long, Hot, and Noisy Job!

Paper from recycled cotton and linen garments and steel chain. Industrial bobbin from fabric mill

1660 x 260 x 80 mm

Inspired by the long hours of the Ipswich Cotton Company mill workers in noisy, hot, dusty conditions. Established in 1861 by Cribb, Walker and Brown the mill was the only cotton mill in Australia at the time. This piece reflects the work week.



2025

Sunday!

Paper from recycled clothing; collage

900 x 260 x 8 mm

Inspired by the long hours of the Ipswich Cotton Company mill workers in noisy, hot, dusty conditions. Established in 1861 by Cribb, Walker and Brown the mill was the only cotton mill in Australia at the time. This piece reflects the feelings of the workers on their day off.

Karen Payten

Karen is an emerging artist living in south-east Queensland who works primarily with eco-printing, botanical contact printing and natural dyeing.

Karen produces works using paper, fabric and thread that reflect the environments that she has strong connections with.

I am now retired and actively pursuing a new passion in botanical dyeing and eco-printing

2025

Woven

Eco-printed mixed papers, paper twine, paper thread, paper raffia

560 x 220 x 30 mm

Following a no-waste ethos, this work used eco-printed papers that did not stand on their own. Cut into strips and woven together, it creates glimpses of the leaves used to create the prints.



2025

Eucalyptus

Eco-printed mixed papers, cyanotype on watercolour paper, acrylics

1250 x 420 x 60 mm

This piece showcases two of my favourite trees, *Eucalyptus prava* and *Eucalyptus seeana*, as well as *Eucalyptus polyanthemos* from an old flower arrangement. The cyanotypes were printed using foliage from around my garden, including the weeds.

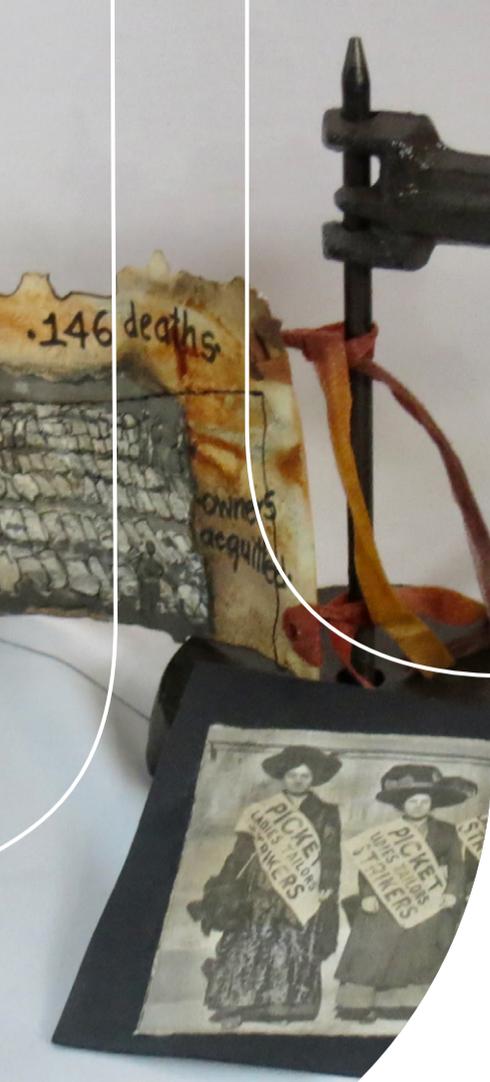
Lyn Rushby

I work creatively with paper to explore social, environmental, and political themes that reflect my background in activism. My art often begins with a question or an overlooked issue.

I use paper's fragility and strength to reflect the tensions within each subject.

I cut, fold, layer and assemble to build narratives that challenge, inform or invite quiet contemplation. My work is driven by a desire to draw attention to things that matter—whether it's ecological loss, community resistance, or forgotten histories. Each piece offers a unique slant, often combining personal perspective with broader concerns.

Paper, as a medium, allows me to work intimately yet boldly, transforming the everyday into a call to awareness. Through this practice, I hope to provoke curiosity and deepen understanding, encouraging viewers to engage with the world more consciously. My work aims to bridge art and activism—creating space for both beauty and urgency.



2025

"Stitching for survival but dying for profits"

Rusted paper, sewn, collaged, printed on Realia attached to sewing machines

150 x 950 x 100 mm

A tribute to the 146 young, female, immigrant garment workers killed in the 1911 Triangle Shirtwaist Factory Fire in the USA, a pivotal moment in US labour history with the resultant rise and strengthening of women's unions as well as laying the groundwork for broader labour protections across the USA.



2025

"Did Tosti raise his bowler hat (when he said goodbye)?"

Paper pianola roll decorated with miniature musical realia and collaged

1000 x 280 x 50 mm



The pianola piano and its many available rolls brought joy through its magical blend of music and mechanics. It invited spontaneous sing-alongs, nostalgia, and wonder—turning anyone into a musician. Here Billy Mayerl's tune of the 1930s is re-introduced for everyone's pleasure.

Wendy Sonnenburg

Wendy describes herself as a multidisciplinary fibre artist, working in the nebulous space between practical and concept. She comes from a traditional fibre arts background and deconstructs, rearranges, and combines the disciplines to create unique works, often expressed with a whimsical thoughtfulness.

Wendy draws inspiration from the landscape and a concern for the environment.

A developing interest in natural fibre for basketry and 3D pieces, has also allowed her to enjoy processing plant material for handmade papers and paper-based art works. Wendy has a fascination for all things rusted, and rusting and has rekindled her original love of hand stitching wherever possible.

There's no need to have amazing talent, rather an inclination to start somewhere. In the end it's not the artwork that's so important, but the process and personal revelations that are the excitement and forge a path to new works... it takes time to develop your own voice.

2025

Out of Chaos

Handmade papers, eco dyed paper and fabric, threads, netting, woven cane, dyed tea bags, printed words, handmade cords, weavers reel and timber base

1000 x 170 x 30 mm

When you make paper, experiment with treatments on paper and collect threads and all sorts of 'bits,' you accumulate a very interesting and varied 'stash'. Getting it all out to organise can look like chaos in the workspace. Dancing with this chaos and ordering it is the makings of creativity.

2025

Slowly Wandering, Slowly Stitching, Slowly I Am

Handmade or hand treated papers, threads (hand dyed and commercial), handmade cord, shibori dyed fabric Tapa cloth, and timber hanger

1600 x 380 x 40 mm

Papermaking involves experimenting with a wide variety of raw plant fibres. The resulting papers and outcomes of experiences with other paper treatments have provided the many samples for the patchwork background of this piece. The thread and stitches wander the path of my experiences and continue to colour my life.

Joanne Taylor

Joanne works in watercolour, print, sculpture, and mixed media. At times these are presented in unique and different ways, either as artist books or as two-dimensional images layered on sculptural surfaces. Inspiration is drawn from the environment either directly or from found objects.

A key element of my work is the process of layering, which produces a feeling of depth and replication of nature's complexity

The layering of the details of nature and the broader layers of the landscape of the western plains of Queensland are recurring themes in Joanne's works. She plays with the idea of being in the landscape by the underlying physicality of shapes and structure in her 3D wall monoprint works, and by situating herself in her watercolours as a viewer at ground level, observing from the front. As a playful aside, her sculptural comic small vehicles sculptures are a light-hearted response to the isolation of distance and our reliance on vehicles in the vast flat country.



2025

Petrichor

Paper pulp,
cellulose glue, iron
oxide, cotton string,
wood

1750 x 590 x 35 mm

The smell of rain
touching dry earth.

Michelle Vandermeer

Michelle's background as a graphic design cross-pollinates with her love for books and paper, and over several decades of studio practice and teaching, has led her to the creation of a wide range of artist books, sculptural book structures, and handbound books both creative and practical.

She enjoys the serendipity of collaborating with writers, illustrators, and other creative thinkers both local and global.

Recently I have become enamoured with exploring how to use a lasercutter as a powerful tool for book craft

Michelle has discovered that a lasercutter machine is capable of cutting intricate shapes, scoring paper folds, and excitingly for a book artist, it can also engrave typography into a vast range of book-making materials, opening up a whole new world of creative possibilities.

OR HAVING A SOUL

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2025

Instructions for Having a Soul

Indigo-dipped Japanese papers layered as a cascade book structure on home-tanned leather, with lines of poetry laser-etched into the paper layers; found stick and string (both indigo dyed)

650 x 220 x 30 mm

A textured cascade of hand-dipped indigo-blue papers subtly convey the poetic prose of New York poet Joseph Fasano (words used with permission), line by layer, etched through the indigo to reveal the ghostly white of the paper below.

Instructions for Having a Soul is an evocative watery interplay of featherweight papers, indigo dye, and Joseph Fasano's soulful poetry.

Peter Whitehouse

Primarily a paper folder, Peter began his origami journey when he was 11 years old. Now a retired teacher, he has turned his focus towards complex figurative and geometric origami, large-scale corrugations and tessellations.

I specialise in particular with the manual harvesting and preparation of mulberry (Kozo) fibre

Through his association with PAQ, Peter is enthusiastically exploring hand-made paper suitable for folding.

2025

Doomscrolling The First Year of the Pandemic

Abstract origami tessellation, made using folds only (no cuts) from red/natural Kraft paper (original dimensions 2.5m x 0.7m), metallic gold paint

1250 x 350 mm; 11cm diameter hexagonal spool

The COVID-19 pandemic affected all of us differently. The first year particularly felt fraught with uncertainty, danger and isolation unlike anything experienced before. This tessellated work represents the first year of the pandemic, with initial outbreaks, deaths, virus mutations and the first vaccine represented abstractly as part of the ongoing timeline. Kintsugi (gilded) elements represent the various human foibles along the way.



2025

Storylines

Paper Mulberry (*Broussonetia papyrifera*) pulp (hand harvested, cleaned, beaten, hand-poured), White Mulberry (*Morus alba*) twigs, graphite (inscriptions on the twigs in 27 different languages/alphabets), red cotton (bloodlines), cotton twine hanger

950 x 400 mm

Humans have always told stories. Symbology and languages developed to record these stories forever. Sticks each represent beginnings of a story. Some contain writing using different languages and alphabets, others blank to honour oral traditions. They are interwoven with red ancestral bloodlines. They all start with a translation of "Once upon a time"—the beginning of every story EVER told.



About Us



Papermakers and Artists Queensland (PAQ) was formed in 1993 by a group of like-minded artists, adopting a philosophy of fostering the interests of paper artists through exploration and sharing. PAQ represents and furthers the interests of papermakers and paper artists in Queensland and Northern New South Wales, but also has members from around Australia and overseas.

Membership is open to anyone with an interest in working with paper in any form. We celebrate the artistry of paper including paper sculpture, artist books, paper clay, surface design, pulp painting, marbling, calligraphy, printmaking, and, of course, papermaking using recycled paper and plant fibres. Our members have various interests, skills, and creative ambitions, but share a desire to make their work more accessible to the wider community.

PAQ is an active and dedicated group. Our Brisbane base is at the Wellers Hill Arts Hub at

Tarragindi (administered by BVAC—Brisbane Visual Arts Community). Meetings are held on the third Sunday of the month either at the BVAC hub or on occasions at various off-site locations. New members are welcomed into our collaborative and supportive community.

Many of our members have extensive experience in organising and managing events, including exhibitions, workshops, sales, and displays. Since 2009 we have held several successful exhibitions at galleries throughout South-East Queensland. We have a regularly updated website and a social media presence on Instagram and Facebook to promote our activities. PAQ is an active member of the Brisbane Visual Arts Community (BVAC) and participates in events such as the BVAC Open Weekend and Workshops in July each year.

W www.papermakersqld.org.au

IG @papermakersandartistsqld

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