

20–23 August 2019



THE LAW SOCIETY
OF NEW SOUTH WALES



Just Art is the legal profession's annual opportunity to showcase the creativity within our ranks while focusing these talents on our deepest shared commitment: *justice*.

As an initiative of the Law Society of New South Wales, Just Art is now in its third year. Powered by the creativity and dedication of our entrants, and the support of our profession, the exhibition has gone from strength to strength.

From abstract to traditional depictions, and using a variety of media from clothing to sculpture and photography, our finalists have not only created stunning visual works through their use of colour, movement and light; they have provided striking social comment in the process.

Just Art is an exhibition with a deeper purpose. This year, the purchase of artworks will raise funds for Our Watch – Australia's national domestic violence prevention charity, and my chosen Presidential Charity for 2019.

I am confident that these stunning works, which are testament to the depth of talent within the legal profession, will fascinate and engage you. I thank you for attending this exhibition in support of Just Art and Our Watch, and commend it to you for your viewing.

Elizabeth Espinosa
2019 Law Society President

Just Art Exhibition

20–23 August 2019

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“WHAT LIES BEHIND US AND WHAT LIES BEFORE US ARE SMALL MATTERS COMPARED TO WHAT LIES WITHIN US.” HASKINS

by Eddy Furlong

Nikon SLR D700, 70-200mm zoom lens @180mm | 3866 x 2578 px
\$250 | Exhibition ref: 13

It's 11:30am on a clear and beautiful day in Kings Cross, NSW. Pedestrians are taking casual Sunday morning strolls, exchanging glances and local smiles; no one seems to be in a hurry. Where Darlinghurst Road meets MacLeay Street, the Wayside Chapel is two blocks away; a man lies face down on the footpath. Is he alive? Is he asleep? Is he well? In Australia's wealthy suburbs

of Potts Point, Elizabeth Bay and Kings Cross, people comfortably walk the street and don't appear to me to be in need. Cafe's abound, florists water their bright plants on the footpath and, yet in stark contrast, the man on the ground seems to me to need help. Around him, walkers keep their heads up and look straight ahead, unperturbed by his state or his need.



UMBRELLA GENERATION

by Jennifer Luo

Digital | A4 unframed (21 x 29.7 cm each)
\$50 each (framed) | Exhibition ref: 31

How would you explain the political regime in Hong Kong to the next generation?

In 1997, the British “handed over” sovereignty back to China. Since then, China has announced policies for political parameters for Hong Kong’s future, including the ‘One Country, Two Systems’ policy. However, the electoral reforms announced on 31 August 2014 stirred university student union leaders to protest over 79 days for universal suffrage and the democratic rights of Hong Kong people. During the violent attacks between

police and citizens, a man emerged from a cloud of tear gas wearing a raincoat and goggles and holding two umbrellas. He represented the collective voices and passionate spirits of the Hong Kong people.

Recently, the Legislative Council of Hong Kong proposed an extradition bill allowing China to extradite Hong Kong people for certain offences. 2 million people with their umbrellas protested for the withdrawal of this bill. The umbrella movement continues to inspire our next generation.



ASSETS OF AUSTRALIA

by *Danuzia Pontes*

Arches watercolour, hot pressed, 300gsm paper | 14.8 x 21 cm
\$500 | Exhibition ref: 8

A personal feeling of being voiceless as a female migrant in Australia gives me the strength and power to represent our undervalued soldiers and their families. Being a migrant is not easy but being a

soldier is even harder, especially when life goes out of shape. My painting represents the common feelings of isolation, voicelessness, judgment, stereotype, darkness and pride.



DO I DARE

by *Marroun Nader*

Oil pastel, pencil, marker | 48 x 57 cm
\$300 | Exhibition ref: 23

Justice looks to solve a problem or protect a right. How will justice look at protecting the rights of girls and women to walk home, in their own neighbourhoods without violence? Why should walking home carry the same risks, as say walking off a cliff (the object in blue)? I also wanted to capture the oppressive feeling violence and the fear of violence has on women: that chaotic quality of the unknown and yet the monolithic threat it creates simply by its sheer size and volume (the object in red). I chose three objects to display these ideas, but at the centre is always the

woman. In a way I wanted some legacy of what the women who died on their way home went through. I don't want the actual fear and terror they must have faced to be ignored.

Finally, I wanted to show how much those feelings of fear interfere with our experience of joy and the sublime by contrasting it with the preoccupation of (T.S. Eliot's) Prufrock: He thinks about disturbing the universe as he considers walking through the streets, I would wonder whether I could get home.



MY BRUSHES WITH THE LAW

by *Rocco Fazzari*

Hand drawn on iPad, digitally printed on canvas | 76 x 102 cm (15 available)
\$550 | Exhibition ref: 28

My artwork features portraits of some of the men and women whom I have observed, read about or worked with in delivering justice. Among them are barristers, solicitors and a journalist. They are the notorious, the infamous, the humble, the quirky but mostly all brilliant in their own way. In my capacity as a court artist over many years I have been able to watch while they delivered justice with the passion and skill of master artisans.

I have often spent my time sketching them as much I did the defendants, a good indication of my fascination with them. Inspired in part by my court room sketching, my piece is a homage to these men and women.

Thematically the aim was to capture the colour and theatrics that make up the rich diversity of the profession hence the patchwork like mosaic.



UNSEEN STRUGGLES

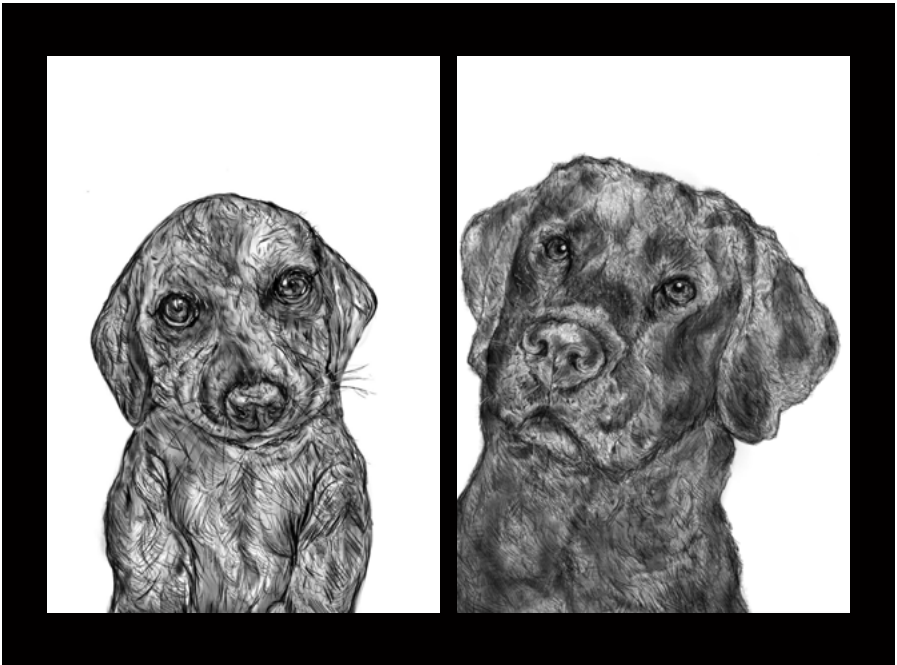
by Florence Yuan

Pen | 26 x 36 cm

\$500 | Exhibition ref: 33

My drawing is titled “Unseen Struggles” because in the world we live in today, we can never really know with certainty what other people (regardless of gender, sexuality, or age) may be going through. Most of our struggles are not physically apparent. For example, violence against women is one of the most serious social

problems in Australia, and unseen violence can be psychological, economic, emotional and sexual. Access to justice for women living with or at risk of violence is often difficult due to many reasons. Women are often ignorant of their rights and are often victims in the legal system. An injustice in itself.



COURT BUDDIES: LOVELY LABRADOR AND DOTING DACHSHUND

by Stephanie Britten

Digital drawing | A3 (29.7 x 42 cm)

\$600 (\$350 each if sold separately) | Exhibition ref: 46

Imagine: The toughest day you have had. The most nerve wracking experience you've had to go through. An experience that brings back trauma you thought you were on your way to leaving behind.

Now imagine looking into a pair of warm brown eyes. Having soft floppy ears you can scratch and a snuffling wet nose touch the palm of your hand. Justice doesn't have to be cold, it can involve warmth and comfort.

These sketches seek to invoke a sense

of understanding without language and support without judgment.

Sometimes a furry companion can do what human counselling can't. The Canine Court Companion Program and the use of dogs during pre-recorded evidence are becoming part of a better integrated and therapeutic justice system. It's also a reflection on how our justice system can evolve and recognise the contribution of non-traditional approaches.



TRIAL-THLON

by Young Brennan

Ink on rice paper | 60 x 80 cm
\$2000 | Exhibition ref: 53

Former and first female President of the Court of Appeal of the Supreme Court of NSW, Her Excellency The Hon. Margaret Beazley AO became Governor of NSW in May 2019. In her remarkable judicial career spanning decades, Her Honour was variously appointed Queen's Counsel, Acting Judge of the District Court, Judge of the Federal Court, Judge of Appeal and President of the Court of Appeal of the Supreme Court of NSW. Whilst not practising as a professional triathlete, Her Honour has helped to deliver an

extraordinarily long list of judgements and rulings on almost every area of the law, and is widely known for her longstanding positivity and commitment to those within and outside the courtroom. However, to Her Honour, a trial-thlete amongst many trial-thlete judicial officers working diligently in a daily trial-thlon, the baton is shared.

A special thank you to Her Excellency The Hon. Margaret Beazley who agreed to sit for this work.



ALWAYS RIOT

by Leith Kennedy

Mixed media on riot shield | 55 x 55 x 0.3 cm
\$750 | Exhibition ref: 2

Beat up, now prettied up, yet still a little gritty, there is much to love about this unique art work. This recently decommissioned/retired “Intermediate Shield” was another special ‘canvas’ for

me as a Police Officer and artist. This clear UV stabilized poly-carbonate shield has been brilliantly animated with acrylics and spray paints.



ENDANGERED SPECIES - SEA & AIR

by Ann-Maree Ager

Hand molded veg tanned leather with timber base | 35 x 50 cm each
\$680 (\$340 each if sold separately) | Exhibition ref: 9

Air (left) represents the dramatic decline in our bee populations from pesticides which cause colony collapse. Sea (right) represents the risk to our coral reefs and sea life from us. Coral bleaching caused by global warming and plastics threaten their very existence along with our own.

If we do not work to find solutions to our polluting ways it will be our heads on the chopping block and we will achieve the equality of extinction. This is why I have mounted these masks like taxidermy heads. Are they animals, myths or are they really us?



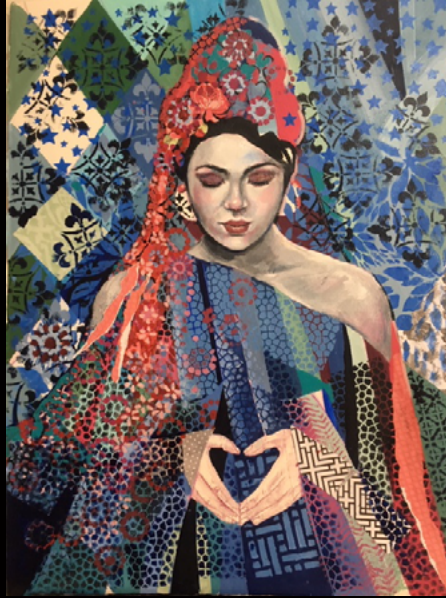
OF PRIOR GOOD CHARACTER

by Amani Haydar

Acrylic on paper and hand-stitched cotton thread | 21 x 29.7 cm each unframed
\$250 each or \$800 for series | Exhibition ref: 45

I am exploring the gap between how the law treats character evidence in cases of violent crime, how victims of these offences understand and fear the offender, and connections between aggression and fragility. Why does it so often manifest as violence in males? What do women feel in response to aggression and how does it remind us of trauma? I have drafted preliminary submissions to the NSW Sentencing Council for their review of sentencing for homicide and murder, drawing on observations of my

father's trial in 2017. I explored character evidence in the context of violence against women, domestic violence and intimate relationships. In cases of emotional abuse, it is likely only the primary victim - who is dead - really understood the character of the offender. Abusers might also take advantage of their reputation or social standing to dismiss and undermine the victim's complaints or to play the victim themselves. By juxtaposing images of male aggression with the text, I hope to further this conversation.



CONCEPTION

by Annette Golden

Acrylic and collage on 640gsm Arches hand made paper | 94 x 75 cm framed
\$2500 | Exhibition ref: 1

My work explores the conception of justice, and the universality of human rights and human dignity through the archetype of a pregnant woman. Justice is precious and hard won, and has compelled the greatest minds to write, strive, act and fight in its name. Justice as fairness and

harmony is also a private and intimate matter, a delicate series of choices made and guidance given within our own daily lives. The pregnant woman is vulnerable, beautiful and full of promise, as is human dignity and the striving for the justice that we preserve and protect.



SETTING SAIL

by Tracy Dods

Acrylic on canvas | 137 x 107 cm
\$1200 | Exhibition ref: 3

At first glance, you could mistake my work with its recurring motifs of businessmen and barristers walking into, or being consumed by, the sea as bleak. Look a little bit closer and it's anything but. If I was writing a letter to the world, its principal subjects are serious, but its tone is often whimsical, sometimes wryly comical. I live in the Blue Mountains and spend much of my time in Sydney, observing the people I paint in and around Martin Place, the

barristers chambers and law courts. This helps me create work of the most striking contrasts. These figures are usually alone in many cases disoriented; gowns flying in the breeze, freedom just a few steps away and yet they offer enormous space for empathy. Underneath the vampiric gowns and the un-beach-like posture, many of my subjects look either utterly lost, or perhaps completely disencumbered.



BUSH JUSTICE

by *Diana Figgis*

Watercolour on paper | Approx. A4
\$600 | Exhibition ref: 5

This gum tree dominates the view from my balcony. It has a large termite nest on the trunk from which extends what amounts to a lone, desiccated, large twig. There, the goddess Themis has seen fit to alight, while winged Nemesis screeches just above her. The Greek Goddess of Justice stands confidently, blind-folded as she is, on a rather perilous footing. Not to be outdone, the Greek Goddess of Retribution, having transformed herself into a cockatoo, has winged her way into the frame. Themis with her sword, scales

and blindfold brings impartiality and fairness to the powerful responsibility of standing in judgment. Nemesis is a more remorseless Judge for those who are hubristic. She sounds a note of warning that punishment awaits them. (The white cockatoo also plays a significant role in Aboriginal tales of the Dreaming: the pointers of the Southern Cross are two white cockatoos or Mooyi, and the vertical is a white gum tree - all were transported into the sky by Yowi, the Spirit of Death, along with the first man to die).



LATE

by Sean Stimson

Oil on canvas | 50 x 50 cm

\$790 | Exhibition ref: 7

As a human rights lawyer, I am acutely aware of the legal vulnerabilities that can befall the marginalised in society.

Due to the sheer volume of urgent requests for assistance I receive each day, I, like many of my colleagues, often feel caught in a race against time, working against the clock to avoid running late.

This artwork conveys the emotional urgency of meeting deadlines, against a backdrop of the dichotomy of our society. There is a subtle barrier between the alleyway cast in the shadows, representing

the harsh realities of life, and the sandstone law court building standing in stark contrast with its luminous qualities.

These differences are accentuated by the street art of a young girl in the alleyway, who reflects the experience of facing legal vulnerabilities. The water is representative of the way people can drown under the weight of legal problems, while the umbrella is a metaphor for the protection provided by those who work in this sector, like barristers.



JUSTITIA AND THE ANGRY APPLE GIRL

by Kay Nolan

Oil paint, pen, paper on canvas | 76 x 51 cm
\$2000 | Exhibition ref: 10

To me Justice is feminine since Justitia is a Goddess. It is imperative that Corporations (which fit into the masculine dichotomy) are separated from State powers. Henry VIII separated Church and State. Corporations should not be permitted to influence the running of our Country under the charade of “donations”. My painting symbolises the Divine Feminine aspect of the Law. It is only the Law that can protect the governance of our society from greedy corporations. It is ultimately therefore a gender war: Female Justitia striving to protect Mother Earth

from corporate rape. Most of the “jobs” used to argue against stopping Live Export or closing coal mines are jobs for men. It is time they re-trained with skills that are kind to our Earth and her animals. If our Government was not being bribed by the corporations with vested interests in destroying our Earth, perhaps they would direct funding into re-skilling men with these archaic jobs. The sacred heart says we must act with heart-wisdom. The Angry Apple Girl waves the apple of knowledge at us. Can legal knowledge help protect our Earth from Corporate greed? Yes.



THE BOARD (SERIES 6)

by Rebecca Trajkovski

Acrylic on canvas | 60 x 60 cm

\$2750 | Exhibition ref: 11

This painting is from my 26 part series The Board. This painting is number 27 and it is the largest piece so far. It reflects my experience as a female, lawyer and mother in the corporate world. The work is

not intended to be pessimistic, but rather, optimistic for a future where members of the board and those in leadership are diversified by age, sex, culture and/or sexual orientation.



NO ENTRY

by Peter Whitehead

Mixed media on canvas: acrylic, ink, oil pastel and collage | 101.5 x 101.5 cm
\$2000 | Exhibition ref: 14

The work is inspired by the words of Manus Island detainee and award winning author, Behrouz Boochani who identifies the sense of hopelessness for detainees arising from being “between the law... without law”. It reflects the government’s closed door behind which faceless detainees experience despair in the endless wait in every journey to refugee status,

and possible resettlement in a safe and welcoming environment. The painting asks the question “Why?”. Is this the humane application of justice for real people not faceless detainees. The work is dedicated to the Refugee Advice & Casework Service and their network of pro bono supporters working within the system to ensure access to justice and fair treatment.



OUR MURRAY-DARLING

by Jennifer Luo

Watercolour and pen on paper | A3 (29.7 x 42cm)

\$100 (full image framed) \$40 (black and white fish only unframed) | Exhibition ref: 17

My illustration is a tribute to the fish massacre in the Murray-Darling river last summer. We witnessed the death of thousands of native Murray Cod and other fish species. According to an independent report commissioned by the former federal Minister for Agriculture and Water Resources, it was caused by 'local hydrological and climatic conditions'. These conditions include drought, a significant increase of blue-green algae and raising water temperatures. The combined

effect contributed to a drastic reduction of oxygen in the water, which led to the fish massacre. However, I believe the real issue is our failure to protect our natural habitat and resources against climate change. My grief inspired this illustration of a Murray Cod desperately swimming to catch its last breath. I have deliberately chosen to capture this moment of hope, to encourage you to support the fight against climate change and save our Murray-Darling!



LADY JUSTICE

by Emilie Lentz

Acrylic on canvas | 40 x 60 cm
\$1200 | Exhibition ref: 20

As a young female lawyer, I am grateful to the women who have come before me and made it possible for me to work in this profession. However, I remain shaken by the continued existence in our profession of regular incidences of sexual harassment, clustering of women, LGBTQI+ and people of colour, at the lower levels of the profession; the predominantly white, straight, cisgender, male judiciary and

the lack of recognition within leave entitlements for parenting, domestic violence and chronic reproductive health issues. In this painting I wish to revere an idealised Lady Justice: a woman with a sharp eye for substantive equality, and unfettered ability to dress, speak and choose as she sees fit and a disregard for what it means to be 'correctly', palatably a woman.



FIGHT LIKE A GIRL

by Jamie Parmaxidis

Acrylic on canvas | 75 x 75 cm
\$500 | Exhibition ref: 21

The Women's Social and Political Union (WSPU), better known as the suffragettes, taught themselves Brazilian jiu-jitsu to protect themselves during women's right to vote protests. I started Brazilian jiu-jitsu because I wanted to learn self defence. Even though I didn't feel it was a responsibility of mine to learn self

defence, it is a reality. Violence is a reality many women face in society. The sparring women in the artwork, Ruby and Panda, represent the strength and courage of all the women I train with. This work represents women taking justice, like the suffragettes, into their own hands.



QUEEN'S SQUARE SYDNEY

by *Theresa Baw*

Acrylic on canvas | 50 x 40 cm

\$300 | Exhibition ref: 25

The location of Queen's Square is an iconic place in Sydney where people can access justice. It is where the Supreme and Federal Courts are located. The view is from Hyde Park Barracks and looks onto St James Church, which is adjacent to the old historic Supreme Court. Nearby are

barristers chambers and the NSW Law Society headquarters. The cafe which is located at the Church is a popular meeting place for many solicitors, barristers and judges. This is a location familiar to those that help to promote justice.



SAVING THE REEF

by Irene de Castro-Patterson

Ink, acrylic and pen on canvas | 45 x 60 cm
\$450 each | Exhibition ref: 26

My trip to the Great Barrier Reef has inspired my painting, expressing the vibrant colourful reefs and abundance of marine species. Inherent for their astonishing richness of life, coral reefs are commonly referred to as the “tropical rainforests of the sea”. However, the essential elements of marine habitat have been endangered by a range of human activities (e.g. water pollution and overfishing) and natural pressures. *The Great Barrier Reef Marine Park Act 1975*

is the primary Act that oversees activities in the marine park. *The Environment Protection and Biodiversity Conservation Act 1999* protects nationally significant heritage areas including the Great Barrier Reef - acclaimed as the greatest living wonder on earth. Considered as one of the most productive ecosystems, on 29 April 2018 the Government announced a \$500 million boost for reef protection. It is said to be the largest ever single investment in reef protection.



JUSTIXY

by Sarah Singleton

Acrylic on canvas | 91 x 60 cm
\$2200 | Exhibition ref: 29

Often we receive cases where men have received harsh, or what appear to be unequal terms and outcomes in financial or family matters. 'Justixy' was painted to show the heavy burden carried by many men when they are left with nothing.

Based on the image of Justitia, the man carries the empty heavy scales on

his shoulders conveying burden and pain. Like the Lady Liberty, he is shown blindfolded; but in this case it is to represent being blindsided. I wanted to convey rawness with the composition and use of monochrome tones applied with a palette knife.



POP! GOES THE GAVEL

by Joanna Yu

Acrylic and marker on canvas | 50 x 130 cm
\$250 each or \$500 for series | Exhibition ref: 35

This is a fun and cheeky play on the idea of lawyers being seen as the “superheroes” of the criminal justice system. Inspired by the pop art movement, I wanted to give the piece a comic-book appearance. Viewed from left to right, the linear narrative is of justice being served - symbolised by the gavel and scales on the left panel, to the barrister disrobing on the middle panel,

to the summary of the piece with an all too familiar court adjournment on the third. The middle panel plays homage to Superman’s iconic transformation from plain office-worker Clark Kent to a crime-fighting superhero; only instead it depicts a barrister transforming into their own superhero counterpart and revealing a ‘J’ for ‘justice’.



RIVER RUN

by Bernadette Smith

Oil on canvas | 90 x 90 cm

\$800 | Exhibition ref: 36

We are facing the worst crisis in the river and artesian basin water system this continent has ever seen. The north-west and central NSW's rivers and waterways are dying. Millions of fish have died from blue-green algae in the Murray Darling Basin, not because of drought but because of unfair water allocation favouring big irrigators and mining over communities living downstream. As a result, many First Nations people and others along the river

system are being placed on undrinkable bore water. Rivers have been bled dry, while over-allocated or stolen water from the river system remains in private dams. Justice is best served when there is balance, and everyone's needs are treated equally. Access to fresh water is the most basic of human and non-human rights. My painting River Run is a plea for letting the rivers run free and saving our rivers.



SNIFF SNIFF SIT

by Sean D'almada-Remedios

Acrylic on canvas | 76 x 61 cm

\$75 | Exhibition ref: 39

This work depicts the strip search of a person by police following the positive indication of a drug detection or “sniffer” dog. An event of increasing occurrence at music festivals, night spots and even train stations in daylight hours. With research

suggesting a positive indication can be false in up to 74% of the time, a serious question arises as to whether the grave interference with personal liberties that is a strip search can be justified on such whimsical grounds.



AUSLANDER TRIPTYCH

by Dr Mark Elliot-Ranken

Acrylic on canvas | 90 x 25 cm each
\$1000 | Exhibition ref: 40

“Auslander” concerns the frequent hostility and suspicion shown to refugees and others who come to national borders such as our own. The current treatment of legitimate refugees by Australia does constitute an injustice to humanity.



LADY JUSTICE

by Zöe Durand

Oil on canvas | 101.6 x 101.6 cm

\$3500 | Exhibition ref: 41

I want Lady Justice to provoke thoughts on women in the justice system. Beyond some of the issues of 2019, such as 'Me Too' and workplace sexual harassment, one of the subtler yet pervasive things I have noticed is an uneasiness around female

leadership in law and the space for women's behaviour. One behaviour in a male barrister/lawyer might be "confident" and "authoritative", but in a woman lawyer/barrister it is framed as "aggressive".



THE PRECIPICE

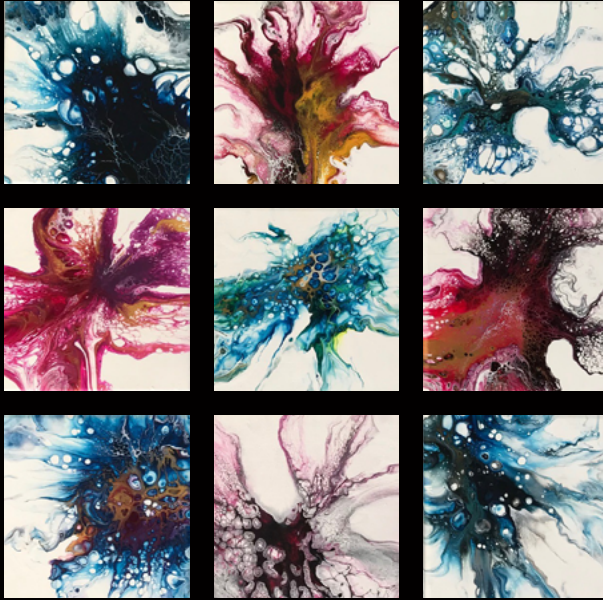
by Zöe Durand

Oil on canvas | 91 x 122 cm
\$3700 | Exhibition ref: 43

I feel we are on the edge of change in law, sandwiched between “old” and “new” law. However as a family lawyer (both private practice and former Legal Aid ICL), I am focusing on the ALRC recommendations. Will reforms make family law more user friendly, or in reality create more confusion? Only time will tell.

My view is firstly, rather than waiting for change to be thrust upon us and understanding reform as something that happens “out there”, all those who work daily in an area of law have a role to play in speaking up about what we see at

the coalface that could be done better. Secondly, we have a responsibility to make what improvements we can in the way we practise family law. For example, while the ALRC reforms emphasise alternative dispute resolution, as a lawyer you could already focus on this without waiting for law reform.



DISCRETION

by Renee Smith

Mixed media | 20 x 20 cm each
\$450 | Exhibition ref: 44

Discretion is at the heart of justice. It ensures the law is not applied in an arbitrary manner; rather on a case by case basis to ensure justice in each individual case. Just as a Judge or decision maker must follow the legislative pathway, the paint is applied to each canvas the same way. The different colour combinations

reflect the differing facts of each case. Notwithstanding the same process is applied to each canvas the results differ on each, much in the same way a Judge's discretion may result in varying outcomes from the application of the same law in different cases.



OASIS UNDER THREAT

by Lynne-Maree Sproule

Acrylic on canvas | 92 x 92 cm
\$2900 | Exhibition ref: 49

Construction of Adani's Carmichael Mine has begun. Accessing groundwater from the Great Artesian Basin will impact Doongmabulla Springs, a pristine desert oasis, and the most important cultural site for the Wangan and Jagalingou Traditional Owners. Despite refusal of consent by the Traditional Owners, Adani's Carmichael Mine has been granted water licences to draw 12.5 billion litres annually (equivalent to 13

Olympic swimming pools daily) from the Suttor River and to extract unlimited groundwater from the Great Artesian Basin for 60 years. The Australian Conservation Foundation has won a Federal Court appeal against the Federal Government's assessment of the Carmichael Mine's water management. Nevertheless, the Queensland Government has approved the Carmichael Mine's groundwater management plan.



(A) **EQUI-TREE KULU SAN**

by Young Brennan

Ink and watercolour | 80 x 60 cm

\$5800 for the series or (a) \$3000 and (b) \$2800 | Exhibition ref: 52 (a)

a) Equity is a special tree grown with many hands, hearts and minds. It doesn't grow overnight and needs continuous cultivation but is tended with much pride. Without Equity, some rights would never

have been righted and lives would be forever altered. Kulu is a retired ex-racing blue (grey) Greenhound greyhound. His idea of equity is sleeping and being treated well.



(B) A DREAM OF PARTIES

by *Young Brennan*

Ink and watercolour | 60 x 80 cm

\$5800 for the series or (a) \$3000 and (b) \$2800 | Exhibition ref: 52 (b)

b) Judicial officers often spend countless hours to get through the arguments presented by the parties to a case. To remain impartial and fair, some vivid mental role-playing may be required. Suddenly, a judge is transformed into Farmer John with a land dispute.

Then he is the director of a trust (the other party to the same dispute). But wait, there are also 3 other parties joining the defendant. By the end, they have mentally role-played more parties than a child will ever attend. A special thank you to Justice John Basten for sitting.



HANDSCAPE

by Keroshin Govender

Oil on canvas | 61 x 76 cm
\$1250 | Exhibition ref: 51

I grew up visiting game reserves in South Africa, then national parks in Australia and have always appreciated the delicate balance of our natural ecosystems and the things which threaten them. My current paintings feature the hands of human creators (artists/designers/directors/etc.)

and resilient animals which are unlikely to be affected by changing climates or human encroachment i.e. those that may inherit the earth after human beings are gone. This apocalyptic aspect is contrasted by the human subjects who are engaged in a creative process, oblivious to their demise.



POMEGRANATE

by Zorica Purlija

Baryta fine art photo paper, timber frame | 45 x 45 cm
\$680 | Exhibition ref: 4

Mothers are one of our most neglected members of society, who deserve fair treatment as they age. When a husband or partner in a relationship dies, the woman's home pension is halved, only one of the disadvantages she faces. She is asked to manage the same bills with this reduced rate. Where is justice for mothers who

have raised our future generations, yet are allowed to quietly slip into poverty and neglect by the same society. As we spin around in the ever-increasing business which is our contemporary world, we should demand from our leaders that looking after mothers is a priority.



BERRIMA COURTHOUSE

by Zoe Saunders

Photography | 40 x 50 cm

\$400 | Exhibition ref: 12

Built in 1838, Berrima Courthouse is a beautiful sandstone building which sits in the sleepy Southern Highlands. The most famous cases heard here, ended in on site execution. John Lynch, a Bushranger and one of Australia's first

convicted serial killers and Lucretia Dunkley, who after falling in love with a servant, assisted in the murder of her husband. Those executed here were buried standing up, the theory being they could never rest in peace.



STRAY CAT HIGH ABOVE ATHENS

by Carmelo Ragusa

Photograph printed onto a composite aluminium panel | 50 x 75 cm unframed
\$290 | Exhibition ref: 37

This snapshot gives us a glimpse into the daily struggle for survival of all living things, be they human, animal or plant.

The tremendous and enduring toll the global financial crisis has taken on people all around the world is well documented. It was caused by the reckless conduct of wealthy banks in the developed world. The once mighty Athens was particularly hard hit. The struggling owner of this Athenian rooftop is keeping the elements at bay with a mixture of corrugated iron, terracotta

tiles and bits of old foam and concrete. Less well documented is the plight of once domestic animals, now left to fend for themselves. As the sun goes down, this slim young cat comes out, high above Athens, for another night of hunting and scavenging. A plant which is clinging to the rooftop completes the scene.

In the background we can see the Temple of Hephaestus in the ancient Athenian Agora. Hephaestus was the god of metal working, craftsmanship and fire.



LIFETIMES IN LAW - VICKI HARDING

by David Field

Photography | A2 (42 x 59.4 cm)

\$1500 | Exhibition ref: 50

The image is part of the 'Lifetimes in Law' project, which celebrates people who have spent a lifetime serving the community through law. Vicki Harding is Director of Inner City Legal Centre, a community legal centre serving inner city and LGBTQI communities in Sydney.

The portrait was captured outside the After Party at the 2019 Sydney Gay and Lesbian Mardi Gras, where the ICLC runs the Fair Play program, videoing police drug-searches of party-goers and providing kerbside legal advice. The image addresses the struggle of marginalised communities

to access justice, and the fact justice requires our service.

The need for the Fair Play program highlights where those who enforce justice identify a community as marginalised, they may think they will not be held accountable for taking short-cuts with their rights. The Fair Play volunteers spent the Mardi Gras After Party working, promoting equality and fairness in the justice system. All members of society, and particularly the legal profession, have a duty to apply their time and energy to promoting equal access to justice.



BIOFRACTALS

by Louise Coleman

Porcelain, watercolour and wool felt | 60 x 60 cm
 \$300 each or \$700 for the series | Exhibition ref: 15

My work is a representation of the female form. The constant pressure that is placed on women to look and behave a certain way, to be confident and find joy in life's journey, refuting against anyone that tells you otherwise. Women are

constantly seeking justice in the weight of expectations and judgements projected onto them in all life's situations, being a divorcee, a single mother, or a woman fleeing domestic violence.



CONDEMNATION/DELIVERANCE?

by Philippa Hannay

Fired clay with acrylic paint faux bronze finish | 32 x 16 x 12 cm
\$650 | Exhibition ref: 30

The sculpture can be interpreted in two ways: a man being lowered by a rope into flames or being saved from the flames - just as the scales of justice can swing in either direction.



THE LADIES OF JUSTICE

by Meesha McLeod

Styrofoam, newspaper and acrylic paint | 27 x 50 cm
\$100 each | Exhibition ref: 32

The Ladies of Justice combines the well known allegorical personification of morality in the legal system, that is Lady Justice, with the reality of what appears

before and is decided by the Judiciary. The work explores how peoples perception of justice is regularly framed by the Australian press.



DISPUTED TERRITORY

by Athena Harris Ingall

Hand felted wool and red dyed sheep's skin. Eco-printing with rust water mordant using eucalyptus leaves, bark and onion skins. | 60 x 100 finished; 90 x 130 cm framed | \$1800 | Exhibition ref: 16

This piece reflects the views of the issues often held by parties in dispute. The two side panels on first glance look like mirror images of each other - somewhat akin to the parties general agreement on the issues as expressed to a mediator, conciliator or decision-maker. However, on closer examination the two sides of the artwork

are not exactly the same - there are both nuanced and distinctive differences. Matters of the heart and mind, also impact on the dispute and are represented by the centre panel. Mediators, conciliators and decision-makers seek to find clarity and resolution in their work in "disputed territory".



BEYOND SURFACES

by Antonia Miller

Framed embroidery with gilded 22ct metal, beads, gold threads, semiprecious stones and river pearls | 30 x 30 cm | \$850 | Exhibition ref: 22

Beyond Surfaces is part of my Deeper Law series, encompassing works that have been exhibited at previous Just Art exhibitions. The beaded explosion in the middle of the work echoes the sunburst magnificence of a 'monstrance', an often highly decorative stand which was used since medieval times to hold relics that, seen through a clear crystal window, attempt to capture the ineffable mysteries of the universe. In the very centre, through fractured smoky quartz, I offer the following words: Do not be bewildered by the surfaces; in the depths all becomes law. By using powerful

cultural icons, my work is designed to give pause, using beauty and complex design to hold the eye, and text, in this case from the insightful early 20th century poet Rainer Maria Rilke (Letters to a Young Poet, letter dated 16 July 1903), to engage the mind. I also like to use icon and other spiritual symbology, many from my Russian heritage, as a window to a deeper understanding, attempting to capture the heart and integrity of how we can serve with respect and bring justice into peoples lives.



MADE IN

by Agnes Luo

Cotton and silk organza | 43 x 26 x 85 cm
\$165 | Exhibition ref: 34

Justice is about ensuring all humans are entitled to fair and equal treatment. However in reality, it is difficult to ensure all humans are entitled to the same treatment. On 24 April 2013, the Rana Plaza building collapsed in Bangladesh, resulting in the deaths of 1,134 factory workers. Many of these people work in poor conditions and are paid poorly to construct garments for international brands. This tragedy occurred because the building was poorly constructed and factories do not ensure safe conditions. Retail brands are outsourcing their supply

chain to countries with cheaper labour due to pressure from consumers demanding cheaper prices.

In 2018, Australia issued the *Modern Slavery Act* to encourage businesses to report incidents of modern slavery in their supply chain. However this is only mandatory in NSW, with certain requirements. This is a step in the right direction, but there could be continuous improvement to promote more transparency and fair working rights within the fashion industry.



ABOUT THE JUDGE

Yvonne East was a finalist in the 2018 Archibald Prize for her portrait of The Honourable Chief Justice Susan Kiefel AC.

Recent achievements include finalist selection for 2018 Doug Moran National Portrait Prize, 2018 Portia Geach Portrait Prize and the 2019 Dobell Drawing Prize.

Her portrait of Dr Mehreen Faruqi and Cosmo was selected for the 2019 Archibald Salon des Refusés at the S.H. Ervin Gallery.

Yvonne has won and been a finalist in numerous art prizes for her realistic portraits, and large scale drawing and digital projection installations.

Yvonne's practice focuses primarily on painting and drawing, but also extends to experimental new media. In addition to her studio work, Yvonne has participated in several research and exchange projects, and placed as Artist-in-Residence for a number of secondary schools and councils producing large murals. In addition to conducting workshops and mentorships, Yvonne was a presenter and producer for community radio arts shows in her native South Australia.

Yvonne has had a number of solo shows in South Australia and NSW and has been involved in many group exhibitions. Yvonne moved to Sydney in 2014 and currently lectures in drawing and painting at the University of New South Wales Art and Design.



THE LAW SOCIETY OF NSW IS PROUDLY SUPPORTING OUR WATCH - THE 2019 PRESIDENT'S CHARITY

Our Watch is a not-for-profit organisation established to drive nationwide change in the structures, norms and practices that can lead to violence against women and their children.

Find out more at ourwatch.org.au



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