

# Katie Lloyd: Images of Womanhood and the Divine

by Linda Frylink Anderson

Katie Lloyd's practice unfolds at the intersection of intuition, embodiment, and the natural world.

Working primarily with watercolour and ink on paper, alongside layered acrylic paintings on canvas, Lloyd approaches art making as a process-led, intuitive act rather than a predetermined concept.

Her works emerge slowly and attentively, guided by sensation, symbolism, and an inner sense of knowing that resists fixed narratives.

At the heart of Lloyd's imagery is an exploration of the divine feminine and lived experiences of womanhood.

Yoni symbolism appears as a recurring motif, not as provocation but as reverence – an assertion of bodily knowledge, creative power, and spiritual autonomy.

Botanical forms, particularly roses and bearded irises, intertwine

with celestial symbols and animal figures, creating compositions that feel both mythic and grounded.

These elements operate as visual languages for embodiment, personal empowerment, and the unseen emotional and spiritual strata that shape everyday life.

Animals frequently inhabit Lloyd's works as companions, guides, or reflective presences. Rather than functioning as decorative elements, they act as intermediaries mirroring human vulnerability, instinct, and resilience.

Lloyd's creative process begins with intuitive gathering. She collects images that resonate on an emotional or symbolic level, assembling them into collages that serve as loose foundations for her paintings.

From this point, control gives way to responsiveness. Paint is layered, adjusted, and reworked in dialogue with the collage and the artist's emotional responses, allowing each piece to arrive at its own resolution



without adherence to a fixed plan.

Based in Nimbin, Lloyd lives and works within a landscape and community known for its alternative spiritual culture and deep connection to place.

Her studio operates as both a working space and an open gallery, reinforcing the accessibility and openness that characterise her practice. The surrounding



environment, lush, communal, and spiritually attuned, permeates her work.

Alongside her visual art practice, Lloyd also works as an intuitive tarot reader. While distinct disciplines, both practices share a grounded, conversational, and empowering tone.

In both, she creates space for reflection rather than instruction, inviting viewers and participants to engage with their own

interpretations and inner truths.

Katie Lloyd's work will be

on display during January and February.

Opening hours are 10am to 4pm, seven days a week. For more information contact Nimbin Artists Gallery, 49 Cullen Street, Nimbin; tel 02-6689-1444; nimbinartistsgallery@gmail.com

and prosperous – filled with creativity, connection and new possibilities for art.

• Blue Knob Singing Group

led by Peter Walker will

start again on Thursday 22nd January at 4pm. All are welcome, for more info contact Peter on 0458-487-865.

• The Blue Knob Writers

Group will meet again

in the New Year. For more info contact Alex 6689-7268 or Helen 0487-385-134.



Blue Knob Singers

his dedication to keeping the café running over the past 18 months.

Volunteers are the heart of our gallery and ceramic studio.

Their generosity, care, and shared love of creativity keep the space welcoming, active, and alive, making it a place where people can connect, create, and feel part of the future.

We are pleased to welcome Bronte Coleman, who will take over the running of the café in the New Year.

Please note that the Gallery and Café will re-open on Thursday 16th January.

Next exhibitions

Looking ahead, the first members' exhibition of 2026 will be entitled *Back to the Garden*. Artists and creatives are invited to submit ideas responding to themes of nature, regeneration, and community.

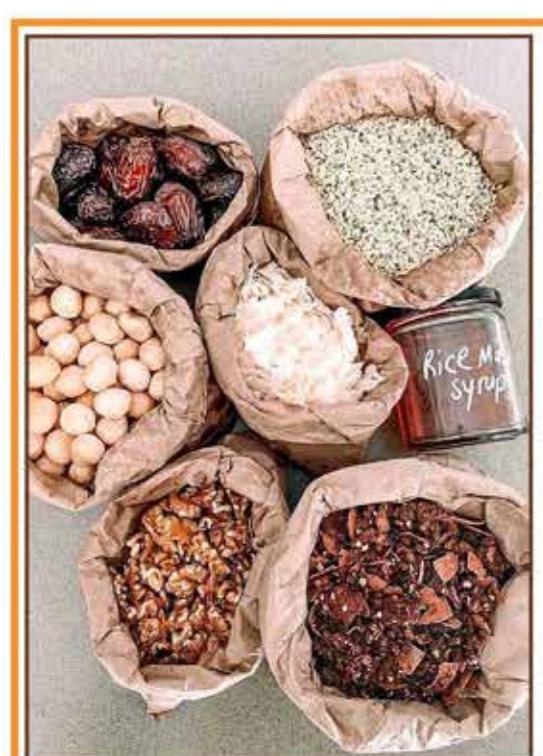
As the year comes to a close, we would like to thank everyone for being part of our creative community. Your support, ideas, and artistic spirit help keep Blue Knob Hall a vibrant and inspiring shared space.

After 16th January, the Gallery and Café are open Thursday-Sunday, 10am-3pm, Saturday 8.30am-3pm. The Ceramic Studio is open Thursday to Saturday.

Phone (02) 6689-7449 or email: [bbkgallery@iinet.net.au](mailto:bbkgallery@iinet.net.au) Web: [blueknobgallery.com](http://blueknobgallery.com)

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[nimbin.goodtimes@gmail.com](mailto:nimbin.goodtimes@gmail.com)

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January 2026

# The year to come at Serpentine



by Corinne Batt-Rawden

The volunteer team at Serpentine would like to wish a Happy New Year with much joy, adventure and creativity for the year ahead.

We have an exciting calendar of events planned for you. Each year the gallery's curated annual program consists of featured artists, solo exhibitions, community events and themed group shows.

First up this year we kick off with a themed group show, *Grand Gestures*, a bold exhibition of large works that invites artists to step into a bigger arena.

With a minimum size of one metre and no maximum limit, this exhibition encourages artists to stretch their physical practice, take risks, and embrace the freedom and presence that scale allows.

*Grand Gestures* opens 5.30-8.30pm on Friday 23rd January and is on show until Saturday 7th February.

This is the first in our annual series of Members Shows. Each year, Serpentine

presents a program of themed group exhibitions, providing a curatorial framework that invites artists to interpret and respond to the theme.

This approach encourages the creation of new work that is thoughtful and responsive to the world around us, forming a collective narrative that offers audiences an immersive and engaging experience of the theme.

This year's group members' exhibition themes include *As I Am*, our annual Women's Exhibition in March, programmed in line with International Women's Day; *The Art of Sport in May*, celebrating recreational and professional sport through creative expression; and *Hello My Love – a Love Letter to the Planet* in June, aligned with World Environment Day and exploring care for land, oceans and natural habitats.

In July, the bi-annual political exhibition *What's On My Mind* provides space for artists to express their concerns and observations on contemporary political issues.

Check out: [www.serpentinearts.org](http://serpentinearts.org) to view the exhibitions of 2025.

We warmly invite the community to join us in 2026 – to attend openings, visit exhibitions, support local artists, and be part of the conversations that unfold at Serpentine.

We look forward to another year of exhibitions, artists and art lovers and playing our part of our regional arts community.



September features *We Are Country*, celebrating First Nations art by artists living in the Northern Rivers, followed by *Still Wet*, an exhibition of members' new works fresh off the easel.

The year concludes in December with *Lost and Found – The Art of Upcycling and Repurposing*.

Artists are encouraged to work with found objects, recycled materials, textiles, industrial remnants, natural debris, or anything that has been salvaged, gathered, or repurposed.

We hope you enjoy these themed exhibitions for 2026.

Artists who are inspired by the themes and would like to participate just need to contact the gallery.

If you wish to have your own exhibition, just email

## Get crafty these school holidays

Jehi Burgoine is offering a trio of school holiday workshops for kids aged eight and up at Flourish Art in South Lismore.

Covering mini rug making, still life and zentangle drawing, these workshops will be held between Wednesday 7th and Friday 9th January in a safe creative space, focused on nurturing and developing children's artistic direction.

Jehi will also be running the 'Off Grid Art Club', a weekly Wednesday art class designed just for teens (ages 12 to 16) who are ready to put the phone down for six Wednesdays commencing on 4th February from 4-6pm.

Over six fun, hands-on weeks, teens will explore drawing, painting, sculpture, and printmaking, trying out different materials and techniques in a relaxed, supportive environment.

For the adults, Jehi has her popular six-week 'RESTART Your Art' course commencing on Thursday 5th February, 6-8pm, which is aimed at getting your creative juices flowing and exploring different drawing methods using a wide range of mediums.

Also at Flourish, Marty de Weerd is offering a four-week landscape painting course on Thursday afternoons, 12-3pm



throughout February.

It will be aimed at beginners but suitable for all levels, covering composition, using colour, tone and contrast, as well as painting techniques using acrylic paints to create captivating pieces.

To see the full range of available workshops and bookings go to: [www.facebook.com/flourishworkshops/events](http://www.facebook.com/flourishworkshops/events)



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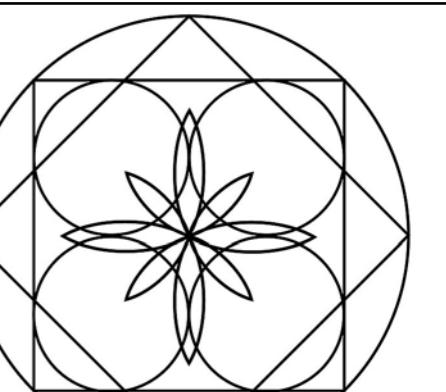
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## ROXY GALLERY

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### Did you know?

All our links are clickable in the web edition.  
Go to: [www.nimbingoodtimes.com](http://www.nimbingoodtimes.com) and click away!

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## Garden Club raffle takings benefit local youth

by Kerry Hagan

**N**imbin Garden Club finished the year on a high note as some 50 members and guests came to celebrate at our Christmas party.

What started out as a washout this year, with month after month being cancelled due to rain, we still did amazingly well with our raffle donations.

With proceeds from our last Christmas raffle and our monthly raffles, we were able to donate \$700 to Nimbin Central School Breakfast Club, \$500 to Barkers Vale Primary school and \$500 to Nimbin Youth.

It's always about the kids!!

We thank the Nimbin Apothecary, Nimbin Emporium, Nimbin Building Materials, Nimbin Hemp Embassy, Mended Drum bistro, Aquarius Cafe, Perceptio books, Bunnings Lismore, Lismore Garden Centre, Hemping Around, Nimbin Environment Centre, Pauline Ahearn and Sharon Whalley.

## Nimbin Garden Club notes



These wonderful and generous people helped us raise over \$1000 in the Christmas raffle this year!

Our big thanks also to the people on the street who bought tickets, and a huge thanks to Nimbin Building Materials who subsidise our monthly raffle prizes.

Nimbin Garden Club resumes in February. Happy holidays from all of us.



## What horses experience as followers

by Suzy Maloney

I recently joined a salsa dancing class with my husband.

Traditionally in this dance the female is the follower and the male the leader. This placed me in the position of follower.

We were taught some steps, which were fairly easy to master, then directed to do these steps with our partner. My job was to wait until my dance partner gave me a pressure cue, then on his direction move my body either forward or back, left or right, in a turn etc.

I found this extremely difficult. I found letting go completely of my own agenda and only following my partner to be the most difficult part of learning this dance.

Then of course being me, my mind went straight to the horses. I realised that understanding what horses experience as followers was a huge piece of the puzzle that I hadn't been aware of.

It's such a huge piece I was a little shocked that I hadn't really considered it before. To physically feel it gave me an insight into a whole new dimension of understanding.

When horses live in natural herds, leadership is fluid. A horse may follow one moment and lead the next, depending on who has the best information or who is in the optimal position to influence the group.

Following is not passive; it's a conscious choice based on trust, clarity, and emotional safety. This

makes being a follower feel secure rather than stressful.

When we ride, things are different. We become the primary source of direction, pressure, decisions and sometimes confusion. This can create significant challenges for the horse, especially when the rider's cues or intentions lack coherence.

The issues that arise from this forced follower role are often misunderstood as "disobedience", when they may be expressions of discomfort, uncertainty or unmet needs.

To follow confidently, a horse needs clear, consistent communication. Under saddle, we are the one controlling pace, direction, and emotional tone. But we are complex beings. We carry tension in our bodies, our minds drift, our hands become uneven, or we issue conflicting signals without knowing it.

When leadership becomes inconsistent, such as a tight rein paired with a driving leg, a wobbly seat paired with a request for straightness, or if we experience a sudden emotional shift, our horse is left trying to decipher meaning where clarity doesn't exist.

Develop a listening posture. Notice how the horse adjusts their breathing, how their ribcage swings, how their ears tune in and out, how their stride lengthens or shortens in response to the rider's internal state. When riders communicate from a place of empathy and steadiness, horses step into the follower role more naturally and without fear.

The core issue with riding is not that the horse is asked to follow. It's that we often don't consider the psychological and physical weight of that role. There are things we can do to help our horses:

doesn't have the same choice. We influence their balance, restrict their natural patterns, and sometimes override their instinctive reactions. This loss of agency can be deeply uncomfortable.

For example:

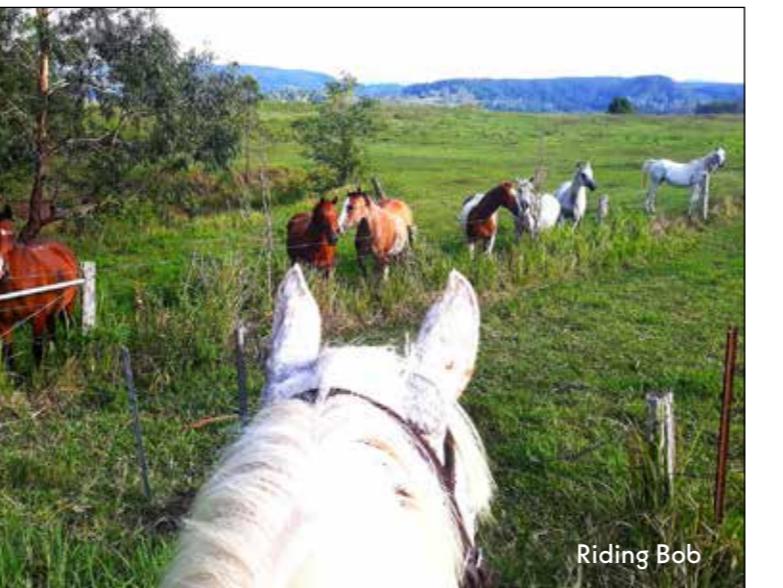
- A horse may want to adjust their stride on uneven ground, but rein pressure stops them.
- A horse may sense a genuine environmental threat, but we might push them forward anyway.
- A horse may find a bend or gait transition physically difficult, yet we demand repetition.

When horses are denied the ability to communicate discomfort, they may shut down (becoming "quiet" or "bombproof") or escalate (through tension, rushing, or evasions). Neither response is a sign of good following, they are symptoms of compromised agency.

A herd animal depends on their leader to assess risks accurately and keep them safe. Under saddle, the horse cannot easily flee or defend themselves, yet they must still process the environment.

Imagine noticing everything, a fluttering bird, a shift in wind, a distant noise, but not being able to respond freely. This internal conflict may create emotional pressure. A calm, balanced rider can offset that load. A nervous, frustrated, or unpredictable rider increases it dramatically.

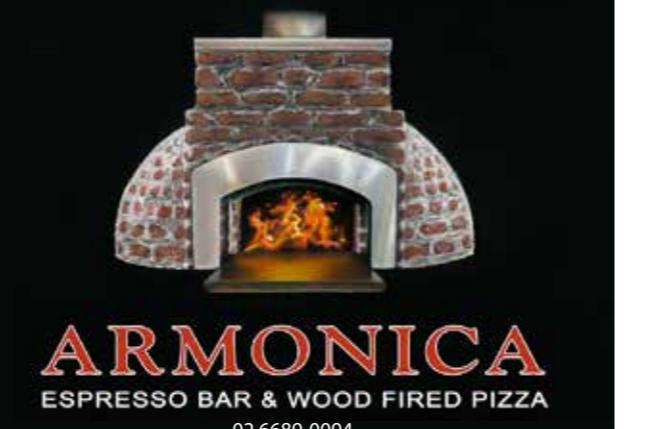
Being a follower in a herd doesn't mean giving up one's body; it means aligning movement with others. Under saddle, the horse



comfortable, and their concerns are met with clarity rather than force. A horse who willingly follows does so not out of fear, but out of trust gained through consistent, quiet attention.

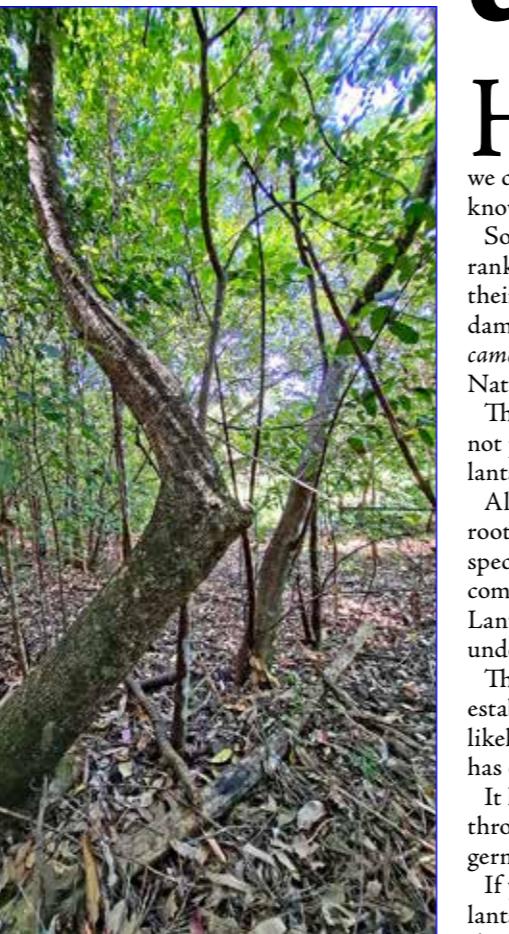
For me, the journey of understanding their reality from as many perspectives as possible, is an on-going journey that I willingly undertake.

Happy Horses Bitless  
www.happyhorsesbitless.com  
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## Weed Words

by Triny Roe



**H**ot summer, wet summer, weedy summer! The Northern Rivers is a mecca for all plant growth, the ones we cultivate and the ones we don't, the ones known as weeds.

Some of these opportunistic plants are ranked according to their invasive capacity, their potential to spread and the level of damage they can do. Lantana, *Lantana camara*, is ubiquitous and listed as a 'Weed of National Significance'.

Though some sing its virtues, lantana is not particularly good for the soil. First of all, lantana stops everything else from growing.

Allelopathic chemicals exuded from its roots prevent the germination of other species, giving it a superpower in the competition stakes. Nothing else can grow. Lantana takes over. There is no ground cover under a lantana patch.

There are claims that native bush can establish through lantana, however, more likely people have seen regenerating bush that has only recently been invaded by lantana.

It looks like the trees are emerging through the patch, but the trees had already germinated there before encroachment.

If you want to restore native bush, the lantana has to go. If biodiversity is the aim, the lantana has to go.

Lantana can grow wide and it can grow tall when it has something to climb on. If not

controlled, in time the lantana will impact regenerating bush as this robust plant has potential to grow up and over and smother small and medium size saplings.

As the young trees attempt to gain height and shoot up through the weedy shrubs, the lantana branches follow, reaching up, seeking structural support. The weight of lantana crushes the struggling native trees and inhibits natural recruitment.

In the Northern Rivers with high rainfall, rich volcanic soils and comfortable subtropical temperatures, lantana will just keep growing and spreading, unless kept in check.

Roadside infestations eventually get trimmed by Councils when traffic is impeded. Creek banks might get managed by Landcare groups. Fence lines are buried under thickets of the scratchy shrub. It makes an impenetrable hedge.

Lantana stretches its long scratchy stems several metres across the ground, rooting wherever it can. More root exudate!

This ensures peak survival and prevents competition from other plants.

Lantana can climb six metres up tall trees, twisting and tangling, snaking and weaving, its way through the branches of its host.

Lantana is easy enough to manage. Cut through stems and trunks growing up trees. Leave the branches up there to wither and

die. Tugging on the interwoven lantana stems can damage the host tree, breaking its branches.

Eventually the lantana rots and falls harmlessly. The roots can be pulled or dug out to prevent reshooting.

Address solid patches in a staged manner to minimise disturbance to wildlife which may have made their homes there. Begin by cutting paths through the thickets to access the site.

As the project proceeds, the paths widen. Chances are there are plenty of seeds from pioneer species in the soil and these will begin to germinate once the lantana is removed.

Note here that plenty of weed species are also likely to start sprouting once the allelopathic effect of the lantana has gone.

That is one good aspect of lantana, it keeps the other weeds at bay. These weeds will probably germinate earlier and grow quicker than the natives, so follow up.

Maintenance is very important to prioritise the natives, especially in the early days. Selected planting in the cleared areas will enhance natural recruitment and reintroduce species that may not have been there for a century.

Factor in maintenance and ensure regular follow-up. The weeds will return. Happy weeding.

Regenerating red cedar struggled before lantana was removed.

## Reminiscing about mistletoe

### Nature's Pharmacy

by Trish Clough, Herbalist

**W**ith the recent Christmas experience, I was thinking about plants associated with the festive season.

We grew up with stories about holly, mistletoe, frankincense and myrrh, cinnamon and cloves and many more. The stories were generally symbolic, conveying emotions rather than medicinal features.

The traditional belief is that it would heal friendships, which presumably led to the ritual of kissing under the mistletoe as an English Christmas custom.

However, these plants are traditionally very valuable and revered for their many properties.

Today I am writing about the healing properties of mistletoe, one of these 'Christmas' plants. There are native mistletoes in Australia, and many species throughout the world, but the mistletoe of Christmas traditions is *Viscum album*.

Mistletoe grows on host trees, most traditionally the oak tree, and as it grows it obtains water and some nutrients from the host tree.

For propagation it produces

white berries which are spread by birds.

In recent centuries it has been used to reduce high blood pressure, to strengthen the heart, and for fluid retention associated with a weak heart.

More recent scientific studies show that its relaxant effect on the cardiovascular system occurs through an upregulation of the nitric oxide (NO) pathway, which helps to reduce both the systolic and the diastolic pressure (the two readings that show when you have your blood pressure tested).

The traditional belief is that it would heal friendships, which presumably led to the ritual of kissing under the mistletoe as an English Christmas custom.

In more recent times, mistletoe is used as an adjunct to cancer treatments. According to the Naturopaths and Herbalists Association of Australia (NHA), Rudolph Steiner started using mistletoe for cancer patients "based on his anthroposophical medicine traditions" in 1920.

It also helps protect the kidneys and regulates blood sugar levels. It helps to normalise liver enzymes and can improve fatty liver disease.

I recall when I studied with Dorothy Hall that she taught us to use mistletoe as a lymphatic cleanser, and the specific indication through iris diagnosis was an orange colour in the so-

addition to medical treatments for people with pancreatic cancer. It is important to note that the studies are using mistletoe as an adjunct treatment alongside usual cancer treatments in a medical setting.

Any use of mistletoe for patients on prescription medications eg for cardiovascular issues need to be professionally prescribed to assess any possible herb/drug interactions.

There are also recent studies using mistletoe extracts in



Viscum album

Trish Clough is a Lismore herbalist who has been practising for more than 30 years. She now conducts her own clinic practice in Iluka after relocating from Lismore.

Trish is available for consultations by appointment on 0452-219-502 or email: trishclough2@gmail.com

The information in the column is meant for general interest only and should not be considered as medical advice.

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