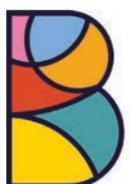


2020

# BURWOOD ART PRIZE



EXHIBITION CATALOGUE



**Burwood**  
Inc.1874



## MAYOR'S MESSAGE

Cr John Faker

Our arts community brings joy and inspiration to our lives and to help us make sense of the world around us.

The entries in this year's Burwood Art Prize do exactly that.

I never fail to be awed by the incredible talent of our local artists and I'm amazed by the incredible works and the diverse subjects, mediums and techniques used to create this year's entries.

Interest in the 2020 Burwood Art Prize was, as always, immense, with submissions from 110 artists who live, work, study or have a demonstrated connection to the Burwood, Strathfield or Canada Bay Local Government Areas.

Congratulations to all the artists who entered our 2020 Burwood Art Prize. You have created artworks that will inspire, provoke and engage our community for many years to come.

Council is pleased to support three of the Art Prize Awards: Artwork of the Year to the value of \$5000, the New and Emerging Artist to the value of \$2500 and the People's Choice to the value of \$1000.

Council is proud to acquire the Artist of the Year and New and Emerging Artist winning works, which will be displayed in one of its facilities after the event.

I would like to acknowledge this year's judging panel for handling the challenging task of choosing the winners with conviction, passion and integrity: Rhianna Walcott, Associate Director of Artereal Gallery, Rozelle; Lachlan Warner, Winner of the Blake Prize (2001), the Campbelltown Contemporary Art Prize (2005), a finalist in the National Sculpture Award at the National gallery of Australia (2007) and winner of the Burwood Art Prize 2019; and Luke Letourneau – Curator, Casula Powerhouse Arts.

Finally, I would like to acknowledge the Council staff who have made this event possible.

I hope you find this year's Burwood Art Prize inspiring.

## PRIZE POOL

### Artist of the Year

\$5,000 Acquisitive Prize

Awarded to the most outstanding artwork overall as decided by the 2020 judging panel.

### New And Emerging Artist

\$2,500 Acquisitive Prize

Awarded to the most outstanding artwork as decided by the 2020 judging panel. To qualify for this category the artist must meet the following requirements:

- A. Be under 18 years of age (as at 30 September 2020), OR
- B. Not had an artwork hung in a professional prize or competition and gallery or exhibition, AND not sold an artwork to a gallery or private space.

### People's Choice

\$1,000 Non-Acquisitive Prize

The general public will be able to view all artworks online through this catalogue as well as visit the exhibition at Burwood Library and Hub and vote online for their favourite artwork. The artwork receiving the most votes will win this award.

## JUDGING PANEL

### Rhianna Walcott

Associate Director, Arterreal Gallery

Rhianna Walcott is the Associate Director of Arterreal Gallery in Rozelle, Sydney. With over 12 year's industry experience, Rhianna has previously worked with the University of Sydney Art Collection and as a freelance arts writer for various contemporary art publications. Rhianna also sits on the Board of Directors for Art Month Sydney, the Museum of Contemporary Art's Young Ambassador Committee and the Artistic Advisory Council for Milk Crate Theatre.

### Lachlan Warner

2019 Burwood Art Prize Artwork of the Year Winner and Visual Arts Teacher, ACU

Lachlan Warner completed his undergraduate training at Sydney College of the Arts and his MFA at Rutgers University, USA, then completed his PhD on Art and Buddhism at Sydney College in 2017. He has been the winner of the Blake Prize (2001), the Campbelltown Contemporary Art Prize (2005), a finalist in the National Sculpture Award at the National Gallery of Australia in 2007 and the very fortunate winner of the Burwood Art Prize in 2019. He has exhibited in public and private galleries in Australia, Thailand, the United States, Japan and the Netherlands. In 2007 he was commissioned to make the Australian Buddha for the World Buddhist Congress in Kobe, Japan. His work over the last 6 years explores the imagery the Buddha used when describing the human condition of Dukkha, or suffering. Lachlan teaches Visual Art at the Australian Catholic University's Strathfield campus.

### Luke Létourneau

Curator, Casula Powerhouse Arts Centre

Luke Létourneau is a curator and an arts writer based in Western Sydney. Since 2018, he has been a Curator at Casula Powerhouse Arts Centre. He works with artists from all career stages, including through his previous roles at Kudos Gallery at UNSW Art & Design, Kil.n.it Experimental Ceramics Studio and as a committee member of Runway Journal. Luke holds a Bachelor of Art Theory and a Masters of Curating and Cultural Leadership from UNSW, where became the inaugural recipient of the Freedman Foundation Curatorial Scholarship.

2020

## 2020 PRIZE RECIPIENTS

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### ARTWORK OF THE YEAR 2020

Winner

Fan Dongwang - *Pandemic Body*

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### NEW AND EMERGING ARTIST 2020

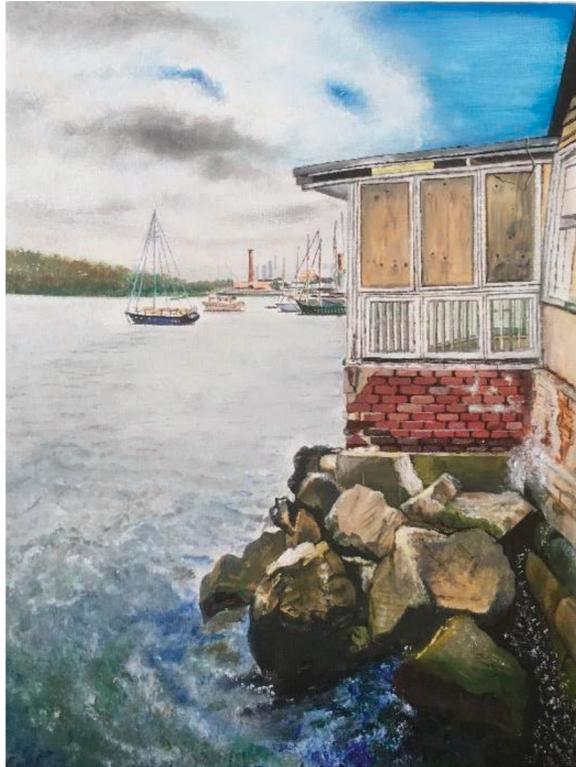
Winner

Eleanor Dillon - *Bush Reverie*

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The winner of the People's Choice  
prize will be announced after  
27 November 2020 on the  
Burwood Council website.

ENTRANTS



**FARZANA AHMAD**

*Pelligrini Restaurant, Balmain*  
Acrylic on canvas

This is a painting of the now permanently closed and disintegrating Pelligrini Restaurant on the Balmain foreshore in Sydney. The boarded up windows, the peeling paint and crumbling bricks made me stop and wonder how it would have looked in its heyday, where are the regulars who dined here. It reminded me of the impermanence of man and man-made objects as time quietly strips the life out of both and I wondered how long before the sea swallowed the building completely leaving no trace behind. I was compelled to paint it before it disappeared without a trace.



**AMY AGUS**

*Shelter*  
Acrylic on canvas board

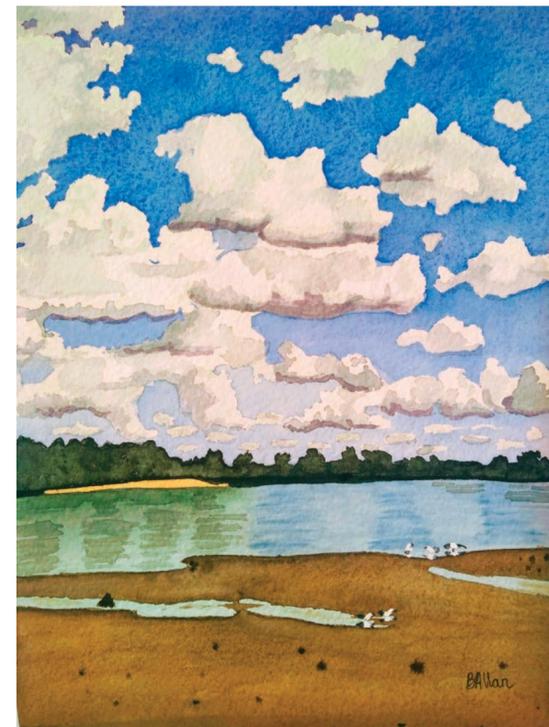
I wanted to show my appreciation for all the well meaning caregivers who aren't sheltered enough themselves.



**DEBBIE ACHURCH**

*Construction zone*  
Acrylic on canvas

Having lived in Croydon and Ashfield I have seen huge changes to housing density and the appearance of the local area over many years. The construction of high rise is ongoing and in this work I have focussed on the interacting shapes and lines of modern construction.



**BRONWYN ALLAN**

*Parramatta River at Wareemba*  
Watercolour Painting

I have lived in Sydney's Inner West suburbs all my life and have often walked along riverside footpaths beside the Parramatta River. I love the huge clouds that can fill the sky and contrast to the calm of the river. I enjoy watching the birds that feed on the sand. From the right vantage point, all you see is river and trees with very little evidence of people or industry.



**SONIA AREVALO**

*A Way of Life*  
Acrylic on framed canvas

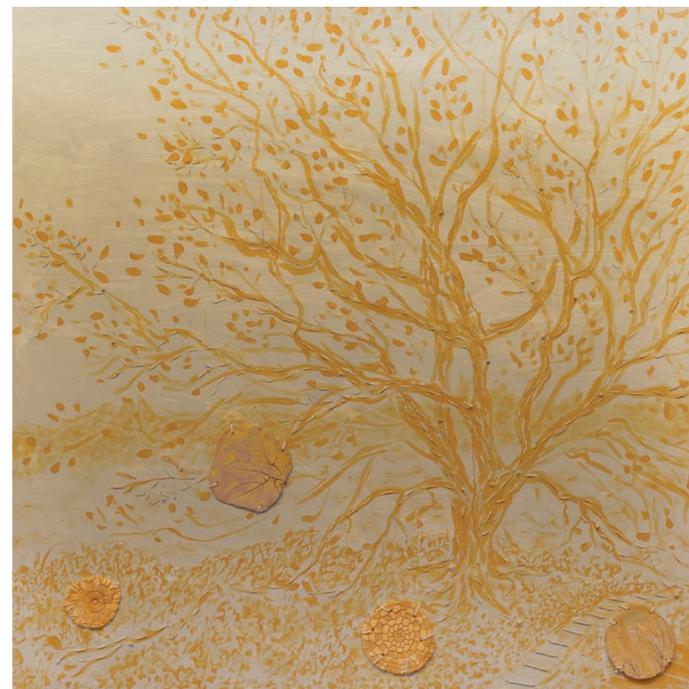
A day in the life of a fisherman following tradition.



**MAÏTÉ BARBÉ**

*Off Duty*  
Watercolour

Covid19 and time stands still. The world holds its breath. For a moment, I find refuge in the folds of this little bag umbrella, away from the race of epidemic news, away from the fear of losing a loved one, away from the creeping anxiety to give in to the tragedy. Both off duty, we are hooked in different realities with the same purpose to offer shelter and distraction.



**ANNE-MAREE ARMSTRONG**

*Impressions: Mortlake Point*  
Acrylic, coloured gesso, clay, bamboo thread on canvas

This artwork is an impression of Wangal Bush Reserve, Mortlake Point. It has attached (sewn) 'fossilised' impressions of site-specific flora and the lost art of lace making, that form parallel threads of past inhabitants; a symbolic imprint of western culture on Indigenous culture and the natural world. Our relationship to the natural world both grounds us and enriches our inner spirit, connecting us to the well spring of our humanity; thus, balancing our place in the material world in which we constantly strive but not always thrive.



**HELEN BRONTE BOYD**

*A Little Bird Told Me*  
Acrylic paint on canvas

I'm a first generation Australian on my maternal side of my family, my Mum immigrated as a child after WW11 from Manchester, United Kingdom to working class parents. They bravely moved across to Australia by boat with hopes and dreams for a better life for both themselves and their offspring. Grandma lived in the Boronia Street house for over thirty years, it's where the family always gathered. Despite being orphaned at 4 years old and never adopted, she had a strong maternal side, she raised four children of her own plus two step children. Grandma showed her love with copious pots of tea, tuna 'butties' and an open door for any of us that needed it. That time came for my Mother and I as a small baby when my biological father suicided due to the strains of mental health challenges. Boronia St was our sanctuary during that difficult time and my earliest memories stem from there. Grandma was widowed young and worked hard until 73 years when she was given forced retirement, at Grace Bros on Broadway realised her age. Until that time she trod a well worn path early weekdays to and fro from Broadway on the trains and took an early breakfast at the station cafe for company and ciggy. I remember Grandma May fondly. The 'little bird' is a swallow, which symbolise family love and safety. I liken the swallow perched on my shoulder in this self portrait as protective omen reminding me when needed that I am both loved and resilient, received by me through my Grandma in Boronia Street. The copper background of the painting is an acknowledgment of the Wangal Clan, one of the 29 tribes of the Eora Nation and traditional custodians of this land. Stripes on my shirt represent different journeys travelled by my ancestors an my self. The white between these and below show the paths not travelled yet, literally a blank canvas.



**LISA CARRETT**

*Day at the Lake*  
Acrylic on canvas

After experiencing my mums passing as a child, I am left with fragmented memories of her presence. Photos and objects inform my knowledge of her and I seek to reimagine transient moments, playing in the sun.



**PAUL PENA CASTRO**

*BRUTE*  
Acrylic Painting on Polyester canvas

BRUTE represents the confined emotions held by disrupted animals. Stress in animals mainly occurs when the creature has to make prolonged physiological and behavioural changes in order to manage with new environments.



**GLENDA CARTER**

*PULSE OF NATURE*  
Acrylic / Mixed Media

My work for this exhibition is of a landscape, and my emotional response to it. As time and the elements affect the landscape, it is a challenge to render an image to show more than just the 'view', but rather the essence and the experience of the landscape.



**MELISSA CHAHINE**

*Home*  
Watercolour and gouache on cotton paper

Due to the impact of the bushfires earlier this year, many koalas lost their homes and their lives. I decided to paint this in homage to them.



**LEANNE CHAMPNESS**

*The Bugler from Burwood*  
Oil-Mixed media

This Statue in Burwood Park is a moving reminder of the courage and sacrifice made by our for bears for our freedom.



**SURESH CHITRAMBALAM**

*Brihadisvara Temple, Thanjavur*  
300 gsm Watercolor paper

Brihadishvara Temple is a Hindu temple located in South bank of Kaveri river in Thanjavur, Tamil Nadu, India. Built by Tamil king Raja Raja Chola I between 1003 and 1010 AD. The method of construction of this great temple and what type of tools were used to cut and carve such astonishing sculptures on the granite stones are great mysteries to the archaeologists. This temple is a part of the UNESCO World Heritage Site known as the "Great Living Chola Temples".



**ANDREW CHIOU**

*In Search of Excellence*  
Acrylics and pigmented ink, on Fabriano 220gsm cold pressed paper.

Stylised depiction of Burwood's affinity with one of its most recognisable and endearing fun food, the bubble tea and the local foodies' constant search for the next best flavour. Rendered in a pop-art style that identifies with the light hearted mood and enjoyment of those experiencing the real thing.



**HAN CHO**

*Desert constructions*  
Acrylic on Canvas

Here is a work of urban houses colliding with the natural environment. The buildings were inspired by the constructions, of the new houses, near my area. I wanted to show the beauty of these new buildings by placing it to natural environment. The reason I chose the desert environment is because I thought using the green environment would be too cliché. I added some greens to balance the colour of my artwork so it wouldn't be repetition of yellow and grey.



**VEE JEI CHOI**

*Symbolic of the snail*  
Acrylic on canvas

I see snails often these days so I see them and paint them. I realized that when thinking of snails, it gave me more patience to paint, it gave its calm yet a bit fragile which the snail represents. So I think I learnt something about feelings through my artwork from snails. The flowers at the bottom kinda surrounding a bit shows the each place I seen the snails like around the bottle brush, flowers or in rain. I cannot forget about the snails and I respect those species so I painted a snail.



**ERIKA CHOLICH**

*Watering Hope*  
Oil on Canvas

I work directly from life and initiate the painting alla prima. Later, I go back into the work and build on and refine aspects that struck me as interesting during the earlier stages of the painting process. This piece portrays life realistically through the subject and abstractly through the application of the paint itself.



**JAMES CHRISTIE**

*Bondi Icebergs*  
Acrylic paint on canvas

This is an acrylic paint on canvas of my interpretation of the iconic Bondi Icebergs swimming pool at sunrise.



**NINA CONTI**

*Chiaroscuro Hydrangeas*  
Painted on Canvas with a combination of watercolour, acrylics and used impasto for texture.

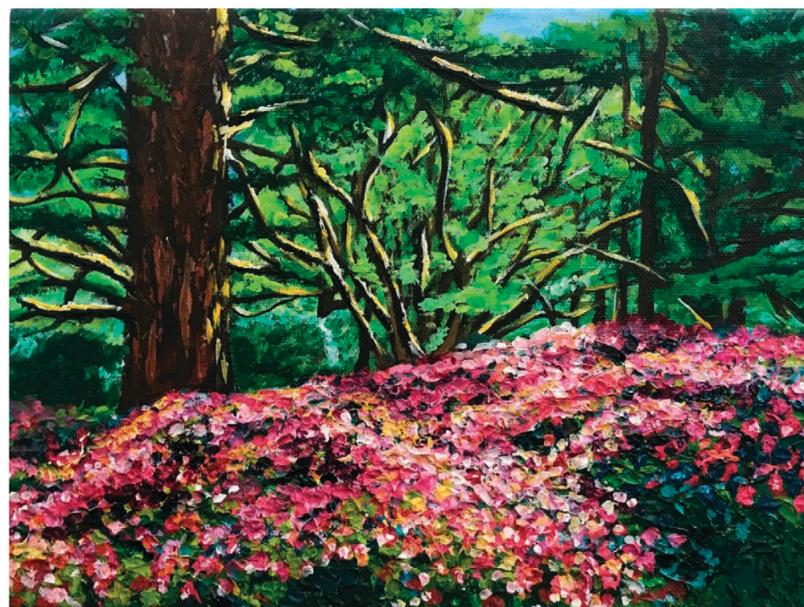
My interpretation of "Chiaroscuro Hydrangeas" in the Garden.



**PALOMA DAMES**

*Little butterfly*  
Acrylic paint with alcohol inks and acrylics pens

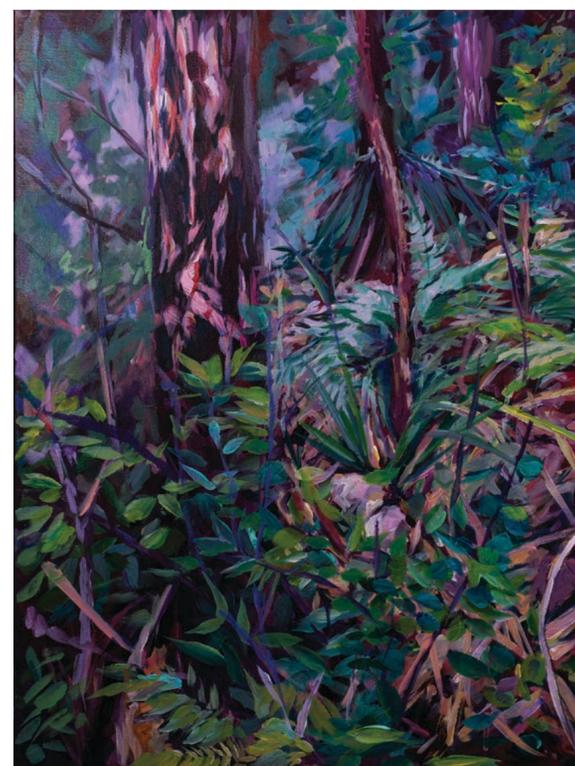
We carry with us memories made of delicate golden strings and butterflies that sometimes brings us nostalgia of the children we were. I use a mixture of different techniques from pouring painting to alcohol inks. These techniques let me explore the beauty of facial features with the uncontrollable outcome of pouring making each piece special and unique. Painting for me is a journey of self-discovery where being playful and experimental is what's feels truthful to my nature.



**AMELIA DILLON**

*Everglades*  
Acrylic paint and texture medium/modeling paste

My artwork is based on a photo taken at the Everglades in Leura when I went as a younger child. In the scene I aimed to capture the beauty of nature and the wonder I experienced on my visit there as a child.



**ELEANOR DILLON**  
**WINNER - 2020 NEW AND EMERGING ARTIST**

*Bush Reverie*  
Acrylic paint on canvas

My painting, 'Bush Reverie', captures the uncontainable, disorderly nature of the bush, with its sprawling foliage and scattered twigs, whilst also conveying its beauty through a vibrant and harmonious colour scheme, with the hazy purple of the background providing a dream-like quality. This use of an unrealistic colour scheme provides a sense of tranquility and calm to represent the beauty of the bush.



**ESTELA DOMAOL**

*The King and I*  
Oil

The young chess master is highly engrossed, engulfed and immersed in this mind game in pursuit to capture the opponent's piece/s and protect his precious 'king'. Here is the journey of the King' and 'I' (the chess master, in this case), portraying the deep connection between them.



**VICKY DONG**

*Serendipity*  
Acrylic on Canvas

My work integrates landscape components within my still life painting and portrays the harmonious and inviting atmosphere of the studio space at Riversdale Trust through the employment of warm tones and soft textures.



**CHANTEL FERGUSON**

*Toucan You Can.*  
Acrylic on Canvas



**FAN DONGWANG**

**WINNER - 2020 ARTWORK OF THE YEAR**

*Pandemic Body*  
Acrylic on canvas board

Overwhelmed by hostile environment, the aching, longing and multicolored Pandemic BODY is suspended, floating, fragmented, perplexed, isolated, emerging and submerging, shrinking and extending, and struggling to regain control and survive.



**JACQUELINE FLETT**

*Jac's Chaotic Energy*  
Oil on Canvas, acrylic undercoat, pallet knife used for application of oil paints.

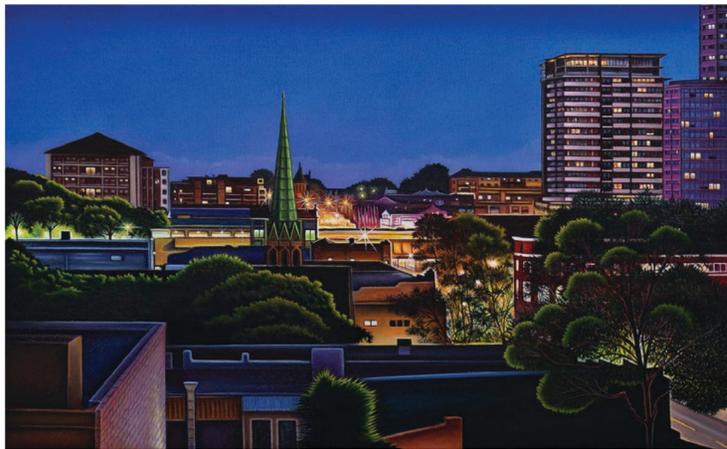
Josh Miels is a contemporary Australian artist, who uses the technique of apply thick layers of oil paint using a pallet knife. This technique creates a deeper emotional response from the audience, he attempts to seek the vulnerability and hidden emotions of the subject. I have chosen to take inspiration from his practice, both conceptually and physically. From a distance, my self-portrait is displaying the happiness I felt in a moment of time. However, the portrait is touching on the vulnerability of allowing emotions to be expressed freely. This portrait reflects the capabilities of emotions to pass in waves, this is parallel to the canvas, which has wave-like curves throughout. The glowing optimism of life and emotions are evident in the portrait, but the allowance of internal 'energies' to flow freely throughout the canvas, causes the portrait to come to life. The subject has more of a chance to show their true self, and feel emotions, to the highest nature, when free from constraint.



## SHANE FORREST

*The perfect home for a low maintenance lifestyle*  
Acrylic paint on reclaimed arches paper on reclaimed canvas

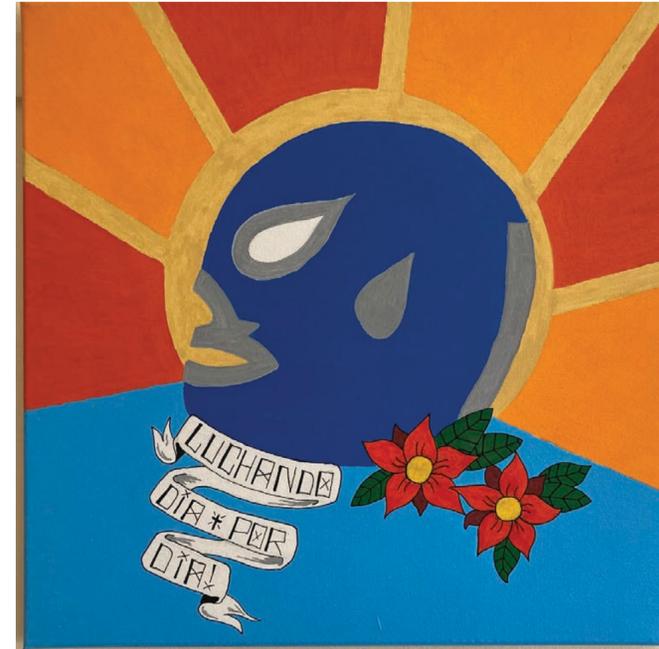
In the series 'Porous Suburb', including this painting "The perfect home for a low maintenance lifestyle", imagery is taken from real estate brochures that promote the current obsession with real estate. This property transfer industry turns bricks and mortar into inadequacy and desire. The paintings are a metaphor for the now unattainable dream of home ownership by the very residents who make a suburb a desirable. Each work is composed from three to four meticulously painted scenes on paper. These scenes are ripped and reassembled into a view of all three layers at once. The resulting layered compositions simultaneously hide and reveal, allowing a view through closed doors. Private residences peeled back, the eye and imagination travelling through ruptured facades. Disrupted representation of dwellings, no longer 'perfect', offered for sale, their layers torn, hint at all not being stable as these utopian visions are subjected to entropic forces.



## OSCAR GARCIA

*Arrow of Time*  
Oil on Polyester

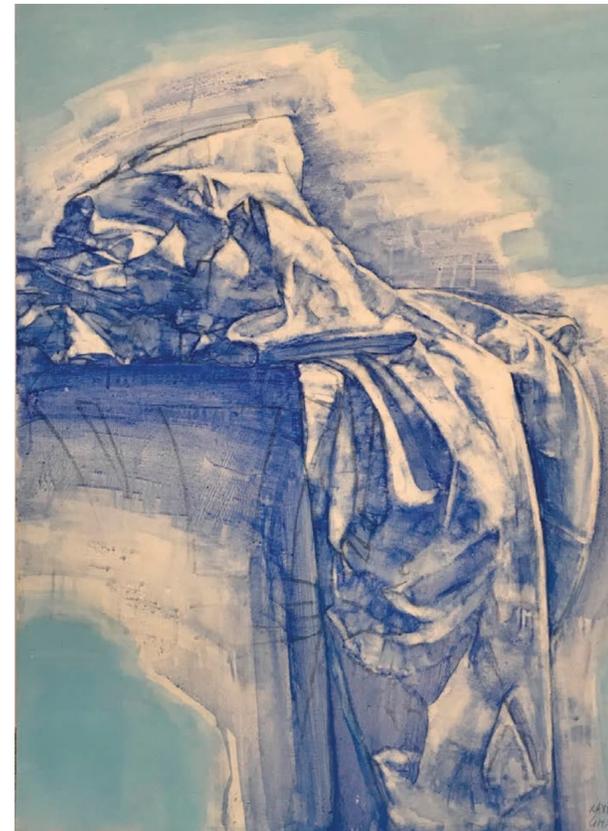
'Arrow of Time' is part of a body of work I am currently developing, with the aim of depicting some of the changes that are taking place within Burwood and its surrounding neighbourhoods. Having lived in the area for over thirty years I have witnessed much of this transformation, although seemingly recent, it is often forgotten as a gradual and constant process. One that in this case takes us back to a land once called Wangal and today, a small cosmopolitan metropolis many of us locals call home. My focus with this painting, was to capture a sense of time and harmony with the old and new, the modern high rise buildings and the more historically iconic structures. The vibrant lights and colours representing modernity and diversity and the complexity found in busy centres, altogether with the timeless presence of native trees that remind us of an ancient past.



## SHAUN GARNER

*Lucha para siempre*  
Acrylic on canvas

This is inspired by a pre-Covid trip to Mexico, when it had zero cases. Flying home to a locked down city, things got hard mentally and this was painted during that time as a reminder.



## XAVIER GHAZI

*Still it stays*  
Acrylic on canvas

Still life. A bed sheet, a table and gentle morning light.



**KEIRAN GORDON**

*A Head Full Of Bees*  
Acrylic, oil and graphite on paper

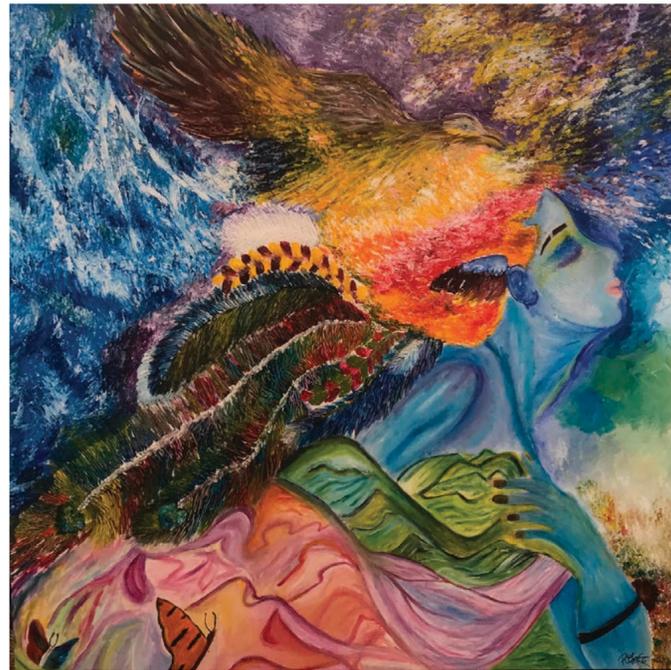
My practice deals with simple mechanisms, moving between abstract and figurative elements. Layering familiar organic and floral forms at breakneck speed with a dose of wilful destruction, I use mark making to create a chaotic but pleasing aesthetic. I strive to free my work from contextual baggage to bring a joyful spontaneity. With the end result a scrawling baboon's playground in an infinite garden of nothing in particular.



**JOSE GUTIERREZ**

*Central Park, Concord*  
Acrylics

My inspiration for this artwork was during the fires of November/December 2019. Central Park in Concord was covered by a haze of smoke. I wanted to dramatise the greens of the park for a moment and think it was an oasis among the drought and fires in the country.



**RITA GUIRGUIS**

*Spirits within Nature*  
Acrylics Paint

Spirit within nature conveys a free spirit kind of persona within the artwork. There are a variety of colors mixed to combine warm and dark colours that do contrasts with each other as there are two different sides of which the girl is passing through. The girl that is presented in this artwork is moving through the nature that she is surrounded by, the fauna shown are birds and butterflies. The flying creatures symbolise a certain sense of freedom and tranquility which the young girl embraces. Within the colours that are interpreted there are light brush strokes that show the softness and also the specific details of sky and the flying creatures. Different colour schemes are involved in the making of this artwork such as soft pinks and blues, warm bright orange and sunset yellows. These colours represent the girl in many aspects and describes the different habitats that the creatures socialize in. Thus, depicting how the different spirits surrounding the girl impacts her and spiritually takes along with her and embracing it.



**ZARINA HAFJEJEE**

*FLOWER POWER*  
Pastel on paper

Flowers fill the world with beauty. Cultivate your own garden. Spread beauty.



**ELLA HAILEY**

*The disco made me do it*  
Acrylic paint on canvas

This portrait is an appreciation of the golden disco era. I felt it necessary to communicate a bright and lively piece of art that radiates positivity and freedom, things that we really need in our current world.



**ALEX HAMBERT**

*Minorities Lives Matter-From Western China to Western Sydney*  
Acrylic on canvas

Life in Burwood of a Uygur woman. The rust coloured background represent Xinjiang desert as well as the brick buildings in Burwood.



**CHRIS HALDANE**

*Storm on York*  
Acrylic on canvas

I've long been intrigued by my own city, and most of my large works have the built environment as their subject. This view caught my eye as I crossed a rain-soaked York St one evening. It just begged to be painted, with its strong negative shapes, its powerful verticals, the quality of light as the storm eased and, of course, the colourful reflections on the wet road, all of which turned an ordinary street scene into something rather special.



**TAHLIA HENDERSON**

*Bewitched by the Bush babies*  
Watercolour and ink on 300gsm paper

"The local bushland has become our natural playground recently. My 2 toddlers and I can spend hours walking through the rugged pathways of a bush track; often admiring the blooming wattle, the scribble gums and the laughing kookaburras. I find that it is increasingly informing my art practice and has been a welcome outing during the strange socially distanced year we are all caught in. In this particular work, I wanted to convey a magical striking beauty often missed when spotting a 'common bush turkey' digging in the scrub."



**KIA FEI HENG**

*Great North Road*  
Charcoal, gouache, acrylic paint and ink on paper and cardboard.

My body of work is a present response to the urban landscape in which I live in environment both natural and man made. It encompasses the energy and congestive of the local urban streets within a landscape as well as the energy and vitality. It reveals images of roads, highway, cars, buildings, signals, and symbols found within the local environment around me. The artwork also adopts a strong sense of movement and spontaneously portraying the energy involved within our streets.



**ANN HODGSON**

*Hidden*  
Acrylic on canvas

This painting has been inspired by a fig tree on Cockatoo Island which has firmly taken root above Tunnel 1. I always imagined that there could be a door hidden amongst the roots and the imaginary scene took me back to the fairy stories of my childhood.



**TERESA HO**

*Australian summer garden*  
Oil on canvas

It was a hot summer day in January this year (2020) I walked pass this beautiful front garden of the house, I took a photo of the garden. I painted the garden referring to the photo I took.



**CLARE HOOPER**

*Bird Circus*  
Acrylic on Canvas

I have a cockatiel; Daisy, who is my companion and entertainer. I decided to paint the different actions she performs, like a circus bird.



**ZAKIA HOSSAIN**

*Waterlilies Inspired by Monet*  
Acrylic on Canvas

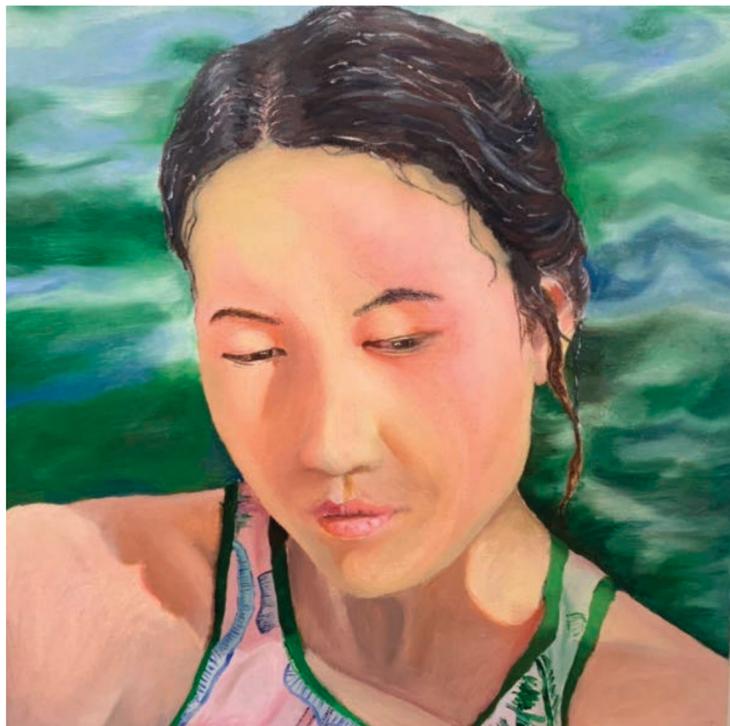
I'm natural lover and all my artwork is inspired by nature. In this painting, I was inspired by the famous artist Monet. I'm originally born in Bangladesh and Waterlilies our national flower. So I have found very heart warming connection with nature and also my country of origin in this painting. It symbolises the happiness and freedom of nature lover.



**LISA ELLEN HUGHES**

*Hustle and Bustle*  
Acrylic Paint

Hustle and Bustle investigates various constraints of people existing in a busy ecological habitats and the social behaviors of making a mark of their existence via graffiti tagging. The animation on a QR code that accompanies the painting depicts the busy lifestyle and daily routines of people on autopilot traveling to work and attending to lifestyle needs.



**WISTERIA HU**

*Looking Down*  
Oil on canvas

This work is a self portrait that captures a moment of complex lighting that has intrigued my eyes. I am amazed by the ambience generated solely by the green water, the sunlight and the natural skin. I have employed both abstract and realistic elements within the work to explore my own style of illustrating the world around me. It is also a moment of self-reflection, the moment when you look down and become extremely aware of your own consciousness and presence in relation to everything else.



**LOIS JANIK**

*Endangered*  
Oil paint on board & framed under glass

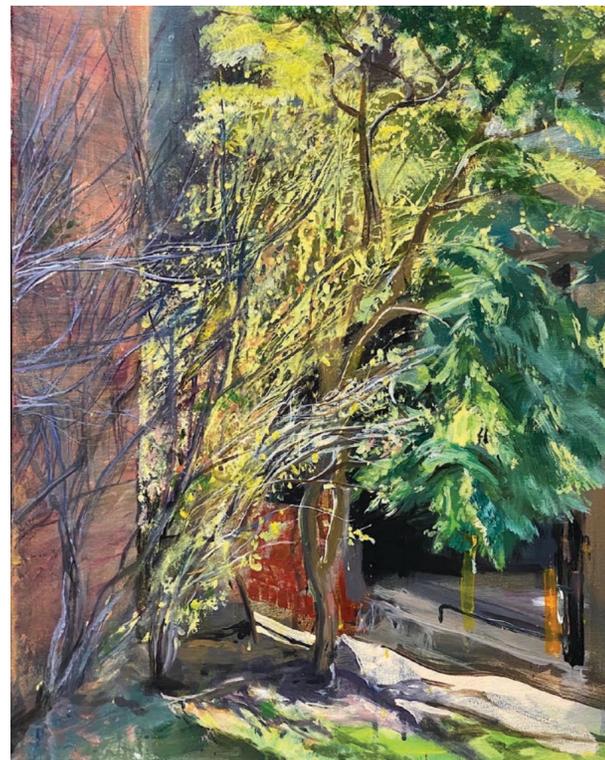
This is inspired by the plight of our Koala population after the recent bush fires.



**AIMEE JEFFRIES**

*White shirt, Blue collar*  
Oil on canvas

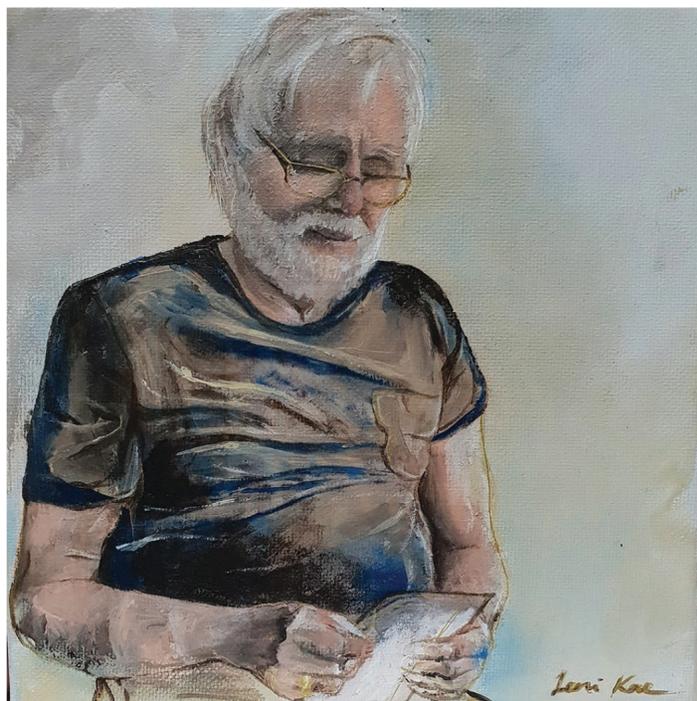
'White shirt, Blue-collar' reflects on the past year, particularly the heightened need and appreciation for essential workers. It depicts a portrait of my Father, Christopher Jeffries who has been working as an Electrician in Burwood and surrounding areas for over 25 years. In NSW's recent lockdown, we saw a shift which challenged the social hierarchy of 'Blue' and 'White' collar citizens. With a new level of importance and respect, our 'Blue-collared' workers continued their duties, compromising their safety to support our community. This piece ultimately celebrates the often undervalued but vital contribution these workers provide. My Father's resting gaze represents the humility of these people, positioning himself subservient to the viewer-for they work proudly but not seeking recognition.



**SHINNYEONG KANG**

*Trees in the morning*  
Acrylic on canvas

I saw a scene suddenly on my way to work in the morning. The trees between the apartments that I had seen thousands of times unveiled their familiarity and showed themselves shining like stars in a brilliant universe.



**LENI KAE**

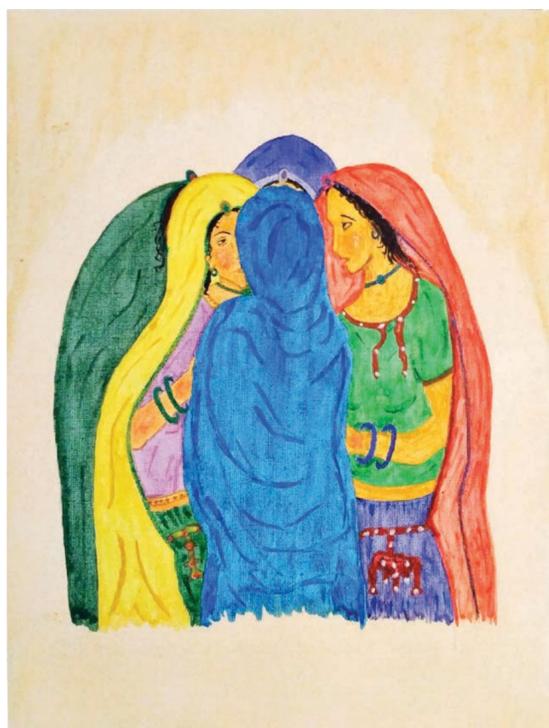
*Portrait of a Reader*  
Acrylic on Canvas

This portrait of my father-in-law is part of a portrait series titled "Moments". The portraiture series focuses on capturing moments of quiet, emotive, self-expression; revealing a personality trait of the subject.



**ANITA KATARYA**

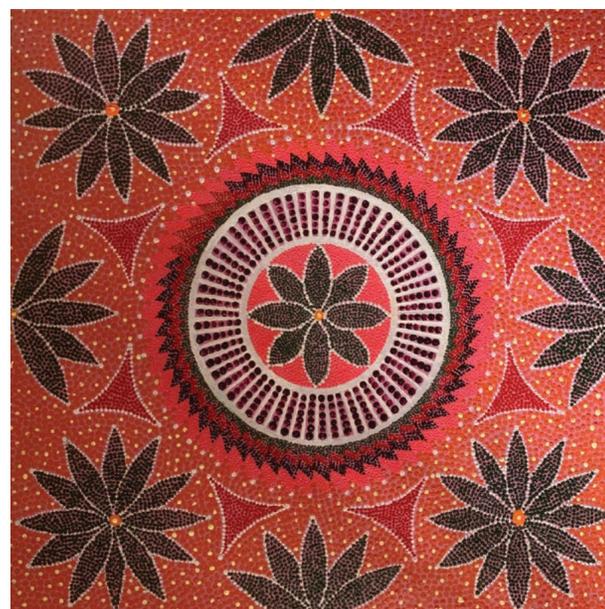
*Still Life*  
Oil on Canvas



**PRATAP KATARYA**

*Tete-a-Tete*  
Acrylic Colours on Canvas

My first ever painting on a canvas using acrylic colours. The story could be: Country women Rajasthan in India, having a tete-a-tete (Alternatively, a few women friends consoling one of them on a loss or tragedy).



**ANGELO KORSANOS**

*Symmetry*  
Acrylic on Canvas

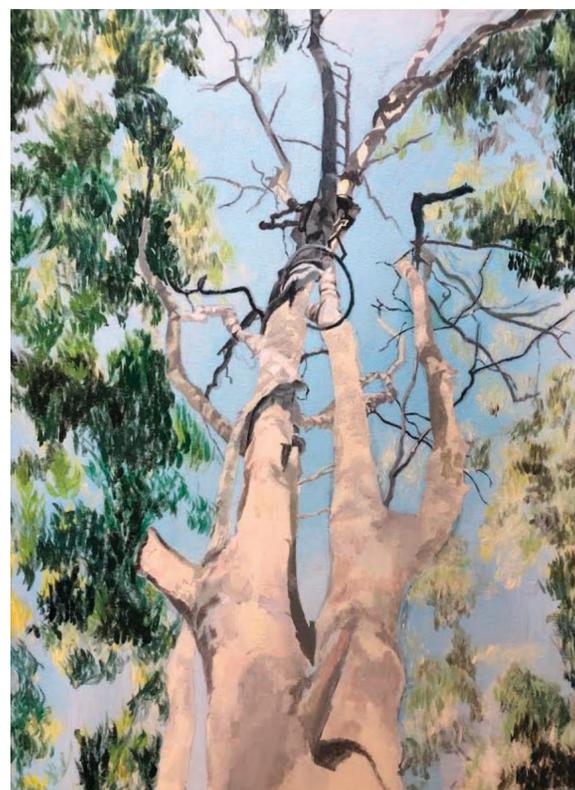
Angelo is a retired carpenter in his eighties, who recently took up painting as a hobby. Angelo admires Indigenous Australian art, and wanted to combine the techniques of Indigenous Australian painting with the skills he perfected as a carpenter. Symmetry is a geometric composition, painted in the style of Indigenous Australian art, and inspired by the artist's carpentry background. The intricate radial shapes and patterns in this artwork were meticulously marked out on the canvas base-colour with a compass, then brought to life with a series of fine brushes and an attention to detail.



**MARCIA KELLY**

*Fish tank at the waiting room*  
Acrylic and oil on canvas

While waiting my turn at my Doctors consultation I was entertained looking at the big fish tank in the corner.... the movement of the water and the fish swimming helped the minutes waiting go fast.



**OLIVIA LAM**

*Permeating Light*  
Acrylic on Canvas

In my eyes, there was a beautiful nakedness to the Bundanon Trust landscape in its illuminated state. The character of the creek I sat beside was defined not necessarily by the roots and rocks I rested my brushes and chair on to paint, but the light that melted through the leaves looking upwards. My painting focused on capturing this light and subsequent effect on colour by experimenting with en plein air painting practice.



**GIN LEE**

*Interconnected*  
Watercolour with ink

One work of a collection of four artworks that show the interconnections of our society. A reflection of COVID pandemic.



**ROSEMARY LEE**

*Portrait (blue)*  
Oil on canvas

A portrait of an Ashfield resident.



**ROSE JIIWU LEE**

*No. 18-04*  
Australian ochre and acrylic on Australian Army Korean War canvas map bag

My work reflects the changing nature of myself (as a new Australian and new mother) and builds upon the traditional, meditative approach to art from my old homeland, Korea (particular the dansaekwha style) and looks at how the influences of my new homeland, Australia, shape that approach and me. This piece, No.18-04, is painted in Australian Ochre and Acrylic on a Korean War Australian Map bag and deals with the idea of what we "leave behind" in the creation of our new selves. How that which has been then informs what is to come. It was created during a period of change for me when I was leaving behind my old life and starting a new and was produced via a meditative process of painting onto other objects first so that this new work (what was caught on this canvas) was what was "left behind" from the creation of other things. The materials themselves (ochre and the bag) were also things left behind.



**ROSLYN LIAO**

*Icarus*  
Oil on Canvas

'Icarus' is an exploration of the duality of the human psyche. Having striven towards a career in the health and medicine field for the past decade, my career path has to this point largely been shaped by expectations from my family and peers. The abandonment of my initial passion towards art inspires my work, which explores the conflicting notions of pursuit of stability versus dreams. The hands are symbolic of an invisible barrier, drawing the subject into darkness and holding him back, as he faces towards the light with closed eyes as though dreaming. My work invites viewers to further explore these symbolic meanings as they relate to their own human experience. "To be a human being is to be in a state of tension between your appetites and your dreams, and the social realities around you and your obligations to your fellow man." -John Updike.



**LINDA LUI**

*Merging*  
Oil on canvas

Light seeping through the overhead branches of the Shoalhaven River landscape inspired my first attempt at painting en plein air. Starting with light acrylic brushstrokes to map out the composition of the artwork, I attempted to subvert the colours of reality. Over the top of this, I layered coats of oil paint, using different painting techniques to convey various textures from nature. I combined the iconic Australian landscape with still life, bringing a different perspective towards familiarity. Each flower petal is depicted with a thick brush of white, coated with grey, umber orchid and even hints of red to accentuate the essence of the natural subject.



**JESSICA MATINO**

*Creator*  
Acrylic on canvas

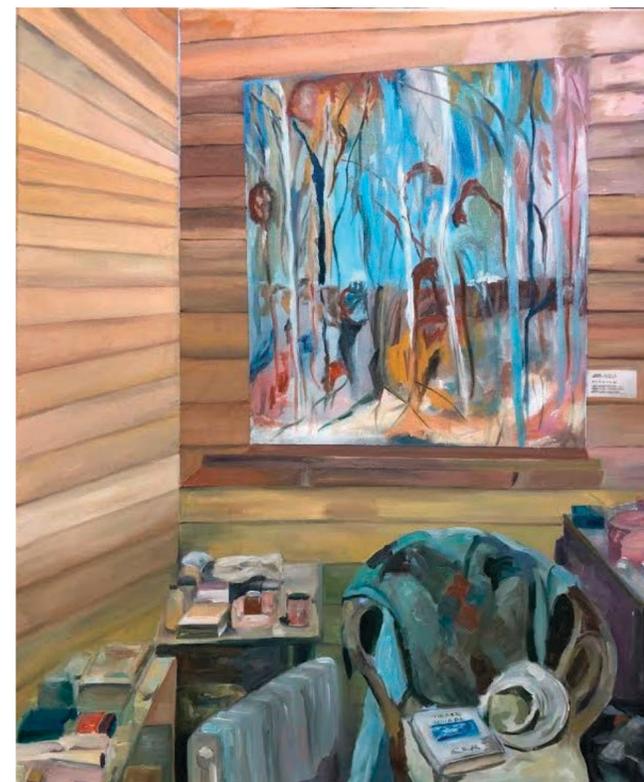
In a society in which female nudity is almost always sexualised, my paintings of nudity in its imperfect perfection are focused on the female body as part of nature, as well as the creation and sustenance of new life.



**NANDITHA MAHADEVAN**

*Āhāra- 120*  
Acrylic, gloss and matte mediums

While Āhāra means 'food' in Sanskrit, it can also refer to 'diet' i.e. what is consumed consistently with the influence of culture, habits and values. This work is about the cycle of giving sustenance to both the patrons and the staff and celebrates that Abhi's Indian (a local Canada Bay restaurant) has been able to do this for over 30 years i.e. 120 seasons.



**MELODY MENG**

*Flux (Arthur Boyd's studio at Bundanon)*  
Acrylic on Canvas

For this still life piece, it took me a long time to establish the final composition as I wanted to find an Arthur Boyd landscape to incorporate in the background of my own work that represented Bundanon Trust's colour, sky, creek, as well as the generations of Boyd's family approaches to art.



**TONY MIGHELL**

*Untitled (+)*  
Acrylic on cardboard

This work is from a series of works using acrylic on cardboard done in early 2020 where I attempted to use elements of the painting language to be the 'things'. objects in the painting; figurative elements kept reappearing somehow messing up my intention; in a good way.



**RUBY NIEASS**

*Framed by Joy*  
Oil paints on canvas, painting cut outs

My artwork displays one of my closet friends and her pet dog captured through my application of realism. It is painted in black and white to highlight dimension and to express the concept of memories.



**ALEXEYA MOWAT**

*Heavy On Your Mind*  
Watercolour and ink on paper

I wanted to express the pressure and uncertainty that we feel during this period in time where we are living through a pandemic -unable to make solid plans for the future, burdened with the work that we have to do in the present, worn down by the months we've already spent like this.



**KATHRYN O'CONNOR**

*Submerged*  
Water soluble oil paint on canvas

A work exploring how ballet dancers defy gravity. By placing the dancer underwater, the weightlessness is emphasised. The aim was to capture both light, shadow and movement within a still frame.



**JENNIFER OLSCHER**

*WASHING DAY*  
Acrylic paint and white ink on wooden panel

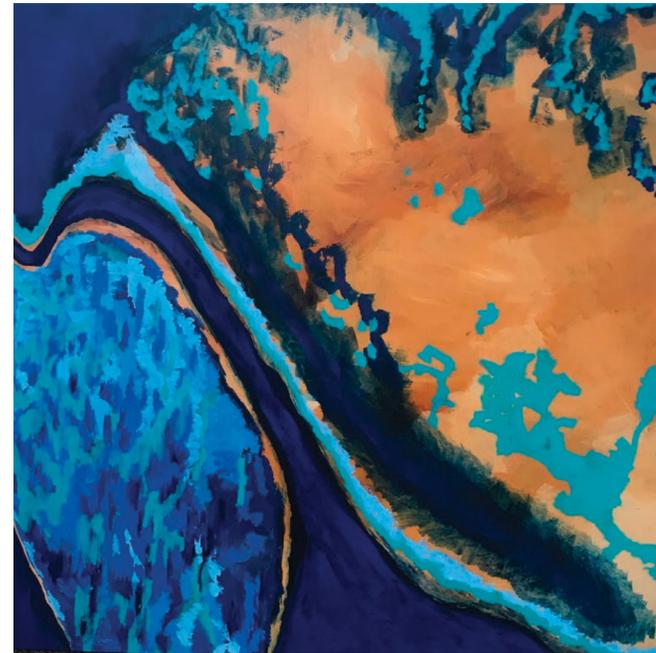
A whimsical glimpse of life during very strange and unprecedented times.



**HELEN ORAM**

*HILLSIDE FARM*  
Acrylic

My artworks start as thumbnail sketches. Images emerge and are defined and modified. Physical attitudes and features are developed and long remembered faces and landscapes find their way into the work. Several medium sized sketches help to determine the direction of the piece. Once transferred to a final, larger surface, lines are exaggerated and shading and colour are applied as dictated by the work. All my work comes from my imagination. My Painting Hillside Farm, is reminiscent of the many farms on hillsides in rural NSW where I spent my childhood.



**LARISSA PASKINS**

*The Great Barrier Reef*  
Acrylic paint

The Great Barrier Reef is located off the coast of Queensland. It's the worlds largest coral reef and can be seen from space. The reef is the home of many marine animals and plants.



**JULIE PEADON**

*Finding Beauty in the Everyday*  
Acrylic on Gessoboard

Sometimes finding beauty can be seen in the simplest things. In this case, the intersection of a local concrete road in Inner West Sydney on my drive home from the studio. I wanted to capture the energy, colour and vibrancy in the work with loose marks so as to freeze that fleeting moment of orange in the sky.



### KATHE PHANG

*Untrue*  
Thin paper, acrylic, bamboo chopsticks, epoxy resin, and gold leaf on canvas.

The lake reflects the deer without the actual deer being physically visible, added floating clouds on the lake and sprinkled gold leaves on the ground. It represents how now days people don't always see and show the truth. The things we show on social media, they are not actually the true reflection of ourselves. Unfortunately society keeps showing us impossible beauty standard and lies. It begs the question what is true, our physical self or our reflection. Most of the materials in this artwork are experimental. I used the force of gravity to create imperfect lines which formed the trees. Epoxy resin was applied to create a surprising effect on the bottom part of the canvas.



### HEATHER PRESTON

*Translucence*  
Watercolour

I wanted to achieve an ethereal effect - although the vase is actually quite thick. The table is glass so the petal shadows were very obvious and gave a floating appearance.



### YVONNE PHILLIPS

*After the storm, Hen and Chicken Bay*  
Acrylic on canvas

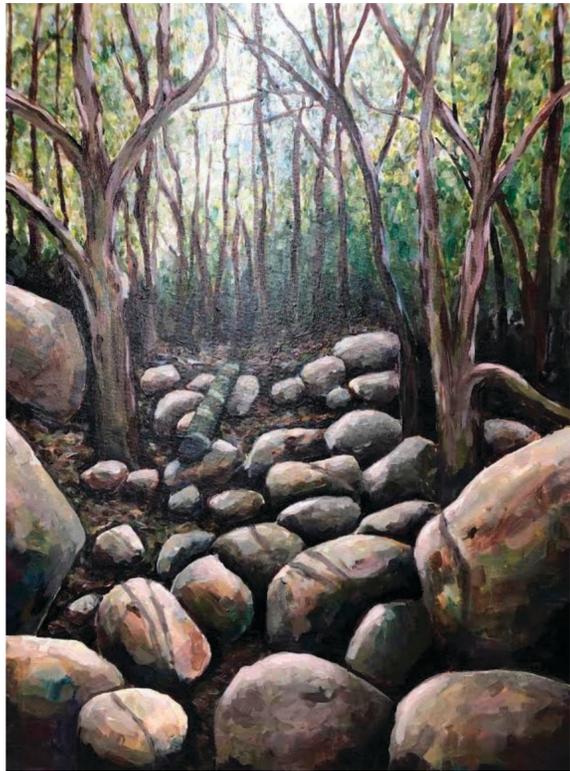
Boat washed up to shore after a storm.



### PAULA PSIRAKIS

*Still shining*  
Acrylic painting and mixed media

"Still shining" is a beautiful original acrylic artwork that infused with positive thoughts and carefully selected colours. The black / white and gold beauty has reflected the joy of our golden sun, representing a brighter and peaceful future. Every stroke and lines were used to promote peace and serenity feel to it. "Still shining" calling for unity to gain brighter tomorrow. Calling for togetherness, as one we can fix the broken, we can build a safer environment for us and for our children after us.



**AMELIA RADER**

*Stilled Nature*  
Acrylic on Canvas

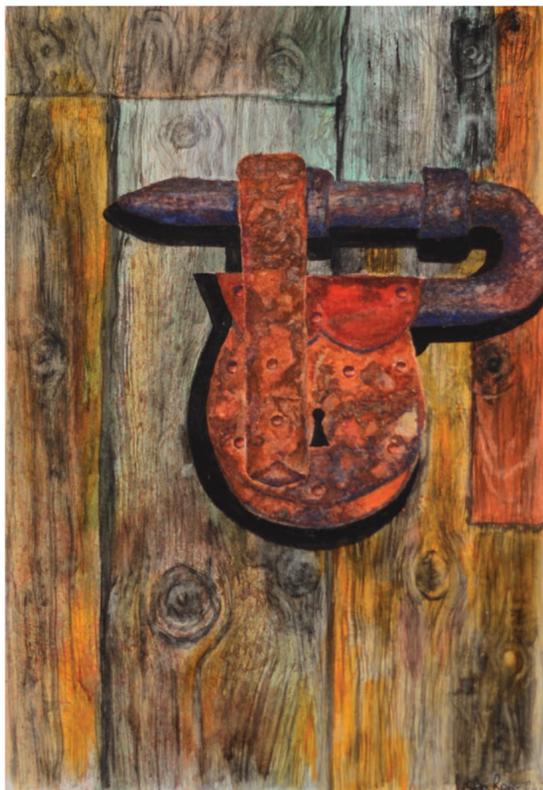
Through my experience at Bundanon, NSW South Coast, I had the opportunity to explore and absorb the landscape and views around me. This painting depicts this scene because it captured a moving environment in a still and serene way. I am interested in capturing the strong sunlight in each of these environments.



**BOZANA RANDJELOVIC**

*Sea & Bush*  
Acrylic, oil, pastel on canvas

This painting was inspired by a day at the beach. After the Covid lockdown, we headed down the South Coast and had a day by the sea. I was yearning for sand, salty water and trees. As the sun was setting and we were walking back across the dunes, the beach turned into bush. It was such a beautiful setting.



**USHA RAMACHANDRAN**

*Rustic old lock*  
Watercolor painting in Canson Aquarelle coldpress paper (300 gsm)

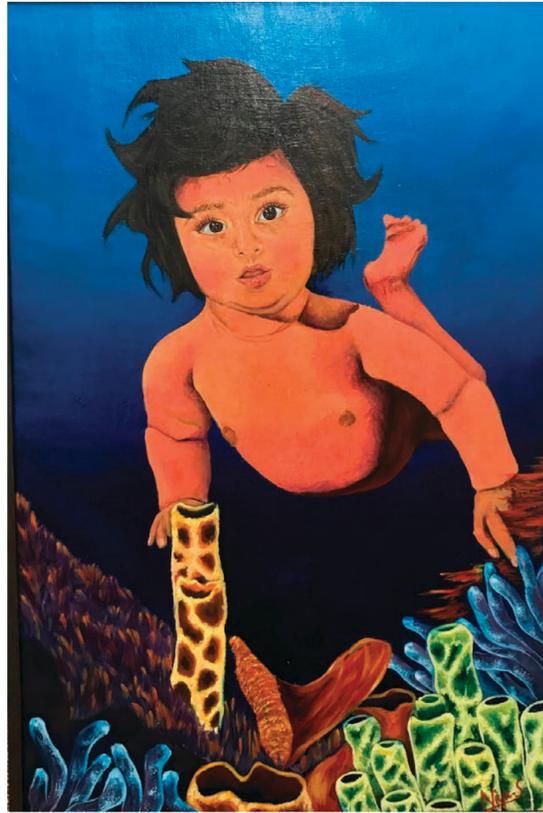
I have a fascination for old doors and rustic items found in our everyday life. There are so many secrets hidden behind such doors and the unknown mystery is what captures my interest. I loved the texture of the crispy rust on the lock and wondered at its years of enduring the elements. I really enjoyed painting this door and lock to bring the natural earth like elements in this painting.



**REMY ROBERTS**

*The Honourable Shed*  
Acrylic, Spray Paint, Oil Pastel and Collage on Canvas.

My work is best described as abstract and surreal landscapes using mixed media. Subject matter comes from a fascination with photography, plants, landscapes and streetscapes. This painting 'The Honourable Shed' is inspired in particular by working in my mate Adam's Shed in Ashfield. I love the array of pot plants he has in his garden and on top of his garage/garden shed. We have nicknamed it 'The Honourable Shed' and this is my abstract version of what I see and feel from the landscape of his backyard.



**NIYA ROSE SANTHOSH**

*Gazing at the vanishing reefs*  
Acrylic paint was used along with gel medium.

Climate change is here and now, disrupting natural systems, wiping out species and is this destruction more apparent than ever in coral reefs. I am trying to draw awareness to the plight of coral reefs, and the delicate ecosystems they support, through this painting. I wanted to highlight the fact that the child in the painting (my little brother) and future generations might not be able to behold the bewitching sight of corals and some marine ecosystems due to global warming - climate change. Through depicting the coral reef as bright with life is an absolute contrast to what is happening currently implying that a change must be made to save marine life and ecosystems. I believe everyone can make a difference and through my work, I hope to inspire people to restore our planet.



**KAREN SHAILER**

*The house that stand's alone.*  
Acrylic paint

Blue - represents the sky  
Green arch shape- represents the grass  
Yellow strip is concrete  
Red - roof tiles  
Brown- bricks  
all these make up my family home.



**MICHAEL SARKIS**

*The Spirit*  
Acrylic on Canvas

I wanted to capture the subtle and active aspects of the water. The foam dancing across the painting, but also the soft waves weighing out the intense foam.



**NICOLE SMEULDERS**

*Red Sky at Night*  
Oil on canvas

At the time that the Covid virus struck Sydney, I was performing in the chorus for Opera Australia's production of Carmen. The cancelling of this performances and other subsequent performances has caused me to feel anxious and uncertain about the future. To ease my sense of unrest, I have taken long walks in Burwood and Enfield. I feel that the evening sky particularly reflects my life as a mature performer. I am often reminded of the saying: "Red sky at night, shepherds delight". In this self-portrait, the curtain is like the wings of a stage opening up to the sky which is offering a promise of better times ahead. Additionally, the red colour of my outfit represents my burning desire to return to the stage.



**CHRIS SMITH**

*On the Lookout*  
Oil on canvas

Early morning and it is breakfast time but what is on the menu? Inspired by a boat ride on Yellow Water wetlands, in a time and place before restrictions, we were all free as the birds.



**VANESSA STEFANOVA**

*Unexpected*  
Water mixable oils

This painting just happened, I started painting and originally wanted just a pear in an ocean. Then it just worked out the way it did in the space of a day. So I call it "unexpected" as it shows as a metaphor as well..



**ALBERTA BUCCIARELLI STOURNARAS**

*Utopia*  
Acrylic paint with impasto

I focused on representing my happy place: the beach; my utopia. "Utopia" is a word created by Thomas Moore in a text from 1516. Brokendown, Utopia means "No Place" meaning it is not possible; it's imagined; the perfect place;key word being "imagined". Through my art making, I aimed to represent the SEA-rene (serene), tranquil, perfect nature of the ocean and the beach. I want the audience to feel the same sense of calm I feel when I am at the beach, when they look at the painting, but also a sense of awe and intrigue.



**MARTIN SULLIVAN**

*A Council Dinner*  
Acrylic on canvas

The painting is my abstract interpretation of a plate of egg and chips. This particular cuisine that this work celebrates was a favourite amongst the working class. Mortgage week? Mum's in a hurry? Dad's feeding you? Not a problem. This delightful dish was as tasty as it was easy to make. Nostalgia is one of my favourite emotions and is the driving force behind a lot of my ideas. If I can communicate that through my work then I am always going to love it. This piece takes me back to being young before life got complicated and serious. It also represents how far I've come as an artist and is a reminder of how hard my parents worked to make sure I always had food on the table. I am who I am because of them.



**JESSICA SUN**

*I spy*  
Acrylic on Canvas

This painting captures a macaw or Ara ararauna found in Puerto Iguazú – Misiones. Characterized by its sharp eyes, and bright blue, green and burnt yellow colours. It is subtly hiding behind its feathers, almost as if it curiously senses someone else's danger from afar.



**MICHELLE SUN**

*Isolation*  
Acrylics and canvas

Even when people are close to each other, we feel isolated inside due to recent events. I wanted to transmit that unhelpfulness, anxious and frustrating state.



**JIAN JUN SUN**

*Breathe*  
Acrylic on Paper

All living things are finite and experience a limited amount of time in our world before it faces death. My painting depicts a sea of wildflowers who for a fleeting moment, get to open their buds and announce their beauty to the world before it withers and dies. I've used a mixture of Modernism and Expressionism to evoke this sense of movement between life and death.



**XIU LUO SUN**

*Still life- Quiet memories*  
Oil on canvas

True peace and beauty comes in the form of simplicity. When the tribulations of life – the struggle, the sadness, the fight, seem overwhelming, it is important to remember moments from your past that exemplifies peace and joy. These objects on my canvas exemplify moments of comfort and joy throughout my life. Each item represents a moment in my life that has warmed my spirit. I have used soft brush work and pastel colours to embody the tenderness of these memories that live within each component.



**ANITA SWANSON**

*Mega fires ravage east coast country*  
Acrylic paint, gouache and ink on paper

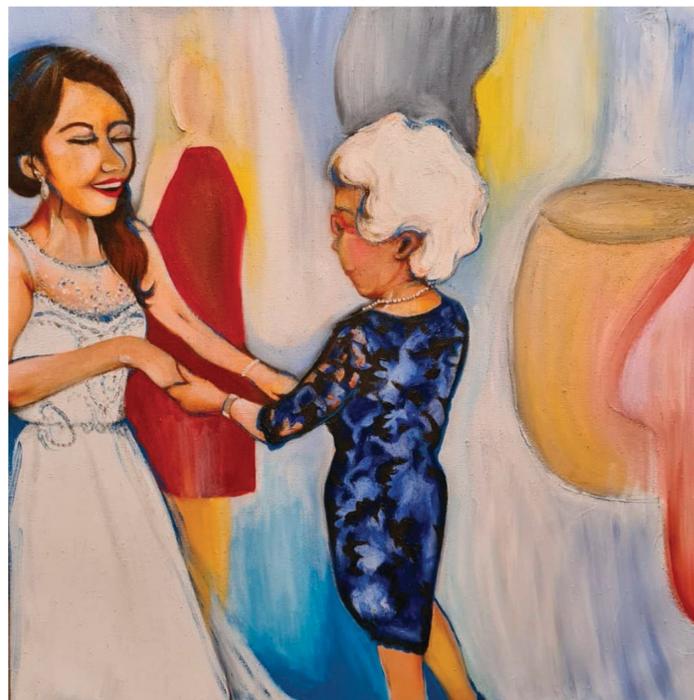
An expressive, direct response in wet media to the horror and destruction of 2019/2020 East Coast bushfires.



**ANNA-MEI TAPIA**

*Through Rose Tinted Glasses*  
Acrylic, enamel Spray paint metallic enamel and varnish on a premium wooden panel

Deep in isolation I held onto my belief there is always a choice to seek hope, to persevere for a better future and to look for positivity in every situation. Surrounded by palm trees along the concrete pavements reminded me of those open beach days I would hope to see again, I wanted to include them in my piece. The concept of 'seeing things through rose tinted lenses' is brought forward in my painting by the shades of pink I chose to use. Rosy and uplifting, the viewer sees past the obstructing leaves representing whatever we all need to push through and look towards the future with LOVE at the centre. With LOVE at the focal point, with an optimistic outlook, with LOVE, things will always be rosier and filled with hope to continue for the future. I used acrylic and enamel in different formats to produce several effects that create texture and light.



**JAYNE TANG**

*I Miss...*  
Oil paints on unprimed cotton

The feeling of disconnect has been felt worldwide with the Pandemic restrictions. Celebrations are cancelled, physical affection withheld, loved ones are separated between borders. Yet, there is a sharp clarity in the calamity, of what or who are truly important. While everything else becomes the blurred peripherals like that of a photographic memory. This painting not only represents my personal longings and treasured memories, of dancing at my wedding with my beloved grandmother (who is not in the same country right now), but also the shared experience of many who have had to surrender dreams of having a wedding, dancing together, and embracing loved ones and elderly family members.



**ALICE THOMAS**

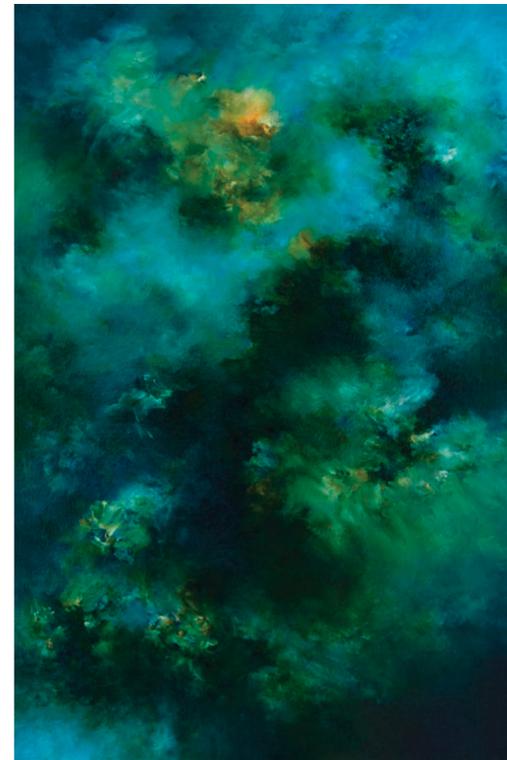
*Bloom*  
Acrylic Pouring

For the search for "beauty", painting can take many forms, no matter it is abstract or a specific feature, but it is beautiful in its spiritual level. As the saying goes, art originates from life and is higher than life, without the experience of life, you can't get a qualitative leap. The simplicity of fluid painting is the soliloquy from the deepest part of our heart. Expressed in the form of art and nothing more.



**JOSEPH TSANG**

*Morning creek*  
Oil on canvas  
Misty quiet forest creek.



**MARIKA VARADY**

*Mossman Gorge II*  
Oil and pigment on canvas

This painting was inspired by the lush forests and rivers in Mossman Gorge, in the Daintree Rainforest, Queensland.



**NATALIE UHRÍK**

*Her Heart Skipped*  
Acrylic, markers, Chinagraph on canvas

'Her Heart Skipped' is a flirtatious and playful exploration of texture, opacity, light and form.



**PAOLA VEDDOVI**

*Spring has sprung*  
Acrylic Paint

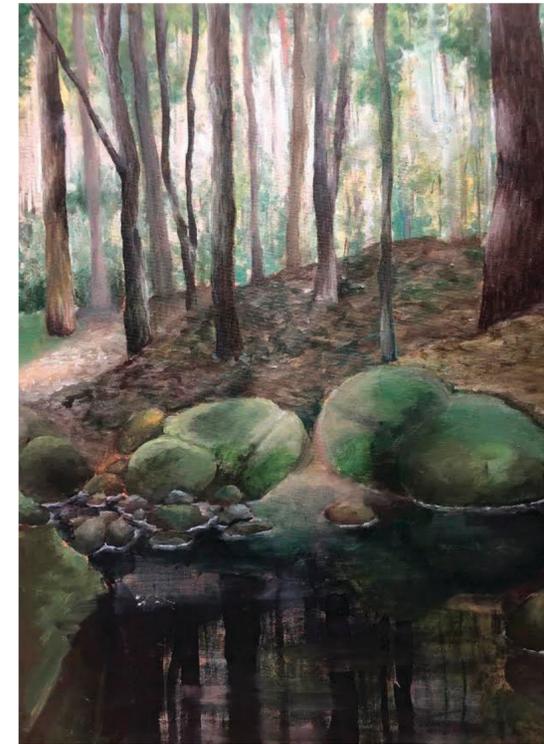
The colours on the land say that Australia is waking up again after losing all the colours in the fires and the ducks in the pond are smiling at the butterflies because they all survived the fires too.



**ANTONY WANG**

*Rhythm of Life*  
Watercolour

Antony captures the feeling of excitement in life in this animated watercolour of koi fish.



**MACY WATSON**

*Detachment*  
Acrylic on Canvas

In my work I tried to encapsulate the specific feelings evoked by the natural beauty of the Riversdale site. Immediately, I was struck by the peaceful harmony of the delicate flora and gentle air, which shrouded a flowing stream. Additionally, I was inspired by the patterns of light created by the negative spaces in between various trees and leaves. I hope that in my piece, audiences are able to experience something similar to the feelings of serenity and peace aroused within me from the landscape.



**HEIDI WATKINS**

*Diffused Light*  
Acrylic On Canvas

The painting I have created was derived from man-made features I was exposed to at Riversdale at Bundanon Trust. I was inspired by the impressive architecture of the property, and the restful natural environment surrounding it. I was interested in the way that the Education Centre framed the landscape, providing a contrast of line, shape and texture with softer shapes and colours. My painting depicts the interior of the shower, looking out onto the view of the sunset. I was inspired by the line, shape and angles of this scene, and how light entered through the window. My work is informed by Artist in Residence, Kiata Mason's approach to altering the perspective of objects slightly to better engage the viewer.



**RONG WEI**

*Embrace*  
Acrylic and Gold leaf

'Embrace' is an artwork that celebrates the embracement of different cultures and art techniques. My artwork is inspired by two different cultures: the Chinese and Australian culture. Both cultures have a strong influence on my artwork as my Chinese background laid the foundations to my inspiration, and growing up in Australia introduced western culture elements to my artwork. I used different art making techniques to represent the hybrid nature of my work. The main body structure was created using acrylic paint. For the hair component, I applied liquid art technique to grant it the flowing nature. The gold leaf represents a connection with the western art world, which was inspired by a well-known artwork called "The Kiss" by Gustav Klimt adding more golden brilliance to my work.



**EBEN WHEELER**

*Sunset over Parramatta Road*  
Acrylic ink on 300gsm watercolour paper

The lockdown and subsequent deceleration of life have lead to many changes. Priorities have shifted, and the scope of many people's lives has radically altered. In terms of my artistic practice, the obvious solution to this state of affairs is attempting to find beauty in your immediate surrounds. Viewed in the right light, traffic emerging from the gaping maws of Westconnex can almost be enchanting. Almost.



**SPENCER WHITE**

*Old Friends*  
Watercolour on Paper

Old Friends sail through life in all weathers from storms to calm.



**GISELLE WONG**

*Morning Glow*  
Acrylic on Canvas

The artwork was completed at Riversdale at Bundanon Trust. The Riversdale accommodation enabled me to explore aspects of en plein air painting which was a new experience to me. Capturing angles of shining light in certain locations around the Riversdale site was the inspiration for my work. I aimed to capture harsh beam of light from an interior window in my large still lifework.



**TINA XIE**

*A Viral Pig*  
Canvas and acrylic Paint

An extremely cute pig that inspire me to draw. The pig is a specie that is said to stay small forever. He sits on a cushion enjoying his life.



**SHIRLEY YIN**

*Sands of Time*  
Acrylic on canvas

While we are in a period of chaos and uncertainty, this piece serves as a reminder that we are only in a temporary moment. Wherever you are in the world, the sky and the sea unites us all and brings a sense of consistency. But amongst this sense of consistency, there is constant change happening through time. This landscape is a juxtaposition, it may be gloomy at one point, but without the ebb and flow of life, it is easy to forget that sunnier and more serene days lie ahead.



**FELICITY YOUNG**

*Blacket's Arch*  
watercolour and ink

My artwork is about the heritage of the Burwood area which I believe needs to be preserved for future generations.



**ELIZABETH YOUNAN**

*April in Leura*  
Acrylic on canvas

My work recalls nights spent with my family in Leura. Although the eye is drawn in many directions - from left to right with darkness, top right to bottom left with wind and rain, and the majority of branches leaning leftwards - the centre tree remains steadfast and strong.



**JACKIE ZHOU**

*The Happy Moment*  
Water Color

This water color painting is based on a photo I took in New Zealand when my 5-year old daughter ran to me after her first helicopter tour. She was holding a big bunch of flowers picked by the pilot after they landed on a high mountain. She was so excited. I will never forget that happiness on her face. It is just pure and beautiful.